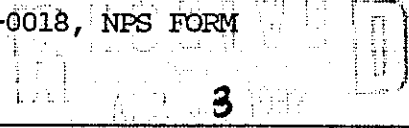


UNITED STATES DEPARTMENT OF THE INTERIOR  
 NATIONAL PARK SERVICE  
 NATIONAL REGISTER OF HISTORIC PLACES  
 REGISTRATION FORM

OMB NO. 1024-0018, NPS FORM

830457



This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in Guidelines for Completing National Register Forms (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets. Type all entries.

**1. Name of Property**

historic name Lefferts Manor Historic District  
 other names/site number \_\_\_\_\_

**2. Location**

street & number see continuation sheet | | not for publication  
 city, town Brooklyn | | vicinity \_\_\_\_\_  
 state New York code NY county Kings code 047 zip code 11225

**3. Classification**

Ownership of property	Category	Number of resources within property	
<input checked="" type="checkbox"/> private	<input type="checkbox"/> building(s)	Contributing	Noncontributing
<input type="checkbox"/> public-local	<input checked="" type="checkbox"/> district	<u>677</u>	<u>14</u> buildings
<input type="checkbox"/> public-State	<input type="checkbox"/> site	<u>1</u>	_____ sites
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure	_____	_____ structures
	<input type="checkbox"/> object	_____	_____ objects
		<u>678</u>	<u>14</u> Total

Name of related multiple property listings: na Number of contributing resources previously listed in the National Register \_\_\_\_\_

**4. State/Federal Agency Certification**

I, as the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this  nomination  request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, this property  meets  does not meet the National Register criteria.  See continuation sheet.

Julia L. Stokun \_\_\_\_\_ Date 2/13/92  
 Signature of certifying official  
 Deputy Commissioner for Historic Preservation  
 State or Federal agency and bureau

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

Signature of commenting or other official \_\_\_\_\_ Date \_\_\_\_\_  
 State or federal agency and bureau \_\_\_\_\_

**5. National Park Service Certification**

I hereby certify that this property is:  
 entered in the National Register.  
 See continuation sheet.  
 determined eligible for the National Register.  see continuation sheet.  
 determined not eligible for the National Register.  
 removed from the National Register.  
 other, (explain:)

Billy Savage 5-18-92  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 Signature of keeper Date of Action

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one brick house on Lincoln Road dating from 1922.

The vast majority of the buildings within the historic district are single family rowhouses. The earliest rowhouses in the district date from the late 1890s and are examples of the Romanesque Revival/neo-Renaissance style. The buildings are generally faced with Roman brick and rock-faced stone. The brick and stone is generally earth toned. This use of color and texture reflects the influence of Henry Hobson Richardson and of the Romanesque Revival that swept through American architecture during the 1880s. In addition, these rowhouses are ornamented with Romanesque Revival style Byzantine carving. The Romanesque Revival houses in the Lefferts Manor historic district are late versions of the style. Examples of these late Romanesque Revival style rowhouses are 63-81, 93A-99 and 36-44 Rutland Road.

Many of the rowhouses in the historic district that display Romanesque Revival features are also ornamented with more naturalistic Renaissance-inspired carved detail and are crowned with galvanized-iron cornices that are also ornamented with Renaissance forms. This reflects the increasing popularity of Renaissance design during the late 1890s. Notable examples of transitional Romanesque Revival/neo-Renaissance style houses are the twenty rowhouses at 51-71 and 52-72 Midwood Street between Bedford and Rogers avenues.

The majority of rowhouses in the historic district were designed during the early years of the twentieth century in the neo-Renaissance style. Most of these houses are faced with white limestone, although a few are faced with the more conservative brownstone or with light-colored brick. All of the houses have Renaissance-inspired carved forms such as cartouches, garlands, swags and foliate detail. The houses are crowned with galvanized-iron cornices. Many of the houses also have curved or angled bays. The larger houses are three stories above a basement and are ornamented with exuberant detail. Most of these were designed by Axel Hedman. Examples include the row of sixteen at 20-50 Midwood Street and the long rows on Maple Street between Bedford and Rogers avenues. This street includes several unusual rows designed by Hedman that include angled bays with Spanish tile roofs. The simpler neo-Renaissance style rowhouses are two stories with very modest carving. Most of these were designed by Benjamin Driesler and they can be found along the eastern edge of the historic district.

