GREENPOINT HISTORIC DISTRICT
DESIGNATION REPORT

1982

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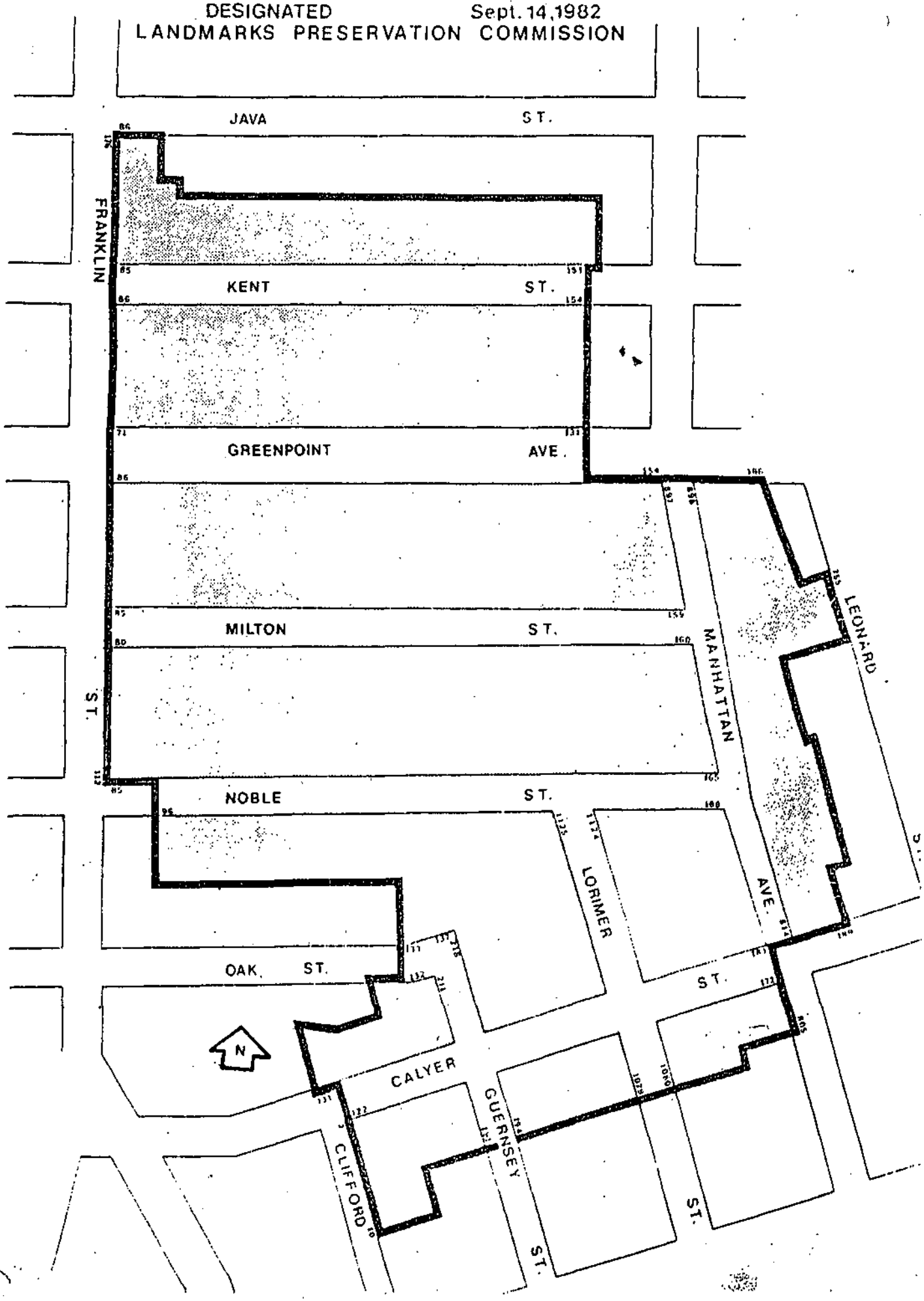
GREENPOINT HISTORIC DISTRICT
DESIGNATED Sept. 14, 1982
LANDMARKS PRESERVATION COMMISSION



NEW YORK CITY LANDMARKS PRESERVATION COMMISSION

GREENPOINT HISTORIC DISTRICT DESIGNATION REPORT

Report Coordinator------James T. Dillon, Landmarks Preservationist

Research----------Thomas Diffley, James T. Dillon, Lisa Niven
Friends of Greenpoint Landmarks Volunteers

Writing----------James T. Dillon, Andrew S. Dolkart, Lisa Niven

Photography----------Friends of Greenpoint Landmarks Volunteers

Production----------Thomas and Ethel Bannon, Sharon Knight, David and Victoria Russell

Editing----------Joan Olshansky, Field Director; Marjorie Pearson, Director of Research

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Kent L. Barwick, Chairman
Lenore Norman, Executive Director

Landmarks Preservation Commission
September 14, 1982, Designation List 159
LP-1248 1248

