



Look Up, Brooklyn!

**5 Walking Tours In The
Borough of Churches**

A Walking Tour of Bedford-Stuyvesant

from walkthetown.com

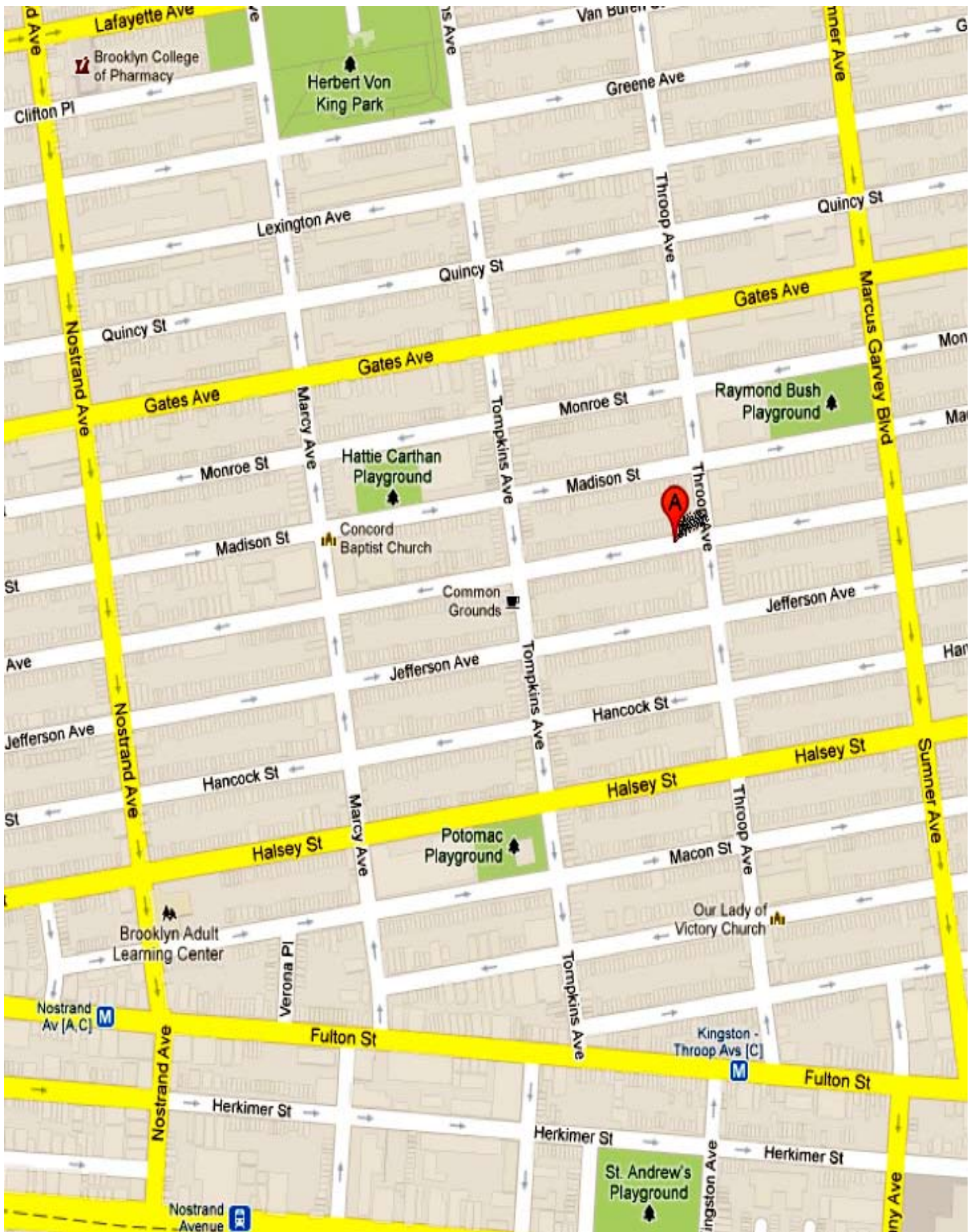
The Dutch West India Company established Bedford in 1663. It was a rural community for the better part of 200 years until descendants of the original Dutch settlers began selling off their property in the heart of what was blossoming into the new city of Brooklyn. One entrepreneur who bought large swaths of land was James Weeks, an African-American who sold building lots to other black settlers. Weeksville became one of the first free black communities in the United States. Bedford eventually expanded to include the area of Stuyvesant Heights, named for Peter Stuyvesant, the last governor of the Dutch colony of New Netherland.

The boom times around Bedford occurred from 1880 to 1920 when the new electric trolleys opened up the community to commuters working in downtown Brooklyn and Manhattan. At this time many of the sturdy brownstone houses that became its trademark were built in the popular Neoclassical, Romanesque and Queen Anne styles of the day.

The financial straits in the United States brought on by the Great Depression of the 1930s had a profound impact on Bedford. With its century of history as an African-American cultural mecca, Bedford became a magnet for thousands of black men and women streaming from the rural South to replace disappearing farm jobs. The construction of the A train in 1936 made the commute between its Manhattan counterpart, Harlem, and Bedford much easier. Many people arrived from uptown to central Brooklyn, which offered more jobs and better housing.

Bedford-Stuyvesant began an era of long decline as increasingly the magnificent brownstones were carved into multiple dwellings and rooming houses. The slide culminated in its recognition as the largest ghetto in America. In recent years the community has experienced a renaissance, thanks in large part to its historic architecture and richness of available housing stock in the old brownstones.

Our walking tour will start at the intersection of two key cultural streams in Bedford-Stuyvesant, Fulton Street and Nostrand Avenue...



WALK NORTH ON NOSTRAND AVENUE.

1. Alhambra Apartments

500-518 Nostrand Avenue between Macon Street and Halsey street, west side



The Alhambra is a highly elaborated apartment block built in 1889 by the prominent Brooklyn architect Montrose W. Morris who blended Romanesque Revival and Queen Anne styles into his composition. The six-story building commands its corner as it sits back from the street. Vacant for years and in complete disrepair by the 1980s, the property has picked up a detailed facelift.

2. Renaissance Apartments

488 Nostrand Avenue



The Renaissance was raised in 1892, another early apartment houses by Montrose Morris. Morris was born on Long Island in Hempstead but his family soon moved to Brooklyn where he was educated. To advertise his design talents Morris built his own houses and encouraged the public to come in and poke around. Here he tapped French Renaissance influences from 16th century Loire Valley castles. The corner turrets and mansard roof are all dressed in slate.

3. Reformed Episcopal Church of the Reconciliation southeast corner of Jefferson and Nostrand avenues



Now doing duty as a Masonic temple, this Gothic-inspired creation of brick and terra-cotta is a souvenir of the 19th century from 1890; it boasts an octagonal corner tower. Architects Christopher

Grant LaFarge and George Lewis Heins, who would later be named New York State Architect in 1899, provided the plans. LaFarge and Heins met at the Massachusetts Institute of Technology and worked as young designers in the shop of America's most influential post-Civil War architect, Henry Hobson Richardson. While working on this church LaFarge and Heins won a design competition over 68 other firms to build Manhattan's Cathedral of St. John the Divine, the country's largest ecclesiastical project at the time.

**4. Jenkins Trust Company /Long Island Storage Warehouse
390 Gates Avenue at southwest corner of Nostrand Avenue**



A pair of classically-influenced Beaux Arts corner entrances betray this brawny building's origins in 1906 as the Jenkins Trust Company and its ill-fated successor, the Lafayette Trust Company. In addition to patterned brickwork, architects Frank J. Helmle and Ulrich Huberty outfitted the corner with an ornate clocktower that has been shuffled off to the dustbin of history.

**5. John Wesley United Methodist Church
260 Quincy Street at southwest corner of Nostrand Avenue**



The Parfitt brothers, Henry and Walter, sailed from England in 1875 to Brooklyn in 1875, where they established one of the town's busiest architectural practices. They were joined by their younger brother Albert in 1882, by which time Henry and Walter had created this Gothic church infused with elements of the English Arts and Crafts style for the Nostrand Avenue Methodist Episcopal congregation that formed in 1870. A spacious Sunday School and auditorium came along in 1892. The John Wesley congregation moved into this house of worship in 1947, its roots lay with Barbados immigrants in 1916.

RETRACE YOUR STEPS SOUTH ON NOSTRAND AVENUE AND TURN LEFT ON MADISON STREET.

6. Boys' High School
832 Marcy Avenue at southwest corner of Madison Street



This sprawling Romanesque Revival Brooklyn landmark, rendered in brick with lavish terra cotta detailing, is a riot of arches, gables and towers. Designed by Irish architect James W. Naughton, the school greeted its first students in 1892. Among its recognizable alumni are writers Norman Mailer and Isaac Asimov and basketball legend Connie Hawkins.

TURN RIGHT ON MARCY AVENUE, GO THREE BLOCKS AND TURN LEFT ON HANCOCK STREET.

7. 232 Hancock Street
southeast corner of Marcy Avenue

This Queen Anne by Montrose Morris from 1886 packs oriels, gables, turrets and pediments under a narrow mansard roof.

8. 236-244 Hancock Street
between Marcy and Tompkins avenues, south side.



This mid-block grouping in red brick and terra-cotta is another from Montrose Morris. Although no longer standing, at #236 was where Morris built his own home, which he used as a model to display his talents.

**9. 246-252 Hancock St.
between Marcy and Tompkins Avenues, south side**



Here in the 1880s Montrose Morris blended the Shingle Style with the powerful entry arches popularized by Henry Hobson Richardson. The architect also tossed into the eclectic mix some terra cotta, stained glass and an broad pediment punctuating a mansard roof.

**10. 273 Hancock Street
between Marcy and Tompkins Avenues, north side**



This Queen Anne brownstone from 1890 features quarry-faced and smooth-cut stone blocks and was given a lion-faced keystone guardian.

**11. 287 Hancock Street
between Marcy and Tompkins Avenues, north side**

A French-inspired brownstone decorated with wreathed oval windows, it also sports a bay window to increase the light into the mid-block townhouse and improve visibility down the street.

TURN RIGHT ON TOMPKINS AVENUE.

**12. Tompkins Avenue Presbyterian Church /Stuyvesant Heights Christian Church
69 MacDonough Street at northwest corner of Tompkins Avenue**



This red brick Gothic Revival church was raised in 1873 as the Tompkins Avenue Presbyterian Church, which sold the building to St. Matthew's Episcopal in 1889. In 1944 the Stuyvesant Heights Christian Church that formed in 1928 moved in.

**13. Tompkins Avenue Congregational Church
54 MacDonough Street at southwest corner of Tompkins Avenue**



When George Chappell designed this Venetian-inspired church the congregation here was thought to be the second largest largest of any Congregational church in America. Their house of worship would be the country's largest Congregational church when completed in 1889. The semicircular auditorium crafted of ash and mahogany could seat 2,100 worshippers. Outside, the 140-foot brick campanile lords over the neighborhood. The final price tag was \$70,000. Most recently the building has been the home of the First African Methodist Episcopal Zion Church.

TURN LEFT ON MACDONOUGH STREET.

**14. Our Lady of Victory Catholic Church
583 Throop Avenue at northeast corner of MacDonough Street**



Our Lady of Victory Church was established by Irish parishioners in 1868 and this imposing Gothic church built of dark Manhattan schist with contrasting white limestone trim was dedicated

in 1895. Thomas F. Houghton, who designed the building, was the son-in-law and one-time employee of Patrick C. Keely, America's most prolific architect of Catholic churches.

TURN RIGHT ON THROOP AVENUE AND LEFT ON DECATUR STREET.

**15. New York and New Jersey Telephone Branch Office
613 Throop Avenue, northeast corner Decatur Street**

The New York and New Jersey Telephone Company was organized in 1883 to provide service to Brooklyn, Staten Island and northern New Jersey just seven years after the invention of the telephone by Alexander Graham Bell. Classically trained architect Rudolph L. Daus designed most of the local branch offices for the telephone company and he tapped the Romanesque style for this one in 1890. He decorated the brick structure with sculpted terra cotta. By 1905 the telephone was no longer a novelty and the company constructed a five-story Renaissance Revival addition, designed by Alexander McKenzie, to handle the volume. Exchanges like this one were mothballed after the introduction of direct dial service and this has been a storage facility since 1938.

**16. Clermont Apartments
79-81 Decatur Street, between Throop and Sumner avenues**



What would a French chateau look like if it was squeezed into the middle of a Brooklyn block of rowhouses? This assembly of Roman brick, limestone and pressed metal from 1900 gives you an idea.

17. Mt. Lebanon Baptist Church
230 Decatur Street at the southeast corner of Lewis Avenue



This superb Richardsonian Romanesque effort from 1894 is fashioned in Roman brick and brownstone. The terra-cotta shingled tower is a remembrance of a Loire Valley castle's turret. Considered to be one of the finest works by the English architects, the Parfitt Brothers, the church slips comfortably into its residential setting. It began life as the Embury Methodist Episcopal Church and was purchased by Mt. Lebanon in 1948. The congregation formed in 1905 with five members

TURN RIGHT ON LEWIS AVENUE AND TURN LEFT ON BAINBRIDGE STREET.