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Bedford Avenue, west side, between Midwood Street and Rutland Road:

- 1874: one Colonial Revival style brick house; Slee and Bryson; 1923; contributing garage
- 1880: one of a row of five (see 105-111 Rutland Road) Colonial Revival style brick houses; Slee and Bryson; contributing garage

Bedford Avenue, west side, between Rutland Road and Fenimore Street:

- 1914: one of a row of four (see 165-9 Fenimore Street) Colonial Revival style brick houses; Slee and Bryson, 1916; contributing garage

Fenimore Street, north side, between Flatbush Avenue and Bedford Avenue:

- 69, 73-5, 79-81, 85-7: three pairs of semi-detached and one freestanding neo-Medieval style brick houses; Slee and Bryson, c1920; seven contributing garages
- 89-101 (no #91): six neo-Renaissance style rowhouses; Benjamin Driesler, 1911
- 107: one Colonial Revival style frame house; G.A. Schellenger, 1896; contributing garage
- 115: one Colonial Revival style frame house; G.A. Schellenger, 1896; re-sided; contributing garage
- 119: one Colonial Revival style frame house; Benjamin Driesler, 1905; re-sided
- 123: one Colonial Revival style frame house; Benjamin Driesler, 1905; re-sided; contributing garage
- 127: one Colonial Revival style clapboard and shingle sided frame house; Benjamin Driesler, 1905; contributing garage
- 131: one Colonial Revival style frame house; Benjamin Driesler, 1905; re-sided; contributing garage
- 135: one Colonial Revival style frame house; Benjamin Driesler, 1905; re-sided and porch enclosed; contributing garage

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- 217-19: two neo-Renaissance style limestone rowhouses, c1906
- 223: one Colonial Revival style frame house; Axel Hedman, 1906; re-sided; original porch replaced; contributing garage
- 227: one Colonial Revival style frame house; Axel Hedman, 1906; re-sided; original porch replaced; contributing garage
- 231: one Colonial Revival style frame house; c1901; re-sided; steps and railings replaced; windows altered; contributing garage
- 241: one Colonial Revival style frame house; Robert W. Firth, 1909; re-sided
- 245: one Colonial Revival style frame house; Robert W. Firth, 1909; re-sided; contributing garage
- 249: one Colonial Revival style frame house; Robert W. Firth, 1909; re-sided; contributing garage in a deteriorated state
- 251: one neo-Renaissance style limestone rowhouse; attributed to Benjamin Driesler, 1909
- 253-63: (no #259): five neo-Renaissance style limestone rowhouses; Benjamin Driesler, 1907
- 265-75: five neo-Renaissance style limestone rowhouses; Benjamin Driesler, 1909; one contributing double garage at rear of #275

Lincoln Road, south side, between Flatbush Avenue and Bedford Avenue

- 74: one Colonial Revival style shingle sided frame house; Slee and Bryson, 1909; contributing garage
- 80: one Colonial Revival style clapboard and shingle sided frame house; Slee and Bryson, 1909; contributing garage
- 86: one Colonial Revival style frame house; Slee and Bryson, 1909; altered at an unknown date: ground floor clad in brick; upper floors stuccoed; porch removed and replaced by projecting portico; contributing garage

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Lincoln Road, south side, between Bedford Avenue and Rogers Avenue

174-84 (no #s 180 & 186): five neo-Renaissance style brownstone and limestone rowhouses; side elevation of no. 174 is brick; Axel Hedman, 1906; contributing garage to rear of #174

188-90: two transitional Romanesque Revival/neo-Renaissance style stone and brick rowhouses; Albert E. White, 1898