GREENPOINT HISTORIC DISTRICT, BOROUGH OF BROOKLYN

BOUNDARIES

The property bounded by a line extending from the southeast corner of Java Street, southerly along the eastern curb line of Franklin Street, easterly along the northern curb line of Noble Street, southerly across Noble Street, southerly along the western property line of 96 Noble Street, easterly along the southern property lines of 96 through 124 Noble Street, easterly along part of the southern property line of 126 Noble Street, southerly along part of the western, easterly along part of the southern, and southerly along part of the western property line of 133 Oak Street, southerly across Oak Street, southerly along the western property line of 132-140 Oak Street/211 Guernsey Street, southerly along part of the western property line of 145 Calyer Street, westerly along the northern property lines of 143 through 131 Calyer Street, southerly along the western property line of 131 Calyer Street, easterly along the northern curb line of Calyer Street, southerly across Calyer Street, southerly along the eastern curb line of Clifford Place, easterly along the southern property line of 10 Clifford Place, northerly along the eastern property lines of 10 through 4 Clifford Place, easterly along the southern property lines of 132 and 134 Calyer Street, easterly along the southern property line of 191 Guernsey Street, easterly across Guernsey Street, easterly along the southern property line of 194 Guernsey Street, easterly along the southern property lines of 148 through 156 Calyer Street/1079-1089 Lorimer Street, easterly across Lorimer Street, easterly along part of the southern, northerly along part of the eastern, easterly along part of the southern property lines of 805-815 Manhattan Avenue, northerly along the western curb line of Manhattan Avenue, northerly across Calyer Street, easterly across Manhattan Avenue, easterly along the northern curb line of Calyer Street, northerly along the eastern property line of 814 Manhattan Avenue/185-189 Calyer Street, northerly along the eastern property lines of 818 through 824 Manhattan Avenue, easterly along part of the southern property line of 828 Manhattan Avenue, northerly along the eastern property lines of 828 through 830 Manhattan Avenue, easterly along part of the southern property line of 836-840 Manhattan Avenue, northerly along the eastern property line of 836-840 Manhattan Avenue, northerly along the eastern property line of 842 Manhattan Avenue, westerly along part of the northern property line of 842 Manhattan Avenue, northerly along the eastern property lines of 846 through 860 Manhattan Avenue, continuing the line easterly from the intersection of the eastern and northern property lines of 860 Manhattan Avenue to the western curb line of Leonard Street, northerly along the western curb line of Leonard Street, continuing the line westerly to the intersection of the southern and eastern property lines of 880 Manhattan Avenue, northerly along the eastern property line of 880 through 898 Manhattan Avenue, westerly along the southern curb line of Greenpoint Avenue, westerly across Manhattan Avenue, westerly along the southern curb line of Greenpoint Avenue, northerly across Greenpoint Avenue, northerly along the eastern property line of 131 Greenpoint Avenue, northerly along the eastern property line of 154 Kent Street, northerly across Kent Street, easterly along the northern curb line of Kent Street, northerly along part of the eastern property line of 145-153 Kent Street, westerly along part of the northern property line of 145-153 Kent Street, northerly along part of the eastern property line of 145-153 Kent Street, westerly along part of the northern property line of 145-153 Kent Street, southerly along part of the western property line of 145-153 Kent Street, westerly along part of the northern property line of 145-153 Kent Street, westerly

along the northern property lines of 143 through 111 Kent Street, northerly along part of the eastern property line of 109 Kent Street, westerly along the northern property line of 109 Kent Street, southerly along part of the western property line of 109 Kent Street, westerly along the northern property line of 107 Kent Street, northerly along part of the eastern property line of 105 Kent Street, westerly along the northern property line of 105 Kent Street, northerly along part of the eastern property line of 103 Kent Street, westerly along the northern property line of 103 Kent Street, southerly along part of the western property line of 103 Kent Street, westerly along the northern property lines of 101 and 99 Kent Street, westerly along part of the northern property line of 97 Kent Street, northerly along part of the eastern property line of 97 Kent Street, westerly along part of the northern property line of 97 Kent Street, westerly along the northern property line of 95 Kent Street, westerly along part of the northern property line of 168 Franklin Street, northerly along part of the eastern property line of 168 Franklin Street, northerly along the eastern property line of 170 Franklin Street, westerly along part of the northern property line of 170 Franklin Street, northerly along the eastern property lines of 172 through 176 Franklin Street, westerly along the southern curb line of Java Street to the point of beginning.

TESTIMONY AT THE PUBLIC HEARING

On May 19, 1981, the Landmarks Preservation Commission held a public hearing on this area which is now proposed as an Historic District (Item No.14). The hearing had been duly advertised in accordance with the provisions of the law. Forty-two persons spoke in favor of the proposed designation. The Commission has received many letters and correspondence in favor of the designation.

GREENPOINT HISTORIC INTRODUCTION

EARLY HISTORY

The first European to settle in Greenpoint was a ship carpenter, Dirck Volckertsen, also known as the Norman, who was granted a large tract of land in 1645 by the Dutch authorities.[1] He built his house near present Calyer Street, west of Franklin Street.[2] It seems particularly appropriate that Greenpoint's first settler should have been a ship carpenter because two hundred years later, when modern development of Greenpoint began, shipbuilders were again to play an essential role. Many of the houses in the district were built and lived in by men who designed and built the graceful clippers, the powerful steamers, and the iron-clad men-o'-war that characterized nineteenth-century navies.

