

United States Department of the Interior  
National Park Service

For NPS use only

National Register of Historic Places  
Inventory—Nomination Form

received **AUG 12 1983**

date entered

See instructions in *How to Complete National Register Forms*  
Type all entries—complete applicable sections

**1. Name**

historic

and/or common Fort Greene Historic District

**2. Location**

FT. GREENE HIST. DISTRICT, BROOKLYN, N.Y.

Roughly bounded by Myrtle and Willoughby Avenues, on the north, Lafayette street & number Greene, & Gates Avenues, on the south, Fort Greene Place and not for publication South Elliott Place on the west, and Vanderbilt Avenue on the east. (see continuation sheet)

city, town Brooklyn New York vicinity of state New York code 036 county Kings code 047

**3. Classification**

Category	Ownership	Status	Present Use
<input checked="" type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture
<input type="checkbox"/> building(s)	<input type="checkbox"/> private	<input checked="" type="checkbox"/> unoccupied	<input checked="" type="checkbox"/> commercial
<input type="checkbox"/> structure	<input checked="" type="checkbox"/> both	<input type="checkbox"/> work in progress	<input checked="" type="checkbox"/> educational
<input type="checkbox"/> site	<b>Public Acquisition</b>	<b>Accessible</b>	<input type="checkbox"/> entertainment
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input type="checkbox"/> yes: restricted	<input checked="" type="checkbox"/> government
	<input type="checkbox"/> being considered	<input checked="" type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial
	NA	<input type="checkbox"/> no	<input type="checkbox"/> military
			<input type="checkbox"/> museum
			<input checked="" type="checkbox"/> park
			<input checked="" type="checkbox"/> private residence
			<input checked="" type="checkbox"/> religious
			<input type="checkbox"/> scientific
			<input type="checkbox"/> transportation
			<input type="checkbox"/> other:

**4. Owner of Property**

name various

street & number

city, town vicinity of state

**5. Location of Legal Description**

courthouse, registry of deeds, etc. Kings County Register's Office, Brooklyn Municipal Building

street & number Joralemon Street

city, town Brooklyn state New York

**6. Representation in Existing Surveys**

Report LP-0973

title Fort Greene Historic District Designation has this property been determined eligible?  yes  no

date September 26, 1978  federal  state  county  local

depository for survey records New York City Landmarks Preservation Commission, 20 Vesey St.

city, town New York state New York

# 7. Description

**Condition**

excellent     deteriorated  
 good     ruins  
 fair     unexposed

**Check one**

unaltered  
 altered

**Check one**

original site  
 moved    date NA

**Describe the present and original (if known) physical appearance**

The Fort Greene Historic District is located in the north-central section of the borough of Brooklyn in New York City. The district encompasses all or part of nineteen urban blocks and a 33 acre park designed by Frederick Law Olmsted and Calvert Vaux. The district boundaries coincide with those of the New York City Landmarks Preservation Commission designated district of the same name as indicated on the attached map. This area reflects the commonly accepted extent of the neighborhood known as Fort Greene, and is specifically defined by the extent of its unique spatial, architectural and historical associations. The northern boundary of the district along Myrtle Avenue beyond Fort Greene Park is defined by tenement housing and commercial development which are of a later date and historically unrelated to the development of the Fort Greene neighborhood. The area north of Willoughby not included in the district is characterized by incomplete blocks and a simpler, less distinguished architecture. Willoughby marks the northern extent of continuous townhouse rows of consistent architectural quality. The area east of Vanderbilt Avenue is characterized by a higher density of development and is architecturally and historically unrelated to the Fort Greene neighborhood. The southern boundary of the district is irregular, but in general steps back behind the commercial and higher density of development typical of Fulton Street and those blocks immediately adjacent. S. Elliott forms part of the western boundary largely because of the presence of the eleven-story Brooklyn Technical High School. The school, which is located at the west side of S. Elliott at Dekalb Ave., creates a major visual wall across the entire northern half of the block. The western side of Fort Greene Park itself forms the remainder of the western boundary. Immediately west of the park stands the modern Brooklyn Hospital complex which clearly defines a change in character from historic residential structures to a modern institutional complex. Additional research in the future may suggest the expansion of these boundaries in some areas into portions of adjacent blocks.

The historic district is largely but not exclusively characterized by a concentration of architecturally distinguished three and four story townhouses developed speculatively and built between 1840 and 1890. The majority of these buildings occur in continuous rows and create rhythmic progressions of similarly detailed and proportioned facades. Most of these buildings are faced in sandstone and built in variations of the Greek Revival, Italianate, Second Empire and Neo-Grec architectural styles. Several frame residences are also extant and contribute positively to the district. Commercial and religious structures of this period are directly related to these residences historically and functionally and are also important components of the historic district. Modest apartment buildings, residences and commercial and institutional buildings of the late nineteenth and early twentieth century occur in sporadic locations throughout the district and reflect the later development and evolution of this urban neighborhood.

The park has played a key role in the historical development of the Fort Greene neighborhood and contributes significantly to its unique identity. Nearly square in plan, the park is focused on a rocky prominence which rises well above the relatively level urban matrix surrounding it. This prominence was of strategic importance early in the American Revolution. Although the site was initially set aside for use as a public park in 1848, its current configuration is the result of a picturesque landscape design produced by Olmsted and Vaux in 1868, featuring curving walkways conforming to the topography, specially selected trees and plantings including locust and beech trees, and battered granite retaining walls. A monumental series of stairs and belvederes lead to a 200 foot high Doric column at the uppermost elevation. The column memorializes Revolutionary War soldiers who died during British captivity aboard nearby prison ships. It was designed by architects McKim, Mead and White and completed in 1908 together with additional park improvements.

Individual sites, buildings and streetscapes are described in detail in the attached Landmarks Commission Designation Report. Non-contributing buildings are noted on a separate attachment.

## 8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input checked="" type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/
<input checked="" type="checkbox"/> 1700-1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> humanitarian
<input checked="" type="checkbox"/> 1800-1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> theater
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> transportation
		<input type="checkbox"/> invention		<input type="checkbox"/> other (specify)

Specific dates 1840-1932 Builder/Architect various

**Statement of Significance (in one paragraph)** The Fort Greene Historic District represents an unusually significant and rare concentration of architecturally distinguished nineteenth century townhouses, together with compatible and in many cases individually significant church buildings, commercial buildings and rows, and later institutional and apartment buildings. The district also includes a major nineteenth century urban park of outstanding historical and landscape design significance, designed by the nationally prominent partnership of Olmsted and Vaux. Within the park, and on the site of fortifications built in 1776 and 1814, stands a monument memorializing the Prison Ship Martyrs of the Revolutionary War. Designed by the nationally famous architectural firm of McKim, Mead and White, and completed in 1908, the 200 foot high Doric column represents the centerpiece of the park.

The cohesiveness and unity of the Fort Greene district is largely the result of a comparatively short period of development. Residential development began in the mid 1840s and accelerated in the 1850s '60s and '70s. The district was largely built up by the late 1880s, although the construction of apartment buildings, institutional and religious buildings occurred sporadically well into the twentieth century. The district is characterized by a predominance of three and four story brownstone row houses which frequently occur in rhythmic and unbroken rows of uniform composition and fenestration. These qualities can be attributed to uniform lot sizes, use of a common building technology, a common, but gradually evolving stylistic vocabulary, and the speculative nature of much of the development. Individual row houses, and in some instances entire block fronts, illustrate the salient characteristics of a succession of popular architectural styles, beginning primarily with the Greek Revival in the 1840s and early 1850s, the Italianate from the 1850s through the 1870s, the Second Empire, popular during the 1860s and 1870s, and the Neo-Grec during the 1870s and 1880s. Later construction in the district illustrates a wide range of late nineteenth century stylistic preferences as well as a host of eclectic, early twentieth century styles.

Due to the decline of Fort Greene after 1930, little in the way of new construction occurred after that date. As a result component buildings within the district have retained most of their contextual interrelationships. Many have also retained their original architectural integrity, although in some cases, buildings have lost original details or have been covered by modern siding materials. Of those buildings which have experienced a loss of integrity, only a small proportion have been modified beyond recognition or feasible restoration. These buildings, together with a handful of small store buildings, garages, and more recent schools and playgrounds are listed as non-contributing elements on an attached list.

Brooklyn, or Breuckelen as the Dutch called it, was first settled in the late 1630s and early 1640s by Walloon and Dutch farmers who settled the shoreline areas just north of the Fort Greene District. The village which resulted, grew slowly until the early nineteenth century when regular ferry service was initiated between Manhattan and Brooklyn, making it possible for Manhattan businessmen to commute to their places of work from Brooklyn. As a result, residential development occurred rapidly in the Brooklyn Heights district during the 1830s. Development spread outward in an easterly and southerly direction from the Heights and by mid-century the present-day neighborhoods of Brooklyn Heights, Cobble Hill and Boerum Hill had been substantially built up. The

# 9. Major Bibliographical References

See attached Fort Greene Historic District Designation Report

# 10. Geographical Data

Acreeage of nominated property 105 acres (See Continuation Sheet)

Quadrangle name Brooklyn, NY

Quadrangle scale 1:24,000

UTM References

A	Zone	Easting	Northing
C			
E			
G			

B	Zone	Easting	Northing
D			
F			
H			

Verbal boundary description and justification

see continuation sheet

List all states and counties for properties overlapping state or county boundaries

state	code	county	code
			NA

# 11. Form Prepared By

name/title Contact: Larry Gobrecht, National Register Program Coordinator

organization Historic Preservation Field Services Bureau date August 1983

street & number Agency I, E.S.P. telephone 518 474-0479

city or town Albany state New York 12238

# 12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national <sup>(monument)</sup>  state  local district

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

title Commissioner

date 8/10/83

For NPS use only

I hereby certify that this property is included in the National Register

Entered in the National Register

date 9/26/83

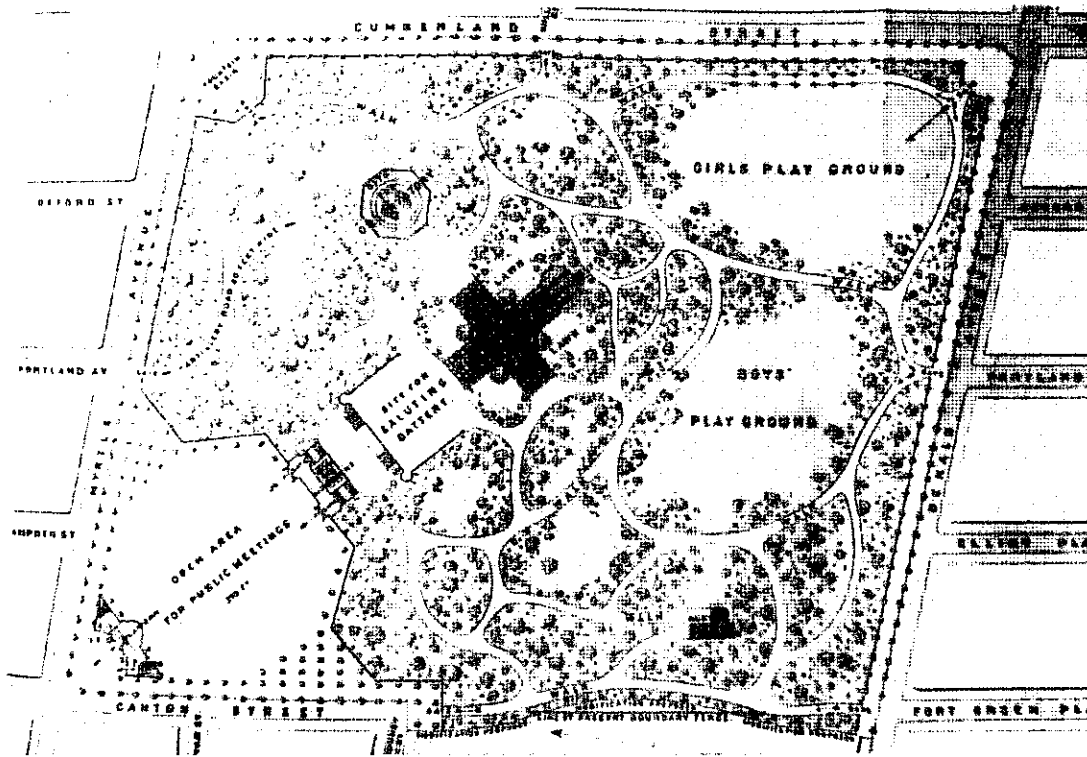
Keeper of the National Register

Attest:

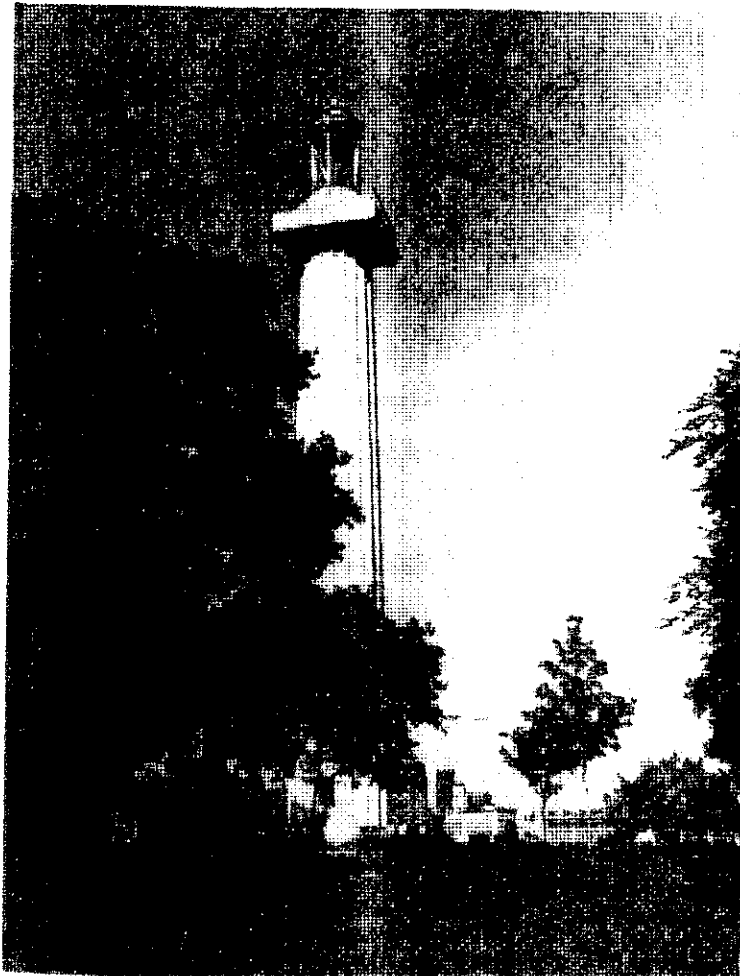
Chief of Registration

date

# THE PARK



Plan of Redesign of Washington Park; Olmsted & Vaux, architect, 1868 (From: Eighth Annual Report of the Commissioners of Prospect Park, 1868).  
Photo credit: William Alex



Martyrs' Monument; McKim,  
Mead & White, architect,  
1908.

Photo credit: Andrew S.  
Dolkart, Landmarks  
Preservation Commission

### Fort Greene Park

The proud resting place of 11,500 Revolutionary War dead, and the site of fierce fighting during the Battle of Long Island, Fort Greene Park was the first successful public park in Brooklyn. Begun in 1848, the park was largely the product of Brooklyn Daily Eagle editor, Walt Whitman, who for two years tenaciously kept the issue before the minds of the people of the city. Whitman had recognized and voiced the recreation needs of the growing populace of East Brooklyn where "the mechanics and artificers of our city, most do congregate." <sup>8</sup> Fort Greene Park, or Washington Park as it was first called, helped to gauge the city's need for public parks and by its success set the stage for the city's major effort at Prospect Park and the subsequent city-wide park system. When Fort Greene Park was incorporated into the comprehensive park system in 1867, the park gained added distinction by being re-designed by the renowned landscape firm of Frederick Law Olmsted and Calvert Vaux. An integral part of the new design was the creation of a vault within the park to house the bones of the thousands of American soldiers who had perished on the over-crowded British prison ships anchored for six years in Brooklyn's Wallabout Bay. In 1908, following efforts for over fifty years, the remains of these brave American soldiers were finally honored with a monument which was designed by the prestigious architectural firm of McKim, Mead and White.

Bounded by Myrtle Avenue, Washington Park, DeKalb Avenue, the Brooklyn City Hospital and St. Edwards Street, the 33 acres which comprise Fort Greene Park rise to a high prominence overlooking Wallabout Bay and the East River. The hill, which was formed when the Wisconsin ice sheet receded from the Island and which characterizes Fort Greene Park, played a strategic role in the American defense system during the Revolution. This system was strung out along the neck of the Brooklyn peninsula between Wallabout Bay and Gowanus Creek. By means of this line of fortifications and the natural protection of the rocky ridge to the south near what is now Prospect Park, General George Washington had hoped to protect the valuable heights of Brooklyn from British occupation. Surrender of the Heights and its ferry meant surrender of the port of New York, the foothold which following the surrender of Boston the British badly needed. Begun in March of 1776, construction of the fortifications was hastened when the commanding American officer called upon "all the male inhabitants of Kings county, both white and black" to join in the work. <sup>9</sup> In May the job of building the defense system was turned over to General Nathanael Greene, a Rhode Islander who had proved invaluable during the organization of the siege of Boston and who later became one of Washington's most trusted officers. Greene assigned his favorite Rhode Island regiment under the command of Colonel Daniel Hitchcock to the task of building and defending Fort Putnam which was the key to the eastern end of the defense system, located on the present site of Fort Greene Park.

## Historical Introduction

Fort Putnam, named for military engineer Rufus Putnam who designed the New York defenses, was a star-shaped earthwork mounting four or five guns. Surrounded by a ditch, the fort with its well and store of provisions was a self-contained unit. Hitchcock's men felled the trees in the forest to the east of the fort and constructed an awesome abatis, or barricade with barb-like branches pointing towards the anticipated threat.

On August 26, 1776, when the British finally made their move, after landing troops to the south at Gravesend Bay, the fortifications were ready. However, a weakness in the American lines was relayed to the British by Long Island loyalists. The following day the main force of the British army funneled through the poorly guarded Jamaica Pass and began to lay siege on the American line of fortifications. Washington, soon realizing his error, sent reinforcements from Manhattan but the intensity of the fighting to hold Fort Putnam on the 28th made clear his course of action. Retreat across the East River was the only sure way to salvage his army from the nation's first battle. While the British continued to pursue their siege of the fortifications, Washington, with the help of a band of Marblehead fishermen, successfully ferried his men across the East River. The Continental Army was safe but the British completely leveled the abandoned fortifications and captured the port of New York.

Following their victory on Long Island and their subsequent capture of New York and eventually Fort Washington, the British had taken captive a staggering number of prisoners who very soon filled New York's two jails and who were being held in everything from sugar warehouses to churches. With each campaign came a new lot of captured Americans to the British base in New York and it was finally decided to house the men on the old transport vessels at anchor in Wallabout Bay. The account of at least one prisoner has survived.

On the commencement of the first evening we were driven down to darkness, between decks secured by iron gratings and an armed soldiery, and a scene of horror which baffles all description presented itself. On every side wretched desponding shapes of men could be seen. <sup>10</sup>

For six years rotting hulks like the infamous "Jersey" were packed with Americans who became wracked with disease and soon died. The dead were ferried to the Brooklyn shore and were buried in shallow graves in the sand near what is now the Brooklyn Navy Yard.