18. 113-137 Bainbridge Street



The picturesque northside of this leafy block contrasts sharply with the neighborhood's doughty brownstones. The entire block was the creation of architect Magnus Dahlander, working for developer Walter F. Clayton, in the early 1890s. Dahlander was a Swedish designer who came to America in 1888 when he was 25 years old. He stayed only until 1896 and returned home to become one of Sweden's most admired architects until his death in his 89th year. Here, Dahlander called on multiple Victorian styles of the day to pierce the sky with whimsical turrets, towers and dormers.

RETURN TO LEWIS AVENUE AND TURN LEFT. CONTINUE TO ATLANTIC AVENUE AND TURN RIGHT THROUGH HISTORIC WEEKSVILLE. TURN LEFT ON KINGSTON AVENUE AND TURN RIGHT ON ST. MARKS AVENUE.

19. St. Marks Avenue
between New York Avenue and Kingston Avenue



Stroll down one of the grand residential streets in New York City.

20. Brooklyn Children's Museum
145 Brooklyn Avenue at southeast corner of St. Marks Avenue

Begun in 1899, this was the first museum in America to cater exclusively to children. In 2008 the nation's oldest children's museum got a new home amidst residential Brooklyn.

21. Dean Sage House
839 St. Marks Avenue



This Romanesque Revival villa was designed in 1869 by Russell Sturgis, an influential writer on art and architecture. The client was Dean Sage, son of Russell Sage, New York financier and railroad baron. Sage left his family farm at the age of 15 in 1831 to begin work as an errand boy in his brother's grocery in Troy. He entered politics in Rensselaer County and eventually served two terms in the United States Congress. He subsequently settled in New York City and amassed one of America's greatest fortunes on Wall Street.

TURN RIGHT ON BEDFORD AVENUE.

22. Grant Square
Bedford Avenue and Dean Street

Grant Square features a very fine equestrian statue of namesake Ulysses S. Grant by William Ordway Partridge from 1896. The work, that captures the war-weary general's disheveled look and contemplative posture, was commissioned by the Union League Club of Brooklyn that was located on the square.

23. Union League
southeast corner of Bedford Avenue and Dean Street



The members of the august Union League Club donated the Grant Statue to the City of Brooklyn that was placed across from its headquarters here. Built in 1889–90, the large Romanesque Revival was designed by P.J. Lauritzen. In the spandrels of the facade are relief portraits of Grant and Abraham Lincoln. Today, the Union League, still going strong in Manhattan, no longer maintains a Brooklyn facility.

24. The Imperial
1198 Pacific Street at southeast corner of Bedford Avenue



Montrose Morris went back to the French countryside for his inspiration to create this sumptuous limestone apartment house with a rusticated base and oversized arches in 1892.

25. 23rd Regiment Armory
1322 Bedford Avenue, northwest corner of Pacific Street



This late 19th century brick-and-brownstone fortress features eight crenellated towers flanking massively arched entranceways. Designed by Fowler & Hough, the neo-medieval armory has recently seen duty as a homeless shelter.

TURN RIGHT ON PACIFIC STREET.

26. St. Bartholomew's Episcopal Church
Pacific Street, between Bedford and Nostrand avenues



This Arts-and-Crafts style church of rough-hewn stone and dark brick is an unexpected treasure in the heart of the neighborhood, from the pen of one of Brooklyn's finest architects, George P. Chappell. Nothing is known of his origins or training but he did as much to shape the Brooklyn streetscape as any Victorian architect and worked into the era of Art Deco in the late 1920s. This house of worship was constructed from 1886 to 1890.

TURN LEFT ON NOSTRAND AVENUE AND RETURN TO THE STARTING POINT AT FULTON STREET.

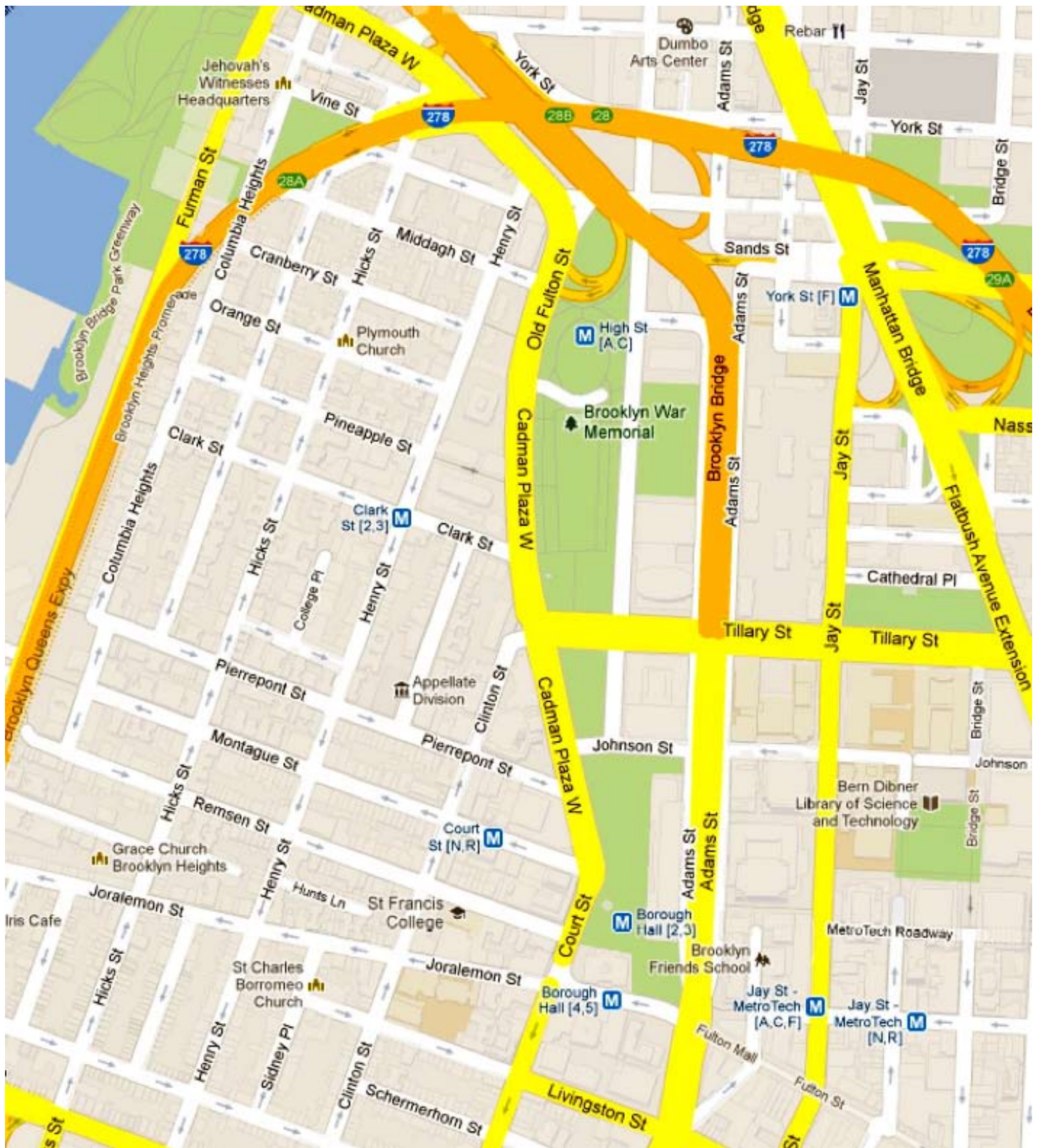
A Walking Tour of Brooklyn Heights

from walkthetown.com

Dutch settlers founded Brooklyn in 1645. The village was sparsely populated until 1814, when Robert Fulton's steam ferry first offered a means of quick travel to Manhattan and Brooklyn Heights became the island's first suburb. On April 8, 1834 the New York State Legislature granted Brooklyn - at the time with a population of 25,000 - its city charter. The Heights became a magnet for the affluent and the popular Greek Revival style of the time became the predominant rowhouse along the streets. But you can still find clapboard Federal homes from a decade earlier in Brooklyn Heights. Later homes employed any manner of graceful architecture.

With more than 600 antebellum homes in the Heights the entire neighborhood was granted landmark status by New York City in 1965 - the first historic district so recognized. The designation halted any new construction, ironically at a time when the Heights was in decline. Brooklyn Heights has roared back with a vengeance and today a foot explorer can trace practically the entire history of New York residential design beginning in the 1820s.

Our walking tour will start in the eight acres of open space surrounded by government buildings in Cadman Plaza. The Reverend Doctor Samuel Parkes Cadman was a Brooklyn Congregational Church minister known far and wide for his oratory, and first to have his own regularly scheduled coast-to-coast radio sermon. For 36 years of his life, Cadman was pastor of the Central Congregational Church in Brooklyn and helped to found the Federated Council of Churches in America, which he headed from 1924-1928. After World War II this was the largest civic development project in the country ...



1. **General Post Office**

271 Cadman Plaza East, northeast corner of Johnson Street



The federal government announced its presence in Brooklyn with this massive granite building that functioned as a post office and courthouse. Designed in 1885 by Mifflin E. Bell, supervising architect of the U.S. Treasury Department, the High Victorian Romanesque composition is stuffed with arches and roof dormers and turrets and was completed in 1892. In 1933 the federal building picked up a seven-story addition to handle the influx of government workers accompanying Great Depression relief efforts.

2. **Henry Ward Beecher Statue**

Cadman Plaza



This rendering of abolitionist and famous Brooklynite Henry Ward Beecher is considered one of the finest works by sculptor John Quincy Adams Ward. The Ohio-born Ward is best known for his monumental depiction of George Washington on the steps of Federal Hall on Wall Street. Here, the preacher stands among figures representing his work as a teacher and abolitionist, clad in flowing Inverness cape atop a granite pedestal designed by Richard Morris Hunt. Beecher's reputation survived a "trial of the century" in 1875 for adultery with a married woman and this honorarium was unveiled in 1891, four years after his death.

3. New York Supreme Court Building
360 Adams Street, east side of Cadman Plaza

Established in 1691 by the Colony of New York, the Supreme Court is America's oldest. There is a branch of the New York Supreme Court in each of New York State's 62 counties. Its creator, the architectural firm of Shreve, Lamb & Harmon carries quite a pedigree, having been responsible for the Empire State Building. But, with its strings of tiny windows, this is a much reviled building likened in some quarters to "a beached limestone whale." The Supreme Court replaced a much-admired building by Rudolph L. Daus, the Hall of Records, and two bronze lamp standards from that structure were salvaged and placed at the south end here.

4. Borough Hall
Court Street, facing Cadman Plaza



Born as City Hall for then decade-old Brooklyn in 1845, Borough Hall was designed by Gamaliel King who did architecture in his spare time. By trade he was a grocer and carpenter. King had actually been the runner-up in the 1835 competition to design City Hall to Calvin Pollard, a busy and prominent New York architect. A national Depression in 1837 scuttled building plans and by the time work resumed Pollard was elsewhere. King retained much of Pollard's Greek Revival design although today the original architect is completely forgotten - by ill luck not one of his New York buildings survives. The center cupola was added in 1898, the year Brooklyn was consolidated into New York City.

WALK PAST BOROUGH HALL ONE BLOCK DOWN COURT STREET.

5. Brooklyn Chamber of Commerce Building
75 Livingston Street, northwest corner of Court Street



Now a residential co-op, this 30-story crown jewel in the new Borough Hall Skyscraper Historic District is one of the town's most dramatic towers. Architect Abraham J. Simberg may be the most unlikely author of a New York City landmark - he had no major commissions before or since. Completed in 1927, the Neo-Gothic skyscraper is awash in setbacks and terra cotta parapets. Despite the applause on its unveiling the onset of the Great Depression dried up any hopes the Ukrainian-born Simberg had for future projects. After renovating some tenements Simber moved to Florida with only this monument to his legacy.

RETURN UP COURT STREET TO CADMAN PLAZA AND TURN LEFT ON MONTAGUE STREET.

6. Municipal Credit Union Building
185 Montague Street



Harvey Wiley Corbett was a San Francisco native known for his skyscraper work in New York and London, In his fifties Corbett was one of the architects involved in Rockefeller Center during the 1920s. He resigned to work on a 100-story tower planned to be the tallest in the world. It never got built but Corbett continued to champion modern skyscrapers and this high-style traceried Art Deco scraper came along in 1930.

7. People's Trust Company (Citibank)
183 Montague Street

Architects Louis Montayne Mowbray and Justin Maximo Uffinger formed a partnership in New York City in 1895 and designed over 400 banks over the next three decades. This banking temple with a full-width triangular pediment and chock full of sculpted allegorical figures was a 1903 creation. A quartet of fluted Corinthian columns frame the entrance.