By 1664, the northeastern part of Greenpoint had come into the possession of Captain Pieter Praa by his marriage to Maria Hey (Hay), daughter of Jacob Hey who had purchased the land of Dirck the Norman in 1653.[3] By 1719 Praa was the owner of all of the original patent granted to Dirck plus a large section of Hunter's Point on the Queens side of the Newtown Creek, and about 40,000 acres of New Jersey. Praa was a significant figure in the early history of the Town of Bushwick, which included Greenpoint. He had been born in 1655 in Leyden where his Huguenot parents had fled from their native Dieppe for religious reasons. In 1659, the family immigrated to New Amsterdam, settling first in Newtown, Queens, and then in Bushwick, near the intersection of Broadway and Flushing Avenue, an area then called Cripplebush.[4] Praa, a noted horseman, commanded Bushwick's local militia and served as one of the town's magistrates.[5] His housestood near Oakland and Freeman Streets until it burned in 1833.[6] When he died in 1740, his land was divided among his five daughters, and, even by the end of the eighteenth century, Greenpoint was still divided into five farms owned by descendants of Pieter Praa.[7]

NINETEENTH CENTURY

The development of Greenpoint as an urban center began in 1832 when Neziah Bliss (1790-1876) acquired land in the area. Bliss had been born in Hebron, Connecticut, and, at the age of twenty, migrated to New York City where he remained briefly before relocating to Philadelphia in 1811. While in that city, he formed a business partnership with Daniel French to build steamboats which were suddenly in great demand following Fulton's successful sailing of the Clermont four year earlier.[8] There were so few competent shipbuilders outside the East Coast cities at the time that it was necessary for Fulton to send, the same year that Bliss moved to Philadelphia, an experienced ship carpenter to Pittsburgh to take charge of the construction of the first steamboat to be built for service on the western rivers. After the War of 1812, trained ship carpenters were in even greater demand in the West, and fifty were sent from New York to the Ohio River area, some to work in Cincinnati and others at Jeffersonville.[9] Bliss moved from Philadelphia to Cincinnati where, with the backing of William Henry Harrison's son, he continued his involvement with steam navigation and expanded his interests to include the development of iron resources. Iron had not been produced extensively in this country during the colonial period when most metal goods were imported. So, early in the nineteenth century, this resource was just beginning to be exploited, and a great deal of experimentation was being carried out to discover the properties of iron and new uses for it. Bliss's interest in iron undoubtedly arouse in conjunction with his involvement with new iron engines and

boilers for steamboats. Returning to New York in 1827, he established an iron works at the foot of East 12th Street and began to produce steam engines. Three year later, while in collaboration with Eliphalet Nott, Bliss built a steamboat at Hyde Park named the "Novelty." The engines for the boat, which had been designed by Nott, were manufactured in Bliss's factory which he later named the Novelty Iron Works in commemoration of the event. This factory was to become one of the nineteenth century's most famous producers of marine engines, and most of the steamboats which were to be built in Greenpoint were equipped with Novelty engines.[10]

Eliphalet Nott (1773-1866) was an exceptional man. Born in Ashford, Connecticut, he was educated by his mother and brother, a Congregational minister. By the age of sixteen, he was teaching in the local school district and, at seventeen, was principal of the Plainfield Academy. He continued his studies with a local Congregational minister and entered Brown College in 1795. He later settled in Cherry Valley, New York, where he had been sent by the Missionary Society of Connecticut.[11] He soon moved to Albany where he was ordained as a minister in the Presbyterian Church and was appointed pastor of the First Presbyterian Church there. While in Albany, he advocated the reformation of public education and, in 1813, following his recommendations, the Albany Academy was founded. In 1804, Nott had been appointed president of Union College in Schenectady, a small, financially troubled institution. For the next sixty-two years he guided the college and, through careful investment, secured its fiscal well-being. Along with his abiding interest in education, Nott was deeply interested in science and technology and devoted much of his time to the study of energy. As a result of his investigations, he patented a number of inventions including a new marine engine with improved combustion efficiency that burned coal as opposed to wood.[12] It was the shared interest in steam propulsion for ships that brought Bliss and Nott together.

Undoubtedly, with their involvement in the production of steamboats, Bliss and Nott must have looked at the long, pristine shoreline of Greenpoint across the river from the expanding shipyards in Manhattan and seen its great potential as a shipbuilding area. In 1832, the two men purchased thirty acres of farmland along the river, including most of the property within the historic district, and the next year bought the Provoost or Griffin farm in the northeast part of Greenpoint along the Newtown Creek.[13] By his marriage to Mary Meserole, a descendant of Pieter Praa, Bliss obtained even more land and control of a large section of the East River shore. He and his wife lived in her grandfather's house which stood until 1875 between India and Java Streets near the river.[14] In 1834, Bliss had all his land surveyed and mapped into streets and, in 1838, paid to have a bridge erected over Bushwick Creek, now the Wallabout Channel and North 14th Street, to connect Greenpoint with the growing village of Williamsburgh. It was also largely at Bliss's instigation that the Ravenswood, Green Point, and Hallett's Cove Turnpike was opened in 1839 along what is now Franklin Street. This road, which connected Greenpoint with Williamsburgh and Astoria, hastened the end of its rural character and precipitated its growth as an urban center.[15]

INDUSTRIES: SHIPBUILDING

One of the first industries to locate in Greenpoint was the shipbuilding trade. The 1850s brought a period of general prosperity and financial expansion for New York City. The unprecedented wealth flowing into the city, coupled with massive European immigration, created a building boom and radically transformed its character and size. This growth and development in Manhattan began to displace the great shipyards from their traditional site along the East River from Grand Street north to East 14th Street. Over a dozen firms were to move across the river to Greenpoint, turning it into one of the major areas for shipbuilding in this country. In fact, during the nineteenth century, America's merchant navy was created along the Manhattan and Brooklyn shorelines of the East River. As a center for shipbuilding, it was rivalled only by the Clyde in Scotland. The district contains a number of buildings from the era of the shipbuilder. Many of the frame houses on Milton Street and Noble Street were erected to house the workers employed in the shipyards, and some of the houses were actually built by shipwrights and ship carpenters. Franklin Street has buildings from the early 1850s with shops on the ground floor and flats above making it the area's first commercial center. Undoubtedly, many of the shops catered to the shipping industry and the flats above housed workers from the yards. The Greenpoint yards included those of: Edward Lupton; Edwin Childs; William Boggs; William W. Colyer; Jonathan Easom; Elisha S. Whitlock; Thomas Seabury; Robert H. Snyder; Henry Steers; Robert H. Felter; Lawrence & Foulks; Sneeden & Co.; John Englis & Son; Thomas Fitch Rowland; Jeremiah Simonson; and Jabez Williams and his son, Edward F. Williams who was also the second president of the Greenpoint Savings Bank between 1873 and 1880.[16]