192-94: two neo-Renaissance style limestone and brick rowhouses; Albert E. White, 1899

196-200: three neo-Renaissance style brownstone and limestone rowhouses; Roosen and White, 1900

204-206: seven neo-Renaissance style brownstone and limestone rowhouses; Axel Hedman, 1907

218-226: five neo-Renaissance style brownstone and limestone rowhouses; Axel Hedman, 1901; stoop removed at #220

228-236: five neo-Renaissance style brownstone and limestone rowhouses; Axel Hedman, 1905

244-274: thirteen neo-Renaissance style rowhouses; Benjamin Driesler, 1909-10; contributing garage to rear of #274

Maple Street, north side, between Flatbush Avenue and Bedford Avenue

15-19 (no #17), 21-23, 25-29 (no #27): three pairs of vaguely Colonial Revival style brick semi-detached houses; George Lobenstein, 1922; six contributing garages

31-39: two freestanding Colonial Revival style brick houses; George Alexander, Jr., 1925; one contributing double garage

43-47: two non-contributing brick houses; c1950s; two non-contributing garages, same period

51, 59, 63: three Colonial Revival/ Spanish Mission style freestanding brick houses; William A. Lacerenza, 1924; three contributing garages

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84, 90, 96: three non-contributing brick freestanding houses; 1952; three non-contributing garages, same period

110: one Colonial Revival style brick house; Maxfield Blaubeux, 1951; non-contributing due to age; non-contributing garage, same period

114: one Colonial Revival style brick house; J.A. Boyle, 1917; attached contributing garage

Maple Street, north side, between Bedford Avenue and Rogers Avenue

125: one neo-Renaissance style limestone rowhouse with brick side elevation and Spanish tile roof slopes; Axel Hedman, 1909; contributing garage

127-173: twenty-four neo-Renaissance style limestone rowhouses with Spanish tile roofs; Axel Hedman, 1909; Spanish tile removed at #'s 151, 153, 155, 161, 163

177-215 (no #'s 187, 199, 211): seventeen neo-Renaissance style brownstone and limestone rowhouses; Benjamin Driesler, 1909-10; contributing garage to rear of #215

Maple Street, south side, between Bedford Avenue and Rogers Avenue

126: one neo-Renaissance style limestone rowhouse with brick side elevation and Spanish tile roof slopes; Axel Hedman, 1909; contributing garage

128-134: four neo-Renaissance style limestone rowhouses with Spanish tile roofs; Axel Hedman, 1909

136-154: ten neo-Renaissance style limestone rowhouses; Axel Hedman, 1910

156-174: ten neo-Renaissance style limestone rowhouses with Spanish tile roofs; Axel Hedman, 1909; Spanish tile removed at #'s 156, 158, 162, 164, 166, 172, 174

178-216: seventeen neo-Renaissance style brownstone and limestone rowhouses; Benjamin Driesler, 1909-10; contributing garage to rear of #216

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Midwood Street, north side, between Bedford Avenue and Rogers Avenue

117-151 (no #s 123, 129, 143): fifteen transitional Romanesque Revival/neo-Renaissance style Roman brick and sandstone or limestone rowhouses; George Lawton, 1899; contributing garage to the rear of #117

155-177: ten transitional Romanesque Revival/neo-Renaissance style Roman brick and sandstone or limestone rowhouses; George Lawton, 1899; stoop removed at #157

179-205 (no #s 189 and 199): twelve neo-Renaissance brownstone and limestone rowhouses; Benjamin Driesler, 1909

207-217 (no #213): five neo-Renaissance style limestone rowhouses; Benjamin Driesler, 1910; non-contributing garage to rear of #217

Midwood Street, south side, between Bedford Avenue and Rogers Avenue

118-152 (no #'s 124, 130, 144): fifteen transitional Romanesque Revival/neo-Renaissance style Roman brick and sandstone or limestone rowhouses; George Lawton, 1899; synthetic siding at basement, stoop and parlor floor of no. 120; synthetic over entire facade of no. 126; contributing garage to rear of #118