Memories of the British course of action during the Revolution were still very much alive in 1812, and again the Americans built up fortifications along the neck of the Brooklyn peninsula. Once more the prospect overlooking Wallabout Bay was recognized for its strategic importance and in August 1814 the site of old Fort Putnam was transformed into a large star-shaped fortification called Fort Greene in honor of the great Revolutionary general.

All the nearby towns on Long Island sent volunteers, including women, to work on the military construction and although the fortifications were completed in a month's time, the British chose a different plan of attack and the fort was never used. Little was done with the land for the next twenty-five years.

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In 1820 Brooklyn was a village of 5,210, but by 1835, one year after the city was incorporated, the population had grown to 24,310. A city plan was clearly needed. On January 1, 1839 three commissioners appointed by the Governor "to lay out streets, avenues and squares in the city of Brooklyn" filed their map in the County Clerk's office. <sup>11</sup> With a city plan finally established, wealthy Brooklyn real estate owners could safely parcel out their lands knowing now where the future city improvements were going. The plan of 1839 did not please everyone. Looking jealously at New York's broad promenade at Battery Park, prominent citizens such as Hezekiah Beers Pierrepont, wealthy landowner, and Alden Spooner, editor and publisher of the Long Island Star, had hoped to preserve a similar open space along Brooklyn Heights. While profit seeking landowners objected to the taxation necessary to fund such a project along the Heights, another contingent of real estate investors sought to improve their holdings by proposing to fill a swamp adjacent to their property near Wallabout Bay. They suggested the creation of a park by filling the swamp with free fill taken from the earthworks at Fort Greene. Real estate interests controlled the order of the day. The obviously spectacular park along the Heights was defeated and Brooklyn became burdened with a rather soggy development—a swamp called City Park. This park is now Commodore Barry Park.

Of the original eleven squares planned in 1839, one was Washington Park first located by the Commissioners between what is now Atlantic Avenue, Flatbush Avenue, Ashland Place, Fulton Avenue and Fort Greene Place. During the 1840's, however, great numbers of immigrants, fleeing the potato famine in Ireland between 1845-47, poured into East Brooklyn and it soon became clear to real estate investors that the smooth site of the proposed square had potential profit. In 1845, bowing to the pressure of the businessmen, the Common Council relocated the site of the proposed Washington Park to a section unprofitable for real estate interests—the rocky prominence occupied by the decimated remains of the 1812 Fort Greene in the center of the growing 7th Ward.

In March of 1846 another campaign was initiated when Walt Whitman, an experienced newspaperman at the age of 26, became the editor of the Brooklyn Daily Eagle, "this chief of Long Island journals." <sup>12</sup> Whitman took a progressive stand as editor, somewhat after the fashion of Horace Greeley of the New York Tribune. The demanding schedule of the newspaper, which it was suggested killed Whitman's predecessor, bound the young editor to the confines of the city where summer walks often raised issues to be used in his editorials. A friend of William Cullen Bryant, editor of the New York Evening Post, Whitman was often accompanied, on these occasions, by this great promoter of Central Park. Whitman clearly sympathized with Bryant's efforts to plan a public park for New York, and the newly-appointed editor made a similar effort in Brooklyn: A park for the densely populated area of East Brooklyn, where each summer cholera ran rampant and where people were trapped for life by their poverty, was the issue he doggedly pursued. Whitman fondly recounted: "Descending Fort Greene one comes amid a colony of squatters, whose chubby children, and the good-natured brightness of the eyes of many an Irishwoman, tell plainly enough that you are wending your way among the shanties of the Emeralds." <sup>13</sup>



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Whitman followed the argument that the less privileged people of East Brooklyn needed a park far more than those wealthy individuals on the Heights. He appealed to the current interest in public health, undoubtedly intensified by the numbers of cases of cholera which were reported daily in the newspaper, and described the park as a "lung" which helped bring badly needed fresh air into the city.<sup>14</sup> In July of 1846 the Brooklyn Common Council agreed that the park should be developed but the means of financing the project were not yet decided upon. The following year it was planned that a city-wide assessment would provide the means for the development. A struggle ensued. Whitman saw the fight as a manifestation of "nativism" against the immigrants, but it should be recalled that landowners in Brooklyn had traditionally opposed taxation. Curiously enough Whig Alderman James S.T. Stranahan, the great promoter of Prospect Park in the 1860s, was against the development of the 33 acres of Washington Park because it was too large. Finally a compromise plan of assessment was agreed upon on February 26, 1848, and \$90,000 was allocated for the project.

On February 28th when "At the rising of the sun...a salute of one hundred guns was fired from old Fort Greene,"<sup>15</sup> Whitman was no longer in a position to write about it. He had resigned his post in January but his park had become a reality. It was suggested that Andrew Jackson Downing, the country's foremost landscape gardener, be employed to design the park but this never materialized. The park was, however, developed along the naturalistic lines which Downing preached. By 1850 the park was finished, only after it had been fully established that the residents of the neighborhood could no longer keep their hogs on the premises. By 1858 Edwin Spooner, second of that family to advocate Brooklyn parks, noted: "a park of larger dimensions than Washington, beautiful as that is, is very desirable, and will be found essential when this city has a population of half a million, as it will in another quarter of a century."<sup>16</sup> The seed of Prospect Park had been planted.

In January of 1867 Brooklyn Mayor Samuel Booth initiated a plan for a comprehensive park system by entrusting the design of four additional parks to the Commissioners of Prospect Park. Now famous for their successful designs for Central Park and Prospect Park, the landscape design team of Frederick Law Olmsted and Calvert Vaux was appointed to the task of laying out the new parks. Following the lead of park advocates Whitman, Bryant and Andrew Jackson Downing, the famous author and landscape gardener with whom Vaux had worked, Olmsted and Vaux advocated a system of parks linked by tree-lined streets to answer the open space needs of the rapidly growing cities. Olmsted, in particular, sought to end the flight of the wealthy to the suburbs by providing the city with attractive residential lots enhanced by their view of the park. One of the first projects to occupy the partners' attention was the redesign of Washington Park, or Fort Greene as most people continued to call it. By 1867 the once popular park showed the wear of hard use. Following a survey of the grounds, Olmsted and Vaux declared that most of the trees were badly injured, the lawns were bare, and the park was unsafe for women and

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children. The team, however, marvelled at the view, the fresh air and the varied character of the terrain. The designers personally classified the area as something more than a town square but less than their estimation of a proper park. Nonetheless the "square", as they first called it, was to be handled in a rural manner. They specified that the rolling surface be closely planted and be traversed by "a series of shady walks that would have an outlook over open grassy spaces at intervals." 17

Washington Park was designed by Olmsted and Vaux to meet a variety of local needs. On the crest of the hill where people might take air and enjoy the spectacular sight, there was planned a cruciform vine-covered trellis of worked wood which would offer shelter from the summer sun. The covered walk was designed to share the prominence with an observatory. To the north of the walk was projected a formal military saluting ground which ceremoniously overlooked a series of steps and landings into which the vault and monument to the Prison Ship Martyrs would be built.

Over the years tides had worked away at the sands of the Naval Yard and exposed the bones of the victims. In 1808 the Tammany Society made the first effort to secure a proper burial ground for the Revolutionary dead and removed the remains to a vault on land donated by John Jackson near the Naval Yard. The land, however, was sold for taxes and another Brooklyn resident, Benjamin Romaine, purchased the lot to protect the burial ground. When Romaine died in 1844, concerned citizens again sought to secure the historic lot. An attempt was made one year later to interest the national government in providing an appropriate tomb and monument for the Revolutionary "martyrs" as they have traditionally been called. In 1855, ten years after the failure to attract the concern of the federal government, "The Martyrs' Memorial Association," with representatives from each senatorial district in New York, each state and each territory was established and proposed a burial site in Brooklyn's new Washington Park.

From the projected Martyrs' Memorial the stairs in turn descended to a great circular area, with a 370-foot diameter which was wedged into the corner of the park at Myrtle Avenue and Canton Street (now Fort Greene Place). Here was a place for a public gathering of up to 30,000 people and a permanent rostrum was designed for the convenience of public speakers. With the 19th-century politician and soldier provided for, the designers finally reserved two level lawns as playgrounds for boys and girls respectively. During the 1880s, by which time the area around Fort Greene had been built up with brownstones, the lawns were turned over to the fashionable games of croquet and lawn tennis.

In June of 1868 work on Washington Park was again begun. Chestnut trees were planted on the periphery of the park where tree-lined walks provided evening strollers with a well-lit promenade when the gates of the park were closed. Following lengthy experimentation with many types of paving, Olmsted and Vaux finally selected a tar-concrete surface made by the Scrimshaw Patent Concrete Company for most of the walks and drives. Iron-framed benches and one

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rustic seat were set down alongside the walks. The major portion of the park was opened in 1869 and the trellis was ready for use the next year. The economic difficulties following the Panic of 1873 cut short many of the park plans. Both the observatory and rostrum were eliminated and only the vault and foundations of the Martyrs Memorial were finished. However, Washington Park was enthusiastically incorporated into the life of the city. On July 4, 1876, Brooklyn's Centennial Parade converged on Washington Park where thousands had gathered to celebrate the day and pay homage to the soldiers lost. In 1897 after over fifty years of official use, the name of Washington Park was abandoned and the popular name of Fort Greene Park was finally adopted.

On November 14, 1908, President William Howard Taft arrived at Fort Greene Park to dedicate the long-awaited monument to the Prison Ship Martyrs. Following the discovery of additional bones in the Brooklyn Naval Yard in 1899, interest in establishing a significant monument was again renewed. The design for the monument, which was supplied by the nationally renowned architectural team of McKim, Mead and White, stood in marked contrast to the naturalistic approach taken by Olmsted and Vaux in 1867. McKim, Mead and White were in the vanguard of late 19th and early 20th-century architects who took a classical and formal approach to design. They felt that an architecture of monumental scale and balanced proportion better expressed the character of the nation. Their solution for the design of the monument included the transformation of the earlier series of stairs into one grand staircase with three broad terraces leading to the crest of the hill. From the plaza at the summit rose a great Doric column crowned by a bronze lantern. As in the earlier design of Olmsted and Vaux, the vault was set into the center of the stairway. A bronze eagle resting on a Doric shaft guarded each angle of the square plaza. The plaza continued to the north and south, terminating in exedra overlooking the East River and the city of Brooklyn respectively.

Skirted by a coursed ashlar retaining wall supported at regular intervals by Gothic-inspired buttresses designed by Olmsted and Vaux, Fort Greene Park continues to offer the people of the surrounding neighborhood a series of walks through easy-sloping lawns and a commanding view across the East River to Lower Manhattan. The early designers' work can also be seen in the entranceways which are emphasized by carved stone posts and decorative iron fences. In addition, McKim, Mead and White's monumental stairway conforms to the original layout determined by Olmsted and Vaux. Everywhere the wide variety of magnificent trees of substantial girth prove the value of the landscape architects' original selection. The most notable specimens are seen on the high plaza where an elm, a maple and a chestnut grow up at rather irregular intervals through the otherwise geometrically designed plan.

The monument itself, a granite Doric column resting on a stylobate is entered by two bronze doors outlined with rosettes. Crowning the top of the 200-foot column stands a tripod which holds a great bronze urn with a glazed lid. The urn, which is 22½ feet tall and weighs 7½ tons, was cast by the Whale Creek Iron Works in Greepoint from designs of Manhattan sculptor Adolph Alexander Weinman (1871-1952). Born in Karlsruhe, Germany, Weinman came to New York in 1880 and was apprenticed to a carver in wood and ivory. Following classes in modelling and drawing at Cooper Union, he worked with such well-known sculptors as Olin L. Warner, Augustus St. Gaudens, and Daniel Chester French. Weinman became known for his monumental work. In New York his best known projects included the sculpture for the monumental clock at old

Pennsylvania Station and that of McKim, Mead and White's Municipal Building. The Fort Greene Park column was originally serviced by two winding staircases and an elevator which lead to an observatory deck. These features were, however, removed when found in disrepair.

To the northeast of the monument stands a classically conceived structure originally designed by McKim, Mead and White as a comfort station and now used as a maintenance building. Topped with a cresting of copper palmates, the temple form building has two recessed entrance porticos flanked by pilasters and columns in antis. It is interesting to note that Weirman provided this modest structure with the same bas relief of the Seal of the City of New York, complete with beavers, barrels and windmill, that he used on the Municipal Building in Manhattan. More recently the Department of Parks and Recreation has provided Fort Greene Park with two modern playgrounds and tennis courts.

In recognition of the sad but important role played by the Revolutionary War Martyrs in the history of our country, King Juan Carlos II of Spain paid an official visit to Fort Greene Park during the Bicentennial Year of 1976. Here the King of Spain placed a commemorative plaque and no doubt marvelled at the spectacular view. Because of its important association with the birth of our country Fort Greene Park is honored by the people of the United States. However, the park has a more intimate relationship with the people of Brooklyn who seek out the pleasures of its slopes as a relief from the urban streetscape.

#### FOOTNOTES

1. United States Department of the Interior, Tenth Census of the United States, 1880-Vol. 18: Social Statistics of Cities (Washington, D.C., 1880).

2. William R. Everdell and Malcolm McKay, Fowboats to Rapid Transit: A History of Brooklyn Heights (Brooklyn Heights Association, 1973), p. 14-16.

3. Fort Greene Landmarks Preservation Committee, Historic Fort Greene: A Proposal For the Designation of Fort Greene as an Historic District (Brooklyn, 1973), III-3. From Michael Anthony Zuffo, "Peter Caesar Alberti: The First Italian Settler in Brooklyn," unpublished senior essay, St. Francis College. Deed records spell the name as Pieter Ceser and do not indicate when he obtained the land.

4. Brooklyn Daily Eagle, (May 12, 1849) 3.

5. Ibid, (May 30, 1849) 3.

6. E. Idell Zeisloft, The New Metropolis (New York: Appleton & Co., 1899), p. 36.

7. New York World-Telegram, (March 1, 1962).

## Historical Introduction

8. Donald E. Simon, The Public Park Movement in Brooklyn 1824-1873 (Ph.D. dissertation, New York University, 1972), p. 116.
9. Thomas Warren Field, The Battle of Long Island (Brooklyn, N.Y.: The Society, 1869), p. 137.
10. Henry R. Stiles, ed., A History of Kings County including The City of Brooklyn, Vol. 1 (New York: W.W. Munsell & Co., 1884), p. 58.
11. Ibid., p. 595.
12. Thomas L. Brasher, Whitman as Editor of the Brooklyn Daily Eagle (Detroit, Mich: Wayne State University Press, 1970), p. 17.
13. Ibid., p. 68.
14. Simon, p. 117.
15. Brooklyn Daily Eagle (February 28, 1848), p. 3 c.l.
16. Simon, p. 189.
17. Brooklyn Park Commission, Eighth Annual Report, 1868 (Brooklyn, N.Y.: Printed for the Commissioner, 1868), p. 227.

### ARCHITECTURAL INTRODUCTION

The Fort Greene Historic District reflects the architectural development of Brooklyn's middle-class residential neighborhoods in the twenty-five year period c. 1855-1880. The area included within the boundaries of the Historic District was built up almost entirely during this period and a large part of the area retains much of its original 19th-century ambience. As is typical of Brooklyn's 19th-century residential neighborhoods, the houses in Fort Greene are primarily three and four-story rowhouses, most built of brownstone or brick. The majority of these were built on speculation to house the burgeoning middle-class population that was moving to the city of Brooklyn from New York City and surrounding areas.

Prior to 1850 there had been very-scattered building construction in Fort Greene. It was reported c. 1848 that "the district between Clinton Avenue ...and Ft. Greene, as far down as Raymond Street [now Ashland Place] was a dreary waste, with but few houses."<sup>1</sup> The oldest masonry buildings in the district are the two Greek Revival style houses at 237 and 239 Carlton Avenue which date from the mid-1840s. These buildings are the grandest Greek Revival structures in Fort Greene. The Greek Revival style, which became popular in America in the second decade of the 19th century and in the New York area in the 1830s, was the last of the 18th and early 19th-century classical revival styles. These revival styles were first popularized in England by architects, scholars and dilettanti who traveled to Italy and later to Greece, frequently to sketch ancient monuments. Often these travelers published their drawings, and works such as Robert Wood's Ruins of Balbec and Ruins of Palmyra, Robert and James Adam's Ruins of Spalatro and James Stuart and Nicholas Revett's Antiquities of Athens were enormously influential in the popularizing of classical architectural forms. The Greek Revival style, or as contemporary writers called it, the Grecian mode, became popular in England in the mid-18th century where it was used first for garden structures and later for houses, churches and other building.<sup>2</sup> The first evidence of the use of Grecian derived forms in America dates from the last years of the 18th century.<sup>3</sup> An Americanized Greek Revival style quickly became popular primarily through the publication of simple pattern books and builders guides such as those written by Asher Benjamin and Minard Lafever.

In the New York area Greek Revival row houses tend to be simple, austere, three-story brick buildings with little or no ornamental embellishment. Window openings are crisply cut and are articulated by simple lintels and sills. Windows are generally double hung and have six-over-six sash with large, often floor length windows on the parlor floor and small third story and/or attic windows. Wide cornices are ornamented by simple rows of dentils. The most prominent feature of the Greek Revival row house is the doorway enframingent which is frequently ornamented by a bold stone surround with pilasters supporting a full entablature. Set within this enframingent are slender pilasters as well as sidelights and transom. The wooden door is usually articulated by inset rectangular panels. Ornamental cast or cast and wrought-iron balustrades, areaway railings and window guards with such classical details as Greek keys, anthemion, guilloche and rinceau designs add interest to the facades.

Beginning in the late 1840s the Italianate, a new style reminiscent of Italian Renaissance architectural forms, began to replace the Greek Revival in popularity. Like earlier styles the Italianate in America was greatly influenced by architectural trends in England where the style had made its appearance in 1829 with Charles Barry's Travelers Club; it was further popularized by Barry's Reform Club (1838-40). The Philadelphia Athenaeum (John Notman, 1845-47), clearly inspired by Barry's London clubs, was one of the earliest major Italianate style buildings to be erected in America. Early examples of the style in New York include J.B. Snook's A.T.

## Architectural Introduction

Stewart Store (1846), now known as the Sun Building and Minard Lafever's Brooklyn Savings Bank (1846-47, demolished).<sup>4</sup> The first Italianate style dwelling to be built in New York City was probably Trench & Snook's Herman Thorne residence, erected on West 16th Street between 1846 and 1848 (demolished).<sup>5</sup> In the 1850s and 1860s the Italianate became the most popular style for residential building in the New York City area. In Brooklyn, Italianate row houses and free-standing mansions appeared along Columbia Heights and other streets in Brooklyn Heights, in Cobble Hill, Boerum Hill, Carroll Gardens, Clinton Hill (particularly on Grand Street) and elsewhere, but it is in Fort Greene that this style is particularly evident. The vast majority of the structures in the district were built in the Italianate style or in the related Anglo-Italianate and French Second Empire modes.