8. Brooklyn Trust Company
177 Montague Street



Edward York and Philip Sawyer were another pair of architects known for their bank work after teaming up in 1898. With engaged Corinthian columns above a monumental entrance arch this is has been hailed as one of their best banks. The griffins and turtles symbolize longevity and the eagles and lions exude strength and vigilance. Fronting it all are outstanding bronze lamp standards. The bank opened in 1915.

9. Holy Trinity Church
157 Montague Street on northwest corner of Montague and Clinton streets



The Holy Trinity parish was organized in 1837 and construction on this Gothic Revival complex began in 1844. When it was finished three years later some considered it the finest achievement by noted church architect Minard Lafever, who began his professional life as a carpenter in 1820. His pattern book helped champion the spread of the Gothic Revival style in America. At the time Holy

Trinity was the largest church in Brooklyn. The windows, designed by William Jay Bolton and John Bolton, represent the first major installation of stained glass in America. This church was declared a National Historic Landmark in 1987.

TURN RIGHT ON CLINTON STREET.

10. Brooklyn Historical Society

128 Pierrepont Street, southwest corner of Clinton and Pierrepont streets



Henry Pierrpont got the Long Island Historical Society rolling in 1863 and staged a design competition for a new home in 1878. Besting 13 other submissions, the winner was George B. Post, one of the leading cheerleaders for the Renaissance Revival style. His design here was a grab bag of Corinthian influences infused with Victorian flourishes; it was the first building in New York City to exploit ornamental terra cotta extensively. In 1985 the Long Island Historical Society became the Brooklyn Historical Society.

TURN LEFT ON PIERREPONT STREET.

11. First Unitarian Church

northeast corner of Pierrepont Street and Monroe Place

Minard Lafever was a busy church designer in Brooklyn Heights with half a dozen projects in the immediate vicinity. Most are long gone but this Gothic-influenced brownstone laid in random ashlar survives from 1844.

12. New York State Supreme Court, Appellate Division

northwest corner of Pierrepont Street and Monroe Place



This is a rare municipal commission for one of Brooklyn's busiest architectural firms of the early twentieth century, John Bay Slee and Robert Bryson. Working in the 1930s when most forward-

looking designers were embracing the new International style, Slee and Bryson opted for a stately limestone courthouse along classical lines with Doric columns flanking a fine pedimented bronze entrance.

13. Herman Behr Mansion

84 Pierrepont Street; southwest corner of Pierrepont and Henry streets



Go-to Brooklyn architect Frank Freeman created one of the city's best Richardsonian Romanesque Revival houses here in 1890 for industrialist Herman Behr. It features such hallmarks of the style as prominent gables, turrets, rough-cut stone, arched windows and recessed entrance. Behr's son, Karl Howell Behr, was an accomplished tennis player who would reach the finals of the United States Open, several months after he was plucked from the North Atlantic after the RMS *Titanic* sank to the bottom. Another son, Max, was an accomplished golfer. The Behr family moved to upstate New York in 1919 and the house was enlarged to become the Palm Hotel in 1919 and was later a brothel operated by Xaviera Hollander of *Happy Hooker* fame. When it sold in 2008, the price tag was \$11 million.

TURN LEFT ON HICKS STREET AND GO THREE BLOCKS TO GRACE COURT.

14. Grace Church

southwest corner of Hicks Street and Grace Court



America's leading cheerleader for the Gothic Revival style, Richard Upjohn, executed a superb brownstone church for the Episcopal congregation here in 1847. Executed in red-gray New Jersey sandstone with an enormous traceried window set among pinnacles and finials, the church hosted its first service on December 10, 1848. The price tag was \$46,737.52.

HEAD BACK NORTH ON HICKS STREET AND TURN LEFT ON MONTAGUE STREET.

15. Heights Casino
75 Montague Street



The Heights Casino was founded in 1904 as a private, community squash, tennis and social club. When this Flemish Revival clubhouse opened in 1905 the *New York Times* was moved to gush, “No other clubhouse in America is quite like the Casino, for it will combine in the heart of the city many of the attractive features of a country club.” A century later the club is still going strong, thanks to an end to restrictive policies in the 1950s barring Jews, blacks and “new money.”

TURN RIGHT ON PIERREPONT PLACE.

16. Alexander M. White and Abiel Abbot Low Houses
2 and 3 Pierrepont Place

These twins have been referred to as “the most elegant pair of brownstones remaining in New York.” Built in 1857 on plans drawn by Frederick A. Peterson, these bold Italianates feature strong corner quoining and paired piers with Corinthian capitals below massive entablatures. Abiel Abbot Low was one of twelve children in a Salem, Massachusetts family who made his fortune in the China tea and opium trade. Among other ventures, Low invested in railroads and the laying of the first transAtlantic cable and gave freely to Brooklyn causes such as the library and women’s education. Alexander M. White was a fur dealer whose son, Alfred Tredway White, came to be known as “the great heart and mastermind of Brooklyn’s better self” for his long-time crusading for better housing and his forty years as a deacon in the First Unitarian Church of Brooklyn.

17. The Promenade
Columbia Heights at Middagh Street



The 1/3-mile Promenade that serves up unobstructed views across the East River to lower Manhattan was the inspiration of master builder Robert Moses, who also tried to run the Brooklyn Queens Expressway directly through Brooklyn Heights. Completed in 1941, the Promenade is

cantilevered atop the BQE. The best views of the Brooklyn Bridge anywhere are found on the Promenade.

LEAVE THE PROMENADE AND WALK AWAY FROM THE WATER ALONG CLARK STREET.

18. Leverich Towers Hotel Willow and Clark streets

The 1928 Leverich Towers Hotel was once Brooklyn's priciest night's stay. The Brooklyn Dodgers stayed here during homestands. Moneyman A. Lyle Leverich poured an estimated \$4 million into its construction. The architectural firm of Starrett & van Vleck, known for their construction of burly downtown department stores, designed the Venetian Renaissance structure. Leverich took his own life when the hotel was forced into receivership during the Great Depression; it would later reopen as The Towers. The building has been completely renovated by the Jehovah's Witnesses for their world headquarters. Residents spend their time reproducing Bibles and biblical literature.

19. Hotel St. George block bounded by Clark Street, Pineapple Street, Hicks Street and Henry Street



The Hotel St. George greeted its first guests in 1885 when it was a modest 30-room hostelry. Over the next half-century another seven buildings, most dramatically the 400-foot high St. George Tower, would be added to the complex that would swallow an entire block as it became New York's largest hotel with 2,632 rooms. There were plenty of other "ests" as well. The ballroom was said to be the largest in the world, the indoor saltwater pool was the largest in America and maybe the world, the incinerator - capable of burning 26 tons of refuse a day - was the largest private one in the world. And so on. Over the years most of the rooms have been converted to co-op apartments and student housing. The last remaining part of the St. George that still operated as a hotel was gutted by fire in the summer of 1995.

TURN LEFT ON HENRY STREET AND LEFT ON PINEAPPLE STREET TO WILLOW STREET AND TURN RIGHT. TURN RIGHT ONTO ORANGE STREET.

20. Robert White House
northeast corner of Orange Street and Willow Street



This Federal-era house dates to 1825. Notice the brick laid in Flemish bond (alternating long bricks called “stretchers” and end pieces called “headers”) and stone lintels over the windows.

21. Plymouth Church of the Pilgrims
Orange Street between Henry and Hicks streets

Built shortly after the organization of this congregation in 1847, this was the pulpit of fiery abolitionist preacher Henry Ward Beecher, brother of *Uncle Tom’s Cabin* author Harriet Beecher Stowe. The church itself was a station on the underground railroad. The simple barn-like design features pews arranged in arcs in front of the pulpit that became a prototype for Protestant congregations around the country. The statue of Beecher in the churchyard is by Gutzon Borglum who went on to blast Mount Rushmore out of the Black Hills of South Dakota.

TURN LEFT ON HENRY STREET AND LEFT ON CRANBERRY STREET.

22. *Moonstruck* House
19 Cranberry Street

The four-story corner house at Cranberry and Willow with a mansard roof appeared prominently in the 1987 romantic comedy, *Moonstruck*. At one point in the movie Cher is seen kicking a can wistfully down Cranberry Street and the house is the focus of a tart exchange between Olympia Dukakis and a romantic interest. When the house sold for \$4,000,000 in 2008 the long-time owner noted wryly that the selling price was 100 times what he paid for it fifty years earlier.

TURN RIGHT ON WILLOW STREET.

23. Beecher House
22 Willow Street

Willow Street is one of the prettiest of Brooklyn Heights' streets. Henry Ward Beecher lived in this house that sits in the middle of a row of Greek Revival brick townhouses with brownstone basements. The front fences and stoop railings are original.

24. Eugene Boisselet House
24 Middagh Street, southeast corner of Willow Street

The northern streets of Brooklyn Heights are peppered with Federal-style frame houses that are pushing 200 years and this one, built in 1824, is the best of the bunch. A pair of perfectly proportioned dormers peer out from the steeply pitched roof. The wide door treatment of the clapboard house with leaded glass sidelights and transom is a standout of the form.

TURN LEFT ON MIDDAGH STREET AND RIGHT ON COLUMBIA HEIGHTS TO WATER STREET UNDER THE BROOKLYN BRIDGE.

25. Fulton Ferry Landing
East River at Brooklyn Bridge

After destroying George Washington's Continental advance line in the Battle of Long Island in August of 1776 an overconfident Sir William Howe hesitated in moving against the main army huddling in Brooklyn Heights. He settled for entrenchments which became the earthen star fort, Fort Putnam in what is now Fort Greene Park. Fearing an entrapment, Washington sailed away from this spot on the night of August 29. Although surprised at the disappearance of his quarry Howe and his fellow officers were not overly concerned. They were certain this little insurgency was just about over. Instead, Washington had saved a young nation. In 1814, Robert Fulton launched the first commercially successful steamboat from here, initiating rapid transit between Brooklyn and Manhattan and paving the way for Brooklyn Heights to become Manhattan's first suburb. In 1871 John Augustus Roebling, designer of the Brooklyn Bridge, suffered a fatal accident here when his foot was crushed against a wooden piling as one of the estimated 1,200 daily ferryboats was docking. He died of tetanus a few weeks later and his son Washington Augustus Roebling shepherded the bridge to completion.

WALK AWAY FROM THE EAST RIVER ON OLD FULTON STREET.

26. Grimaldi's Pizzeria 19 Old Fulton Street



Many swear this is the best pizza in America. Frank Sinatra was one; he was said to have pies delivered to him out on tour. Others are not so sure. You'll probably have to wait an hour or so outside to find out and pies (Brooklyn-style thin crust) only. No slices.

27. The Brooklyn Bridge pedestrian access on the west side of the bridge approach opposite Old Fulton Street and Henry Street



When the Brooklyn Bridge opened in 1883 as the world's longest suspension bridge some 150,000 strollers parted with a penny apiece to take the 30-minute, 6,016-foot walk across the bridge. The Gothic arches rise 271 feet above the East River - the culmination of 13 years and 20 deaths required to build it. Brooklyn homeboy Walt Whitman declared an outing on the elevated walkway to be "the best, most effective medicine my soul has yet partaken."

CONTINUE TO CADMAN PLAZA AND THE START OF THE WALKING TOUR. FOR ADDITIONAL TOURING...

Detour...

WALK DOWN FULTON STREET, SOUTHEAST OF BOROUGH HALL.

Fulton Street that today runs from the East River along the Brooklyn Bridge, across the pedestrian esplanade of Cadman Plaza and around Borough Hall to begin a straight run from Adams Street into the heart of Brooklyn, began life centuries earlier as an Indian path across Long Island. When European settlers arrived it became the Ferry Road. The initial segment from Adams today

functions as an outdoor commercial center called the Fulton Mall...

TURN LEFT FROM FULTON STREET ONTO JAY STREET AND CROSS WILLOUGHBY STREET.

28. Jay Street Firehouse

365-67 Jay Street between Willoughby Street and Myrtle Street

Designed by eminent Brooklyn architect Frank Freeman in 1892, this is one of his best. The multi-textured fire house rises above the middle of the block with rough-faced red sandstone, yellow Roman brick and terra cotta in an exuberant Romanesque style.

29. Transportation Building

370 Jay Street



Peek in at the stylized subway stanchions from 1950.

RETURN TO FULTON STREET AND TURN LEFT; TURN LEFT ON DEKALB AVENUE.

30. Junior's

386 Flatbush at the northwest corner of DeKalb Avenue



In 1950, restaurant Founder Harry Rosen and Master Baker Eigel Peterson, created and produced what is now known as the World's Most Fabulous Cheesecake.

31. Fort Greene Park

DeKalb Avenue, St. Edwards Street, Myrtle Avenue, and Cumberland Street.