156-178 (no #'s 162 and 174): ten transitional Romanesque Revival/neo-Renaissance style Roman brick and sandstone or limestone rowhouses; George Lawton, 1899

180-218 (no #'s 190, 200, 214): eighteen neo-Renaissance style brownstone and limestone rowhouses; Benjamin Driesler, 1909-10; contributing garage to rear of #218

Rutland Road, north side, between Flatbush Avenue and Bedford Avenue

15-31: nine neo-Tudor style brick and stucco rowhouses; Peter J. Collins, 1914-15

37-45: five neo-Renaissance style brick and stone rowhouses; John J. Petit, 1897

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- 58-60: two transitional Romanesque Revival/neo-Renaissance style Roman brick and stone rowhouses; Albert E. White, 1898
- 62: one transitional Romanesque Revival/neo Renaissance style brick and limestone rowhouse; attributed to Albert E. White, c1898
- 64-70: four late Romanesque Revival style brick and sandstone rowhouses; Robert Dixon, 1898
- 72-74: two transitional Romanesque Revival/neo-Renaissance style brick and limestone rowhouse; Robert Dixon, c1898
- 76-84: five transitional Romanesque Revival/neo-Renaissance style Roman brick and stone rowhouses; John C. Sawkins, 1898
- 94-116 (no #106): eleven Colonial Revival/neo-Medieval style brick rowhouses; Peter J. Collins, 1921; these buildings feature small rear wings with first floor garages; these are accessible via an alley, an unusual feature within this district

Rutland Road, north side, between Bedford Avenue and Rogers Avenue

- 117-127 (no #119): five neo-Renaissance style limestone rowhouses; Benjamin Driesler, 1911; contributing two-car garage to rear of #117
- 131-135: three transitional Romanesque Revival/neo-Renaissance style brownstone rowhouses; Archibald McDicken, 1898
- 137-141: three transitional Romanesque Revival/neo-Renaissance style brownstone rowhouses; Archibald McDicken, 1897
- 143-151: five transitional Romanesque Revival/neo-Renaissance style limestone rowhouses; S.W. Ferguson, 1897; cornice removed at #143
- 153-181: fifteen neo-Renaissance style limestone rowhouses; Axel Hedman, 1908
- 193-219 (no #'s 203, 207, 213): ten neo-Renaissance style brownstone and limestone rowhouses; Benjamin Driesler, 1910; contributing four-car garage to rear of #219



8. Statement of Significance

Certifying official has considered the significance of this property in relation to other properties:         nationally     statewide     locally

Applicable National Register Criteria     A     B     C     D

Criteria Considerations                                 A     B     C     D     E     F     G

Areas of significance	Period of Significance	Significant Dates
<u>Community Planning</u>	<u>c1896-c1925</u>	<u>c1896</u>
<u>Architecture</u>	_____	_____
_____	_____	_____
_____	_____	_____