The earliest Italianate row houses in Fort Greene, those built in the early 1850s, are generally two or three-story brick buildings with modest stone trim. Frequently these buildings exhibit Greek Revival detailing, evidence of the fact that the stylistic transition to the Italianate was a gradual one. Houses, such as the frame row at Nos. 293-299 Cumberland Street (c. 1853) are primarily Greek Revival; this row exhibits stylized Corinthian porches, small attic windows and cross-topped window and door enframements. The houses of this row also reflect the newer Italianate style in their use of such details as bracketed cornices and wide double doors. More common are the austere simple Italianate brick houses such as those at Nos. 244-246 Cumberland Street (c. 1855) that exhibit door lintels with a stylized Greek foliate form, such as that found on the main entrance of St. James R.C. Church, a Greek Revival style building in Manhattan attributed to Minard Lafever (1835-37). Other transitional houses exhibit laurel wreaths or anthemion forms in the door lintels.

Brownstone is the building material most frequently associated with the Italianate style. Brownstone is a form of sandstone, quarried extensively in New Jersey, Connecticut and Ohio, that became popular in American architecture in the 1840s and remained popular throughout the remainder of the 19th-century. Because the material is fairly soft, a rich variety of carved ornamental forms was able to be used on most Italianate buildings.

The typical Italianate row house is three or four-stories high with basement and high stoop. Arched doorway enframements with pilasters topped by triangular or segmental pediments supported on ornate foliate brackets, window enframements with bracketed lintels and wide projecting sills, plate glass one-over-one window sash and deep wooden cornices with heavy foliate brackets are common on Italianate houses. Other typical forms include floor length parlor windows, rusticated basements with arched openings, deeply inset double doors, heavy cast-iron balusters and newel-posts and areaway railings with bold curving forms. The Italianate rows were erected by local builders such as Thomas B. Jackson, Lawrence Kane and John Doherty, many of whom also acted as architects and developers. Often built in long rows, the Italianate houses such as those on South Portland Avenue create rhythmically massed and unified blockfronts, frequently of exceptional grandeur. Besides the row houses, one extremely fine free-standing Italianate style mansion is located within the district at 1 South Portland Avenue. This late Italianate house was designed in 1878 by New York City architect Edward Kendall and is very similar in its use of decorative details to the other Italianate houses on South Portland Avenue. There are also a number of Italianate frame houses in the district, most of which have been altered.

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A variant of the Italianate is the far less common Anglo-Italianate style which was used for row house construction in the 1850s and 1860s. Whereas most Italianate style houses have high stoops leading to ornate doorway enframements, Anglo-Italianate dwellings have low stoops or English basement entrances. The stoops lead to simple round-arched door enframements set into rusticated brownstone ground to floors. These houses are often built of brick above the ground floor and frequently have segmental or round-arched windows. They are generally arranged into unified groups or terraces in the English tradition. The finest Anglo-Italianate houses in the district are located at 55-57 South Elliott Place and 230-234 Carlton Avenue.

Much more common than the Anglo-Italianate is the French Second Empire style, most strongly identified with the decade of the 1860s. As the name implies, this style originated in Paris during the Second Empire period of the 1850s. Visconti and Lefuel's New Louvre of 1852-1857, with its flamboyant facade and mansard roofs, caught the attention of architects outside of France. The Second Empire became quite popular in England and through English influences the style reached America.<sup>6</sup>

The French Second Empire style uses all of the forms and details common to typical Italianate row houses, i.e. brownstone facades, ornate door and window enframements, rusticated basements, bracketed cornices, etc., but has the added feature of a full-story mansard roof placed above the cornice line of the house. These mansards are steeply pitched and clad with slate shingles. Each mansard is pierced by dormer windows. The mansard is frequently crowned by an ornate cast-iron cresting. In many areas French Second Empire houses are more ornate than Italianate style residences, but this is not the case in Fort Greene where the two styles co-exist and ornate Italianate buildings stand beside Second Empire houses. Like the Italianate rows those of the Second Empire style were erected by local Brooklyn builders and form extremely imposing block fronts, some of the finest rows being on Clermont Avenue and on Washington Park both between Willoughby and DeKalb Avenues. There are also two Second Empire mansions in the district: South Portland Avenue, a large four-story house built in 1876 and 373 Carlton Avenue, a more modest three-story residence.

In the 1870s a new style, the neo-Grec, replaced the Italianate and Second Empire in popularity. The basic form for neo-Grec rows is very similar to that for Italianate rows, with three or four-story, rhythmically-massed brownstone facades, high stoops, pedimented doorway enframements, and bracketed cornices. It is in the detailing that the neo-Grec house differs from those built in earlier styles. The neo-Grec reflects a movement away from the fluid, curvaceous forms of the mid-century period to a sharper, more angular and geometric taste, evident not only in architecture, but also in the decorative arts produced in the 1870s.

The most notable attributes of the neo-Grec style are the extensive use of angular forms and stylized incised carving. These neo-Grec forms are an indication of the machine technology which became prevalent in America in the last half of the nineteenth century. Innovations in technology led to the advent of machines that could cut decorative elements in stone more cheaply than hand carving. Thus the naturalistic foliate detailing of hand-carved Italianate brackets was replaced by crisply cut angular foliate forms or more abstract geometric designs. Also reflecting the advent of mechanization is the replacement of wooden cornices by pressed, galvanized iron ones. The cornices also reflect the new taste for angularity with stylized brackets cut with incised details. Neo-Grec houses also frequently exhibit angled two and three-sided bays and stylized classical ornamental details such as rows of anthemias and rosettes. The cast-iron forms on neo-Grec houses tend to be heavier than those on Italianate houses with bold newel-posts often topped by stylized anthemias or urn forms.



As with the transition from the Greek Revival to the Italianate, the transition from the Italianate to the neo-Grec was a gradual one. In the mid-to late-1870s transitional buildings, such as the rows on the west side of Vanderbilt Avenue between Greene and Gates Avenues, are Italianate in feeling, but have neo-Grec angular foliate brackets and simple incised details. Most of the purer neo-Grec houses in Fort Greene, such as those at 11-15 and 25-27 South Elliott Place, date from the late 1870s and early 1880s and were designed by local Brooklyn architects or builders. Among the architects who worked in Fort Greene during this period, were Marshall Morrill, Robert Dixon and Benjamin Linikin.

By about 1880 the entire Fort Greene area had been built up and residential development had moved eastward and southward into Bedford, Crown Heights and Park Slope. The 1886 Robinson Atlas of the City of Brooklyn shows only two vacant lots in the district--the lot behind St. Mark's Episcopal Church, which still exists today and No. 228 Carlton Avenue. The small amount of building activity that took place in Fort Greene after 1880 entailed either the redesign and "modernization" of facades or the redevelopment of lots previously built upon.. These buildings were erected in the Queen Anne, Romanesque Revival and neo-Renaissance styles, often by prominent Brooklyn architects such as Montrose Morris, William Tubby, Parfitt Brothers, Mervin Thomas and Frank Freeman.

The Queen Anne and Romanesque Revival styles are both far freer in their design than earlier 19th-century styles. Both use ornately carved decorative details--a reaction against the stylized decorative forms of the neo-Grec. The Queen Anne, with its asymmetrical massing and its use of such ornate decorative forms as sunflowers and sunbursts can be found at 171 and 192 Washington Park. The Romanesque Revival style uses bold decorative forms including arches, a mix of rock and smooth-faced stone and brick, Byzantine-style carving, stone transom bars and stained-glass transom lights. The most notable Romanesque Revival style structure in the Fort Green district is the Roanoke Apartments at 69-71 South Oxford Street, attributed to Montrose Morris (1892).

The neo-Renaissance style became popular in American in the 1890s under the influence of the 1893 World's Columbian Exposition in Chicago. This style reflects a return to the balanced massing of mid-19th-century building and exhibits a use of such classical details as Renaissance masks, cartouches, foliate plaques and laurel wreaths. Two notable neo-Renaissance facades were added to older buildings in the district during the 1890s: 24-26 South Oxford Street by Montrose Morris (1893) and 291 Cumberland Street by Parfitt Brothers (1894).

As the middle-class population of Brooklyn increased and as prosperous residential neighborhoods such as Fort Greene developed, a need arose for new and larger church buildings to serve the growing communities and to add a requisite moral tone to each neighborhood. As Brooklyn evolved into a great 19th-century residential city, "there came...a great epoch of church building which continued until the growing city was so well supplied with church edifices as to make her famous the world over as the 'City of Churches.'" The organization of new church societies and the erection of new church buildings was directly affected by the pace of the development of the residential neighborhoods. As each rural area grew into a new residential section, new church societies were founded, each having the desire to build an imposing church edifice. Fort Greene was no exception to this trend and in the mid-19th century a large number of churches of many denominations were erected in the Fort Greene vicinity. Today three imposing 19th-century churches, the Lafayette Avenue Presbyterian Church, the Simpson M.E. Church (now the Fort Greene Jewish Center) and St. Mark's P.E. Church (now St. Michael's and St. Mark's Episcopal Church) still stand in the district. Also within

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the boundaries of the district are a large, early twentieth-century Roman Catholic church and a small Lutheran chapel (now St. John's R.C. Chapel) and a priests' residence, the only remnant of the ill-fated plan to erect the Cathedral of Brooklyn in the area. Besides churches the middle-class life style of Brooklyn also attracted other institutions such as schools, hospitals and clubs. Although there are no notable schools or hospitals within this district there is one impressive clubhouse--the Brooklyn Masonic Temple erected in 1905 on the northeast corner of DeKalb Avenue and Clermont Street.

Most of the buildings erected in Brooklyn late in the 19th-century were designed by local Brooklyn architects, many of whom were quite sophisticated in their use of architectural details. It is more difficult to attribute early and mid-19th century buildings to specific architects. Architecture as a distinct profession did not develop until well into the 19th-century. It was not until 1857 that the American Institute of Architects was founded. Its members were the most prominent men in the architectural field in America and this professionalism did not filter down to less well-known practitioners until later in the century. In the 19th century the distinction between a builder and an architect is frequently ambiguous and any builder who wished could call himself an architect.

It was common practice in Fort Greene and elsewhere in Brooklyn for a developer to purchase a large plot of land and then build speculative row-houses on the site. These were intended for sale or rent to the middle-class families who were moving to the city in ever-increasing numbers. Frequently these developers were also builders and their names can be found in deed records. If not a builder himself, the developer hired a builder or an architect/builder to erect the rows. In such cases the name of the builder generally remains unknown. It also remains unclear as to who was responsible for the specific design of the speculative row houses. An architect would generally have been unnecessary for most mid-19th-century row house construction since the builders often erected large numbers of similarly detailed houses. The builder was primarily responsible for the floor plan and facade fenestration pattern. When a builder/architect presented drawings to the Brooklyn Buildings Department (after 1875) these were the only features illustrated. Specific decorative details of the facade cannot generally be attributed to any one hand.

Details such as foliate brackets, stone enframements and wooden doors were produced by anonymous craftsmen who mass-produced the forms. Thus, houses erected by different builders frequently have identically detailed facades. This method of building with mass-produced forms was similar to 19th-century building practices in England.<sup>9</sup> Occasionally a certain decorative manner can be attributed to the work of a specific builder as in the case of Lawrence Kane who used rather baroque detailing on his Italianate style buildings located on South Elliott Place and South Portland Avenue. The forms used by Kane are quite unusual, and he undoubtedly either designed the facade details or gave specific instructions to the craftsmen employed as to what type of detailing to carve.

In some cases it is possible to determine if the owner of a specific property was also a builder or an architect. For example, Thomas B. Jackson is listed in the Brooklyn directories as a builder in the 1860s, but by the 1870s Jackson considered himself to be an architect as well as a builder, and he undoubtedly designed the buildings which he owned and built in the district, particularly on Clermont and Vanderbilt Avenues between Greene and Gates Avenues. Other owners such as Litchfield & Dickinson, worked exclusively with one architect--in this case with Charles Werner. Major figures in Fort Greene such as John Doherty, Thomas Skelly, Michael Murray, William Nichols, True Rollins, Joseph Townsend, William Purdy, Thomas Brush

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and Thomas Fagan owned large areas of the district and are known to have been builders, but their relationship to the specific design features of the row house facades remains unclear.

After a row house was erected it was usually sold off, thus giving the owner a quick profit. Most houses were purchased by families for their residence but frequently buildings were purchased for speculation and then leased as rental units. Thus, it is often difficult to tell who was the earliest resident of a building. It was also common for the land owner or owner/builder to retain title to certain properties that were not sold off until many years after the buildings were erected, as for example with Nos. 410-412 Vanderbilt Avenue which was retained by owner/architect Thomas B. Jackson until c. 1890, fifteen years after he had sold off the rest of the row. Owner Edward Backhouse retained title to the two Greek Revival houses on Carlton Avenue and they were not sold off until after his death early in the 20th-century.

In the late 19th and early 20th-centuries Fort Greene became an architectural backwater as wealthy Brooklynites moved farther from the city center. By the mid-20th-century the building stock was in a serious state of decay. Today the neighborhood is being revitalized with the rediscovery of the beauties of Brooklyn's 19th-century residential buildings.

With the exception of the incursion of five 20th-century multi-story apartment buildings and two post-war public schools, the Fort Greene area retains its original character to an astonishing degree. The graceful Italianate, Second Empire and neo-Grec rows create a unified architectural composition that continues to reflect the lifestyle of Brooklyn in the third quarter of the 19th-century. Historic District designation for the Fort Greene area will help to insure the protection of this distinct architectural character.

FOOTNOTES

1. Charles R. Baker, Church of the Messiah: Sermon by the Rev. Charles R. Baker on the Tenth Anniversary of his Rectorate February 4, 1883 (Brooklyn: Tremlett & Co., 1883), p.6.

2. Dora Wiebenson, Sources of Greek Revival Architecture (University Park: Pennsylvania State University Press, 1969).

3. Talbot Hamlin, Greek Revival Architecture in America (New York: Dover Publications 1964 reprint of Oxford University Press edition, 1944).

4. Charles Lockwood, Bricks and Brownstone (New York: McGraw-Hill, 1972), pp. 128-130.

5. Ibid, p. 132.

6. Henry-Russell Hitchcock, Architecture: Nineteenth and Twentieth Centuries (Baltimore: Penguin 1958, 1971).

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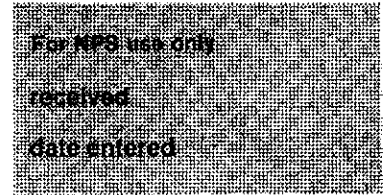
7. The Yearbook of Christ Church Parish Brooklyn-N.Y.: Souvenir of the 75th Anniversary, 1835-1910, (1910), p. 13.

8. Andrew Dolkart, "Brooklyn The City of Churches: The Protestant Church Architecture of Brooklyn 1793-1917," Unpublished Master's thesis, Columbia University School of Architecture, 1977.

9. John Summerson, Georgian London (New York: Penguin, 1978 reprint of Peregrine Books edition, 1945), p. 171.

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List of non-contributing elements.

<u>Photo #</u>	<u>Address</u>
1I	42-50 South Oxford Street
2I	195 Dekalb Avenue
3I	262-272 Adelphi Street
4I	199-255 Adelphi Street: P.S. 20 and playground (Clinton Hill School)
5I	214-216 Dekalb Avenue
6I	169 Lafayette Avenue
7I	274-326 Adelphi Street: Rothchild J.H.S. & playground
8I	" " " " " "
9I	352-60 Clermont Avenue
10I	166 Dekalb Avenue
11I	224-228 Dekalb Avenue
12I	80 Greene Avenue: c.1980 apartment complex
13I	376-378 Clermont
14I	137-145 Lafayette Avenue
15I	149 Lafayette Avenue

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farms in the Fort Greene area were in most cases subdivided between 1840 and 1860, followed by the development of townhouses which continued into the 1880s. By 1890, the Fort Greene neighborhood was with few exceptions entirely built up, and new development had spread to the fringes of what had become a major, densely built up residential city.

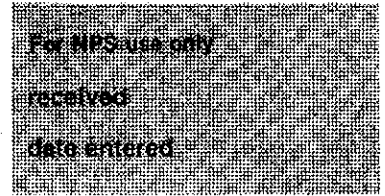
Rising land values and increasing pressures for higher density development resulted in the construction of a small number of multi-family apartment buildings within Fort Greene after 1890. Institutions, designed to serve the increasing population of the district were built in the early twentieth century and included a major Masonic Temple (1906), Roman Catholic Church (1915), and a parochial high school (1932). The nineteenth century fabric of the district survived these additions well despite the changing socio-economic status of the district's population. These late nineteenth and early twentieth century apartment and institutional buildings reflect a second but less dramatic period of growth in Fort Greene and contribute to our understanding of the evolution of the community's social as well as built environment that is seen today. Two public school buildings built since 1950 and their associated playgrounds, have on the other hand been destructive of the neighborhood's unique aesthetic and historical character. Today the district is experiencing a renaissance which has reversed its earlier decline.

The area now occupied by Fort Greene Park was the site of Fort Putnam, begun in March 1776 as part of a chain of defenses surrounding New York, constructed under the command of General Nathanael Greene. Designed by military engineer Rufus Putnam, the star-shaped earthworks, represented the key to the eastern end of the New York defense system. The fort fell to the British during their overwhelming invasion of Brooklyn on August 26, 1776, leading to the fall of New York shortly thereafter.

Memories of the British course of action during the Revolution were very much alive at the onset of the War of 1812, and in 1814, the former site of Fort Putnam was once again fortified and named Fort Greene in honor of the Revolutionary War general. The earthworks were abandoned at the close of the war, and nothing was done with the site until 1848, when the land surrounding the fort was set aside for a public park, subsequently developed between 1848 and 1850. After years of neglect and poor maintenance, the park was redeveloped by the nationally prominent landscape architects Olmsted and Vaux in 1868, as part of a city-wide park system. Its present layout and configuration are the result of this design. Washington Park, as it was originally named, represented an important amenity to the neighborhood, and was partially responsible for attracting the upper middle class development characteristic of much of the Fort Greene district during the second half of the nineteenth century.

Washington Park was renamed Fort Greene Park in 1897. A monument memorializing and entombing the remains of the Revolutionary War soldiers who died aboard prison ships during British captivity had been conceived as early as 1855 when the "Martyrs' Memorial Association" was first established. Olmsted and Vaux had incorporated a site for such a monument in their 1868 park design, but the memorial could not be realized until 1908 when President Taft dedicated an imposing, 200 foot high Doric column to the Prison Ship Martyrs. The column, which rises high above the site of Fort Greene, was designed by the nationally prominent architectural firm of McKim, Mead and White, and now represents the focal point of the park. An unusually handsome Neo classic comfort station nearby is associated with the McKim, Mead and White design. Virtually no alterations have occurred within the park since 1908, leaving the combined efforts of two of America's most important design teams largely intact. The history and significance of individual sites, buildings and streetscapes is discussed in detail in the attached Landmarks Commission Designation Report.