This site of the former British Fort Putnam during the American Revolution became a park in 1815, named for Major General Nathanael Greene. The “Martyrs’ Monument,” designed by legendary architect Stanford White, is dedicated to the Continental soldiers who died on British prison ships in Wallabout Bay. Such ships as the *Jersey* were virtually floating tombs - filthy, disease-ridden and crowded with Patriot supporters. The deceased were often thrown into shallow graves on the shores of the bay. The remains of many were collected and placed in the crypt marked by the 145-foot granite column, dedicated in 1908.

RETURN TO DEKALB AVENUE AND WALK BACK TO ASHLAND PLACE AND TURN LEFT.

32. Brooklyn Academy of Music

southeast corner of Ashland Place and Lafayette Avenue



The curtain went up at the Brooklyn Academy of Music for the first time on January 15, 1861 with a performance of selections from Mozart and Verdi. A week later First Lady, Mary Todd Lincoln, was in the audience. The first stage, located on Montague Street, burned in 1903 and this Beaux Arts replacement has housed the world-famous Academy since 1908.

33. Williamsburgh Savings Bank

1 Hanson Place



You will seldom see such a grand skyscraper so clearly from any angle. The 512-foot tower, the second tallest building on Long Island, was erected by the Williamsburgh Savings Bank in 1929 as the Pied Piper for businesses to the Fort Greene area. Not one followed and the Byzantine/Romanesque tower is the highest thing for many blocks in every direction. The four-sided clock on

the tower was the largest in the world at the time and has seldom been surpassed since.

WALK BACK UP FLATBUSH AVENUE TO FULTON STREET AND TURN LEFT TO RETURN TO CADMAN PLAZA.

A Walking Tour of Park Slope

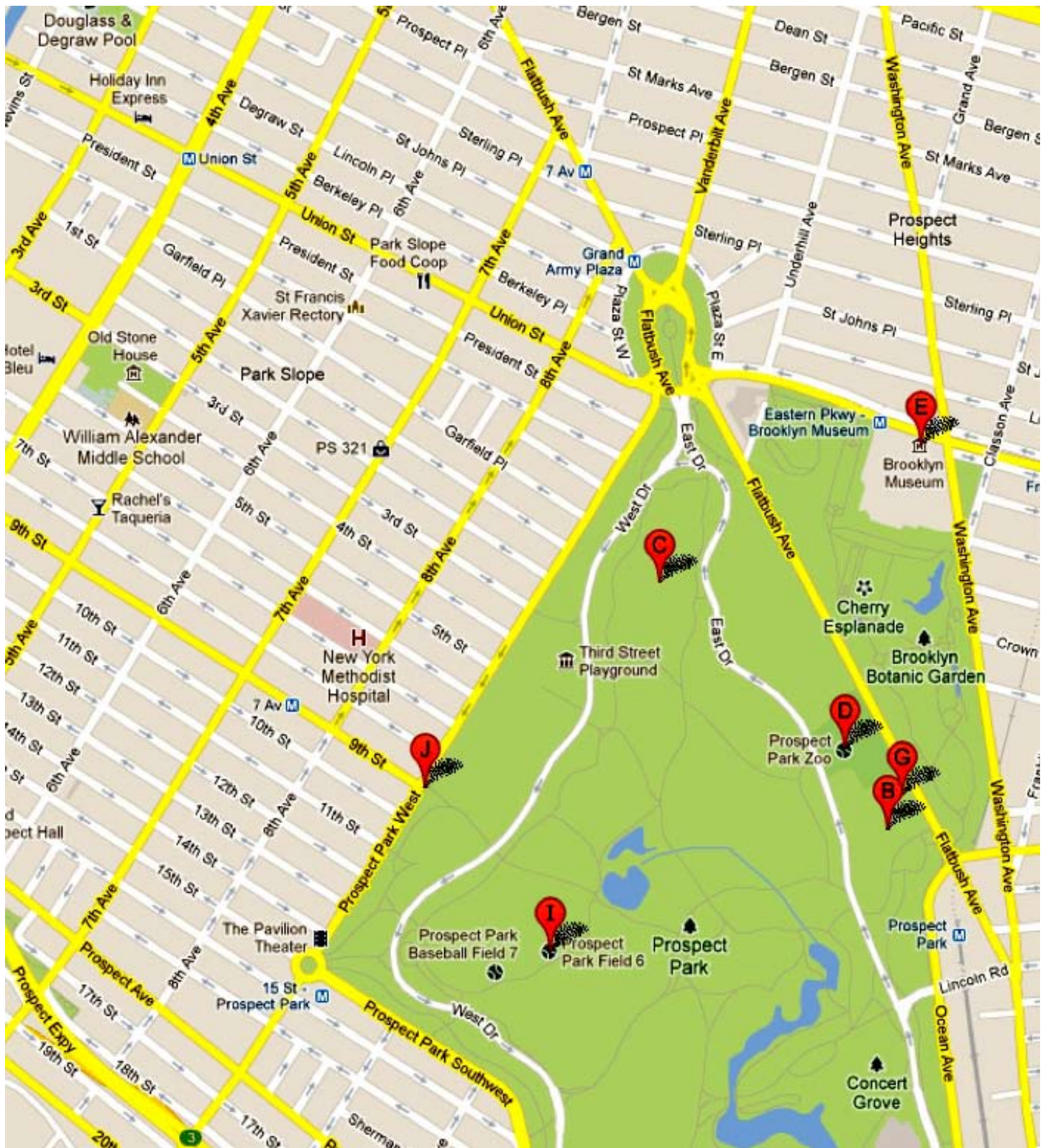
from walkthetown.com

The movement to create Prospect Park, a large public greenery for America's third largest city, began in the late 1850s. Construction began in 1866 and within two years city officials reported that 100,000 people had visited the park in the month of July - even though the first construction stage was still three years away from being completed. Despite its popularity the area around the green oasis was slow to develop. As late as 1884 the area to the west of the park that flows downhill to the Gowanus Canal and the flatlands beyond was still characterized as "fields and pasture."

Soon thereafter a new street grid was laid out and the first mansions began to appear. A wonderland of Victorian finials, pinnacles, pediments, towers, turrets, bay windows, and stoops quickly followed and the lavish homes clustered around Plaza Street and Prospect Park West were christened the Gold Coast, rivaling the opulent lifestyle of Manhattan's Fifth Avenue. The 1890 United State Census confirmed that Park Slope was the nation's richest neighborhood.

Like most of New York City, Park Slope slumped through the middle of the 1900s. In mid-century one could find hundreds of vacant houses. By the 1960s, an official revitalization movement was in full swing to preserve the neighborhood's historic row houses, stately brownstones, and Queen Anne, Renaissance Revival, and Romanesque mansions. The boom that followed has once again made the Slope a premier New York address. In December 2006, *Natural Home* magazine named Park Slope one of America's ten best neighborhoods based on criteria including parks, green spaces and neighborhood gathering spaces; farmer's markets and community gardens; public transportation and locally-owned businesses; and environmental and social policy.

Our walking tour will start at Grand Army Plaza where, in 1892, President Grover Cleveland presided over the unveiling of *The Soldiers and Sailors Arch*, a notable Park Slope landmark...



1. Grand Army Plaza
within Plaza Street at the intersection of Flatbush Avenue, Prospect Park West, Eastern Parkway, and Vanderbilt Avenue



Originally called Prospect Park Plaza, this monumental space was conceived by designers Frederick Law Olmsted and Calvert Vaux as a grand entrance to their new park, creating a buffer with the boisterous city beyond. It features an 11-acre oval with concentric rings arranged as streets. In 1926 it became the Grand Army Plaza, the same as the southeastern corner of Central Park.

2. Soldiers' and Sailors' Monument
Grand Army Plaza

The brother team of Charles W. and Anthony A. Stoughton created a white marble Greek temple memorial to the sacrifice of men who died to preserve the Union in the Civil War. Dedication took place on Memorial Day 1902. On facing walls inside the arch are depictions of Ulysses S. Grant and Abraham Lincoln; it is the only known equestrian statue of the sixteenth President. William Rudolf O'Donovan sculpted both men and Thomas Eakins executed the two horses. The *Quadriga* resides at the top and depicts the lady Columbia, an allegorical representation of the United States, riding in a chariot drawn by two horses. Two winged *Victory* figures, each leading a horse, trumpets Columbia's arrival. The lower pedestals facing the park hold the *Spirit of the Army* group and the *Spirit of the Navy* group.

3. Bailey Fountain
Grand Army Plaza



Combining the talents of architect Edgerton Swarthout and sculptor Eugene Francis Savage, this is the fourth fountain to grace this site. Completed in 1932, it carries the name of Brooklyn-based financier and philanthropist Frank Bailey, who funded it as a memorial to his wife Mary Louise to the tune of \$125,000. Bailey began his working life as at the Title Guarantee and Trust Company and wound up as president of the company for more than 30 years. The fountain, which spews

60,000 gallons of water an hour, features a sculpture grouping of allegorical and mythical figures including Neptune, the god of water and the sea and a pair of nudes representing Wisdom and Felicity. The original 1867 fountain boasted onl a single jet of water.

WALK SOUTH THROUGH PROSPECT PARK ON WEST AVENUE.

4. Litchfield House Prospect Park West between Fourth and Fifth streets



Edwar Litchfield was a lawyer who made his fortune in railroads. He eventually bought up a square mile of land in Park Slope in the 1850s and hired one of the most influential architects of the mid-19th century, Alexander Jackson Davis to build his new house atop Grace Hill that commanded a view down to the harbor. Davis delivered an outstanding Italianate villa dressed in stucco that simulated cut stone (long ago stripped but under restoration). For the past century, since 1913 the Litchfield residence has done duty as the Brooklyn Headquarters of the New York City Department of Parks and Recreation.

TURN RIGHT ON PROSPECT PARK WEST.

5. William H. Childs House 53 Prospect Park West at northwest corner of Second Street



The J.T. Robertson Soap Company of Manchester, Connecticut first manufactured Bon Ami polishing soap in 1886; its Sapolio scouring soap of finely ground quartz and tallow was the Ivory of its day. William H. Childs and his cousin, William Henry Harrison Childs, organized the firm of Childs and Childs in 1890 and became the exclusive sales agent for Bon Ami. William Childs used his soap powder money to build this Jacobean home with English influences, unlike most of its street companions. It is a William Tubby creation.

6. Henry C. Hulbert House
49 Prospect Park West



Henry C. Hulbert was a Massachusetts native who entered the mercantile trade in 1850 as a 19-year old and built a fortune in the paper trade. The paper may explain the choice of gleaming white limestone to execute the Romanesque Revival design by Brooklyn architect Montrose Morris. Its detractors have lampooned the castle as “cadaverous” and resembling “bleached bones.” The 1892 house, used for years as a school, is framed by dissonant polygonal and round corner towers.

TURN LEFT ON MONTGOMERY PLACE.

Montgomery Place is one of the truly great blocks of American row housing, built as a real estate development by Harvey Murdock. Seeking the picturesque, he commissioned noted architect Charles Pierrepont Henry Gilbert to create most of the streetscape. Gilbert was a young graduate of the Ecole des Beaux Arts in Paris and infused the rock-face brownstone, brick, and terra-cotta buildings with classical influences. Gilbert designed 20 of the 46 houses on this scrumptious block before drifting off to the lucrative commissions of Manhattan’s Upper East Side.

7. 54-60 Montgomery Place

Anchoring one of the most picturesque blocks in New York City, the delicate terra-cotta ornament is in sharp contrast to the boldly scaled detail on much of the block. Number 58 has superb Roman brickwork includes rounded-brick voussoirs and fabulous sheet metal cornice.

8. 52 Montgomery Place

This 1890 rockface brownstone sports a dynamic bay window at the scale of a tower.

9. 48 & 50 Montgomery Place



Brick decorations adorn these twin mansions by C.P.H. Gilbert from 1890.

10. 47 Montgomery Place



The trappings of the French Renaissance were tapped for this red sandstone confection arranged beneath a steep, tiled pyramidal roof.

11. 36-46 Montgomery Place

Thin Roman bricks, rock-face brownstone, and terra-cotta modillions all conspire for this Gilbert designed creation; the client was renowned stained-glass artist Alex S. Locke.

12. 45 Montgomery Place



This 1899 creation highlights the talents of architect George Fletcher Babb, Walter Cook, and Daniel W. Willard with a rusticated granite base and red brick and limestone above. Two years later the firm would complete the mansion for Henry Carnegie on the fringes of Central Park.

13. 37-43 Montgomery Place

This Neoclassical palace sprung from the pen of one of Brooklyn's finest architects, George P. Chappell in 1891. Nothing is known of his origins or training but he did as much to shape the Brooklyn streetscape as any Victorian architect and worked into the era of Art Deco in the late

14. 35 Montgomery Place

Look up to see stone scrollwork all the way into the gable of this 1889 townhouse.

15. 30-34 Montgomery Place

TRobert Dixon helmed one of the busiest architectural practices in Brooklyn; this roomy home is one of his creations.

16. 21-25 Montgomery Place



C.P.H. Gilbert unleashed his imagination for these offerings in the early 1890s.