Cultural Affiliation  
na

Significant Person	Architect/Builder
<u>na</u>	<u>various - see text</u>

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

The Lefferts Manor Historic District is architecturally and historically significant as a distinctive, intact example of a turn-of-the-century urban middle-class residential subdivision in Brooklyn. The development of Lefferts Manor can be seen within the context of the rapid development of Brooklyn - especially Flatbush - between c1870 and c1930. From its inception in the early 1890s, when James Lefferts decided to subdivide his Flatbush farm, Lefferts Manor was intended to evoke the desirable "suburban" qualities of more exclusive enclaves for its middle-class residents. Like all the other late-nineteenth century developments in Brooklyn, the form of Lefferts Manor was somewhat dictated by the urban grid, which had been legally mandated for the city in 1869. Nevertheless, Lefferts followed the lead of such developers as Richard Ficken, who laid out a development known as Tennis Court (demolished) in Flatbush in 1886, in providing a plan for Lefferts Manor (effective through restrictive covenants on each lot sold) that would, in a variety of ways, distinguish the subdivision from its immediate surroundings and enhance its character as an exclusive enclave. To this end, Lefferts's restrictions dictated the minimum size and value of residences, the placement and orientation of houses, outbuildings and fences on individual lots and - most important - the number of families permitted to occupy each lot. By strictly ensuring a development of single-family residences offered at substantial - but not exorbitant - prices, Lefferts hoped to attract stable, affluent, middle-class buyers who would assist him in rapidly filling the development with similar individuals and families. While Lefferts's attempts to control the appearance and character of the development appear to have been motivated by the desire for financial success, the attractions of Lefferts Manor were probably inspired to some extent by the growing popularity of the "suburban ideal" in this period, as more and more middle-class Americans aspired to reside in single-family houses in low-density neighborhoods separated by some distance from their places of employment and situated so as to permit in some way - large or small - more direct contact with nature. For many middle-class New Yorkers, developments such as Lefferts Manor, which were planned to suggest a suburban atmosphere within the constraints of what were essentially urban settings, offered a chance for them to demonstrate upward mobility and to participate in what began - in this period - to be the most common manifestation of the American ideal of home. Lefferts Manor retains its distinctive qualities through the survival of its plan, its unusual grouping of single family residences, its variety of popular period residential designs and its restrictive covenants; this remarkably intact development is significant in recalling important themes in architecture and community planning in Brooklyn.

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excessively grand houses, Lefferts hoped to attract a stable middle-class population that would give the newly developing area an aura of respectability. Lefferts undoubtedly saw a need to restrict building to one-family residences due to the growing popularity of two-family rowhouses in Brooklyn. In the 1890s, two-family rowhouses that, from the exterior, looked identical to one-family rowhouses, began to be erected in Brooklyn in large numbers. Many of these were erected in Crown Heights, the neighborhood to the north of Prospect-Lefferts Gardens. Lefferts's restrictions ensured that his estate would not be developed with these two-family houses. While all of Lefferts Manor was built up with one-family homes, the surrounding blocks were developed primarily with two-family rowhouses or tenements.

Building in the Lefferts Manor vicinity was quite sparse before 1890, but by the middle of that decade frame houses were being erected in the area. The two earliest houses within the historic district, 107 and 115 Fenimore Street, built in 1896, are Colonial Revival style frame dwellings that are typical of the houses erected during this period. Development within Lefferts Manor began in force in 1897, when forty-four houses were built. Major development within the district took place in three separate periods. The first period of major development spanned the years between 1897 and 1899, when just over 150 homes were erected within the district. Most of these houses were either Romanesque Revival, neo-Renaissance or transitional Romanesque Revival/neo-Renaissance style brick and stone rows. The majority of these were erected on Rutland Road between Flatbush and Bedford avenues and on Lincoln Road and Midwood Street between Bedford and Rogers avenues. Development slowed in 1900-01 and stopped completely in 1902-3. It is possible that this occurred because of over-development between 1897 and 1899. Lefferts Manor was still, at that time, quite far from Brooklyn's more popular residential districts and a commute from Lefferts Manor to downtown Brooklyn or to Manhattan was still somewhat arduous.

The major developer active in Lefferts Manor during the first period of development was William A.A. Brown. Brown was born in Brooklyn in 1856 and moved to Flatbush in 1861. In 1898, Brown entered the real estate market, buying land primarily in Brooklyn. Brown was responsible for the forty transitional Romanesque Revival/neo-Renaissance style brick and stone houses that line both sides of Midwood Street between Bedford and Rogers avenues and for the exceptionally handsome transitional rows designed by William M. Miller at 51-71 and 52-72 Midwood Street. In an advertisement for these houses printed in the Brooklyn Eagle, Brown bragged that

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thereafter. His most prominent commission was for the design of a courtroom in Brooklyn's Borough Hall (NR listed) in 1898. In the Lefferts Manor Historic District, Hedman designed a large number of neo-Renaissance style rowhouses, such as those on Maple Street, just east of Flatbush Avenue.