The first shipbuilding firm to leave Manhattan for Greenpoint was headed by Eckford Webb, a member of one of the most prominent families of shipbuilders in the United States during the nineteenth century.[17] His father was Isaac Webb (1794-1840) who had been trained by Henry Eckford, one of this country's most important early shipbuilders. His brother, William Henry Webb (1816-1899), is considered by many to be this country's greatest nineteenth-century naval architect and shipbuilder. William succeeded his father as head of the firm in 1840 and retired in 1872. During his long career, he produced more than 150 ships and received international recognition for his work. Webb Avenue in the Bronx was named in honor of him and recalls the Webb Academy and Home for Shipbuilders which he financed and founded on 188th Street and Sedgwick Avenue. The school still exists and is regarded as this country's premiere institute for training naval architects. It is now located in the former Herbert L. Pratt estate in Glenn Cove, L.I.[18]

Eckford Webb entered partnership with George W. Bell in 1856, and the firm, which was then known as Webb & Bell, was located at the foot of Milton Street. In 1871, the firm built the caissons for the Brooklyn Bridge in its yard. These were then floated down the river to be sunk at the site for the new bridge.[19] Webb lived in Williamsburgh, on Rush street (no longer extant), and William H. Webb, either his son or nephew, lived at 150 Milton Street in Greenpoint. George W. Bell lived at 112 Kent Street with his son, and next to him lived his step-son and grandson, John Englis, Sr. and Jr., at Nos. 108 and 110, respectively. In the 1870s, with the decline of shipbuilding in New York, Webb & Bell shifted its interests to oil and paint manufacture.

Another important firm was that of Thomas Fitch Rowland (1831-1907). Born and educated in New Haven, Connecticut, Rowland first worked as an engineer and fireman on the New York & New Haven Railroad. Between 1850 and 1852, he worked as an assistant engineer on the steamboat Connecticut which sailed between New York and Hartford for the Connecticut Steamboat Co. He then worked as a draftsman in the Allaire Works, the oldest and one of the most respected marine engine factories in New York. Rowland remained with Allaire for about two years and then was employed at the Atlantic Dock Iron Works in Brooklyn. In 1859, he formed a partnership with Samuel Sneeden who, along with Jabez Williams and others, had purchased land along the riverfront between Noble Street and Meserole Avenue.

The first contract that Sneeden & Rowland was awarded was for the manufacture of the wrought-and cast-iron pipes, 7½ feet in diameter, to carry the water over the Highbridge Aqueduct of the Croton system, now a designated New York City Landmark. The partnership was dissolved in 1860, and Roland reorganized the company, renaming it the Continental Works. The next year, following the outbreak of the Civil War, Rowland was commissioned by the Department of the Navy to produce gun carriages and mortar beds. He also outfitted the navy's steamers that captured Port Royal, and the ships of Porter's Mortar Fleet.[20] On October 4, 1861, John Ericsson, engineer and inventor, was given a contract by the Navy to build his iron-clad floating battery which he called the Monitor. A few days later, Ericsson signed agreements with Rowland to build the hull of his ship and commissioned Neziah Bliss's Novelty Iron Works to build the precedent-setting revolving gun turret. The keel was laid on October 25, 1861, at the Greenpoint yards, and the hull was launched within 100 working days, on January 30, 1862. The turret and other fittings were added later. A little over a month after the launching, the ship met the Southern iron-clad, the Merrimac, in battle at Hampton Roads, Virginia. After three hours of combat, the Merrimac retreated to Norfolk.[21] The contest between these two ships marked the beginning of a new era in naval history. With the success of the Monitor, Rowland produced four more iron-clads: the Montauk, the Catskill, the Passaic, and the double turreted Onondaga. After the war, with a general decline in the shipbuilding industry, Rowland began to design and manufacture boilers and steam engines for the burgeoning oil industry and equipment for the gas industry.[22] At its height, the Continental Iron Works covered seven acres along the waterfront and employed 1400 men. Rowland lived at 85 Calyer Street and gave generously for the building of the parish hall of the Church of the Ascension on Kent Street.

Another important shipbuilder of the time was John Englis (1808-1888), the founder of Englis & Son. He was born in Brooklyn, the son of a Scottish immigrant. His widowed mother married George W. Bell, a prominent New York shipbuilder and later partner of Eckford Webb in the firm of Webb & Bell, the first shipyard to open in Greenpoint. Bell apprenticed Englis to Stephen Smith, a ship carpenter and partner in the yards of Smith & Dimon.[23] Englis remained with Smith for over four years, until his twenty-first birthday, after which he became foreman of the Bishop & Simonson yards. Simonson was later to open a yard in Greenpoint. In 1837, Englis established his own company and produced steamships for the inland and coastal trade. The great demand for these ships on the Great Lakes led Englis to move to Buffalo where he built the steamers Milwaukee, Red Jacket, and Empire City. These ships were greatly admired and brought Englis a number of request for similar craft from New York City businessmen. He first opened a yard on Manhattan at the foot of East 19th Street, but soon moved to Greenpoint, locating at the end of Kent Street where he produced some of the

most famous and luxurious steamers to sail the Hudson River and Long Island Sound. During the Civil War, Englis built Union vessels to be used in enforcing the blockade of the Southern ports, and he also produced ships for private interests to be used in the China trade. After the war, his son, John Englis, Jr., was taken into partnership, and the firm continued under the name John Englis & Son. Six years before his death in 1888, his two grandsons, William F. and Charles M. Englis, joined the company. Englis & Son remained in business until 1911, making this firm the only one of the great nineteenth-century shipyards to remain active until just before World War I.[24] John Englis, Sr. lived at 108 Kent Street, next door to his son at No. 110. His step-father and brother lived at No. 112.