17. 19 Montgomery Place



Gilbert executed his plans for this 1898 house with quarry-faced stone and bricks; it is notable for its rusticated arches.

18. 16 Montgomery Place

This building anchors a triad of C.P.H. Gilbert homes, look for different shades of stone.

19. 11 Montgomery Place

Gilbert infused his Romanesque Revival brownstone with some Dutch influences for street developer Harvey Murdock in 1888. It may have been the first on the block that was named for Major General Richard Montgomery, who led an ill-fated invasion of Canada during the American Revolution a century earlier.

TURN RIGHT ON EIGHTH AVENUE AND TURN RIGHT ON CARROLL STREET.

20. 123 Eighth Avenue at southeast corner of Carroll Street



This Italian Renaissance townhome from 1894 was fashioned from gray brick and terra-cotta tile to form its pilasters and classical entrance.

21. Thomas Adams House

119 Eighth Avenue at northeast corner of Carroll Street



Thomas Adams, Jr. was the inventor of Chiclets chewing gum and the automatic vending machines that dispensed the delicacy. He commissioned C.P.H. Gilbert for this double house in 1888 for himself and his son. Gilbert tapped the Romanesque influences of Boston architect Henry Hobson Richardson for the bold entrance arch on Carroll Street, hailed as one of the finest in New York.

22. 838 Carroll Street

This house and its two 40-foot-wide neighbors to the east are three brownstone and brick beauties. They were all designed by C.P.H. Gilbert and went up in 1887.

23. 848 Carroll Street

This Neoclassical invader to Park Slope arrived in 1905, dressed in limestone and brick.

24. 855-861 Carroll Street



This foursome represents the work of Stanley M. Holden; look up to see stained glass and carved stone faces on the yellow Roman brick facade.

25. 856-58-60 Carroll Street

The brickwork is especially fine on these Romanesque Revival effort.

26. 862 Carroll Street

Frederick B. Langston, one of several talented Swedish designers working in Brooklyn in the late 19th century, designed this house in brick and sandstone in 1889. Here he provided a different window treatment on each of the three stories.

27. 863 Carroll Street



Napoleon LeBrun and his sons Pierre L. and Michel Moracin were known for their elegant buildings first in Philadelphia and after 1861, in New York City. The architects typically shepherded large projects like churches and fire stations and early skyscrapers but this is one of their rare residential efforts, a brick Romanesque Revival with a curved balustrade from 1890.

28. 870-872 Carroll Street



William Tubby hailed from Iowa but after architectural training at Brooklyn Polytechnic Institute in 1875 he settled in Brooklyn Heights and commenced a career of more than 50 years. Here he blended the Queen Anne and Shingle styles for this mansion in 1887.

29. 876-878 Carroll Street



By the time this house arrived on Carroll Street in 1911 the Colonial Revival style was in vogue as seen here with brick and limestone trim; it features such hallmarks of the style as bay and double-hung windows.

30. 18 and 19 Prospect Park West southwest corner of Carroll Street

Montrose Morris, who did as much to shape the Brooklyn streetscape as anyone in the last years of the 19th century. Here he decorated the block with a pair of limestone Renaissance Revival houses. Ionic pilasters grace the upper floors and #18 boasts a hemispherical glass and bronze entrance canopy.

TURN LEFT ON PROSPECT PARK WEST.

31. 13 and 15 Prospect Park West

These English Tudor style homes from 1919 sport two of the earliest driveways and garages in Park Slope.

TURN LEFT ON PRESIDENT STREET.

32. 944-946 President Street

This tandem, enlivened with wrought iron and stained glass, were constructed between 1886 and 1890.

33. 918-925 President Street



These 14 attractive bowfront brownstones that march down President Street were built in 1899.

TURN LEFT ON EIGHTH AVENUE.

34. Montessori School

105 Eighth Avenue, between President and Carroll streets, east side



This limestone mansion, home to a Montessori School from 1970 until 2012, was built in 1916 in the Regency Revival style - entrance comes through Corinthian columns.

RETURN TO PRESIDENT STREET AND TURN LEFT.

35. 876-878 President Street

Architect Albert E. White was busy in Brooklyn neighborhoods in the 1890s and he gave this Queen Anne-flavored brownstone a prominent bay window.

36. Stewart Woodford House
869 President Street



A pair of oriel windows are standouts on this Spanish-Moorish house from 1885. Stewart Lyndon Woodford who lived here was a lawyer and Civil War veteran who went into New York politics after hostilities ended. He rose as high as Lieutenant Governor and served a term in the United States House of Representatives in the 1870s.

TURN RIGHT ON SEVENTH AVENUE AND RIGHT ON UNION STREET.

37. 889-905 Union Street
between Seventh and Eighth avenues on the north side

This run of eclectic Queen Anne brownstones is another product of Albert E. White. He gave the houses a succession of bay windows and decorative friezes.

38. 905-913 Union Street
between Seventh and Eighth avenues on the north side



The picturesque parade of Queen Anne houses continues with brick, shingle and brownstone creations.

39. 70 Eighth Avenue
northwest corner of Union Street



Lansing C. Holden provided this standout Victorian mansion in 1887. The composition is awash with turrets, beefy gables and terra-cotta and stained glass ornamentation. The building later did duty as a restaurant and endured a period of abandonment before joining the Park Slope renaissance.

TURN LEFT ON EIGHTH AVENUE.

40. 64-66 Eighth Avenue
between Berkeley Place and Union Street, west side



These Romanesque-flavored mansions were crafted from yellow Euclid stone from Ohio on plans drawn from the the three Parfitt brothers from England in 1889. Number 64 was the residence of Irving T. Bush, who inherited \$25,000,000 from his “oil king” father and invested \$10,000,000 in building the mammoth Bush Terminal, an industrial park on the Sunset Park waterfront. On June 9, 1930, less than one hour after his divorce was finalized in Reno, Nevada, Bush married his third wife, Marian Spore, the “Angel of the Bowery,” who helped feed the homeless on New York’s skid row.

TURN RIGHT ON BERKELEY PLACE.

41. George P. Tangeman House
276 Berkeley Place

George P. Tangeman owned the Royal Baking Powder company that began in 1866 and was an early advocate of mass advertising that turned the business into a consumer goods conglomerate. He awarded the commission for his home to Hugh Lamb and Charles Alonzo Rich, architects who teamed up in 1880 and operated together until the end of the 19th century. Their list of credits included Theodore Roosevelt’s house at Sagamore Hill. For this mansion in 1891 combined

elements of the venerable Romanesque Revival style with elements from the emerging classical revival forms.

RETURN TO EIGHTH STREET AND TURN RIGHT.

42. The Montauk Club

25 Eighth Avenue, northeast corner of Lincoln Place



With founding members whose names now identify Brooklyn neighborhoods like Dean, Lefferts, Montgomery and Underhill, the private Montauk club formed in 1889. Celebrated architect Francis H. Kimball based his clubhouse design in 1891 on palaces lining Venice's Grand Canal. Friezes on the upper stories remember the namesake Long Island Indian tribe that once ruled the area.

TURN LEFT ON LINCOLN PLACE.

43. Charles Fletcher House

214 Lincoln Place, between Seventh and Eighth avenues, south side

This brick and brownstone Queen Anne was built for Charles Fletcher, a gas company executive, in 1883.

44. Berkeley-Carroll School

181 Lincoln Place



One of the oldest independent schools in New York City, the Berkeley Carroll School traces its origins to 1883 and to a series of informal classes held by the Reverend Alfred C. Roe. In 1886 the school received its charter from New York State. Today's school is a conservative 1992 brick and limestone addition that you can compare with the flamboyant 1896 Jacobean-style building from Richard Walker and Charles Morris that still stands next door.

45. Brooklyn Conservatory of Music
58 Seventh Avenue, northwest corner of Lincoln Place



This five-story brownstone with ornamental brickwork began life as the home of William M. Brasher, a millionaire in “oil-cloths.” Brooklyn architect S. F. Evelette in 1881 drew up the plans in 1881, outlining the roof with stylish cast-iron cresting. Brasher had one daughter, Louisa, whose tumultuous personal life led William Brasher’s widow to leave the million-dollar estate to charity when she passed in 1920. It became the Park Slope Masonic Club in 1924 and the Brooklyn Conservatory of Music in 1944. Founded in 1897 by Edward Adolf Whitelaw, who served as its head until his death in 1944, the Conservatory was modeled on European conservatories, with students auditioning for admission.

46. Lincoln Plaza Hotel
153 Lincoln Place, between Sixth and Seventh avenues, north side



This Romanesque Revival mansion was built in 1887 for a merchant named F.L. Babbott, and was expanded nine years later. After Babbott died in the 1930s, the house was chopped up and turned into a rooming house for unwed mothers. It later became a hotel and at its lowest ebb in the 1970s offered the use of rooms for \$15 an hour. Today the operation is a more conventional luxury condominium.

47. John Condon House
139 Lincoln Place, between Sixth and Seventh avenues, north side

John Condon was a cemetery florist with his greenhouse opposite the Fifth Avenue gate of Greenwood Cemetery. His Romanesque Revival house from 1881 is accented with a lion’s head corbel.

48. Sixth Avenue Baptist Church
Sixth Avenue, northeast corner of Lincoln Place



The church was founded in 1867 by the prolific hymn writer, Robert Lowery, who originated several churches in New York, Pennsylvania and New Jersey. The brick house of worship with limestone trim lost its corner steeple in the Great Hurricane of 1938.

TURN RIGHT ON 6TH AVENUE AND TURN RIGHT ON ST. JOHN'S PLACE.

49. William M. Thallon and Edward Bunker Houses
176 and 178 St. John's Place, between Sixth and Seventh avenues, south side

These stately Queen Anne residences, built for neighboring physicians in 1888, bring a bit of the German Rhineland to Park Slope.

50. St. John's Episcopal Church
139 St. John's Place, between Sixth and Seventh avenues, north side



This parish was founded in 1826 as the second Episcopalian congregation in Brooklyn. Its Victorian Gothic meetinghouse dates to 1889 and is crafted from quarry-cut and random ashlar in multiple shades of brownstone. The arched openings are framed by alternating cream and brownstone voussoirs in a style popularized by Victorian stylist John Ruskin.

51. Memorial Presbyterian Church

42-48 Seventh Avenue, southwest corner of St. John's Place



The congregation was formed in 1866 and was soon meeting in a wooden structure on Prospect Place between Fifth and Sixth avenues. The price tag for the building and land was \$7,500. The current Gothic sanctuary was erected in 1882-83 and is constructed of Belleville brownstone with a roof of blue slate. Architects Pugin & Walter outfitted the church with a 117-foot buttressed stone spire, that serves as a porch above the main entrance to the church.

TURN LEFT ON 7TH AVENUE.

52. Grace United Methodist Church and Parsonage

29-35 Seventh Avenue, northeast corner of St. John's Place



he Parfitt brothers, Henry and Walter, sailed from England in 1875 to Brooklyn in 1875, where they established one of the town's busiest architectural practices. They were joined by their younger brother Albert in 1882, a year before they executed this exotic Romanesque-Moorish flavored church.

53. Lillian Ward House

21 Seventh Avenue, southeast corner of Sterling Place



In the morning mist of December 16, 1960, two airliners collided over Staten Island. One plane broke apart at impact and the other, crippled beyond control, flew on until it crashed into the

intersection of Seventh Avenue and Sterling Place with its nose on the doorstep of Lillian Ward's old house. All on board the two planes and six people on the ground were killed. The death toll of 134 was the largest in American history up to that time and it marked the first time an airplane's flight recorder, or black box, was used to analyze data in a plane crash. Architect Lawrence B. Valk built this and another at 23-27 as rental properties for Charles Pied. Valk typically designed churches but did the occasional residence, such as this. He began his career in 1859 and took commissions until his death in 1924.

TURN RIGHT ON STERLING PLACE AND RIGHT AGAIN ON FLATBUSH AVENUE TO RETURN TO THE STARTING POINT IN GRAND ARMY PLAZA.

A Walking Tour of Prospect Park

from walkthetown.com

After losing Boston in March, 1776, Sir William Howe retreated to Canada to lick his wounds and began to take the American rebels seriously. He sailed for Staten Island on July 2 and waited for reinforcements. By August 20 he had a force of over 30,000 men, a quarter of which were German mercenaries. It was the largest British army yet assembled in the New World. George Washington, already in New York with the Continental Army, knew an attack would be forthcoming. He chose to establish fortifications along the Brooklyn Heights on the western end of Long Island.

On the morning of August 26, 1776, Howe's assault began. The British and Germans soon routed the American left and center. Desperate fighting ensued at the stone Cortelyou House, which guarded the main American escape route from the field. Brigadier General William Stirling attacked the house six times to divert British musket fire, while colonials attempted to scamper away through the stream by the house. British reinforcements were required to drive the dogged Stirling away.