The firm of Slee and Bryson was founded in about 1905 by John Slee and Robert Bryson. This firm was active in Brooklyn for over a quarter of a century. Early in their careers, both men worked for John J. Petit, notably at Prospect Park South. They designed many freestanding Colonial Revival and neo-Tudor style houses, including those on Lincoln Road within the historic district, as well as some of Brooklyn's finest Colonial Revival and neo-Medieval rowhouses. Examples of these can be found in Lefferts Manor on Bedford Avenue, Fenimore Street, Rutland Road and Midwood Street (these date from the third period of development), as well as in the Albemarle-Kenmore Terraces Historic District (NR listed) and in the Clinton Hill Historic District (NR listed).

Realty Associates was a real estate firm founded in 1901 with the intention of building lower priced houses on a very large scale. They were extremely successful in this venture. In Lefferts Manor, for example, there are 105 virtually identical, simple bow fronted neo-Renaissance style houses ranged along the eastern edge of the historic district. All of these houses were designed by the architect Benjamin Driesler. Driesler moved to Flatbush in 1892 and is known to have designed many frame houses as well as rows of simple masonry dwellings. Although he used the same styles favored by Axel Hedman, Driesler's work lacks the finesse and originality that Hedman brought to his designs. Besides the Lefferts Manor houses, examples of his work can be seen in the Prospect Park South and Park Slope historic districts.

The final period of development began in 1914 and extended, with some small interruptions, until 1925. Approximately 120 houses were erected during this period. Most of these houses are brick structures that reflect the popularity of styles derived from American Colonial and English Medieval architecture during this period. Many of the houses erected during this final building boom in the district were constructed with small garages that were designed in the same styles as the houses. These reflect the increasing importance of the automobile in America.

The most active developer during these years continued to be

9. Major Bibliographical References

Flatbush: The Ideal Homeland. I, "The Realm of Light and Air." Brooklyn: Eagle Press, 1905.

Fisher, Edmund D. Flatbush Past and Present. Brooklyn, 1905.

New York City Landmarks Preservation Commission. Prospect-Lefferts Gardens Historic District Designation Report. Prepared by Andrew S. Dolkart. NY: Landmarks Preservation Commission, 1979.

- Previous documentation on file (NPS):
- preliminary determination of individual listing (36 CFR 67) has been requested
  - previously listed in the National Register
  - previously determined eligible by the National Register
  - designated a National Historic Landmark
  - recorded by Historic American Buildings Survey # \_\_\_\_\_
  - recorded by Historic American Engineering Record # \_\_\_\_\_
- [ ] See continuation sheet
- Primary location of additional data:
- State historic preservation office
  - Other State agency
  - Federal agency
  - Local government
  - University
  - Other
- Specify repository: \_\_\_\_\_

10. Geographical Data

Acreage of property 45 acres

UTM References

<b>A</b>	<u>1 8 </u>	<u>5 8 8 4 4 0 </u>	<u>14 5 0 1 4 9 0 </u>	<b>B</b>	<u>1 8 </u>	<u>5 8 8 4 7 0 </u>	<u>14 5 0 1 2 0 0 </u>
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<b>C</b>	<u>1 8 </u>	<u>5 8 7 9 4 0 </u>	<u>14 5 0 1 1 1 0 </u>	<b>D</b>	<u>1 8 </u>	<u>5 8 7 9 1 0 </u>	<u>14 5 0 0 4 3 0 </u>
	Zone	Easting	Northing		Zone	Easting	Northing

[ ] See continuation sheet

Verbal Boundary Description

The boundary is indicated by heavy line on enclosed map.

[ ] See continuation sheet

Boundary Justification

The boundary was drawn to include the original extent of the Lefferts Manor subdivision established by James Lefferts in 1896; these boundaries are consistent with Lefferts Manor today.