After the Civil War, there was a marked decline in shipbuilding due to a number of factors including the selling at public auction of the scores of ships owned by the Government during the war and, particularly, the advent of the iron ship which New York shipbuilders were reluctant to build, preferring the traditional wooden vessel. However, because a number of other industries had settled in the area, Greenpoint boasted a diversified economy and did not suffer drastically from the depression in shipbuilding. Factories producing porcelain, china, glass, refined sugar, boxes, pencils, machinery and boilers, and oil refineries cushioned the effect.

CHINA AND PORCELAIN

Another industry, that was firmly established in Greenpoint even before the shipbuilding trade, was the production of porcelain and china. The first pottery works in Greenpoint was established in 1848 by Englishman Charles Cartlidge, near Freeman and West Streets on what was then called Pottery Hill. Trained as a potter in England, he served as the agent for the English pottery firm of Ridgeway's before opening his own factory, Messrs. Charles Cartlidge & Co. The firm manufactured tea sets, pitchers, bowls, door knobs, buttons, cameos, and busts, and Cartlidge's work was exhibited at the New York Crystal palace in 1853 and won a prestigious award.[26] Many of the firm's pieces were painted with colors over the glaze. Of particular renown were glossy glazed pitchers with acorns and oak leaves as a decorative motif.[27] Porcelian busts had also been made, sculpted by Josiah Jones, of John Marshall, Chief Justice of the Supreme Court, John Joseph Hughes, Roman Catholic Archbishop of New York, Senator Daniel Webster, and President Zachary Taylor.[28] A singular item was a small bust of Henry Clay to be used as a cane handle. Jewelry, too, was created —small medallions with Cartlidge family portraits. The Brooklyn Museum has a number of examples of the firm's work including an exotic piece that was part of the family's collection — a porcelain cast of Cartlidge's daughter's hand.[29] Unfortunately, the venture was not financially successful and the year following the company's reorganization in 1855 under the name of the American Porcelain Manufacturing Co., the business closed.[30]

Two artists, Frank Lockett and Elijah Tatler, were employed by the firm to paint and decorate the wares before firing. Nothing is known of Lockett but Tatler moved to Trenton, New Jersey, then a center for pottery manufacture, where he founded the Tatler Decoration Co.[31] Cartlidge's brother, William, migrated to East Liverpool, Ohio, another center for the industry, and Josiah Jones, Cartlidge's brother-in-law and the sculptor for the firm, went to South Carolina where he worked at the Southern Porcelain Manufacturing Co. Cartlidge died in New York in 1860.[32]

In 1850, two years after Cartlidge's pioneering effort, a German family, William Boch and his four sons, Anthony, William, Nicholas, and Victor, moved to Greenpoint from Flushing to begin their pottery business. Although they started several firms only two survived, the Union Porcelain Works and the Empire China Works.[33] The Boch family displayed their work, which included stair rods, decorated plates, door trimmings such as knobs and key hole covers, both plain and gilded, etc., at the Crystal Palace in 1853.[34] But, as with Cartlidge, the firms ran into financial difficulties. The Union Porcelain Works passed into the hands of a stock company which induced Thomas C. Smith to underwrite them. When the works failed at the outbreak of the Civil War, Smith became the owner.[35] Under Smith's direction, the Union Porcelain Works was to become one of the most famous in the country, both for its innovative approach to the manufacture of porcelain and for the quality of its products which was highly regarded on both sides of the Atlantic. The Union Porcelain Works became a major force in shaping an American stylistic tradition for ceramics and porcelain. In addition, Smith left an indelible mark on the physical appearance of Greenpoint.

Smith, born in 1815, migrated to New York City from his home in Bridgehampton, Long Island, in 1831 and apprenticed himself to a master builder for four years to learn the building trade. He began his own firm about 1834, but due to ill health he was forced to return to his family in Bridgehampton. In 1837, he again came to New York. He entered the building trades, continuing with great success until 1863 when his health again failed. To recuperate, he traveled to Europe for an extended rest.

Having acquired the Union Porcelain Works on Eckford Street when it failed at the outbreak of the Civil War, and, seeing the potential of the factory, Smith visited the porcelain factories at Sevres, France, and travelled to Staffordshire, a center for English pottery and the original home of Charles Cartlidge, to study European methods of production. On his return to this country, he purchased a sizable parcel of land on Milton Street, built a substantial home for himself there, using the refuse from the Union Works as part of the aggregate for the cement used for the building foundation, and began the total renovation of the factory. After two years, he began to sell his porcelain. Smith's porcelain achieved importance as the first hard porcelain to be successfully produced in this country.[36]

To insure that only the best was produced in his plant, Smith bought his own quarry in Brachville, Connecticut, for the quartz and feldspar; constructed his own machine shop to produce the tools and machinery needed; invested heavily in the modernization of the plant buildings; and, for the decorated wares, hired the eminent artist, John Mackie Falconer, and the sculptor, Karl Muller.