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UTM References:

(All in Zone 18)

- A. 587020/4504800
- B. 587080/4505020
- C. 587180/4504060
- D. 587020/4504060
- E. 586920/4504240
- F. 586760/4504180
- G. 586690/4504180
- H. 586560/4504360
- I. 586520/4504600
- J. 586410/4504600
- K. 586340/4505000
- L. 586680/4505000
- M. 586750/4504800

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Verbal boundary description and justification:

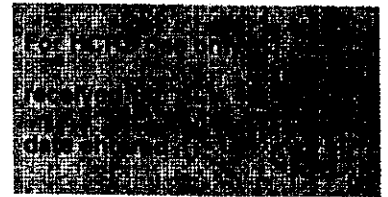
BOUNDARIES

The property bounded by the eastern curb line of St. Edwards Street, part of the southern curb line of Willoughby Street, part of the western and part of the southern property lines of Fort Greene Park, the remaining part of the western property line of Fort Greene Park, a line extending southerly to the northern curb line of De Kalb Avenue, part of the northern curb line of De Kalb Avenue, a line extending southerly to the eastern curb line of S. Elliott Place, part of the eastern curb line of S. Elliott Place, a line extending easterly to the southern property line of 71 S. Elliott Place, the southern property line of 71 S. Elliott Place, the western property line of 70 S. Portland Avenue, the western and southern property lines of 72 S. Portland Avenue, a line extending easterly to the eastern curb line of S. Portland Avenue, part of the eastern curb line of S. Portland Avenue, part of the northern curb line of Lafayette Avenue, a line extending northerly to the eastern property line of 67-75 S. Portland Avenue/91 Lafayette Avenue, the eastern property line of 67-75 S. Portland Avenue/91 Lafayette Avenue, part of the southern property line of 65 S. Portland Avenue, the southerly property line of 64 S. Oxford Street, a line extending easterly to the eastern curb line of S. Oxford Street, part of the curb line of S. Oxford Street, a line extending southerly across Lafayette Avenue, part of the eastern curb line of S. Oxford Street, a line extending easterly to the southern property line of 77-93 S. Oxford Street/102-108 Lafayette Avenue, the southern property line of 77-93 S. Oxford Street/102-108 Lafayette Avenue, the western property lines of 302 through 320 Cumberland Street, part of the northern and the western property lines of 11 Greene Avenue, a line extending southerly to the northern curb line of Greene Avenue, part of the northern curb line of Greene Avenue, part of the western curb line of Cumberland Street, a line extending easterly to the southern property line of 311 Cumberland Street, the southern property lines of 311 Cumberland Street and 370 Carlton Avenue, a line extending easterly to the eastern curb line of Carlton Avenue, part of the eastern curb line of Carlton Avenue, a line extending easterly to the southern property line of 375 Carlton Avenue, part of the southern and part of the eastern property lines of 375 Carlton Avenue, the remaining part of the southern property line of 375 Carlton Avenue, part of the southern and part of the western property lines of 374 Adelphi Street, the western property lines of 376 and 378 Adelphi Street, the western and the southern property lines of 380 Adelphi Street, a line extending easterly to the eastern curb line of Adelphi Street, part of the eastern curb line of Adelphi Street, a line extending southerly across Greene Avenue to part of the eastern curb line of Adelphi Street, a line extending easterly to the southern property line of 375-383 Adelphi Street/54 Greene Avenue, the southern property lines of 375-383 Adelphi Street/54 Greene Avenue through 62 Greene Avenue, the western property line of 396 through 402 Clermont Avenue, part of the western and part of the southern property lines of 404 Clermont Avenue, the remaining part of the western property line of 404 Clermont Avenue, the western property line of 406 Clermont Avenue, part of the western and part of the northern property lines of 408 Clermont Avenue,



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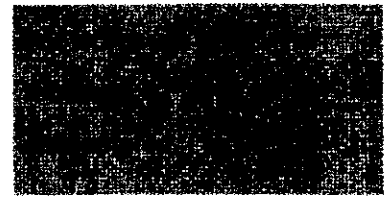
Item number 10

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the remaining part of the western property line of 408 Clermont Avenue, the western property lines of 410 through 432 Clermont Avenue, the western and the southern property lines of 434 Clermont Avenue, a line extending easterly to the eastern curb line of Clermont Avenue, part of the eastern curb line of Clermont Avenue, a line extending easterly to the southern property line of 441 Clermont Avenue, the southern property lines of 441 Clermont Avenue and 434 Vanderbilt Avenue, a line extending easterly to the western curb line of Vanderbilt Avenue, a line extending northerly across Greene Avenue, the western curb line of Vanderbilt Avenue, a line extending northerly across Lafayette Avenue, the western curb line of Vanderbilt Avenue, a line extending northerly across De Kalb Avenue, part of the western curb line of Vanderbilt Avenue, a line extending westerly to the northern property line of 247 De Kalb Avenue, the northern property lines of 247 through 241 De Kalb Avenue, part of the eastern property line of 239 De Kalb Avenue, the eastern and part of the northern property lines of 259 Clermont Avenue, the eastern property lines of 257 through 215 Clermont Avenue, the eastern and part of the northern property lines of 213 Clermont Avenue, the eastern property line of 211 Clermont Avenue, then continuing along the eastern building line of 54-72 Willoughby Avenue/201-209 Clermont Avenue, a line extending northerly to the southern curb line of Willoughby Avenue, part of the southern curb line of Willoughby Avenue, a line extending westerly across Clermont Avenue, the southern curb line of Willoughby Avenue, a line extending westerly across Adelphi Street, the southern curb line of Willoughby Avenue, a line extending westerly across Carlton Avenue, part of the southern curb line of Willoughby Avenue, a line extending northeasterly across Willoughby Avenue to the eastern property line of 1-10 Willoughby Avenue/176-177 Washington Park through 174 Washington Park, part of the eastern and part of the northern property lines of 173 Washington Park, the remaining eastern property line of 173 Washington Park, the eastern property lines of 172 through 160 Washington Park, part of the eastern and part of the southern property lines of 159 Washington Park, the remaining eastern property line of 159 Washington Park, part of the eastern and part of the northern property lines of 158 Washington Park, part of the eastern and part of the northern property lines of 158 Washington Park, the remaining eastern and the remaining northern property lines of 158 Washington Park, a line extending westerly to the western curb line of Washington Park, part of the western curb line of Washington Park, the southern curb line of Myrtle Avenue, Brooklyn.

**United States Department of the Interior  
Heritage Conservation and Recreation Service**

**National Register of Historic Places  
Inventory—Nomination Form**



Fort Greene Historic District  
Brooklyn, Kings County,

Continuation sheet N.Y.

Item number 11

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Form researched and prepared by:

Andrew S. Dolkart, Landmarks Preservation Specialist  
New York City Landmarks Preservation Commission  
20 Vesey Street  
New York, New York 10007

(212) 566-7577

United States Department of the Interior  
National Park Service

For NPS use only

National Register of Historic Places  
Inventory—Nomination Form

received AUG 8 1984  
date entered SEP 7 1984

See instructions in *How to Complete National Register Forms*  
Type all entries—complete applicable sections

1. Name

historic

and/or common Fort Greene Historic District (Boundary Expansion)

2. Location

street & number see continuation sheet not for publication

city, town Brooklyn New York vicinity of

state New York code 036 county Kings code 047

3. Classification

Category	Ownership	Status	Present Use
<input checked="" type="checkbox"/> district	<input checked="" type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture
<input type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input type="checkbox"/> commercial
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input checked="" type="checkbox"/> educational
<input type="checkbox"/> site	<b>Public Acquisition</b>	<b>Accessible</b>	<input checked="" type="checkbox"/> entertainment
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input type="checkbox"/> yes: restricted	<input checked="" type="checkbox"/> government
	<input type="checkbox"/> being considered	<input checked="" type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial
	NA	<input type="checkbox"/> no	<input type="checkbox"/> military
			<input type="checkbox"/> museum
			<input type="checkbox"/> park
			<input checked="" type="checkbox"/> private residence
			<input checked="" type="checkbox"/> religious
			<input type="checkbox"/> scientific
			<input type="checkbox"/> transportation
			<input type="checkbox"/> other:

4. Owner of Property

name various

street & number

city, town \_\_\_\_\_ vicinity of \_\_\_\_\_ state

5. Location of Legal Description

courthouse, registry of deeds, etc. Kings County Registers Office

street & number Municipal Bldg. 210 Joralemon St.

city, town Brooklyn state New York

6. Representation in Existing Surveys

title None has this property been determined eligible? yes  no

date \_\_\_\_\_ federal \_\_\_\_\_ state \_\_\_\_\_ county \_\_\_\_\_ local

depository for survey records

city, town \_\_\_\_\_ state

---

## 7. Description

---

**Condition** excellent good fair deteriorated ruins unexposed**Check one** unaltered altered**Check one** original site moved

date

NA

---

**Describe the present and original (if known) physical appearance**

See attached continuation sheets

# 8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400–1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500–1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600–1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/ humanitarian
<input type="checkbox"/> 1700–1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input checked="" type="checkbox"/> theater
<input checked="" type="checkbox"/> 1800–1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> transportation
<input checked="" type="checkbox"/> 1900–	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> other (specify)
		<input type="checkbox"/> invention		

**Specific dates** 1850–1934      **Builder/Architect** various

**Statement of Significance (in one paragraph)**

See attached continuation sheets.

# 9. Major Bibliographical References

Fort Greene Landmarks Preservation Committee. A Proposal for the Designation of Fort Greene as an Historic District, 1973.  
 Lockwood, Charles. Bricks and Brownstone. New York: McGraw-Hill, 1972  
 New York City Deed and Conveyance Records.

# 10. Geographical Data

Acreage of nominated property 137 approx.

Quadrangle name Brooklyn

Quadrangle scale 1:24,000

UTM References See continuation sheet

A 

Zone	Easting						Northing												

C 

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E 

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G 

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B 

Zone	Easting						Northing												

D 

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F 

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H 

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### Verbal boundary description and justification

Boundaries are noted on attached maps. The district expansion is noted on Map 1 with dotted lines and area is hatched.

### List all states and counties for properties overlapping state or county boundaries

state	NA	code	county	code
state	code	county	code	

# 11. Form Prepared By

name/title Merrill Hesch

organization Div. for Historic Preservation date June 1984

street & number Agency Bldg. 1, Empire State Plaza telephone 518-474-0479

city or town Albany state New York

# 12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national  state  local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature *Julia S. Stohr*

Deputy Commissioner for Historic Preservation

title date 7/19/84

For NPS use only

I hereby certify that this property is included in the National Register

*Alan S. Ryan*  
Keoper of the National Register Entered in the National Register

date 9-7-84

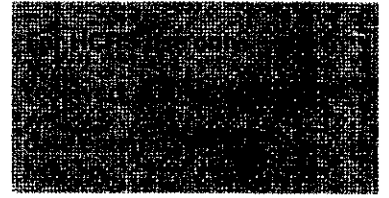
Attest:

Chief of Registration

date

**United States Department of the Interior  
Heritage Conservation and Recreation Service**

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Inventory—Nomination Form**



Fort Greene Historic District

Continuation sheet Kings County, N.Y.

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Location: (The following streets and numbers are included in the district)

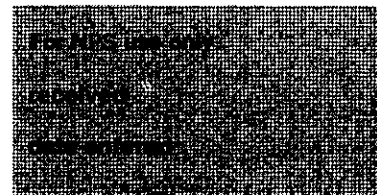
Adelphi Street:	#202-380, #199-383
Carlton Avenue:	#202-370, #201-375
Clermont Avenue:	#206-434, #201-441
Cumberland Street:	#210-330, #211-311
DeKalb Avenue:	#136-248, #167-249
Greene Avenue:	#54-92, #11-19, #61-99
Lafayette Avenue:	#102-194, #111-209
South Elliott Place:	#1-71
South Oxford Street:	#2-64, #1-93
South Portland Avenue:	#2-72, #1-75
Vanderbilt Avenue:	#256-434
Washington Park:	#158-206
Willoughby Avenue:	#2-72, #1-9

**National Register of Historic Places  
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Fort Greene Historic District

Kings Co., NY

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Continuation sheet

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Addresses of properties within Fort Greene Historic District:

Adelphi Street: 202-380; 199-383  
Carlton Avenue: 202-370; 201-375  
Clermont Avenue: 206-434; 201-441  
Cumberland Street: 210-330; 211-311  
DeKalb Avenue: 136-248; 167-249  
Greene Avenue: 54-92; 11-19; 61-99  
Lafayette Avenue: 102-194; 111-209  
South Elliott Place: 1-71  
South Oxford Street: 2-64; 1-93  
South Portland Avenue: 2-72; 1-75  
Vanderbilt Avenue: 256-434  
Washington Park: 158-206  
Willoughby Avenue: 2-72; 1-9

Addresses of properties within Fort Greene Historic District Expansion:

Adelphi Street: 159-197; 166-200; 382-416; 385-415  
Ashland Place: 171-247; 287-351  
Carlton Avenue: 186-200; 379-395  
Clermont Avenue: 190-204  
DeKalb Avenue: 106-134  
Fort Greene Place: 1-89; 119-135; 2-140  
Fulton Street: 673-781; 662-710  
Greene Avenue: 1-9; 41-59; 32-52  
Hanson Place: 1-41; 79-105; 82-108  
Lafayette Avenue: 55-89; 93-109; 30-56; 62-100  
Saint Felix Street: 1-71; 89-147; 2-80; 98-154  
South Elliott Place: 73-121; 2-120  
South Oxford Street: 93-145; 66-170  
South Portland Avenue: 83-149; 74-128  
Vanderbilt Avenue: 188-204; 244-256  
Willoughby Avenue: 11-19; 31-67; 73-81



# National Register of Historic Places Inventory—Nomination Form

Fort Greene Historic District Expansion, Kings Co., NY

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received

date entered

Continuation sheet

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The Fort Greene Historic District was listed on the National Register in 1983. The boundaries of the district were the same as those of the Fort Greene Historic District designated by the New York City Landmarks Preservation Commission in 1978. In 1984, a new survey and additional research were completed. Based upon this data and professional evaluation, the State Historic Preservation Officer has determined that the area historically associated with the development of the Fort Greene neighborhood was larger than that designated as part of the earlier nomination and that the larger area contains similar concentrations of buildings relating to Fort Greene's history.

The expansion of the original Fort Greene Historic District (map 1) includes most of an area designated in 1978 by the New York City Landmarks Preservation Commission as the Brooklyn Academy of Music Historic District and additional streets not designated by New York City. There are 379 buildings in the historic district expansion area. The expansion can be divided into three sections. Expansion I, the largest area with 286 buildings, consists of most of the Brooklyn Academy of Music Historic District and other blocks to the west of the original district. Expansion II, with 28 buildings, is a small area to the south of the listed district and Expansion III, with 65 buildings, consists of several additions on the northern border of the original district. These blocks are an integral part of the Fort Greene community and they represent some of the earliest development in the neighborhood, with houses dating from the 1850s and 1860s. In addition, the expansion has examples of later construction indicating the continuing development of the neighborhood during the late nineteenth and early twentieth centuries. The buildings in the historic district expansion are in the same styles as those in the original historic district and were constructed by many of the same builders.

As expanded, the Fort Greene Historic District is a cohesive unit. To the west of the enlarged district are industrial buildings, parking lots, and Flatbush Avenue, a major commercial boulevard; to the east, divided by Vanderbilt Avenue, is Clinton Hill, a separate historic district that has been proposed for nomination to the National Register; to the north are a few altered residential buildings and Myrtle Avenue, a commercial street which divides Fort Greene from several subsidized housing complexes and from the Brooklyn Navy Yard neighborhood (often called Navy Hill or Wallabout); to the south are the vacant lots and apartment towers of an urban renewal area and Atlantic Avenue, a major traffic artery and industrial corridor that separates Fort Greene from Prospect Heights.

As in the original historic district, the majority of the buildings in the expansion are row houses, although fine examples of other building types are also evident. There is a larger proportion of brick-fronted houses in the expansion than in the original district since the brick buildings were generally constructed during the early period of building in Fort Greene when much of the expansion area was developed.

The earliest buildings in the expansion are residences that stylistically illustrate the transition from the Greek Revival to the Italianate. These buildings are not common in the area and most are Italianate in style with a limited number of Greek Revival details. The finest example of these buildings in the expansion is the pair of brick houses built c. 1853 at 192-94 Adelphi Street (photo 15) with their Grecian lintel details. The mixed-use structures at 57-69 Lafayette Avenue (c. 1852) also display austere Greek Revival forms (photo 21) and the pair of Italianate style brick houses at 143-45 South Oxford Street (c. 1854, photo 13) have wooden porches with Greek Revival style Corinthian columns.

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Fort Greene Historic District

Continuation sheet Expansion Kings County NY Item number 7

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The majority of the early buildings in the expansion are simple Italianate style structures erected in the 1850s and early 1860s. These brick buildings often have brownstone basements and are trimmed with modest stone lintels and sills and wooden bracketed cornices. Particularly fine examples of these early row houses are located on both sides of Fort Greene Place (c.1855-59, photos 5,6) and the west side of South Elliott Place (c.1857, photo 8), all between Lafayette Avenue and Hanson Place; 109-15 South Elliott Place (c.1864), which have exceptional carved wooden lintels; 181-201 Ashland Place (c.1863); and 11-19 Willoughby Avenue (c.1863, photo 19).

As the Fort Greene area became a more popular neighborhood in which to live and as more affluent people moved into the area, more expensive three story and basement brownstone-fronted Italianate style houses began to be constructed. Most of these houses date from the late 1860s and 1870s. In the expansion, notable brownstone houses include the long row at 1-27 St. Felix Street (c.1874, photo 3) with transitional Neo-Grec details; 125-131 South Oxford Street (c.1864); and 122-126 South Oxford Street (c.1866).

In addition to the brick and brownstone Italianate style houses, examples of three related styles also appear in the historic district expansion. In Brooklyn, during the 1850s and 1860s, Anglo-Italianate style houses, which lack the high stoops and raised basements of the Italianate buildings, were rare. Examples of Anglo-Italianate houses in the expansion are 73-75 Fort Greene Place (c.1859, photo 4), a pair with the round-arched parlor floor windows typical of the style, and 398-410 Adelphi Street (c.1857, photo 16), an unusually long row of three-story brick houses with simple ornamental detail. Several modest French Second Empire style rows from the 1860s are within the boundaries of the expanded district. In Brooklyn, French Second Empire style residences generally resemble their Italianate style cousins with the simple addition of a mansard roof. Examples of these row houses are 128-134 South Oxford Street (c.1869, photo 10), 89-97 South Portland Avenue (c.1861), and 143-45 South Portland Avenue (c.1862). Since the expansion areas were built up during the early stages of Fort Greene's development, only a few examples of the Neo-Grec style popular in the 1870s and 1880s can be found. There is a short row of three houses at 139-141 South Oxford Street (c.1880, photo 13) and a particularly notable brick residence with fine wooden detail at 229 Ashland Place (photo 2).

Besides the masonry row houses, there are a few wooden buildings and freestanding residences in the district expansion. These include a large Italianate style wooden villa at 158 South Portland Avenue (c.1860, photo 12) and a French Second Empire style brick mansion at 151 South Portland Avenue (c.1862).