As was his pattern, the overconfident Howe failed to follow up on his victory, finish American military resistance, and end any thoughts of American independence. The Continental Army survived, albeit in disorderly retreat. Almost all of Stirling's 250 Maryland troops were dead. Today, plaques just north of the zoo commemorate this event, as does the Maryland Monument at the foot of Lookout Hill.

Not much of anything significant happened on Prospect Hill (located behind today's Central Branch of the Brooklyn Public Library) for the next 90 years. In 1866 Calvert Vaux, fresh off his success at creating America's first landscaped grounds in Manhattan's Central Park, submitted a site plan for a similar project in the City of Brooklyn. When it was approved, he brought his Central Park partner Frederick Law Olmsted on board. Olmsted believed parks should function as a green escape for people of every class to find a rural respite from the incessant pace of city life. He wanted to plant trees and gardens where others viewed public parks as a place to plant imposing structures and memorials to famous citizens.

Olmsted's vision prevailed and soon the 320-acre park was being transformed into rolling green meadows, meandering carriage drives with high elevation scenic lookouts, woodland waterfalls and springs, and a rich forest complete with maples, magnolia and cherry trees, among others, and exotic plant and tree species from the Far East and Europe. Original Park structures included rustic shelters, arbors, sandstone bridges and arches. A Concert Grove House and Pavilion were built adjacent to the Lake so Park visitors could enjoy music in a pastoral setting, and there was a Wellhouse near Lookout Hill and a Dairy with milking cows.

Like the city that surrounds it, Prospect Park struggled through lean times in the mid-1900s. Maintenance was neglected and the park looked weary. The bronze sculpture of *Columbia* at Grand Army Plaza fell over in her chariot. Usership dropped to less than two million by the late 1970s.

But the City pledged \$10 million for various restoration projects, wisely allocating a gradual rebirth that enabled targeted areas of the park to feed upon one another. Today the park is once again a Brooklyn showcase, attracting more than 8 million visitors a year - about twice the visitation of the Grand Canyon.

Let's look at some of the highlights to be found in Prospect Park, roughly from north to south...

1. Brooklyn Museum

200 Eastern Parkway, northeastern corner of Prospect Park



This monumental Beaux Arts building is one of the largest museums in the world but it is only a fraction of what was originally planned in 1897 - the rest fell off the drawing board when Brooklyn got consolidated into New York City the following year. The fabled architectural firm of McKim, Mead & White envisioned a grand collection temple that would be stuffed with art, natural history, and science objects. As it is the Egyptian collection stands among the finest in the world. The facade is festooned with sculptures of historic thinkers and artists.

2. Brooklyn Botanic Gardens

1000 Washington Avenue, northeast section of Prospect Park

Growing from its humble beginnings as an ash dump in the late 1800s, the Brooklyn Botanic Garden today presents the ultimate in horticultural display in an urban setting. McKim, Mead & White sketched out the 50-acre plot to mesh with the adjoining Brooklyn Museum. The Cherry Esplanade is sited on an axis radiating from the rear of the building while the Osborne Garden skips along what would have been the completed museum's western side.

3. Eastern Parkway northern boundary of Prospect Park

In their original plan for Prospect Park Olmsted and Vaux conceived of the first park-and-parkway system to be built in the United States. Their sketches included radiating parkways to key points in the city but only two were ever built, including this one in 1870.

4. Brooklyn Public Library Flatbush at Eastern Parkway, in the northern section of Prospect Park



Raymond F. Almirall designed the library to look like an open book in 1908 but it wasn't until 1941 that construction actually took place and Beaux Arts architecture was about two decades out of style. So “the book” picked up an Art Moderne packaging.

5. Long Meadow north-central section of Prospect Park

Park designers Frederick Law Olmsted and Calvert Vaux saw the Long Meadow as “a broad stretch of slightly undulating meadow without defined edges, itself lost in a maze of shadows of scattered trees.” They wanted the Long Meadow to be a more natural outdoor space, as opposed to the artificially delineated spaces of their previous work, Central Park. Ironically, however, a great deal of construction was necessary to create the appearance of a “natural” meadow. Woods were thinned out in some places and transplanted in others. Large quantities of earth were moved around to fill in the swampy peat bog that occupied the area and create the tree-covered embankments that make the space seem like a continuous unfolding of pastoral scenery.

6. Picnic House **west-central section of Prospect Park**



The Picnic House occupies a site favored by park visitors for over a century. In 1868, before the park was even finished there were almost four score permits processed for parties of 100 picnickers. In 1876 a wooden shelter was added for their use which stood until a fire in 1927. Canadian-born architect James Sarsfield Kennedy, known for his fanciful English-countryside inspired creations, designed the current Picnic House.

7. Ravine **center of Prospect Park**

To Park designers Frederick Law Olmsted and Calvert Vaux, the Ravine was to be the heart of Prospect Park and the centerpiece of an Adirondack-like tableau. The “Ravine District” represented their greatest challenge: It was at the most remote and topographically varied section of the Park, with the highest elevations and the most rugged terrain. This limited the potential uses of the area and subjugated all plans to the natural tendencies of the land. At the same time, the Ravine epitomized the designers’ desire to create heavily forested mountain scenery right in the middle of Brooklyn.

8. Zoo **east-central section of Prospect Park**

The first animals on display in Prospect Park showed up in the late 1800s, donated by well-to-do New Yorkers. The collection was known as the Menagerie and operated informally until Parks Commissioner Robert Moses used Great Depression stimulus funds to open the Prospect Park Zoo on Flatbush Avenue on July 3, 1935. Today the collection boasts over 600 animals representing some 150 species.

9. Lefferts Historic House **eastern section of Prospect Park**

The Lefferts family was among the earliest European settlers in Brooklyn, tracing back to Dutch colonist Pieter Janse Hagewout who sailed from Holland aboard the *De Bonte Koe* in 1660. His son Leffert Pietersen built the house which was destroyed by retreating Americans in the Battle of Brooklyn during the American Revolution. Peter Lefferts, a great-great-grandson of Pieter Hagewout and one of the wealthiest landowners in Kings County, rebuilt Lefferts Homestead prior to 1783. Members of the Lefferts family continued to live in the house until 1918, when they donated it to the City. At that time Lefferts Homestead was moved several blocks from its location near Flatbush Avenue and Maple Street to its present location in Prospect Park.

10. Carousel **eastern section of Prospect Park**

A series of carousels have delighted visitors to Prospect Park since 1874. The current incarnation, sporting horses by master carver Charles Carmel, was moved from Coney Island to its present spot near the Willink Entrance in 1952. Of the 6,000 carousels constructed in the United States during the golden age of carnivals in the early part of the 20th century, only 200 remain intact. Twelve are the handiwork of Carmel, who operated from a shop located on Ocean Parkway near the Prospect Park Horse Stables. His imaginative rendering of a running horse's spirited expression and flowing mane, accompanied by flamboyant tassels and feathers, became the standard for carousel design.

11. Tennis House **western section of Prospect Park**



The architectural firm of Helmle, Huberty and Hudswell, who also designed the Boathouse, drew up plans to accommodate the tennis players in 1910. The classically-inspired buildings were a sharp departure from Frederick Law Olmsted's pastoral vision of minimal, rustic structures that sat lightly on the land.

12. Bandshell
western section of Prospect Park

Architect Aymar Embury II, who also designed the Prospect Park Zoo, created the Bandshell in 1939. The Prospect Park Dance Area hosted nightly performances in the 1940s and 1950s, often featuring some of the biggest names in the entertainment business. This land was part of the estate owned by Edwin Clarke Litchfield, who built the nearby Litchfield Villa in 1857.

13. Nethermead
south-center of Prospect Park

This rolling meadow is ringed by some of the oldest trees in Prospect Park. The shady grove at the north end has hosted live performances since the 1880s and is currently the home of the octagonal Music Pagoda.

14. Concert Grove
southeastern section of Prospect Park

This space was envisioned as a large promenade introducing audiences to open-air concerts on Music Island, a small islet in the middle of the nearby Lake. Architects Thomas Wisedell and Calvert Vaux graced the formal area with the Concert Grove House and the Concert Grove Pavilion in 1874. Robert Moses put his oft-time unsentimental stamp on the Grove in 1949 by demolishing the Concert Grove House and transforming the graceful Oriental-themed Pavilion into a snack bar. The Concert Grove is decorated with historic bronze sculptures, including a monumental Abraham Lincoln that stood in Grand Army Plaza until 1895 and is one of the oldest statues in the Park.

15. Wollman Rink
southeastern section of Prospect Park

A centerpiece of Robert Moses' plan for a modern Prospect Park was the Wollman Rink where patrons enjoyed skating in the winter and boating in the summer. The Rink, opened in 1961, was named after Kate Wollman, whose family helped fund its construction. The Wollman family had previously donated \$600,000 for the construction of the Wollman Rink in Central Park in 1949.

A Walking Tour of Williamsburg

from walkthetown.com

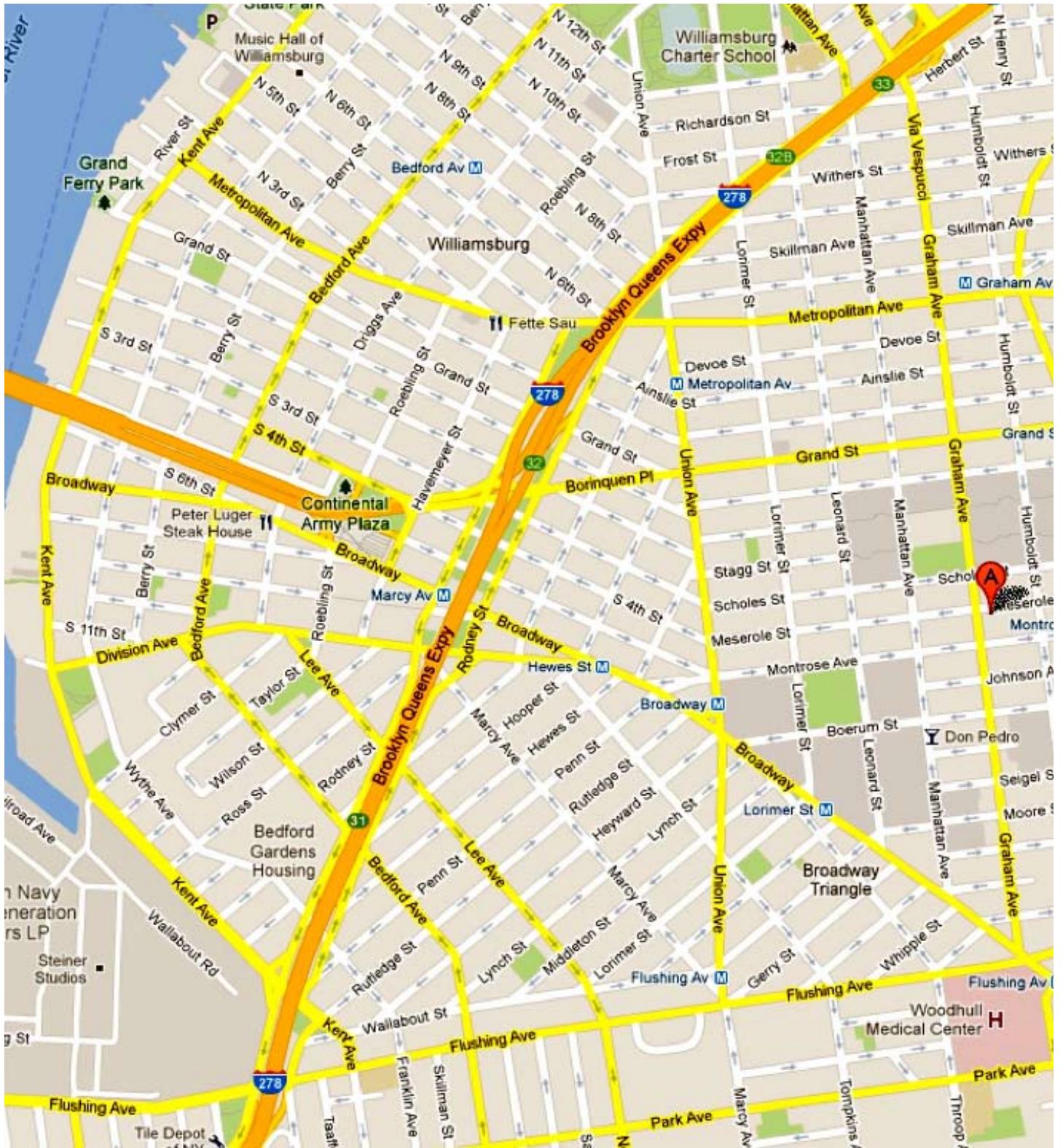
For more than a century after it was settled this enclave was a village called Bushwick Shore. In 1802, real estate speculator Richard M. Woodhull purchased thirteen acres of land at the foot of today's South 2nd Street and hired Benjamin Franklin's grandnephew, Jonathan Williams, a United States Army engineer to survey his property. Woodhull named the proposed village in his honor and established a ferry to New York (then the island of Manhattan). The enterprise went bankrupt in 1811 but the tiny village trundled on and was incorporated into the Town of Bushwick in 1827.