Falconer (1820-1903), "was a central figure in the cultural life of nineteenth-century Brooklyn — a hardware merchant and amateur artist who persisted in his varied involvements in art with 'untiring zeal' over a period of some sixty years. As a prolific painter and etcher, he documented the rapidly disappearing architectural remains of Brooklyn's Dutch and English past. As a connoisseur, he formed several important private collections of books, prints, and paintings. And as a patron and promoter of the arts, he counted among his good friends such eminent American artists as Thomas Cole, Asher B. Durand, William Sidney Mount, and Jasper F. Cropsey."[37] In 1851, Falconer became an honorary member of the National Academy of Design and also served as recording secretary of the

New York Society for the Promotion of Painting in Water Colors. The Society exhibited members' works at the Crystal Palace in 1853, including two of Falconer's landscapes. When he moved from Manhattan to Brooklyn about 1858, he became involved with Brooklyn's artistic community, joining the Brooklyn Sketch Club and the Graham Art School and was very active in the Brooklyn Art Association which became an important institution in nineteenth-century Brooklyn. He was also a member of A. Cardat's French Etching Club and the New York Etching Club, and was a fellow of the London Society of Painter-Etchers.[38]

Karl Muller, also known as Charles Miller, was born in Germany about 1820 and trained in Paris. He may have immigrated to New York following the political unrest in Europe in 1848 because by 1853 he is known to have exhibited relief sculpture and small figures in parian at the New York Crystal Palace.[39] His work was also shown at the National Academy of Design in 1856, 1857, and 1858 and was probably known by Falconer who was an honorary member of the Academy. The circumstances surrounding Smith's hiring of Muller are not known but, by the 1870s, Muller was working for the Union Porcelain Works. Shown at the Centennial Exhibition held in Philadelphia in 1876, were some of the best known pieces designed by Muller for Union Porcelain, including the Century Vase, decorated with relief portraits of Washington, buffalo head handles, and panels of an Indian,the Boston Tea Party, and other scenes of American life and history. Another work was the Keramos Vase which commemorated Longfellow's poem of the same name and was embellished with raised designs depicting the history of ceramics. A Liberty Cup displayed figures of Mercury and Justice flanked by corn and tobacco plants with the handle portraying the figure of Liberty.[40] . The cup and a number of other pieces from Smith's factory are in the collection of the Metropolitan Museum of Art.

When Smith developed his property along Milton Street he furnished a number of the houses with special hearth tiles of hard porcelain designed with blue griffins and butterflies on a white background. At the time, they were claimed to be the only porcelain tiles made in this country that could withstand the heat of a hearth fire.[41] After Smith's death in 1900, his son, C.H.L. Smith, inherited the firm. However, by the mid-1920s, following the son's death, the Union Porcelain Works closed.[42]

GLASS

Glass making was another of Brooklyn's famous industries during the nineteenth century and one of the best-known glass factories, the Greenpoint Glass Works, was located on Commercial Street. Founded about 1852 by Christian Dorflinger (1828-1915), an immigrant from Alsace, his first factory was built on Concord Street. Within six years, the business had prospered to the point where he had two large factories, one on Concord and Prince Streets and a larger one on Plymouth Street. Benefiting from a rapid industry-wide growth between 1856 and 1860, Dorflinger again expanded his now sizable interests and erected a new factory on Commercial Street in Greenpoint. Named the Greenpoint Glass Works, this factory was larger than his other two and also enjoyed a waterfront location with docking facilities. Because this area of Greenpoint was sparsely developed, Dorflinger also built housing near the factory for his workers, many of whom were from France. By the 1860s, Dorflinger was so successful that the annual output of his factories was valued at $300,000, and the quality of his glass was so highly regarded that Mary Todd Lincoln commissioned the Greenpoint firm to produce table settings for the White House.

Dorflinger's health began to fail and after selling the Plymouth Street factory, he retired to a farm in White Mills, Pennsylvania, in 1863. The Greenpoint works were eventually leased to two of his former employees, Jean B. Dobbelmann who lived on Dupont Street and Nathaniel S. Bailey, a trustee and vice-president of the Greenpoint Savings Bank who lived at 100 Kent Street. By 1875, the factory was held by John N. Sibell and in 1882 it came into the possession of the Elliot P. Gleason Manufacturing Co., but it was still known as the Greenpoint Glass Works. In 1902, the firm became the Gleason-Tiebout Co. and produced lamps and bulbs only. Gleason-Tiebout continued its operations in Greenpoint until 1946 when it moved across Newtown Creek to Queens.

OIL

During the 19th century, Greenpoint and the neighboring community of Williamsburgh became the oil refining center for New York. By 1875, about fifty refineries were operating in Brooklyn, most along the Newtown Creek and the East River with the greatest number in Williamsburgh along Kent Avenue. By far the most famous of the refineries was the Astral Oil Works founded by Charles Pratt.[44] Although this refinery was located in Williamsburgh many of its workers were from Greenpoint, and in 1886, Pratt built one of the country's first model housing developments for workers. Named the Astral Apartments, it stands on Franklin Street between Java and India Streets. Considered highly innovative at the time of its construction, the building was planned to provide a greater degree of air, light, and sanitary facilities to each apartment than was usually found in the typical tenement flat of the period. Pratt eventually bought up many of the small, independent refineries in Greenpoint and joined with John D. Rockefeller to become part of Standard Oil. Today, there are no refineries in Greenpoint but its waterfront still has many oil storage tanks recalling the role the area once played in the development of this most important national industry.