Scattered throughout the expansion area are later residential buildings of similar scale to the earlier construction. These buildings reflect the continuing growth of Fort Greene as a popular residential neighborhood and are an important feature of the historic district. Although most of the area had been built up by 1880, the neighborhood did not stagnate. The late nineteenth and early twentieth century construction is important to Fort Greene's character, reflecting the continuing attractiveness of the neighborhood to both residents and real estate investors. The Romanesque Revival style, popular during the 1880s, is most notably represented in the historic district by two buildings erected for Brooklyn multi-millionaire Charles Pratt--an artist's studio building at 246 Vanderbilt Avenue (photo 18) designed in 1889 by William Tubby, one of the leading architects in Brooklyn in the late nineteenth century, and a four

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Fort Greene Historic District

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story apartment house at 246-48 Vanderbilt Avenue (photo 18) designed by the prominent New York City firm of Lamb & Rich in about 1888. At the turn of the century the Neo-Renaissance style replaced the Romanesque Revival as the most popular design mode in Brooklyn. In the Fort Greene expansion this style is seen on several apartment houses, notably 106-114 South Portland Avenue (photo 9), designed by Lawton & Field in 1900, and at 416-18 Adelphi Street (c.1905, photo 17).

As development in Brooklyn moved to the east from Brooklyn Heights and City Hall (now Borough Hall), Fulton Street, which runs across the entire borough from the waterfront to the Queens border, became an important transit artery and commercial corridor (photos 22-24). Many of the Fulton Street buildings within the historic district expansion were constructed with residential units on the upper floors and stores at street level. A particularly fine example of this is 757 Fulton Street (photo 23), a Neo-Grec structure with an intact storefront. Other nineteenth-century storefronts can be found at 698, 709, 741, 771, and 775 Fulton Street (photo 24). The most interesting commercial/residential buildings within the district expansion are the group of cast-iron structures at 664-66, 670-74, and 678 Fulton Street (photo 22). Cast-iron fronts were never abundant in Brooklyn and they are extremely rare today. These buildings designed in 1882 by Charles A. Snedeker for Charles A. Cheseborough, the manufacturer of Vaseline, are important commercial survivors. In addition to the commercial buildings on Fulton Street, several buildings on Lafayette Avenue were altered early in the twentieth century for commercial use on the lower floors. Some of the row houses and multiple dwellings on Lafayette Avenue have handsome storefronts, particularly 63 Lafayette Avenue (photo 21, fourth building from the right) with its brick pilasters and wooden Ionic columns.

All of Brooklyn's prime residential neighborhoods were home to institutions that added to the quality of life in each area. Churches, schools, clubs, and other institutions built prominent buildings that served the social, cultural, and religious needs of their communities. Fort Greene is graced with a large number of such notable institutions, some of the finest of which are within the boundaries of the district expansion. Fine examples of institutional buildings in the expansion date from all periods of Fort Greene's historic development including a church built as early as 1857-60 and other prominent structures dating from the post-Civil War era, the late nineteenth century, and the first decades of the twentieth century. The presence of these buildings, many of which are architecturally quite ambitious, attest to Fort Greene's continuing prosperity and development as a neighborhood well into the twentieth century. Among the finest institutional buildings in the expansion are the Hanson Place 7th Day Adventist Church (photo 25) at the corner of Hanson Place and South Portland Avenue, a structure erected by a Baptist congregation in 1857-60 that has been individually listed on the National Register; the Gothic Revival style Centennial Baptist Church, now the Institutional Church of God in Christ (photo 14), a brick and terra-cotta structure designed in 1885 by Laurence B. Valk, at 170 Adelphi Street; the Central Methodist Church, a Neo-Gothic style brick and stone structure with unusual massing and small street-level shops (for added income) constructed in 1930 at 11-21 Hanson Place; the former Elks Club (photo 11), now a nursing home, at 144 South Oxford Street, designed in 1912 by H. Van Buren Magonigle and A.W. Ross; the elegantly detailed Neo-Federal style Visiting

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Fort Greene Historic District

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Nurses Association (photo 11) designed in 1930 by Cameron Clark; the Salvation Army, which is housed in a Neo-Georgian style brick building designed by Voorhees, Gmelin & Walker in 1927; and the Brooklyn Music School, located in four early row houses that were redesigned for the school in a Mediterranean style in 1920 and 1928.

There are three major large-scale buildings in the historic district expansion that either are listed or are eligible for individual listing on the National Register. Although their size is greater than that of the other buildings in the district, all three are important to Fort Greene, as well as being of importance to the larger Brooklyn community. These buildings are the Williamsburgh Savings Bank at 1 Hanson Place (listed in the National Register on April 9, 1980), the tallest building in Brooklyn and the home of one of the borough's oldest fiscal institutions; Brooklyn Technical High School (commonly known as Brooklyn Tech, photos 6,7), one of New York City's preeminent public high schools, which is housed in a handsome Neo-Gothic style building built in 1931-32 at DeKalb Avenue, South Elliott Place, and Fort Greene Place; and the Brooklyn Academy of Music (photo 20), the oldest performing arts center in America and a major New York City cultural institution housed in a grand Neo-Renaissance style edifice that was designed by the nationally prominent theater architects Herts & Tallant in 1903.

In addition to the residential, commercial, and institutional buildings, the district expansion includes two very fine industrial buildings--201 Ashland Place (photo 1), probably built in the 1890s, which extends through the block to St. Felix Street and has extremely fine brickwork, and 38 Lafayette Avenue (1921, Emile G. Perrot, architect) a Neo-Renaissance building of brick and terra cotta. Both of these were designed as coffin factories. Their scale is similar to that of the neighboring structures and their facades were given an architectural treatment that maintains the design quality of the historic district.

There are 74 non-contributing buildings in the entire Fort Greene Historic District, thirty-three of which are within the expansion. These include older buildings that have been heavily altered, later buildings that do not retain the scale or quality of the historic district, and modern structures. These buildings are listed on a continuation sheet and their locations are marked on map 7.

The following continuation sheets give a complete list of buildings within the Fort Greene Historic District expansion.

# National Register of Historic Places Inventory—Nomination Form

Fort Greene Historic District

Continuation sheet Expansion Kings County NY Item number 7

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## LIST OF BUILDINGS IN THE FORT GREENE HISTORIC DISTRICT EXPANSION

Note: Building dates, builders names, and architects names given only when substantiated through research in primary sources.

### Expansion I

Ashland Place, east side between DeKalb Avenue and Fulton Street

- 171-79---see 106 DeKalb Avenue
- 181--Italianate row house; Effingham Nichols, builder, c.1866
- 183--Italianate row house; Peter Donlon, builder, c.1863
- 185--Italianate row house; Peter Donlon, builder, c.1863; window lintels shaved
- 189--Italianate row house; Peter Donlon, builder, c.1863; window and door lintels shaved
- 191--Italianate row house; Daniel Bonnett, builder, c.1863; all ornament stripped, stoop and cornice removed, windows shortened
- 193--Italianate row house; Daniel Bonnett, builder, c.1863
- 197--Italianate row house; Daniel Bonnett, builder, c.1863; fire escape added
- 199--Italianate row house; Peter Donlon, builder, c.1863
- 201--Italianate row house; Daniel Bonnett, builder, c.1863
- 203--One-story Neo-Grec store with original galvanized-iron cornice; new shop front
- 205-07--Four-story brick factory owned at one time by National Casket Co. Very fine brickwork; original wooden front on first floor; extends through the block to 30-34 St. Felix Street; constructed in the 1890s; (photo 1)
- 209--Italianate row house; Effingham Nichols, builder, c.1864; cornice removed, parlor floor windows shortened
- 211--Italianate row house; Daniel Miller, builder, c.1860
- 215--Italianate row house; Daniel Miller, builder, c.1860; cornice removed
- 217--Anglo-Italianate residence; c.1850s
- 219-227--Three-story Section 8 infill housing; Beyer, Blinder, Belle, architects, 1981-84; Non-contributing structure (photo 16-I)
- 229--Neo-Grec residence with exceptional wooden detail including first-floor bay, doorway hood, and bracketed cornice;(photo 2)
- 331--Italianate/Neo-Grec row house; some lintels shaved
- 333--Italianate row house
- 337--Italianate row house; Effingham Nichols, builder, c.1861; stoop removed
- 339--Italianate row house; Effingham Nichols, builder, c.1861; stoop removed
- 241-47--vacant lot

Ashland Place, east side between Lafayette Avenue and Hanson Place

- 287--side elevation of the Brooklyn Academy of Music; see 30 Lafayette Avenue
- 313-21--Salvation Army Corps Hall and Officer's Quarters; Neo-Georgian brick building; Voorhees, Gmelin & Walker, architects, 1927
- 325-27--vacant lot used for parking
- 329-51--side elevation of the Williamsburgh Savings Bank--see 1 Hanson Place

# National Register of Historic Places Inventory—Nomination Form

Fort Greene Historic District

Continuation sheet Expansion Kings County NY, item number 7

Page 7

Building list--continued

DeKalb Avenue, south side between Ashland Place and St. Felix Street

106--Neo-Renaissance residential/commercial building with corner oriel; Francis J. Berlenbach, architect, 1895

108--c.1920s brick residential/commercial building

110--c.1920s brick residential/commercial building

112--c.1920s brick residential/commercial building

DeKalb Avenue, south side between St. Felix Street and Ft. Greene Place

114-122--side elevation of 1 St. Felix Street

123--Neo-Grec carriage house now Bluestone Contracting Corp; entrance altered

124--Former Fire Engine Co. 256; Neo-Georgian brick and limestone building; now a residence; c.1913

125--side elevation of 2-4 Ft. Greene Place

DeKalb Avenue, south side between Ft. Greene Place and South Elliott Place

126-134--Brooklyn Technical High School--see 1-59 Ft. Greene Place

Fort Greene Place, east side between DeKalb Avenue and Fulton Street

1-59--Brooklyn Technical High School (Brooklyn Tech)--Neo-Gothic school; 1931-32

63-65--Apartment building with detail reminiscent of the Austrian Secession; Millinan & Son, architects, 1913

67--Italianate row house; William McElroy, builder, c.1863

69--Italianate row house; William McElroy, builder, c.1863

73--Anglo-Italianate row house; True Rollins, builder, c.1859; rectangular bay added to north side of building (photo 4)

75--Anglo-Italianate row house; True Rollins, builder, c.1859 (photo 4)

77--Italianate row house; True Rollins, builder, c.1859; Romanesque Revival stoop added, probably c.1890

79--Italianate row house; True Rollins, builder, c.1859; moldings shaved

81--Italianate row house; William McElroy, builder, c.1861

83--Italianate row house; William McElroy, builder, c.1861

85--Italianate row house with commercial ground floor

87--Brick commercial building with large windows, probably built c.1900

89--One-story commercial building with iron cornice--rear of 721 Fulton Street

Fort Greene Place, west side between DeKalb Avenue and Fulton Street

2-4--Transitional Romanesque Revival/Neo-Renaissance apartment building called the "DeSoto;" L.W. Seaman & Son, architect, 1891

10--Probably originally a Neo-Grec style building; top floor added in 1893 by L.W. Seaman & Son; all moldings stripped, but Neo-Grec cornice extant

# National Register of Historic Places Inventory—Nomination Form

Fort Greene Historic District

Continuation sheet Expansion Kings County NY Item number 7

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Building list--continued

Fort Greene Place, west side between DeKalb Avenue and Fulton Street--continued

- 12--Italianate row house; Abram Purdy, builder, c.1872
- 14--Italianate row house; Abram Purdy, builder, c.1872
- 16--Italianate row house; William O. Purdy, builder, c.1872
- 18--Italianate row house; William O. Purdy, builder, c.1872
- 20--Italianate row house; David Winans, builder, c.1864; facade stuccoed
- 22--Italianate row house; David Winans, builder, c.1864; stoop removed
- 24--Italianate row house; Alvin Bradley and Caleb Woodhull, builders, c.1864; facade stuccoed, stoop removed
- 26--Italianate row house; Alvin Bradley and Caleb Woodhull, builders, c.1864
- 28--Italianate row house; George Brown, builder, c.1864
- 34-40--Three-story Section 8 infill housing; Beyer, Blinder, Belle, architects, 1981-84; Non-contributing structure (photo 24-I)
- 42--Italianate row house; Thomas Skelly, builder, c.1861
- 44--Italianate row house; Thomas Skelly, builder, c.1861
- 46--Italianate row house; Thomas Skelly, builder, c.1861
- 48--Italianate row house; Thomas Skelly, builder, c.1861
- 50--Italianate row house; Thomas Skelly, builder, c.1861
- 52--Italianate row house; Thomas Skelly, builder, c.1861
- 54-60--Three-story Section 8 infill housing; Beyer, Blinder, Belle, architects, 1981-84; Non-contributing structure (photo 26-I)
- 62--Italianate row house; John P. Seeley, builder, c.1861
- 64--Italianate row house; John P. Seeley, builder, c.1861; stoop removed
- 66--Italianate row house; John P. Seeley, builder, c.1861
- 68--Italianate row house; Patrick Mullins, builder, c.1862
- 70--Italianate row house; Patrick Mullins, builder, c.1862; stoop removed
- 72--Four-story row house altered to apartment building with new brick facade; alteration by Henry Nurick, architect, 1921
- 76--Three-story brick building with 19th-century storefront--rear of 711 Fulton Street
- 78-86--One-story store with 19th-century cornice--rear of 713 Fulton Street
- 88--Side elevation of 715-19 Fulton Street

Fort Greene Place, east side between Lafayette Avenue and Hanson Place (photo 6)

- 119--Italianate row house; Henry Harteau, builder, c.1859
- 121--Italianate row house; Henry Harteau, builder, c.1859; original cornice replaced, c.1870s; stoop removed
- 123--Italianate row house; Henry Harteau, builder, c.1859; stoop removed
- 125--Italianate row house; probably Henry Harteau, builder, c.1859
- 127--Italianate row house; Nathaniel Bonnell, builder, c.1857; moldings stripped, resided with synthetic brick
- 129--Italianate row house; Nathaniel Bonnell, builder, c.1857
- 131--Italianate row house; Nathaniel Bonnell, builder, c.1857
- 133--Italianate row house; Nathaniel Bonnell, builder, c.1857
- 135--Italianate row house; Nathaniel Bonnell, builder, c.1857

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Building List--continued

Fort Greene Place, west side between Lafayette Avenue and Hanson Place (photos 5,6)

- 90--vacant lot
- 92--Italianate row house; Thomas Porter, builder, c.1858; mansard roof added in 1870s
- 94--Italianate row house; Thomas Porter, builder, c.1858
- 96--Italianate row house; Thomas Porter, builder, c.1858
- 98--Italianate row house; Thomas Porter, builder, c.1858; stoop removed
- 100--Italianate row house; Thomas Porter, builder, c.1858
- 102--Italianate row house; Thomas Porter, builder, c.1858
- 104--Italianate row house; Gerard Dwenger, builder, c.1856
- 106--Italianate row house; Gerard Dwenger, builder, c.1856
- 108--Italianate row house; Gerard Dwenger, builder, c.1856
- 110--Italianate row house; Gerard Dwenger, builder, c.1856
- 112--Italianate row house; Gerard Dwenger, builder, c.1856
- 114--Italianate row house; Thomas Skelly and Michael Murray, builders, c.1855
- 116--Italianate row house; Thomas Skelly and Michael Murray, builders, c.1855
- 118--Italianate row house; Thomas Skelly and Michael Murray, builders, c.1855
- 120--Italianate row house; Thomas Skelly and Michael Murray, builders, c.1855
- 122--Italianate row house; Thomas Skelly and Michael Murray, builders, c.1855
- 124--Italianate row house; Thomas Skelly and Michael Murray, builders, c.1855; stoop removed and Art Deco basement entrance added probably in 1930s
- 126--Italianate row house; Thomas Skelly, Michael Murray, and Effingham Nichols, builders, c.1856; Queen Anna style doorway and transom added probably in 1830s
- 128--Italianate row house; Thomas Skelly, Michael Murray, and Effingham Nichols, builders, c.1856; stoop removed and Art Deco basement entrance added probably in 1930s
- 130--Italianate row house; Thomas Skelly, Michael Murray, and Effingham Nichols, builders, c.1856
- 132--Italianate row house; Thomas Skelly, Michael Murray, and Effingham Nichols, builders, c.1856
- 134--Italianate row house; Effingham Nichols, builder, c.1859
- 136--Italianate row house; Effingham Nichols, builder, c.1859
- 138--Italianate row house; Effingham Nichols, builder, c.1859; stoop removed
- 140--Italianate row house; Effingham Nichols, builder, c.1859; stoop and cornice removed, ground floor storefront added; one-story rear addition for store (33-35 Hanson Place) is non-contributing structure (photo 26-I)

Fulton Street, north side between Ashland Place and St. Felix Street

- 673 (241-47 Ashland Place)--vacant lot
- 677-91--Late Art Deco commercial building with later storefront; non-contributing bldg.; (photo 17-I)
- 693--Italianate residential/commercial building
- 695--Italianate residential/commercial building; cornice removed
- 697 (876-80 St. Felix Street)--Italianate residential/commercial building; cornice removed



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Building List--continued

Fulton Street, north side between St. Felix Street and Fort Greene Place

- 701 (67-71 St. Felix Street)--Italianate residential/commercial building with cast-iron lintels; original storefront replaced
- 703--Italianate residential/commercial building with cast-iron lintels; original storefront replaced
- 705--Metal diner; Vincent Menco, architect, 1949; non-contributing building
- 707--Two-story wooden structure; totally clad in synthetic brick; non-contributing building
- 709--Italianate residential/commercial building with 19th-century storefront
- 711--Italianate residential/commercial building
- 713--Italianate residential/commercial building
- 715 (84-88 Fort Greene Place)--Italianate residential/commercial building; 19th-century storefront at 715; side elevation with 19th-century storefront; resided with synthetic brick

Fulton Street, north side between Fort Greene Place and Lafayette Avenue

- 721--Two-story brick commercial building--non-contributing structure (photo 27-I)
- 723--Two-story brick commercial building--non-contributing structure (photo 27-I)
- 725--see 55 Lafayette Avenue

At the junction of Lafayette Avenue, Fulton Street, and South Elliott Place is a small island with the Fowler monument--a sculpted figure on a base

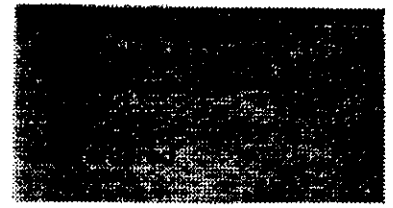
Fulton Street, south side between Fort Greene Place and South Elliott Place

- 662 (92-96 South Elliott Place)--Italianate residential/commercial building; modern storefront

Fulton Street, north side between South Elliott Place and South Portland Avenue

- 727--side elevation of 85-89 South Elliott Place
- 729-31--vacant lot
- 733-35--one-story commercial taxpayer--non-contributing building (photo 28-I)
- 737--Italianate residential/commercial building, c.1860; modern storefront
- 739--Italianate residential/commercial building, c.1860; modern storefront
- 741--Italianate residential/commercial building with 19th-century storefront, c.1860
- 745--Italianate residential/commercial building; cornice removed and storefront replaced
- 747--Italianate residential/commercial building; cornice removed and storefront replaced
- 751-53 (104 South Portland Avenue)--Italianate residential/commercial building; cornice removed and storefront replaced

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## Building List--continued

Fulton Street, south side between South Elliott Place and South Portland Avenue (photo 22)