Thomas Morrell and James Hazard picked up where Woodhull had left off. They also established a ferry, this time to the Grand Street Market at Corlear's Hook, providing an outlet for the farmers of Bushwick to sell their produce in New York. The impetus to the area's growth, however, was the establishment of a distillery in 1819. The distillery is gone (as is the Schaefer brewery that followed it on the same site). With a population over 10,000 by 1840 Williamsburg(h) separated from Bushwick and became its own city, organized into three wards.

In 1855 the city lost its independence and its "h" when Williamsburg was annexed into the City of Brooklyn, helping propel Brooklyn to the status of America's third-largest city. Throughout the 19th century Williamsburg was a wealthy industrial enclave. Astral Oil, later swallowed by Standard Oil, was built here. Corning Glass Works was founded here before drifting upstate. German immigrant, chemist Charles Pfizer founded Pfizer Pharmaceutical here. Gilded Age barons Cornelius Vanderbilt, Jim Fisk and William Whitney stayed in elegant resorts on the Williamsburg shoreline.

But nothing had an impact on the community like the opening of the Williamsburg Bridge in 1903. Overnight the tony hotels gave way to an immigrant district absorbing the overflow from New York's Lower East Side (the *New York Tribune* dubbed the bridge the "The Jews' Highway"). Well-to-do families moved away and mansions and handsome brownstones from the post-Civil War era fell into disuse or were converted to multiple dwellings.

It wasn't until the 1980s that a hip art crowd found large loft spaces, cheap rent and convenient transportation throughout Williamsburg and kick-started a renaissance that continues into the new century. Our walking tour will start where so much of the immigrant experience began - at the foot of the Williamsburg Bridge...



**1. Washington Plaza
Broadway and Havemeyer Street**

Once the nerve center for much of Brooklyn's trolley empire (think baseball's Brooklyn Dodgers), the space is cut into pieces by the elevated subway and the Brooklyn-Queens Expressway, which slice through it with abandon. In the center of one small sliver is a fine equestrian statue of George Washington by Henry Merwin Shrady who won the competition for the memorial that was dedicated in 1906. Shrady considered the General's achievements at Valley Forge to be the manifestation of his greatness and sculpted him atop a horse with bowed head.

**2. Holy Trinity Cathedral of the Ukrainian Church
northwest corner of South Fifth Street and Washington Plaza**



Originally the Williamsburg Trust Company, this opulent terra-cotta structure, designed by Helmle, Huberty & Hudswell in 1906 is now a Beaux-Arts cathedral, the Holy Trinity Church of Ukrainian Autocephalic Orthodox Church in Exile. The architectural firm was anchored by Frank Helmle, who cut his teeth in the legendary shop of McKim, Mead & White and was a master of the exuberant classical style.

WALK THROUGH THE PLAZA AWAY FROM THE EAST RIVER AND TURN LEFT ON HAVEMEYER STREET.

**3. Church of the Annunciation (Roman Catholic)
255 North 5th Street, northeast corner of Havemeyer Street**

A crisply detailed and lovingly maintained Lombardian Romanesque basilica by Franz J. Berlenbach, Jr. from 1870. Across the street is a related convent that has since been converted. The neighborhood's Lithuanians bought the buildings in 1914.

4. Convent of the Order of St. Dominic
56-64 Havemeyer Street



This exuberant Romanesque Revival red brick institution from 1889 has been revived as a condominium. It is another creation of Franz J. Berlenbach who was a first generation German born in Milwaukee. He came to Williamsburgh in 1863 in his thirties and began specializing in Roman Catholic churches, acting as a consultant for architectural designs for the Archdiocese of Brooklyn, New York and the Sisters of the Order of St. Dominic.

RETURN TO 5TH STREET AND TURN RIGHT TOWARDS THE EAST RIVER.

5. St. Matthew's First Evangelical Lutheran Church
197-199 North 5th Street



Now the Iglesia Bautista Calvario, this Romanesque Revival building of red brick and glass blocks features a simple pattern of three soaring recessed arches. Hard-working brick buttresses flank the sides of this Civil War-era house of worship.

TURN LEFT ON DRIGGS AVENUE AND TURN RIGHT ON GRAND STREET.

**6. Manufacturers Trust Company /originally North Side Bank
33-35 Grand Street, between Kent and Wythe avenues**



A lost rock-face Romanesque bank still stands defiantly on a block of lightly visited warehouse types. The stone block facade is topped by a cast iron cornice and fanciful wrought iron guards the windows and door opening. Designed by Theobald Engelhardt, the bank building dates to 1889. A native son of Williamsburg, Englehardt was born in 1851 and followed his father, a carpenter, into the building trades. He started his practice in 1877 and for the next four decades did as much to shape the neighborhood streetscape as any architect.

**7. Grand Ferry Park
Grand Street between River Street and the East River**



This pocket park was the ferry landing before the Williamsburg Bridge was built. The red brick smokestack was part of a molasses plant operated by Pfizer Pharmaceuticals. Enjoy the superb views of Manhattan and the Williamsburg Bridge.

RETURN TO KENT AVENUE AND TURN RIGHT.

8. American Sugar Refining Company

292-350 Kent Avenue, between South 2nd and South 5th streets along the river



Once long ago, Brooklyn was the sugar capital of the United States. Havemeyer and Elder's American Sugar Refining Company's neon Domino Sugar sign has been a familiar landmark on the East River for decades although sugar is no longer produced in the hulking brick refineries. The Romanesque Revival factories were built in 1890 and feature hundreds and hundreds of arched brick windows. Henry Osborne Havemeyer came into the family sugar business when he was 22 years old in 1869. By the time of his death in 1907 at the age of 60 the "Sugar King" controlled 80% of the sugar refined in America.

TURN LEFT ON SOUTH 6TH STREET.

9. Bedford Avenue Theater

109 South 6th Street, between Berry Street and Wythe Avenue

The Bedford Avenue Theatre was constructed in 1891 by builder W. W. Cole (the architect is not known). Its inaugural performance featured the actress Fanny Rice in *A Jolly Surprise*. The building's tenure as a playhouse was cut short - literally - by the construction of the Williamsburg Bridge. The right of way for the bridge, which was opened in 1903, sliced off the back half of the theatre, stage and all. Most of its life after that was spent as a warehouse for the Fruitcrest Corporation; one of the most beautiful buildings in south Williamsburg was spruced up in 2007.

TURN RIGHT ON BROADWAY AND WALK DOWN ONE-HALF BLOCK.

10. **Smith, Gray & Company Building** **103 Broadway**

In the middle of the 19th century cast iron enjoyed a brief flurry of popularity as a building material - it was easy to form into ornate designs (French Second Empire here), inexpensive to cast and quick to assemble. The Smith, Gray & Co. Building is an early cast iron-fronted store-and-loft building in Brooklyn. The firm was founded by tailor Edward Smith, who began his business in 1833 in lower Manhattan and pioneered the profitable manufacture of ready-made clothes for children. In 1864, he transferred the business to Williamsburg in partnership with Allen Gray, his brother-in-law. This was their first new structure, constructed in 1870 on Williamsburg's then most important commercial street. Henry R. Stiles' *History of Brooklyn* (1884) said of Smith, Gray & Co. "in their specialty of boy's and children's clothing, this house is the largest, as it was the first, in the United States and that it was one of the largest manufacturers of any kind in Brooklyn."

TURN AROUND AND WALK BACK UP BROADWAY, AWAY FROM THE RIVER.

11. **Nassau Trust Company** **134-136 Broadway at the southwest corner of Bedford Street**



This slender bank headquarters extends down Bedford Street from its Neo-Renaissance front on Broadway Street. Designed in limestone and granite by Frank J. Helmle, the bank opened its doors here in 1888. Nassau Trust merged with Mechanics' Bank in 1914 to form Long Island's largest bank operating under the latter's name.

12. Kings County Savings Bank
135 Broadway, northeast corner of Bedford Avenue



This ornate Second Empire structure dates to 1868, a time when you often couldn't tell a bank from a mansion house. The firm of King and Wilcox designed the building for the Kings County Savings Bank. Gamilial King was a prominent architect in the New York area; Williams H. Wilcox became partners with King late in King's career but nothing further is known about him. Deposits were taken here until 1989, today it is the home of the Williamsburg Art and Historical Society.

13. Williamsburgh Savings Bank
175 Broadway, northwest corner of Driggs Avenue



The Williamsburg Savings Bank was at one time the fourth largest bank in America. George B. Post, who would design the New York Stock Exchange thirty years hence, blended eclectic Victorian Renaissance elements for this impressive vault in 1870. The new headquarters took five years to complete and operates as a bank to this day. The crowning dome is identical to the one found on the 32-story Williamsburg Savings Bank Tower built 60 years later.

14. Peter Luger Steak House
178 Broadway

The most famous restaurant in Williamsburg has been serving top grade steaks since 1887. The side door has the original glass.

15. Sparrow Shoe Factory Warehouse
195 Broadway



William B. Ditmars, born and raised in Brooklyn, designed one of New York's best cast iron buildings here in 1882 but his body of work was cut tragically short by his suicide the following year at age 43. The classically-inspired facade, cast by the busy foundry at Atlantic Iron Works, is alive with brackets and fluted, floral-decorated pilasters. Shoes were just one of the many business interests of James R. Sparrow.

TURN SOUTH ON DRIGGS AVENUE AND TURN RIGHT ONTO SOUTH 9TH STREET.

16. New England Congregational Church
96 South 9th St. between Bedford and Berry Avenues

This Lombardian Romanesque brick church with arched corbel tables and sturdy tower opened for service in January 1905. The building was designed and built by James Rodwell who later became a Fire Commissioner. It was then purchased for a new Roman Catholic Church: The Church of the Epiphany.

Continue south of Division Avenue entering into Hasidic Williamsburg, a completely different neighborhood of one of New York's most concentrated Hasidic communities, recalling late medieval Jewish life in dress and customs. This unique settlement is a result of the overflow of Jews from the Lower East Side made possible by the opening of the Williamsburg Bridge. Beards and uncut earlocks identify the men; shaved but wigged heads identify the women. Long frock coats and skullcaps are in evidence everywhere among its male population, young and old.

RETURN TO BEDFORD STREET AND TURN RIGHT.

17. Rebbe's House
500 Bedford Avenue, northwest corner of Clymer Street



This Victorian Second Empire brownstone was once the home of Grand Rabbi Josel Teitelbaum (the Rebbe), who led the bulk of the Hasidim from Europe to Williamsburg after World War II. When the native Hungarian rabbi passed away in 1979 at the age of 92 a reported 100,000 Jews attended his funeral.

18. Frederick Mollenhauer House
505 Bedford Avenue, northeast corner of Taylor Street



Sugar refining was the biggest business in Brooklyn in the 19th century and what Henry Osborne Havemeyer didn't control, John Mollenhauer did. His son, Frederick, commissioned this sturdy mansion in 1896, when Bedford Avenue was the most prominent street in Williamsburg. Danish-born architect Peter J. Lauritzen, a one-time designer for the government, and his partner Louis H. Voss, populated the street with several Renaissance Revival mansions like this one. The Italian palazzo was converted into a clubhouse for the Congree Club after the Mollenhauer family departed.

19. 559 Bedford Avenue
northeast corner of Rodney Street



This flamboyant residence from 1890, fashioned from red brick, red stone and terra-cotta, was once even more showy - a Spanish tile cap for the corner tower has disappeared. Look up to spot a

atchful owl on the gable on the Rodney Street elevation.

20. Hawley Mansion

563 Bedford Avenue, southeast corner of Rodney Street



Peter J. Lauritzen and his Louis H. Voss enlarged and spruced up this 1875 house in 1891 to serve as the clubhouse for the Hanover Club. William Cullen Bryant, publisher of the *Brooklyn Times*, was the first president and held office until 1899. Today's building, housing the Young Israel Congregation of Brooklyn, has been stripped of its cornice and window decorations but is still wrapped in brownstone quoins.

21. Yeshiva Jesode Hatorah of Adas Yerem

571 Bedford Avenue

This otherwise routine bronstone townhouse steps out with an eye-catching copper bay window and decorative flourishes galore on the mansard roof.

Side Trip... Across the Brooklyn-Queens Expressway

TURN LEFT ON KEAP STREET.

22. BnosYakov of Pupa /originally Temple Beth Elohim

274 Keap Street, between Marcy and Division Avenues



This Hebrew congregation was the first in Brooklyn, dating from 1851. After meeting in private homes and a rented hall on Marchy Avenue, this synagogue was raised in 1876. It boasts the multiple textures and colored stone of the Ruskian Gothic style and sports decorative iron gates. The building was damaged by fire on November 19, 1908 and Temple Beth Elohim has long since departed.

TURN RIGHT ON SOUTH 3RD STREET.

23. South Third Street Methodist Church

411 S. 3rd Street, between Union Avenue and Hewes Street



This Romanesque-styled house of worship, now the Iglesia Metodista Unida de Sur Tres, dates to 1855.