CONCLUSION

By 1883, eighteen of the twenty glass factories in Brooklyn were located in Greenpoint, as were all of the porcelain and pottery works, the majority of the brass foundries, and iron foundries and many breweries, book and drug plants, the wholesale furniture trade and scores of other industries, making it one of the most important manufacturing districts in the region. Although many of these early industries left Brooklyn for other parts of the country, Greenpoint has remained a major manufacturing section. Today, the area boasts almost 500 firms in manufacturing, processing, wholesaling, retailing and warehousing that employ about 21,000 workers, occupying a vital role in the economic life of the city.

Footnotes

1. Henry R. Stiles, The History of the County of Kings and the City of Brooklyn, New-York (New York: W.W. Munsell & Co., 1884), p. 274.

2. William L. Felter, Historic Green Point (Brooklyn: Green Point Savings Bank, 1919), p. 18.

3. Stiles, p. 274.

4. Felter, p. 20.

5. Stiles, p. 274.

6. Felter, p. 20.

7. Ibid., pp. 22-24.

8. Ibid., p. 36.

9. John H. Morrison, History of New York Ship Yards (New York: Wm. F. Sametz & Co., 1909), p. 41.

10. Felter, pp. 16-18 and John H. Morrison, History of American Steam Navigation (New York: Stephen Daye Press, 1958), p. 52.

11. The Missionary Society of Connecticut was organized in Hebron, Connecticut, in 1798. Hebron was also the birth place of Neziah Bliss. Source: Florence S. Marcy Crofut, Guide to the History and Historic Sites of Connecticut, II (New Haven: Yale University Press, 1937), p. 805

12. "Nott, Eliphalet," Dictionary of American Biography, VII (New York, Charles Schribner's Sons, 1934), pp. 580-581.

13. Felter, p. 38 and Stiles, p. 187.

14. Felter, p. 22.

15. Felter, p. 38

16. Eugene L. Armbruster, Brooklyn's Eastern District (Brooklyn, 1942), pp. 39-40.

17. Stiles, p. 288.
18. "William Henry Webb," New York State's Prominent and Progressive Men, I (New York: New York Tribune, 1900), pp. 406-407.

19. Morrison, New York Ship Yards, pp. 149, 163.

20. "Rowland, Thomas Fitch," DAB, VIII, pp. 200-201 and The National Cyclopaedia of American Biography, 1904.

21. From the Office of the Chief of Naval Operations, Division of Naval History (OP-29), Ships' Histories Section, Compiled: February 14, 1957.

22. "Rowland", DAB, pp. 200-201.

23. Felter, pp. 30-32.

24. "Englis, John," DAB, III, pp. 163-164.

25. Edward Altee Barber, The Pottery and Porcelain of the United States (New York: G.P. Putnam's Sons, 1893), pp. 163-164.

26. Ibid., p. 163.

27. Collectors' Guide to American Ceramics, p. 101.

28. Felter, p. 50.

29. Collectors' Guide, pp. 101-106.

30. Felter, p. 52.

31. Ibid., p. 50.

32. Barber, pp. 163,187.

33. Felter, p. 52.

34. Barber, p. 162.

35. Stiles, p. 762.

36. The difference between hard porcelain and domestically-made soft porcelain is largely in the firing, the purity of the materials, and the proportion in which they are mixed.

37. Linda S. Ferber, "Our Mr. John M. Falconer," Brooklyn Before the Bridge (Brooklyn: Brooklyn Museum, 1982), p. 16. Falconer figured prominently in the exhibition, "Brooklyn Before the Bridge," held at the Brooklyn Museum in 1982.

38. Ibid, pp. 16-23.

39. George C. Groce and David H. Wallace, The New-York Historical Society's Dictionary of Artists in America (New Haven: Yale University Press, 1957), p. 459.

40. Barber, pp. 254-255.

41. Ibid., p. 256.

42. Joshua Brown and David Ment, Factories, Foundaries, and Refineries (Brooklyn: Brooklyn Rediscovery, 1980), pp. 30-31.

43. Ibid., pp. 12-19.

44. Ibid., p. 42.

ARCHITECTURAL INTRODUCTION

The Greenpoint Histrict District occupies a unique position among Brooklyn's historic districts. Unlike the middle-class neighborhoods of Brooklyn's "brownstone belt,—Brooklyn Heights, Fort Greene, Clinton Hill, and Park Slope—whose residents commuted to professional and white collar jobs in downtown Brooklyn or Manhattan, Greenpoint was intimately linked to Brooklyn's industrial development. Its residents worked in nearby factories, and its architecture reflects the varied nature of the neighborhood's occupants. The buildings include substantial rowhouses built for the owners and managers of nearby businesses and factories, more modest rowhouses and numerous flathouses (walk-up apartment houses) for the factory laborers, as well as a variety of commercial buildings on the streets where the residents shopped.

Residential development of the area followed the advent of industry, the first of which was shipbuilding, located on the waterfront. The residential area grew inland from the waterfront. Perhaps because of the industrial character of the area, real estate developers were much less active in Greenpoint than in many other Brooklyn sections where it was common to find long rows of houses erected by developers for resale to middle-class occupants. Although there are examples of this in the district, particularly on the land originally owned by James R. Sparrow and his son (one of the rows they erected consists of twenty-one buildings), more often it was a single individual who bought one lot and had the house he intended to live in built on it. This is particularly so during the earliest period of growth in the area, prior to the Civil War.

The buildings within the district also reflect the importance of the builder tradition in nineteenth-century American architecture. The role between the builder and the architect was not clearly defined until about the time of the Civil War. When the American Institute of Architects was founded in 1857, its members were the most prominent men in the field in the country. This professionalism did not filter down to less well-known practitioners until later in the century.