[ ] See continuation sheet

11. Form Prepared By

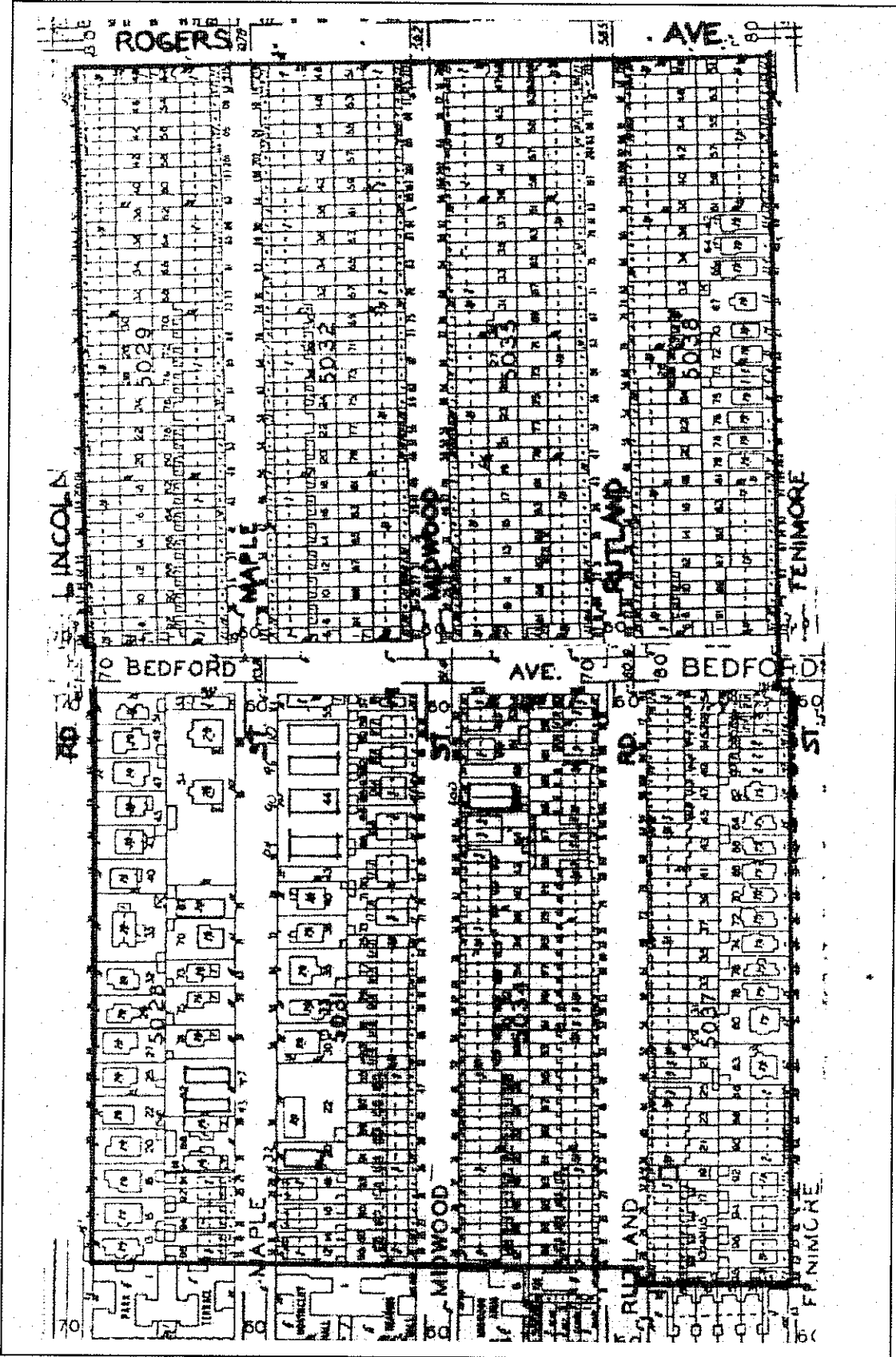
name/title CONTACT: Kathleen LaFrank - See continuation sheet