- 664-66 (91-99 South Elliott Place)--Neo-Grec cast-iron residential/commercial building; Charles A. Snedecker, architect, 1882; brick side elevation; storefront altered
- 668 (101-103 South Elliott Place)--Neo-Renaissance brick and stone residential/commercial building extending through street; replaces cast-iron building; William J. Conway, architect, 1899
- 670--Neo-Grec cast-iron residential/commercial building; Charles A. Snedecker, architect, 1882
- 672--Neo-Grec cast-iron residential/commercial building; Charles A. Snedecker, architect, 1882; storefront altered
- 674--Neo-Grec cast-iron residential/commercial building; Charles A. Snedecker, architect, 1883; storefront altered
- 676--vacant lot
- 678--Neo-Grec cast-iron residential/commercial building; Charles A. Snedecker, architect, 1883; storefront altered
- 680-86--side elevation of 106 South Portland Avenue

Fulton Street, north side between South Portland Avenue and South Oxford Street (photo 24)

- 755--see 101-105 South Portland Avenue
- 757--Neo-Grec residential/commercial building with 19th-century storefront (photo 23)
- 759--Italianate wooden building; resided; non-contributing structure (photo 38-I)
- 761--vacant lot
- 763--Italianate wooden building; stuccoed; non-contributing structure (photo 38-I)
- 765--Italianate wooden building; stuccoed; non-contributing structure (photo 38-I)
- 767--Italianate residential/commercial building; original storefront replaced
- 769--Italianate residential/commercial building; original storefront replaced
- 771--Italianate residential/commercial building with 19th-century storefront
- 773--Neo-Grec residential/commercial building
- 775--Italianate residential/commercial building with 19th-century storefront
- 777-81 (110-16 South Oxford Street)--Italianate residential/commercial building; original storefront replaced

Fulton Street, south side between South Portland Avenue and South Oxford Street

- 688-90 (107-9 South Portland Avenue)--Italianate residential/commercial building; original storefront replaced
- 692--Italianate residential/commercial building; original storefront replaced
- 694--Italianate residential/commercial building; original storefront replaced
- 694A--Italianate residential/commercial building; original storefront replaced
- 696--Italianate residential/commercial building; original storefront replaced
- 698--Italianate residential/commercial building with 19th-century storefront

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Building List--continued

Fulton Street, south side between S. Portland Avenue and S. Oxford Street--continued

- 700--Italianate residential/commercial building; original storefront altered
- 704--Italianate residential/commercial building; original storefront altered
- 706--Frame Italianate residential/commercial building
- 708--Frame Italianate residential/commercial building
- 708A--Frame Italianate residential/commercial building
- 710-12 (118-20 South Oxford Street)--Italianate residential/commercial building; original storefront altered

Greene Avenue, north side between South Oxford Street and Cumberland Street

- 1 (119-23 South Oxford Street)--Italianate residential/commercial building with 19th-century storefront probably added after construction
- 3-5--Brownstone residential building now St. Peter's AME Zion Church; facade stripped, cornice removed, ground floor altered; non-contributing building (photo 40-I)
- 7--Four-story building now covered with stucco; commercial ground floor; all original details gone; non-contributing building (photo 40-I)
- 9--Italianate residence with turn-of-the-century storefront; facade stripped; attic story covered with synthetic shingles

Hanson Place, north side between Ashland Place and St. Felix Street

- 1 (1-9)--Williamsburgh Savings Bank; 34-story Neo-Romanesque skyscraper individually listed on National Register; Halsey, McCormick & Helmer, architects, 1927-29
- 11-21--Central Methodist Church--Neo-Gothic brick and stone church with small ground floor shops; 1930

Hanson Place, north side between St. Felix Street and Fort Greene Place

- 23-25--side elevation of 147 St. Felix Street
- 27-31--one-story commercial extension to 147 St. Felix Street; period storefronts
- 33-35--one-story commercial extension to 140 Fort Greene Place; non-contributing structure; (photo 25)
- 37-41--side elevation of 140 Fort Greene Place

Hanson Place, north side between South Elliott Place and South Portland Avenue

- 79--Italianate row house; Richard Claffy, builder, c.1864; stoop removed
- 81-83 (118-28 South Portland Avenue)--Miracle Tabernacle Deliverance Center; Italianate row house extended in 1892 by Knights of Columbus with a Neo-Renaissance structure designed by J.G. Corneal; base and ground floor covered with synthetic stone

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Hanson Place, north side between South Portland Avenue and South Oxford Street

35--Italianate row house with mansard roof; c.1870; stripped and stuccoed

37--Italianate row house; c.1870; stripped and stuccoed

39--Italianate row house; c.1870; cornice removed

91--Italianate row house; c.1870

93--Neo-Grec residential/commercial building with 19th-century storefront

95-97--one-story taxpayer; non-contributing structure (photo 41-I)

99-101--one-story taxpayer; non-contributing structure (photo 41-I)

103-105--rear elevation of 710-12 Fulton Street

Hanson Place, south side between South Portland Avenue and South Oxford Street

82-90--Hanson Place Baptist Church/now Hanson Place Seventh Day Adventist Church;  
Early Romanesque Revival style church individually listed on National Register;  
George Penchard, architect, 1857-60 (photo 25)

92-100--side elevation of 122 South Oxford Street

Hanson Place, south side between South Oxford Street and Cumberland Street

102-108--Side elevation of 125 South Oxford Street

Lafayette Avenue, south side between Ashland Place and Saint Felix Street

30 (22-36)--Brooklyn Academy of Music; Neo-Renaissance style theater designed by  
Herts & Tallant, 1907; cornice removed, 1953 (photo 29)

Lafayette Avenue, south side between St. Felix Street and Fort Greene Place

38-46--Hanson Place Seventh Day Adventist School/originally Boyertown Casket Co.  
Six-story Neo-Renaissance style building

43-56--vacant lot

Lafayette Avenue, north side between Fulton Street and South Elliott Place (photo 21)

55 (725 Fulton Street)--Transitional Greek Revival/Italianate multiple dwelling;  
George Brown, builder, c.1852; modern storefront

57--Transitional Greek Revival/Italianate multiple dwelling; George Brown, builder,  
c.1852; modern storefront and stuccoed facade

59--Transitional Greek Revival/Italianate multiple dwelling; George Brown, builder,  
c.1852; modern storefront

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Building List--continued

Lafayette Avenue, north side between Fulton Street and South Elliott Place--continued

- 61--Transitional Greek Revival/Italianate multiple dwelling; George Brown, builder, c.1852; turn-of-the-century cornice; modern storefront
- 63--Transitional Greek Revival/Italianate multiple dwelling; George Brown, builder, c.1852; turn-of-the-century cornice; two-story early twentieth century storefront with banded brick pilasters and wooden Ionic columns
- 65--Transitional Greek Revival/Italianate multiple dwelling; George Brown, builder, c.1852; storefront on ground floor
- 67--Transitional Greek Revival/Italianate multiple dwelling; George Brown, builder, c.1852; storefront on ground floor
- 69 (84-90 South Elliott Place)--Transitional Greek Revival/Italianate multiple dwelling; George Brown, builder, c.1852; late 19th-century cornice; two-story storefront; side elevation with small early 20th-century storefront

Lafayette Avenue, south side between South Elliott Place and South Portland Avenue

- 62-66--side elevation of 85-89 South Elliott Place
- 68--Italianate row house; Giles Van Voast, builder, c.1863; stoop removed; ground floor storefront added
- 70--Italianate row house; Giles Van Voast, builder, c.1863
- 72--Italianate row house; Giles Van Voast, builder, c.1863
- 74--Transitional Greek Revival/Italianate row house; John Ross, builder, c.1857
- 76--Transitional Greek Revival/Italianate row house; John Ross, builder, c.1857; stoop removed
- 78--Transitional Greek Revival/Italianate row house; John Ross, builder, c.1857; stoop removed
- 80 (84-90 South Portland Avenue)--Transitional Greek Revival/Italianate row house; John Ross, builder, c.1857; late 19th-century storefront; two-story extension on South Portland Avenue with three-sided angled bay

Lafayette Avenue, north side between South Elliott Place and South Portland Avenue

- 71--Italianate row house; George Brown, builder, c.1852; late 19th-century storefront
- 73--Italianate row house; George Brown, builder, c.1852; late 19th-century storefront survives in part
- 75--Italianate row house; George Brown, builder, c.1852; modern storefront
- 77--Italianate row house; George Brown, builder, c.1853; modern storefront; late 19th-century metal window lintels
- 79--Italianate row house; George Brown, builder, c.1853; modern storefront; stoop removed
- 81--Italianate row house; George Brown, builder, c.1853; modern storefront; stoop removed
- 83--Italianate row house; George Brown, builder, c.1853; modern storefront; stoop removed

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## Building List--continued

Lafayette Avenue, north side between South Elliott Place and South Portland Avenue--continued

- 85--Italianate row house; George Brown, builder, c.1853; stoop and cornice removed; modern storefront; fine neon sign with Eiffel Tower (French Garment Cleaners)
- 87--Italianate row house; George Brown, builder, c.1853; turn-of-the-century door hood; modern storefront
- 89--Three-story brick row house with late 19th-century cornice and side door hood; storefront with cast-iron piers

Lafayette Avenue, north side between South Portland Avenue and South Oxford Street

- 99 (93-99) Nine-story Art Deco apartment building; 1936; non-contributing structure (photo 35-I)
- 101 (101-109 and 66-74 South Oxford Street)--17-story Neo-Moorish apartment building; 1931; non-contributing structure (photo 35-I)

Lafayette Avenue, south side between South Portland Avenue and South Oxford Street

- 82-84 (83 South Portland Avenue)--Neo-Renaissance apartment building
- 86--Transitional Greek Revival/Italianate row house; John Trow, builder, c.1854; later Neo-Grec door hood and parlor-floor window lintel
- 88--Transitional Greek Revival/Italianate row house; John Trow, builder, c.1854; turn-of-the-century lintels and door hood
- 90--Transitional Greek Revival/Italianate row house; John Trow, builder, c.1854
- 92--Transitional Greek Revival/Italianate row house; George Brown, builder, c.1852; turn-of-the-century door hood
- 94--Transitional Greek Revival/Italianate row house; George Brown, builder, c.1852; later lintels
- 96--Transitional Greek Revival/Italianate row house; George Brown, builder, c.1852; stoop removed
- 98--Transitional Greek Revival/Italianate row house; George Brown, builder, c.1852; Neo-Grec galvanized-iron lintels
- 100 (76-78 South Oxford Street)--Italianate row house; cornice removed

St. Felix Street, east side between DeKalb Avenue and Fulton Street (photo 3)

- 1 (118-19 DeKalb Avenue)--Transitional Italianate/Neo-Grec row house; George Brush, builder, c.1874; projecting brick storefront on ground floor
- 3--Transitional Italianate/Neo-Grec row house; George Brush, builder, c.1874; stoop collapsed
- 5--Transitional Italianate/Neo-Grec row house; George Brush, builder, c.1874

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St. Felix Street, east side between DeKalb Avenue and Fulton Street--continued

- 5½--vacant lot
- 7--Transitional Italianate/Neo-Grec row house; George Brush, builder, c.1872; cornice removed
- 7A--Transitional Italianate/Neo-Grec row house; George Brush, builder, c.1872
- 9--Transitional Italianate/Neo-Grec row house; George Brush, builder, c.1872
- 11--Transitional Italianate/Neo-Grec row house; George Brush, builder, c.1872; parlor windows shortened
- 13--Transitional Italianate/Neo-Grec row house; George Brush, builder, c.1872; window moldings stripped
- 13½--Transitional Italianate/Neo-Grec row house; George Brush, builder, c.1872
- 15--Transitional Italianate/Neo-Grec row house; George Brush, builder, c.1872
- 17--Transitional Italianate/Neo-Grec row house; George Brush, builder, c.1872
- 19--One-story garage; non-contributing structure (photo 20-I)
- 21--Transitional Italianate/Neo-Grec row house; George Brush, builder, c.1872
- 21A--Transitional Italianate/Neo-Grec row house; George Brush, builder, c.1872; window moldings stripped
- 23--Transitional Italianate/Neo-Grec row house; George Brush, builder, c.1872
- 25--Transitional Italianate/Neo-Grec row house; George Brush, builder, c.1872
- 25½--Transitional Italianate/Neo-Grec row house; George Brush, builder, c.1872
- 27--Transitional Italianate/Neo-Grec row house; George Brush, builder, c.1872
- 29--Italianate row house; Thomas Robbins, builder, c.1867; entrance pediment shaved
- 31--Two-story private carriage house and stable; now Hunter's Temple AME Zion Church vehicular entrance enclosed
- 33-37--Three-story Section 8 infill housing; Beyer, Blinder, Belle, architects, 1981-84; non-contributing structure (photo 21-I)
- 39--vacant lot
- 41--Italianate row house; Effingham Nichols, builder, c.1863; resided with artificial stone
- 43--Italianate row house; Effingham Nichols, builder, c.1863
- 45--Italianate row house; Joseph Townsend, builder, c.1864
- 47--Italianate row house; Joseph Townsend, builder, c.1864; stoop removed
- 49-53--Three-story Section 8 infill housing; Beyer, Blinder, Belle, architects, 1981-84; non-contributing structure (Photo 22-I)
- 55--French Second Empire row house; Effingham Nichols, builder, c.1864; cornice removed and third dormer added
- 57--vacant lot
- 59--French Second Empire row house; Giles Van Voast, builder, c.1864; cornice removed
- 61--French Second Empire row house; Giles Van Voast, builder, c.1864
- 63--French Second Empire row house
- 65--vacant lot
- 67-71--side elevation of 701 Fulton Street

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St. Felix Street, west side between DeKalb Avenue and Fulton Street

- 2--Anglo-Italianate row house; Peter Donlon, builder, c.1867; Neo-Renaissance style cornice added c.1900
- 4--Anglo-Italianate row house; Peter Donlon, builder, c.1867
- 6--vacant lot
- 8--Italianate carriage house and stable; c.1865; first floor of two story vehicular entrance closed up
- 10--Private carriage house and stable; Montrose Morris, architect, 1888; first floor extended towards street, C.H. Denison, architect, 1892
- 12--Neo-Grec row house; Lemuel Burrows, architect, 1879
- 14--Italianate row house; Edward Sturges, builder, c.1865; cornice removed, parlor windows shortened
- 16--Italianate row house; Edward Sturges, builder, c.1865; mansard roof added, probably in mid 1870s
- 18--Italianate row house; Daniel Bonnett, builder, c.1864
- 20--Italianate row house; Daniel Bonnett, builder, c.1864; cornice removed
- 22--vacant lot
- 26--Italianate row house; Daniel Bonnett, builder, c.1864
- 28--Italianate row house; Daniel Bonnett, builder, c.1864; cornice removed
- 30-34--Rear elevation of 205-07 Ashland Place; brick facade bows out towards street; loading docks and vehicular entrance with cast-iron lintels
- 36-38--vacant lot
- 40-44--Three-story Section 8 infill housing, Beyer, Blinder, Belle, architects 1931-84; non-contributing structure (Photo 18-I)
- 46--Neo-Grec row house; Levi Fowler, builder, c.1880; three window enframements stripped
- 48--Neo-Grec row house; Levi Fowler, builder, c.1880
- 50--Neo-Grec row house; Levi Fowler, builder, c.1880
- 52--Neo-Grec row house; Levi Fowler, builder, c.1880; four window enframements stripped
- 54--vacant lot
- 56--Italianate row house; Peter W. Voorhees, builder, c.1867
- 58--Italianate row house; Peter W. Voorhees, builder, c.1867
- 60--Italianate row house; Patrick Fitzsimmons, builder, c.1864
- 62--Italianate row house; Patrick Fitzsimmons, builder, c.1864
- 64-66 One-story commercial building; non-contributing structure (Photo 19-I)
- 68--Two-story commercial building with cast-iron piers; rear elevation of 691 Fulton Street
- 70--Rear of 693 Fulton Street
- 72-74--Rear of 695 Fulton Street
- 76-80--Side elevation of 697-99 Fulton Street



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St. Felix Street, east side between Lafayette Avenue and Hanson Place

- 89-93--Side elevation of 38 Lafayette Avenue  
95-99--Vacant lot used for parking  
101--Italianate row house; Thomas V. Porter, builder, c.1856; stoop removed  
103--Italianate row house; Nathaniel Bonnell, builder, c.1856  
105--Italianate row house; Nathaniel Bonnell, builder, c.1856  
107--Italianate row house; c.1865  
111--Italianate row house; c.1865; modern dog-leg stoop  
113--Italianate row house; Effingham Nichols, builder, c.1859  
115--Italianate row house; Effingham Nichols, builder, c.1859  
117--Italianate row house; Effingham Nichols, builder, c.1859; modern dog-leg stoop  
119--Italianate row house; Effingham Nichols, builder, c.1859  
121--Italianate row house; Effingham Nichols, builder, c.1859; modern dog-leg stoop  
123--Italianate row house; Effingham Nichols, builder, c.1859; modern metal stoop  
125--Italianate row house; Effingham Nichols, builder, c.1859; modern metal stoop  
127--Italianate row house; Effingham Nichols, builder, c.1859; modern metal stoop  
129--Italianate row house; c.1856  
131--Italianate row house; Thomas W. Lowe, builder, c.1856; modern dog-leg stoop  
133--Italianate row house; Thomas W. Lowe, builder, c.1856; modern curving stoop  
135--Italianate row house; Thomas W. Lowe, builder, c.1856  
137--Italianate row house; Thomas Skelly, builder, c.1858  
139--Italianate row house; Thomas Skelly, builder, c.1858  
141--Italianate row house; Thomas Skelly, builder, c.1858; stoop removed  
143--Italianate row house; Thomas Skelly, builder, c.1858  
145--Italianate row house; Thomas Skelly, builder, c.1859; facade redesigned in Neo-Federal style, c.1910  
147--Italianate row house; Thomas Skelly, builder, c.1859; ground floor commercial addition, several second floor windows enlarged for commercial purposes

St. Felix Street, west side between Lafayette Avenue and Hanson Place

- 98-120--side elevation of Brooklyn Academy of Music at 30 Lafayette Avenue  
122-126--Three Italianate row houses combined in 1920 to form Brooklyn Music School; facades redesigned in then stylish Mediterranean mode by H.C. Meyer; contributing  
128--Italianate row house added to Brooklyn Music School complex in 1928; redesigned in Mediterranean style by John Infanger; contributes to district  
130--136--vacant lot  
138--154--side elevation of Central Methodist Church at 11-21 Hanson Place

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Building List--continued

South Elliott Place, east side between DeKalb Avenue and Lafayette Avenue

73-75--Neo-Grec commercial stable converted to garage; rooftop addition on north side of front elevation for elevator shaft; part of cornice removed for addition

77-83--side elevation of 71 Lafayette Avenue

South Elliott Place, west side between DeKalb Avenue and Lafayette Avenue (photo 7)

2-52--Brooklyn Technical High School--see 1-59 Fort Greene Place

54-8-Five-story brick and limestone apartment building with Neo-Georgian detail probably erected c.1910

60--Italianate row house; Thomas B. Jackson, builder, c.1861; stoop and cornice removed and facade stuccoed, probably in 1920s

62--Italianate row house; Thomas B. Jackson, builder, c.1861; stoop removed

64--Italianate row house; Thomas B. Jackson, builder, c.1861; stoop removed

66--Italianate row house; Thomas B. Jackson, builder, c.1861

68--Italianate row house; Thomas B. Jackson, builder, c.1861

70--Italianate row house; Thomas B. Jackson, builder, c.1861

72--Italianate row house; Thomas B. Jackson, builder, c.1861; stoop removed, moldings stripped and facade stuccoed