TURN LEFT ON UNION AVENUE.

24. Iglesia Pentecostal Misionera /originally Deutsche Evangelische St. Peterskirche

262 Union Avenue, northeast corner of Scholes Street



Another Romanesque church, now the Iglesia Pentecostal Misionera, dates to 1881.

25. Colored School No. 3

270 Union Avenue, between Scholes Street and Stagg Street



Now Public School 69, this Romanesque Revival schoolhouse was the former Colored School No. 3 back when this was still mostly rural land in Williamsburg and is the only such building remaining in Brooklyn. The schoolhouse is a one-and-half story red brick building designed by architect Samuel B. Leonard, the Superintendent of Buildings and Repairs for the Brooklyn Board of Education from 1859 to 1879.

RETURN TO SCHOLES STREET AND TURN LEFT.

26. Williamsburg Houses

Maujer Street to Scholes Street, Leonard Street to Bushwick Avenue



This was the first and most expensive public housing project ever tackled in New York. Back in 1937 the erection of the Williamsburg Houses necessitated the widest swath of slum-clearance executed under the Federal Housing program. The New York City Housing Authority selected a committee of architects and the result is a potpourri of colorful International Style four-story buildings.

27. Ahavath Sholom Beth Aaron /Little Zion Baptist Church
98 Scholes Street, between Leonard Street and Manhattan Avenue



This mid-block Victoria gem from the 1890s for the Congregation Ahavath Sholom Beth Aaron stands out with its arches on both stories and a center mansard-roofed cap.

TURN RIGHT ON MANHATTAN STREET AND LEFT ON MESEROLE STREET AFTER ONE BLOCK.

28. Louis B. Schuler Building
182 Graham Avenue at southeast corner of Meserole Avenue



Look up above the compromised street level to see the Victorian pile of Louis B. Schuler's wholesale liquor business. Schuler sailed from Germany in 1862 to work in Otto Huber's brewery and soon married his daughter. This French Second Empire confection was raised in 1881 to handle retail sales, distribution and provide living quarters for the famiy upstairs. The decorative accents include bold window hoods, a dormered mansard roof and a projecting bay.

29. F.J. Berlenbach House

174 Meserole Street, between Graham Avenue and Humboldt Avenue

Franz Joseph Berlenbach brought his family from Germany in the 1860s, first to Milwaukee and then to Brooklyn. In Williamsburg Berlenbach, a carpenter and builder, constructed a home on this site. In 1887 the house was torn down and replaced by this Queen Anne composition designed by Franz, Jr., an aspiring architect who had recently put out his shingle. Today it is a rare surviving example of the superb craftsmanship that marked wooden houses on 19th century Brooklyn streets. The family lived in this ornamented clapboard house until 1899 after which it was transformed into a multi-family tenement building, as walk-up apartments were familiarly known.

30. 178 Meserole Street

between Graham Avenue and Humboldt Avenue

Here is another rare intact wood frame souvenir from the 1800s - if such houses managed to dodge fire they almost certainly would be altered with the passing years.

RETURN TO GRAHAM AVENUE AND TURN LEFT. TURN RIGHT AT THE NEXT BLOCK ONTO MONTROSE STREET.

31. Most Holy Trinity Roman Catholic Church

138 Montrose Avenue between Manhattan Avenue and Graham Avenue, south side



This is the second Most Holy Trinity Roman Catholic Church on this site; the first being a wooden frame structure erected in 1853. In the 1880s architect William Schickel, a talented German-born designer who was often commissioned by the Catholic church, created this French Gothic vision with towers soaring 250 feet above the curb, constructed of Belleville Stone. In 1990 the towers were shored up and covered with lead and copper. When completed in 1885 Most Holy Trinity was one of the largest church buildings in New York and showed off 34 exquisite stained glass windows that were imported from the Albert Neuhauser Mosaic Firm in Innsbruck, Austria.

TURN LEFT ON UNION AVENUE AND RIGHT ON HEYWARD STREET.

32. 17th Corps Artillery Armory

Marcy to Harrison avenues, Heyward to Lynch street



Before this castle-like artillery storage fortress was erected in 1882 this site was part of the Union Grounds, the site of early baseball games in the 1860s between the Cincinnati Red Stockings, the Philadelphia Athletics, the New York Mutuals, and the Brooklyn Eckfords.

RETURN TO GRAHAM AVENUE AND TURN LEFT. TURN RIGHT AT THE NEXT BLOCK ONTO MONTROSE STREET.

33. Public School 71

125 Heyward Street, between Lee Avenue and Bedford Avenue, north side



James W. Naughton came with his family from Ireland in 1848 when he was a lad of eight years old. He was schooled in architecture at the University of Wisconsin but returned to New York to study at Cooper Union. In 1874 he earned the position of Superintendent of Buildings for the City of Brooklyn and in 1879 was appointed Superintendent of Buildings for the Board of Education of the City of Brooklyn. He continued in the role until his death in 1898, designing every school in the city during the Victorian era. Here he crafted a French Second Empire schoolhouse in 1889. It features such hallmarks of the decorative style as banded brickwork, elaborate window hoods and an ornate tower topped with a jaunty hat.

TURN RIGHT ON BEDFORD AVENUE.

34. 667-677 Bedford Avenue

A step down from the glorious Brooklyn mansions perhaps but this street of middle income tenements puts on an architectural display of its own.

CONTINUE WALKING NORTH ON BEDFORD AVENUE TO THE STARTING POINT AT THE WILLIAMSBURG BRIDGE.

IDENTIFYING AMERICAN ARCHITECTURE

Recognizing Early American Architecture:

Postmedieval English Colonial (1600-1700)

- * steeply pitched, side-gabled roof
- * small casement windows with many small panes (restored often)
- * massive chimney
- * vertical board (batten) door
- * little or no eave overhang, no cornice detailing
- * one room deep

Dutch Colonial (1625-1840)

- * side-gambrel roof
- * usually one story
- * batten door, most divided into upper and lower halves
- * little or no eave overhang

French Colonial (1700-1830)

- * steeply pitched roof, either hipped or side-gabled
- * one story
- * tall, narrow door and window openings
- * doors and windows typically divided vertically into pairs
- * walls of stucco (over half-timbered frame)

Spanish Colonial (1660-1850)

- * low-pitched or flat roof
- * normally one story
- * few small windows
- * multiple external doors
- * walls very thick in stucco over adobe brick or rubble stone
- * long, narrow porches opening to courtyards

Georgian (1700-1780)

- * windows with double-hung sashes, typically nine or twelve small panes per sash; windows are never in adjacent pairs
- * paneled door, normally with decorative crown (most often pedimented but at times broken-pedimented) and supported by decorative pilasters
- * row of small rectangular panes beneath door crown
- * cornice usually emphasized with tooth-like dentils or other decorative molding
- * windows typically five-ranked and symmetrically balanced with center door; less commonly three-ranked or seven-ranked

Adamesque (Federal) (1780-1820)

- * windows with double-hung sashes, typically six small panes per sash; windows are never in adjacent pairs
- * semi-circular or elliptical fanlight over paneled door, typically accompanied by sidelights, elaborated crown and surround, and/or extended as small entry porch
- * cornice usually emphasized with tooth-like dentils or other decorative molding
- * windows typically five-ranked and symmetrically balanced with center door; less commonly three-ranked or seven-ranked
- * while similar to Georgian, features are often “lighter”

Greek Revival (1825-1860)

- * gabled or hipped roof of low pitch
- * entry porch or full-width porch supported by square or round, prominent columns
 - Doric: plain capitals
 - Ionic: capitals with scroll-like spirals
 - Corinthian: capitals shaped like inverted bells decorated with leaves
- * narrow line of transom and sidelights around door, usually incorporated into elaborate door surround
- * cornice lines emphasized with wide, divided band of trim

Recognizing Victorian Architecture:

General Victorian Features (1840-1910)

- * roof ornaments
- * bay (protruding) windows
- * three-part Palladian (rounded in middle) windows
- * gingerbread porch trim

Gothic Revival Style (1835-1875)

- * high-pitched center gables
- * pointed arch windows and doors
- * pendants and finials extending from roof

Italianate Style (1840-1885)

- * brackets under roof cornices
- * cupolas on the roof
- * narrow, square porch posts with chamfered corners
- * tall, slender windows

Second Empire Style (1855-1885)

- * mansard roof, concave or convex, with dormer windows on steep lower slope
- * molded cornices bound lower roof slope above and below
- * eaves normally with decorative brackets below

Stick Style (1860-1890)

- * stick-like bracketing on porches, often diagonal or curving
- * stick-like grid on wall surfaces
- * Jerkin-Head (cut-off triangular) roofs and dormers
- * pent (or shed) roofs on dormers, porches and bays
- * decorative trusses in gables; often steeply pitched gables
- * wooden wall cladding (boards or shingles)

Queen Anne Style (1880-1910)

- * asymmetrical facade
- * patterned shingles
- * turned porch posts and trim
- * corner towers and turrets
- * wraparound porch
- * steeply pitched, irregular roofline

Shingle Style (1880-1900)

- * shingled walls without interruption at corners
- * multi-level eaves above asymmetrical facade
- * extensive porches
- * walls and roofs covered with continuous wood shingles

Richardsonian Romanesque (1880-1900)

- * based on the innovative designs of Boston architect Henry Hobson Richardson
- * round topped arches over windows, porch supports or entrance
- * most have towers, usually round with conical roofs
- * always masonry walls, usually with rough-faced, squared stonework
- * facade usually asymmetrical

Recognizing 20th century Architecture:

Colonial Revival (1885 and beyond)

- * accentuated front door with fanlights and sidelights
- * symmetrical facade around centered entrance
- * windows with double-hung sashes
- * large dormers
- * round, smooth porch columns, often clustered

Neoclassical (1895-1950)

- * facade dominated by full-length porch supported by classical columns, typically Ionic or Corinthian
- * facade shows symmetrically balanced windows and center door
- * revivals may have curved porticos, two-story entrances, paired or tripled windows and/or bays not seen on originals
- * often very large

Tudor (1890 -1940)

- * massive chimneys, commonly crowned by decorative chimney pots
- * facade dominated by one or more prominent cross gables, usually steeply perched
- * decorative half-timbering often present
- * steeply pitched roof, usually side-gabled
- * tall, narrow windows, commonly in multiple groups with multi-pane glazing
- * walls of brick, stone, wood, stucco or in combination

French Chateausque (1890-1930)

- * busy roof line with many vertical elements (spires, pinnacles, turrets, gables, shaped chimneys)
- * steeply pitched hipped roof
- * multiple dormers, usually wall dormers extending through cornice line
- * walls of masonry, usually stone

Beaux Arts (1890-1930)

- * wall surfaces with decorative garlands, floral patterns or shields
- * masonry walls, usually of light-colored stone
- * facade with corner quoins and columns, often paired with Ionic or Corinthian capitals
- * first story typically rusticated (stonework) with exaggerated joints
- * facade symmetrical

Spanish Mission Style (1890-1930)

- * shaped Mission dormer or roof parapet
- * porch roofs supported by large square piers, commonly arched above
- * commonly with red tile roof covering
- * widely overhanging eaves, usually open
- * wall surface usually smooth stucco

Pueblo Revival (1910-present)

- * flat roof with parapeted wall above
- * stucco wall surface, usually earth-toned
- * projecting wooden roof beams (vigas)
- * wall and roof parapet with irregular, rounded edges
- * unpainted wood porch columns - maybe just tree trunks
- * tile or brick floors

Prairie Style (1900-1920)

- * low-pitched roof with widely overhanging eaves
- * two stories with one-story porches or wings
- * massive square porch supports
- * detail emphasizing horizontal lines
- * hipped roofs are more common than end or side gables
- * one of few indigenous American styles developed by Chicago architects Louis Sullivan and Frank Lloyd Wright and built only during first two decades of century

Craftsman (1905-1930)

- * low-pitched gabled roof with wide, unenclosed eave overhang
- * roof rafters usually exposed
- * porches supported by square columns
- * decorative braces or false beams under gables
- * columns frequently continue to ground level without a break at porch level
- * generally one or one-and-a-half stories

Art Deco (1920-1940)

- * zigzags and other geometric and stylized motifs
- * towers and other vertical projections
- * smooth stucco wall surface
- * decorative motifs: geometric floral; chevron with lozenge; reeding and fluting, often around doors and windows; sunrise pattern

Art Moderns (1920-1940)

- * streamline, curved corners
- * smooth stucco wall surface
- * asymmetrical facade
- * flat roof, usually with ledge at roof line
- * horizontal grooves, lines, balustrades
- * windows can turn corners and can be roundly shaped
- * glass-block windows or sections of the wall

International (1925-present)

- * no decorative detailing at doors or windows
- * smooth, unornamental wall surface
- * asymmetrical facade
- * flat roof, usually without ledge at roof line
- * windows usually metal casements set flush with outer walls