organization Division for Historic Preservation date March 1991

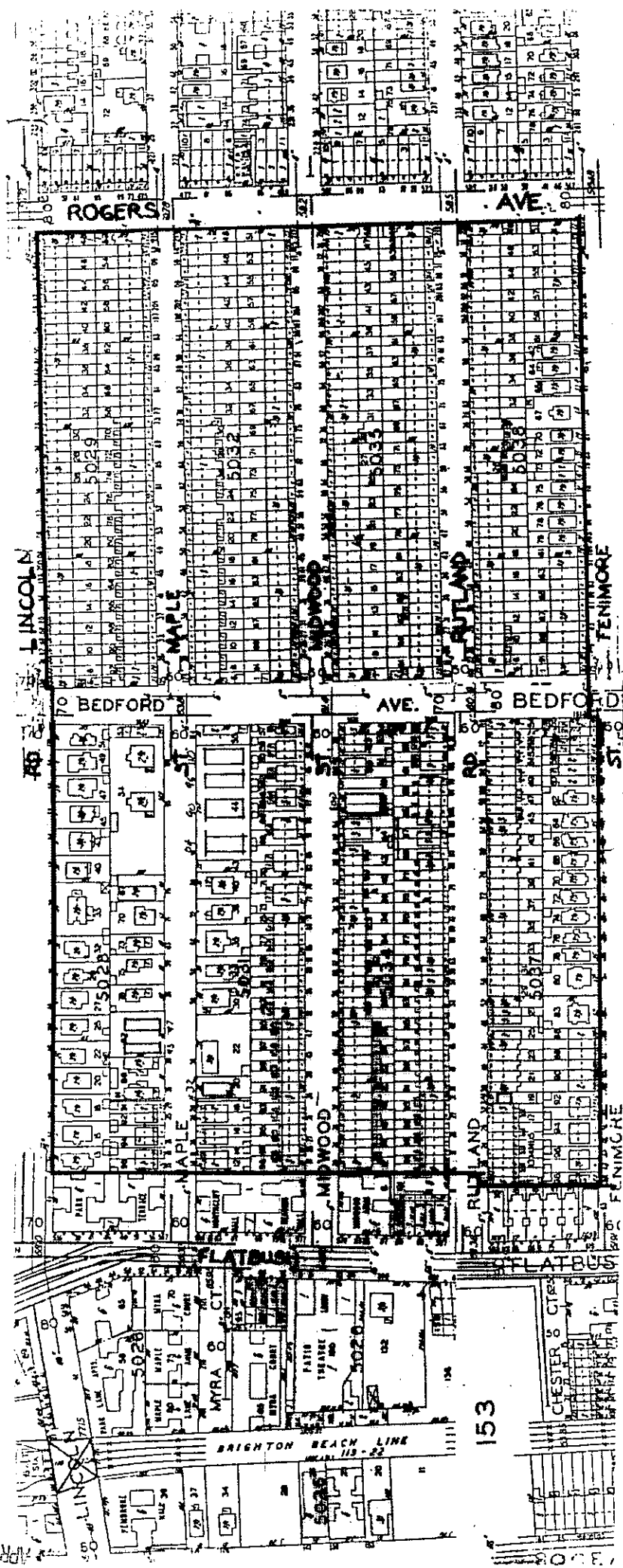
street & number ESP, Building #1 telephone 518-474-0479

city or town Albany state NY zip code 12238-0001

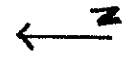
[X] See continuation sheet



Lefferts-Manor Historic District  
Brooklyn, Kings County, NY  
Desk Map Borough of Brooklyn City of New York  
(NY; E. Belcher Hyde Map Company, 1929; Main Buildings updated 1989)  
Vol. III, plates 153-155



Lefferts Manor Historic District  
 Brooklyn, Kings County, New York  
 Desk Map Borough of Brooklyn City of New York  
 (NY: E. Belcher Hyde Map Co., 1929; main buildings  
 updated 1989)  
 Vol. III, plates 153-155  
 Scale: 1"=200' **HEAVY line indicates boundary**



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