74--Italianate row house; Thomas B. Jackson, builder, c.1861

76--Italianate row house; Thomas B. Jackson, builder, c.1861

78--Italianate row house; William O. Purdy, builder, c.1865

80--Italianate row house; Effingham Nichols, builder, c.1865

82--Transitional Greek Revival/Italianate row house; George W. Brush, builder, c.1858

South Elliott Place, east side between Lafayette Avenue and Fulton Street

85-89 (62-66 Lafayette Avenue and 717 Fulton Street)--Italianate residential/commercial building; John Ross, builder, c.1857

South Elliott Place, east side between Fulton Street and Hanson Place

91-99--side elevation of 664 Fulton Street

101-3--Neo-Renaissance multiple dwelling; William J. Conway, architect, 1899

105--Neo-Grec row house; Charles A. Snedecker, architect, 1882

107--Neo-Grec row house; Charles A. Snedecker, architect, 1882

109--Italianate row house; William McElroy, builder, c.1863

111--Italianate row house; William McElroy, builder, c.1863

113--Italianate row house; William McElroy, builder, c.1863

115--Italianate row house; William McElroy, builder, c.1863; stoop removed

117--Italianate row house; Daniel McCabe, builder, c.1864; stoop removed

119--Italianate row house; Daniel McCabe, builder, c.1864; stoop and cornice removed

121--Italianate row house; Daniel McCabe, builder, c.1864

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## Building List--continued

South Elliott Place, west side between Fulton Street and Hanson Place (photo 8)

- 98--Italianate row house; Henry Alexander, builder, c.1857; one-story front extension
- 100--Italianate row house; Henry Alexander, builder, c.1857
- 102--Italianate row house; Henry Alexander, builder, c.1857
- 104--Italianate row house; Henry Alexander, builder, c.1857
- 106--Italianate row house; Henry Alexander, builder, c.1857
- 108--Italianate row house; Henry Alexander, builder, c.1857; stoop removed
- 110--Italianate row house; Henry Alexander, builder, c.1857
- 112--Italianate row house; Henry Alexander, builder, c.1857
- 114--Italianate row house; Henry Alexander, builder, c.1857
- 116--Italianate row house; Henry Alexander, builder, c.1857; stoop removed
- 118--Italianate row house; Effingham Nichols, builder, c.1857
- 120--Italianate row house; Effingham Nichols, builder, c.1857

South Oxford Street, east side between Lafayette Avenue and Fulton Street

- 95-97--Lafayette Avenue Presbyterian Church Sunday School; Neo-Romanesque building; 1917-18
- 99--Italianate row house; John Doherty, builder, c.1860; facade totally stripped and fourth floor added; non-contributing structure (Photo 39-I)
- 101--Italianate row house; John Doherty, builder, c.1860; facade totally stripped and fourth floor added; non-contributing structure (Photo 39-I)
- 103--Italianate row house; John Doherty, builder, c.1860
- 105--Italianate row house; John Doherty, builder, c.1860; mansard roof added
- 107--Italianate row house; John Doherty, builder, c.1860
- 109--Italianate row house; John Doherty, builder, c.1860
- 111--Italianate row house; John Doherty, builder, c.1860; stoop removed, fire escape added
- 113--Italianate row house; John Doherty, builder, c.1860; stoop removed; first story and basement covered with synthetic brick
- 115--One-story commercial extension at rear of 1 Greene Avenue
- 117--Two-story commercial extension to 1 Greene Avenue

South Oxford Street, west side between Lafayette Avenue and Fulton Street

- 76-82--side elevation of 100 Lafayette Avenue
- 86--Italianate row house; Nicholas Rhodes, builder, c.1863; cornice and stoop removed; facade stuccoed
- 88--Italianate row house; Nicholas Rhodes, builder, c.1863
- 90--Italianate row house; Nicholas Rhodes, builder, c.1863; stoop removed
- 92--Italianate row house; Nicholas Rhodes, builder, c.1864
- 94--Italianate row house; Nicholas Rhodes, builder, c.1864; brick stable to rear
- 96-8--Transitional Greek Revival/Italianate frame residence with Corinthian-columned porch; c.1854; window enframements removed; resided with asphalt siding
- 100--Transitional Greek Revival/Italianate frame residence; c.1854; porch and doorway enframement removed; resided with asphalt siding

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## Building List--continued

South Oxford Street, west side between Lafayette Avenue and Fulton Street--continued

- 102--Italianate row house
- 104-6--Italianate frame residential/commercial building with original storefronts;  
resided with asphalt siding
- 108--Neo-Grec residential/commercial building at rear of 773 Fulton Street
- 110--One-story commercial building at rear of 775 Fulton Street
- 112--One-story commercial building at rear of 777-81 Fulton Street
- 114-16--Side elevation of 777-81 Fulton Street

South Oxford Street, west side between Fulton Street and Hanson Place

- 118-120--Side elevation of 710-12 Fulton Street

South Oxford Street, east side between Hanson Place and Atlantic Avenue (photo 13)

- 125--Italianate row house; Alexander Nichols, builder, c.1864; stoop removed and lintels  
stripped from front elevation
- 127--Italianate row house; Alexander Nichols, builder, c.1864; Romanesque Revival style,  
stoop added, probably c.1890
- 129--Italianate row house; Alexander Nichols, builder, c.1864
- 131--Italianate row house; Alexander Nichols, builder, c.1864; door hood removed
- 133--Italianate row house; Jarvis Brush, builder, c.1866
- 135--Italianate row house; Jarvis Brush, builder, c.1866
- 137--Italianate row house; Jarvis Brush, builder, c.1866; early 20th century stoop
- 139--Neo-Grec row house
- 139A--Neo-Grec row house
- 141--Neo-Grec row house
- 143--Transitional Greek Revival/Italianate residence with Corinthian-columned porch, c.1854
- 145--Transitional Greek Revival/Italianate residence with Corinthian-columned porch, c.1854;  
leafwork missing from column capitals; 20th-century projecting bay on second floor

South Oxford Street, west side between Hanson Place and Atlantic Avenue

- 122--Italianate row house; John P. Seeley, builder, c.1866; entrance enframing removed
- 124--Italianate row house; John P. Seeley, builder, c.1866
- 126--Italianate row house; John P. Seeley, builder, c.1866
- 128--French Second Empire row house; attributed to Ebenezer L. Roberts, architect, c.1863;  
cornice removed; original dormers replaced; new slate shingles (photo 10)
- 130--French Second Empire row house; attributed to Ebenezer L. Roberts, architect, c.1863;  
(photo 10)
- 132--French Second Empire row house; attributed to Ebenezer L. Roberts, architect, c.1863;  
(photo 10)
- 134--French Second Empire row house; attributed to Ebenezer L. Roberts, architect, c.1863;  
cornice removed (photo 10)

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Building List--continued

South Oxford Street, west side between Hanson Place and Atlantic Avenue--continued

- 138 (136-142)--Visiting Nurses Association; Neo-Federal style building; Cameron Clark, architect, 1930 (photo 11)
- 144 (144-152)--Lodge 22 Benevolent Protective Order of Elks/now Oxford Nursing Home; Neo-Italian Renaissance style building; H. Van Buren Magonigle and A.W. Ross, architects, 1912; Some large windows filled in and some terra-cotta destroyed in 1955 alteration and conversion by Weschler & Schimenti (photo 11)
- 158 (154-162)--Frame Italian villa; c.1860; resided with asphalt siding; brick "auto house" at rear (photo 12)
- 164 (164-168)--Brick Italian villa; c.1862; concrete block front extension; brick extension to south
- 170--Transitional Greek Revival/Italianate frame residence once part of a semi-detached pair; new clapboards

South Portland Avenue, east side between Lafayette Avenue and Fulton Street

77-83--Side elevation of 52 Lafayette Avenue

- 85--Four-story building with top two stories added after initial construction; 19th-century storefront with cast-iron piers
- 87--Italianate row house; Wright Brook, builder, c.1857; mansard added
- 89--French Second Empire row house; John Wilson, builder; stoop and cornice removed; parlor windows altered; facade stuccoed c.1861
- 91--French Second Empire row house; John Wilson, builder, c.1861; stoop and cornice removed; parlor windows altered
- 93--French Second Empire row house; John Wilson, builder, c.1861; stoop and cornice removed; parlor windows altered; synthetic brick siding
- 95--French Second Empire row house; Robert Bonnell, builder, c.1861; stoop removed; facade stuccoed; original dormer extended through cornice
- 97--French Second Empire row house; John Wilson, builder, c.1861; mansard removed and full story added; one story and basement commercial bay front extension
- 99--Italianate row house; basement commercial storefront extension
- 101-105--vacant lot

South Portland Avenue, west side between Lafayette Avenue and Fulton Street

84-88--side elevation of 80 Lafayette Avenue

- 90--One-story commercial extension to 80 Lafayette Avenue
- 92-4--Double carriage house and stable; south entrance closed up
- 96-104--side elevation of 751-73 Fulton Street

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Building List--continued

South Portland Avenue, east side between Fulton Street and Hanson Place

107--Side elevation of 688-90 Fulton Street

109-13---one-story commercial extension at rear of 688-90 Fulton Street

115-17--Neo-Grec commercial building

119-25--Side elevation of 85 Hanson Place

South Portland Avenue, west side between Fulton Street and Hanson Place

106 (684-86 Fulton Street)--Neo-Renaissance limestone apartment building; Lawton & Field, architects, 1900 (photo 9)

112--Neo-Renaissance limestone apartment building; Lawton & Field, architects, 1900 (photo 9)

116--Neo-Renaissance limestone apartment building; Lawton & Field, architects, 1900 (photo 9)

118-28--Side elevation of 81-83 Hanson Place

South Portland Avenue, east side between Hanson Place and Atlantic Avenue

127-41--Side elevation of the Hanson Place 7th Day Adventist Church at 82-90 Hanson Place

143---French Second Empire row house; Edward Vail, builder, c.1862; stoop removed

45---French Second Empire row house; Edward Vail, builder, c.1862; stoop removed

149---French Second Empire residence; Edward Vail, builder, c.1862; porch removed; facade stuccoed

Expansion II

Adelphi Street, west side between Lafayette Avenue and Greene Avenue

382--vacant lot

Adelphi Street, east side between Greene Avenue and Fulton Street

385-93--vacant lot

395-97--Neo-Renaissance apartment building

399--vacant lot

401--Old row house with modern brick facade; non-contributing structure (Photo 59-I)

403--Italianate row house; John Betts, builder, c.1861

405--Italianate row house; John Betts, builder, c.1861; cornice removed

407--Italianate row house; John Betts, builder, c.1861

409--Italianate row house; John Betts, builder, c.1861

411--Italianate row house; John Betts, builder, c.1861

413--Italianate row house; John Betts, builder, c.1861; cornice removed

415--Italianate row house; John Betts, builder, c.1861

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## Building List--continued

Adelphi Street, west side between Greene Avenue and Fulton Street (photo 10)

384-90--Side elevation of 50 Greene Avenue

392--Italianate row house

394--Italianate frame residence with porch; Benjamin Opie, builder, c.1854

396--Italianate frame residence; Benjamin Opie, builder, c.1854; porch removed; garage added to basement

398--Anglo-Italianate row house; John Betts, builder, c.1857

400--Anglo-Italianate row house; John Betts, builder, c.1857

402--Anglo-Italianate row house; John Betts, builder, c.1857

404--Anglo-Italianate row house; John Betts, builder, c.1857; late 19th century lintels

406--Anglo-Italianate row house; John Betts, builder, c.1857

408--Anglo-Italianate row house; John Betts, builder

410--Anglo-Italianate row house; John Betts, builder

412--Italianate row house

414--Italianate row house

416--Neo-Renaissance style apartment building probably built c.1900 (photo 17)

Carlton Avenue, east side between Lafayette Avenue and Greene Avenue

379-87--vacant lot

Carlton Avenue, east side between Greene Avenue and Fulton Street

389-95--side elevation of 32 Greene Street

Greene Avenue, north side between Carlton Avenue and Adelphi Street

41-59--vacant lot

Greene Avenue, south side between Carlton Avenue and Adelphi Street

32--Transitional Greek Revival/Italianate row house; Thomas Skelly, builder, c.1853

34--Transitional Greek Revival/Italianate row house; Thomas Skelly, builder, c.1853

36--Transitional Greek Revival/Italianate row house; Thomas Skelly, builder, c.1853

38--Transitional Greek Revival/Italianate row house; Thomas Skelly, builder, c.1853

40-44--Fourth Universalist Society Church/later Temple Israel/later St. Casimir

Polish Catholic Church/now Paul Robeson Theater; Early Romanesque Revival style brownstone church; attributed to Rembrandt Lockwood, c.1864

50 (46-52)--Adelphi Hospital/now Medical Center; c.1933 with extensive modern alterations; non-contributing structure (Photo 50-I)

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Building List--continued

Expansion III

Adelphi Street, east side between Myrtle Avenue and Willoughby Avenue

- 159--Neo-Grec frame residence
- 161--Anglo-Italianate row house; c.1854
- 163--Anglo-Italianate row house; c.1854
- 165--Italianate row house
- 167--Italianate row house
- 169--Italianate row house; Thomas Fagan, builder, c.1872
- 171--Italianate row house; Thomas Fagan, builder, c.1872; ornament stripped
- 173--Italianate row house; Thomas Fagan, builder, c.1872
- 175--Italianate row house; Thomas Fagan, builder, c.1872
- 177--Transitional Greek Revival/Italianate row house
- 179--Italianate row house; John Granger, builder, c.1856
- 181--Italianate row house; John Granger, builder, c.1856
- 183--Italianate row house; John Granger, builder, c.1856
- 185--Italianate frame residence with Tuscan porch; c.1855
- 187--Italianate row house, c.1855 frame
- 189--Transitional Greek Revival/Italianate residence; Alvah Mulford, builder, c.1855; aluminum sided
- 191--Transitional Greek Revival/Italianate frame residence; Alvah Mulford, builder, c.1855
- 193--Transitional Greek Revival/Italianate frame residence; Alvah Mulford, builder, c.1855; aluminum sided
- 195--Italianate row house
- 197--Italianate row house with commercial ground floor; c.1863

Adelphi Street, west side between Myrtle Avenue and Willoughby Avenue

- 166-74--Centennial Baptist Church/now Institutional Church of God in Christ; brick and terra-cotta church; Laurence B. Valk, architect, 1885 (photo 14)
- 176--Italianate row house
- 178--Italianate row house; John Kirby, builder, c.1875
- 180--Italianate row house; John Kirby, builder, c.1875
- 182--Italianate row house; John Kirby, builder, c.1875
- 184--Italianate row house; John Kirby, builder, c.1875
- 186--Italianate row house; John Meeke, builder, c.1867
- 188--Italianate row house; John Meeke, builder, c.1867
- 190--Italianate row house; John Meeke, builder, c.1867
- 192--Transitional Greek Revival/Italianate row house; c.1853 (photo 15)
- 194--Transitional Greek Revival/Italianate row house; c.1853 (photo 15)
- 196--yard at the side of 200 Adelphi Street
- 200--Transitional Italianate/Neo-Grec residence; Thomas F. Houghton, architect, 1880



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## Building List--continued

Carlton Avenue, west side between Myrtle Avenue and Willoughby Avenue

- 186--Italianate row house; William Wilson, builder, c.1866
- 188--Italianate row house; Richard Claffy, builder, c.1863
- 190--Italianate row house; Richard Claffy, builder, c.1863
- 192-200--side elevation of 19 Willoughby Avenue

Clermont Avenue, west side between Myrtle Avenue and Willoughby Avenue

- 190--Italianate row house
- 192--Italianate row house; cornice removed
- 194--Italianate row house
- 196--Italianate row house
- 198--Italianate row house
- 200--Italianate row house
- 202--Italianate row house
- 204--Italianate row house; artificial brick siding; bay with aluminum siding; rear extension at 57 Willoughby Avenue is non-contributing structure (Photo 48-I)

Vanderbilt Avenue, west side between Myrtle Avenue and Willoughby Avenue

- 188--Garage at rear of 81 Willoughby Avenue--non-contributing structure
- 190-96--side elevation of 81 Willoughby Avenue

Vanderbilt Avenue, west side between Willoughby Avenue and DeKalb Avenue

- 198-204--Simpson Methodist Episcopal Church Sunday School/later part of Fort Greene Jewish Center/now part of French Speaking Baptist Church; extension to church building which is within original Fort Greene Historic District
- 206-242--outside of boundaries of original district and expansion
- 244--Romanesque Revival artist's studio building built by Charles Pratt; William Tubby, architect, 1889 (photo 18)
- 246-48--Romanesque Revival apartment building built by Charles Pratt; Lamb & Rich, architects, c.1888 (photo 18)
- 250-52--vacant lot
- 254-56--Pair of Italianate buildings combined as a single multiple dwelling

Willoughby Avenue, north side between Washington Park and Carlton Avenue (photo 19)

- 11--Italianate row house; Richard Claffy, builder, c.1863
- 13--Italianate row house; Richard Claffy, builder, c.1863; facade stuccoed; 19th-century oriels
- 15--Italianate row house; Richard Claffy, builder, c.1863
- 17--Italianate row house; Richard Claffy, builder, c.1863
- 19--Italianate row house; Richard Claffy, builder, c.1863

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## Building List--continued

Willoughby Avenue, north side between Carlton Avenue and Adelphi Street

31--one-story commercial building; rear extension of 200 Adelphi Street; non-contributing structure (Photo 46-I)

33-39--side elevation of 200 Adelphi Street

Willoughby Avenue, north side between Adelphi Street and Clermont Avenue

41-45--side elevation of 197 Adelphi Street

47--Two-story commercial/residential extension to 197 Adelphi Street

49--Two-story extension to 197 Adelphi Street; non-contributing structure (Photo 47-I)

51--Italianate row house

53--Italianate row house; ornament stripped

55-57--one-story garage to rear of 204 Clermont Avenue; non-contributing structure (Photo 48-I)

59-61--rear elevation of 204 Clermont Avenue

Willoughby Avenue, north side between Clermont Avenue and Vanderbilt Avenue

73--French Second Empire row house

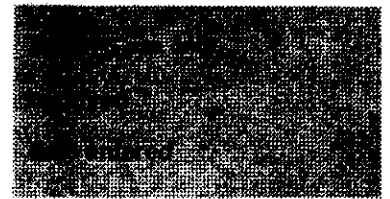
75--Italianate row house; William Wright and William Brook, builders, c.1871

77--Italianate row house; William Wright and William Brook, builders, c.1871

79--Italianate row house; William Wright and William Brook, builders, c.1871; facade stripped and stuccoed; cornice replaced by parapet; brick porch added; non-contributing structure (Photo 52-I)

81--Transitional Italianate/Neo-Grec row house; William Wright and William Brook, builders, c.1872

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## Fort Greene Historic District Expansion Photographs

This list is keyed to Map 6

1. 205 Ashland Place
2. 229 Ashland Place
3. 9-27 St. Felix Street
4. 73-75 Fort Greene Place
5. Fort Greene Place, west side looking south from No. 92
6. Fort Greene Place between Lafayette Avenue and Hanson Place looking north towards Brooklyn Tech
7. Brooklyn Tech and 56-80 South Elliott Place (right to left)
8. South Elliott Place, west side looking south from No. 98
9. 106-114 South Portland Avenue
10. 128-134 South Oxford Street
11. Visiting Nurses Association and former Elks Club--136-152 South Oxford Street
12. 158 South Oxford Street
13. 133-145 South Oxford Street
14. Centennial Baptist Church/now Institutional Church of God in Christ--170 Adelphi Street
15. 192-194 Adelphi Street
16. 398-406 Adelphi Street (right to left)
17. 416 Adelphi Street
18. 244-48 Vanderbilt Avenue
19. 11-19 Willoughby Avenue
20. Brooklyn Academy of Music--22-36 Lafayette Avenue
21. 55-69 Lafayette Avenue
22. 664-678 Fulton Street (right to left)
23. 757 Fulton Street
24. 767-781 Fulton Street
25. Hanson Place Baptist Church/now Hanson Place 7th Day Adventist Church--82-90 Hanson Place

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Non-contributing Structures

(See map 7)

<u>Address</u>	<u>Photo #</u>
1. 42-50 South Oxford Street	1-I
2. 195 DeKalb Avenue	2-I
3. 262-72 Adelphi Street	3-I
4. 199-255 Adelphi Street	4-I
5. 216 DeKalb Avenue	5-I
6. 169 Lafayette Avenue	6-I
7. 274-326 Adelphi Street	7-I
8. 274-326 Adelphi Street	8-I
9. 352-60 Clermont Avenue	9-I
10. 166 DeKalb Avenue	10-I
11. 224-28 DeKalb Avenue	11-I
12. 80 Greene Avenue	12-I
13. 376-78 Clermont Avenue	13-I
14. 137-45 Lafayette Avenue	14-I
15. 149 Lafayette Avenue	15-I
16. 219-27 Ashland Place	16-I
17. 677-91 Fulton Street	17-I
18. 40-44 St. Felix Street	18-I
19. 64-66 St. Felix Street	19-I
20. 19 St. Felix Street	20-I
21. 35 St. Felix Street	21-I
22. 49-53 St. Felix Street	22-I
23. 705 Fulton Street	23-I
24. 707 Fulton Street	23-I
25. 34-40 Fort Greene Place	24-I
26. 54-60 Fort Greene Place	25-I
27. 33-35 Hanson Place	26-I
28. 721 Fulton Street	27-I
29. 723 Fulton Street	27-I
30. 735 Fulton Street	28-I
31. 32 South Oxford Street	29-I
32. 34 South Oxford Street	29-I
33. 36 South Oxford Street	29-I
34. 54 South Oxford Street	30-I
35. 60 South Oxford Street	31-I
36. 64 South Oxford Street	32-I
37. 67 South Oxford Street	33-I
38. 73 South Oxford Street	34-I
39. 99 Lafayette Avenue	35-I
40. 101 Lafayette Avenue	35-I
41. 123-29 Lafayette Avenue	36-I
42. 112 Lafayette Avenue	37-I
43. 759 Fulton Street	38-I
44. 763-5 Fulton Street	38-I

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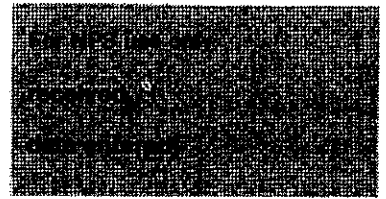
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Non-contributing Structures--continued

<u>Address</u>	<u>Photo #</u>
45. 99 South Oxford Street	39-I
46. 101 South Oxford Street	39-I
47. 3-5 Greene Avenue	40-I
48. 7 Greene Avenue	40-I
49. 95-97 Hanson Place	41-I
50. 99-101 Hanson Place	41-I
51. 231 Cumberland Street	42-I
52. 233 Cumberland Street	42-I
53. 324 Cumberland Street	43-I
54. 208 Washington Park	44-I
55. 209 Washington Park	44-I
56. 184 Adelphi Street	45-I
57. 31 Willoughby Avenue	46-I
58. 49 Willoughby Avenue	47-I
59. 57 Willoughby Avenue	48-I
60. 202 Adelphi Street	49-I
61. 207 DeKalb Avenue	50-I
62. 188 Vanderbilt Avenue	51-I
63. 79 Willoughby Avenue	52-I
64. 299 Clermont Avenue	53-I
65. 219 DeKalb Avenue	54-I
66. 161 Lafayette Avenue	55-I
67. 163 Lafayette Avenue	55-I
68. 148 Lafayette Avenue	56-I
69. 335 Adelphi Street	57-I
70. 50 Greene Avenue	58-I
71. 401 Adelphi Street	59-I
72. 415 Clermont Avenue	60-I
73. 9 Willoughby Avenue	61-I
74. 73-79 Greene Avenue	62-I

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The three areas that form the Fort Greene Historic District Expansion are historically and architecturally significant as integral parts of the Fort Greene community. Fort Greene is a neighborhood in north central Brooklyn that is bounded on the west by Flatbush Avenue, which divides Fort Greene from downtown Brooklyn and from Boerum Hill, on the east by Vanderbilt Avenue, which separates the area from Clinton Hill, on the north by Myrtle Avenue, which divides the neighborhood from Navy Hill (also called Wallabout) and several subsidized housing projects, and on the south by Atlantic Avenue, across which is Prospect Heights. Fort Greene was largely developed in the three decades between 1850 and 1880 as residential development in the burgeoning city of Brooklyn moved eastward from Brooklyn Heights and the Fulton Ferry docks. The age of the buildings in the Fort Greene Historic District sets it apart from other residential neighborhoods in Brooklyn which were largely developed during earlier decades (Brooklyn Heights and Cobble Hill) or during later decades (Clinton Hill and Park Slope). Although largely built up by 1880, the Fort Greene neighborhood remained prosperous through the early twentieth century and construction between 1880 and 1934 included commercial and residential development and institutional structures intended to meet the educational and social needs of the viable community (photos 1,9,11,14,17,18,20). The majority of these buildings are similar to the earlier construction in that they reflect the popular American architectural styles of their periods and that they maintain the general level of design quality present throughout the district. Several of the religious and civic structures, however, are especially distinguished examples of institutional architecture during this period. The continuity of development in Fort Greene throughout its historic period lends interest and variety to the streetscapes in a district which has a predominantly mid-nineteenth century residential character.

As in the original historic district, the expansion area is composed largely of row houses (photos 3-8,10,13,15,16,19). In addition, both the historic district and the expansion contain a number of multiple dwellings (photos 7,9,17,18), commercial (photos 21-24) and institutional buildings (photos 11,14,20,25) that served the needs of local residents and, in some cases, residents of the entire city (later, borough) of Brooklyn. The buildings in the expansion were frequently erected by the same speculative builders, such as True Rollins, Thomas Fagan, Thomas Skelly, Richard Claffy, and Effingham Nichols, as those within the original district and they use the same stylistic forms, particularly Italianate, Anglo-Italianate, and French Second Empire motifs. In general, the blocks within the expansion were developed slightly earlier than those within the original district (although the original district too includes a substantial number of early buildings) as most of the expansion lies closer to the previously developed neighborhoods west of Flatbush Avenue and north of Myrtle Avenue and thus was the first area to be subjected to the pressures of real estate development. Once development began, the entire Fort Greene neighborhood was settled quite rapidly since the prime development period coincided with a period of enormous population growth with a corresponding demand for housing. The original historic district and the expansion include all of the extant buildings in Fort Greene that illustrate its historic character as an early Brooklyn

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neighborhood and a neighborhood of continuing vitality. Together, the three expansion areas and the original Fort Greene Historic District comprise an historically and architecturally unified district reflective of the finest middle-class urban architecture of the nineteenth and early twentieth centuries.

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B.	586670	4504990
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D.	586900	4504960
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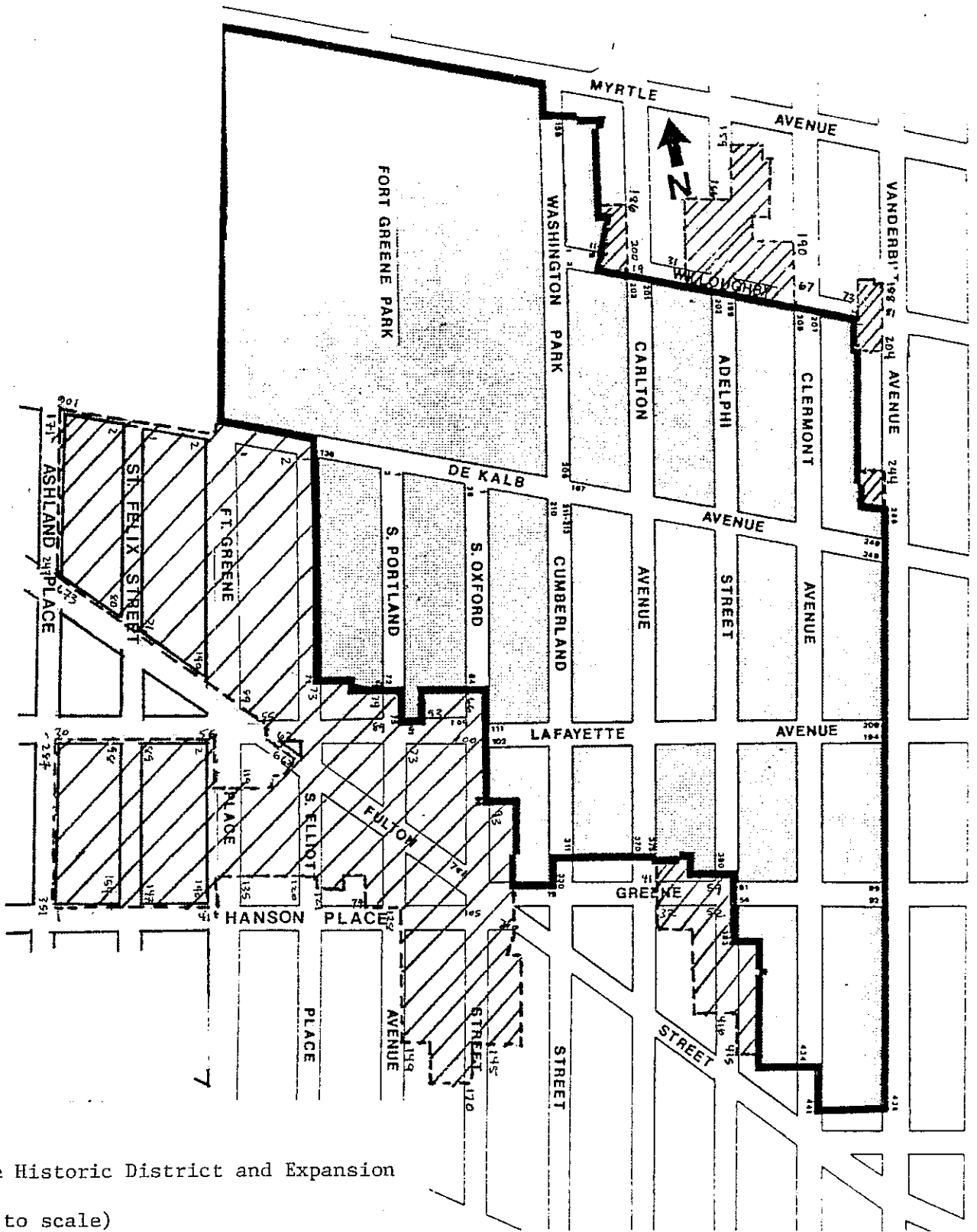
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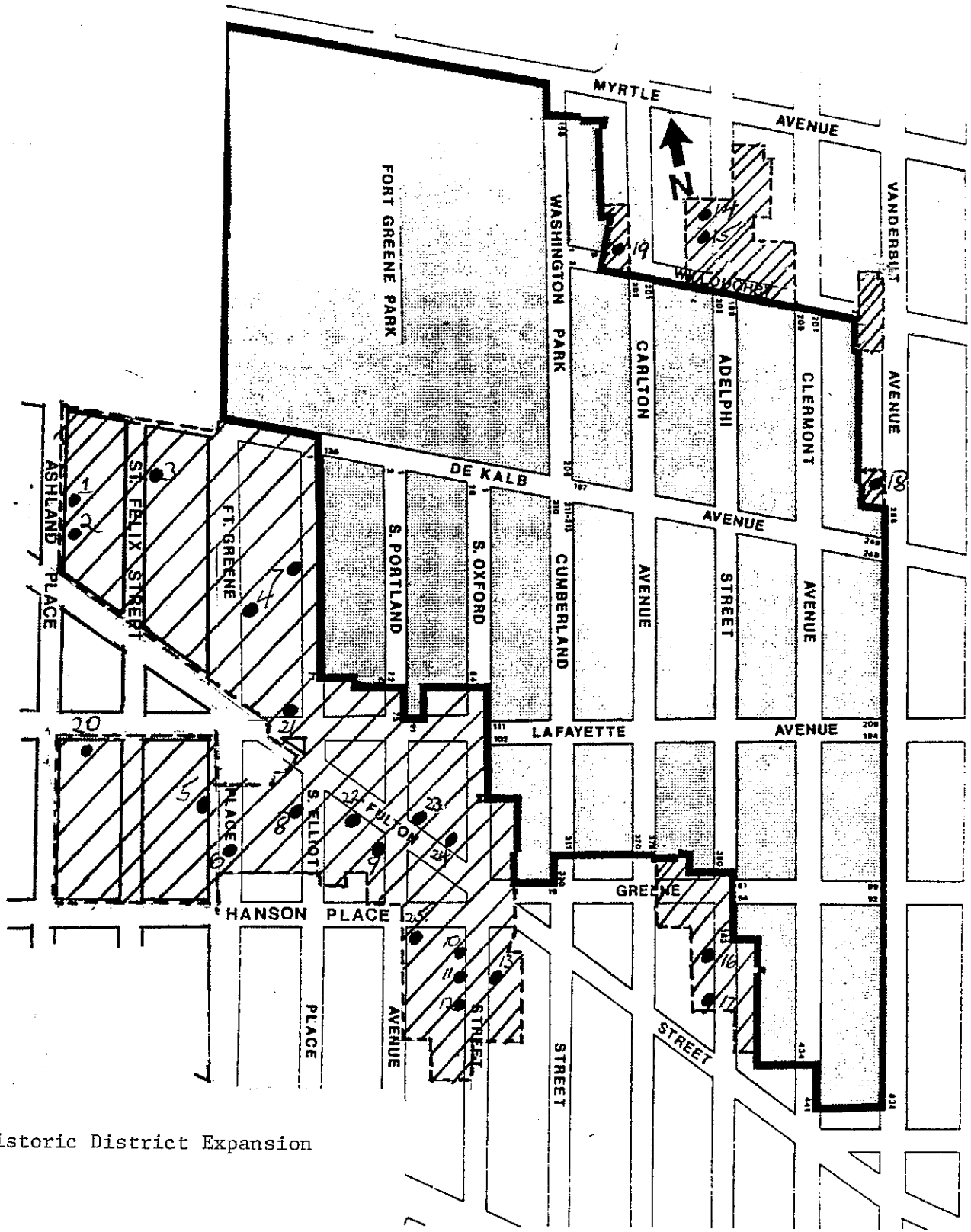
Fort Greene Historic District Expansion National Register Report researched and written  
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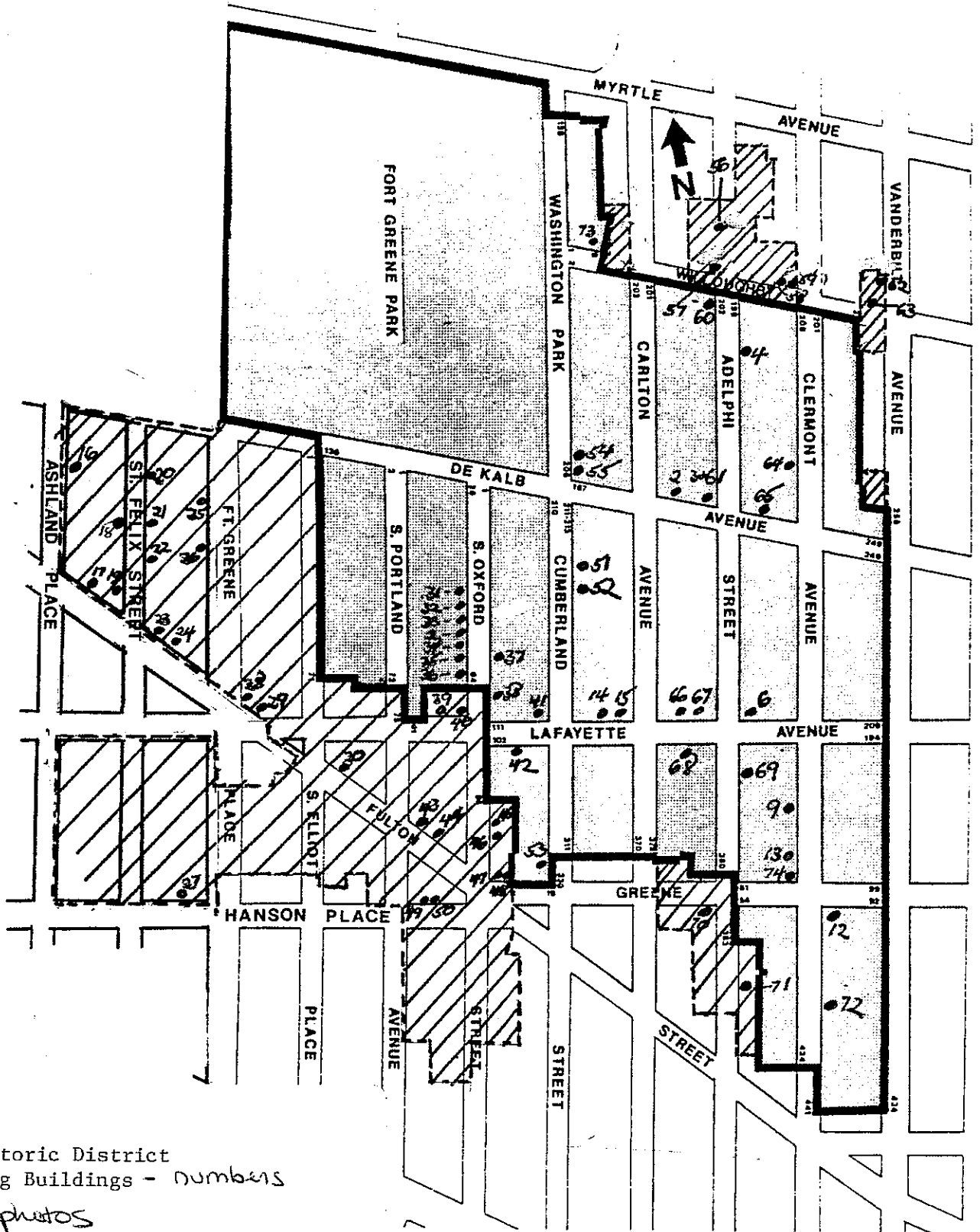


Map 1  
 Fort Greene Historic District and Expansion

(Not drawn to scale)  
 Solid line shows original district  
 Dotted lines and hatched area show expansion



Map 2.  
 Fort Greene Historic District Expansion  
 Photographs



Map 3  
 Fort Greene Historic District  
 Non-contributing Buildings - numbers  
 keyed to photos