The usual practice in Greenpoint and elsewhere in Brooklyn was for the owner of a piece of property to hire a builder, i.e., a mason or carpenter, to erect the house on the site. If the owner made particular design requirements, the builder might hire a draftsman to produce plans from which to work. But, because the vast majority of rowhouses have similar plans and construction, a practiced builder needed little outside aid. Also widely used were builders' guidebooks which gave practical advice on construction techniques to those in the building trade and often included plans for houses and designs for architectural details. Moreover, architectural elements such as foliate brackets, window and entrance enframements, and wooden doors, sashes, and shutters could be mass produced at local lumberyards and foundaries. Hence, many buildings within the district have nearly identical window and door lintels, cornices and iron railings.

The ambiguous distinction between builder and architect is illustrated by two men who lived in the area: Thomas C. Smith and Frederick Weber. Smith, an important figure in the history of the district, had been trained as a builder and worked in that trade for nearly thirty years before retiring to Greenpoint where he had come into possession of a bankrupt porcelain factory. He purchased a large tract of land on Milton Street and over a period of years built on it. Since he retired from the trade because of ill health, it is improbable that Smith acted as mason or carpenter on these houses but it is evident by comparision of interior

and exterior features that he was the architect who designed them. Frederick Weber, who is responsible for a number of buildings, is listed as a carpenter in the directories of the 1870s but, ten years later, he signs Brooklyn Buildings Department permits as an architect.

Within the designated boundaries for the area, the buildings exhibit the architectural styles popular between 1850 and the end of the century, often executed in the vernacular builder tradition. The first buildings were erected in the early 1850s and were designed in the then current Italianate style or in a transitional style that combined elements of both the Greek Revival and the Italianate—a not uncommon practice in the builder tradition. The mixture of stylistic elements is particularly evident in the early tenements with commercial ground floors on Franklin Street. The ground floors are trabeated granite and brick, based on the prototypical Tappan Store (1829) on Pearl Street in Manhattan that had set the standard for commercial architecture for twenty years. The upper floors are pierced by square-headed windows with two-over-two or six-over-six double-hung sash and cap molded lintels. The roof entablatures are simple, with plain fascias, dentils and diminutive curvilinear brackets carrying the cornice. The early frame houses were also built in this transitional style. Sheathed with clapboards, they had square-headed windows, possibly with six-over-six sash, and were topped with cap-molded lintels. The simple cornices were carried on delicate curvilinear brackets. Some had crosseted enframements at the windows and entrance. The single, panelled door was enframed by square colonettes carrying an entablature above which was a transom, as can be seen at No. 100 Milton Street. A few of these houses still retain their squared, columned porches. These early frame structures occupy an important place within the district and in the city. Some were built individually by shipwrights and shipcarpenters connected with the nearby shipyards. Although most have now been resurfaced with modern materials, the original mass, size, scale and window arrangement remain as does the underlying framing which tangibly link them with one of New York's most romantic eras, the age of the graceful wooden ships.

The Italianate style, free of elements from the earlier Greek Revival, is by far the most prevalent mode in the historic district and remained popular with builders in Greenpoint for over twenty years. The typical Italianate rowhouse is usually masonry, either brick or brownstone-faced, rising three or four stories above a basement, and approached by a high stoop. Arched doorway enframements with pilasters topped by triangular or segmental pediments supported on ornate foliate brackets, window enframements with bracketed lintels and wide projecting sills, plate glass one-over-one or two-over-two window sash and deep wooden cornices with heavy foliate brackets are common on the Italianate houses found throughout New York City. Other typical forms include floor-length parlor windows, rusticated basements with arched openings, deeply inset double doors, heavy cast-iron balusters and newel posts, and areaway railings with bold curving forms.. Nos. 144 and 146 Kent Street are good examples of the mode. In Greenpoint, characteristic elements of the style are brick facades, unenframed round-arched doorways topped by round-arched lintels carried on foliate brackets, segmental-arched windows with eyebrow lintels, two-over-two window sash, and roof cornices with foliate brackets and arched fascias. Rows of these houses on Noble Street (Nos. 128-132) and Kent Street (Nos. 112-124) create rhythmically massed and unified block-fronts of great dignity.

A variant of the Italianate is the far less common Anglo-Italianate style. Whereas most Italianate style houses have high stoops leading to ornate doorways,

Anglo-Italianate dwellings have low stoops or English basement entrances. The stoops lead to simple round-arched door enframements set into rusticated brownstone ground floors. These houses are often faced with brick above the ground floor and frequently have segmental or round-arched windows. No. 128 Kent Street is an example of the style, and two rows of houses on Milton Street (Nos. 93-109) and Noble Street (Nos. 119-125) are designed with English basements.

Much more common than the Anglo-Italianate is the French Second Empire style, most strongly identified with the decade of the 1860s. As the name implies, this style originated in Paris during the Second Empire period of the 1850s. As interpreted in the builder tradition, French Second Empire style uses all of the forms and details common to typical Italianate rowhouses but has the added feature of a full-story mansard roof placed above the cornice line of the house. These steeply pitched mansards are clad with slate shingles. The mansards are pierced by dormer windows and are frequently crowned by ornate cast-iron crestings. In many areas French Second Empire houses are more ornate than Italianate style residences, but this is not the case in Greenpoint where the two styles co-exist. Usually the Second Empire house displays the features of an Italianate house but is crowned by a mansard as at Nos. 94-100 Kent Street.

In the 1870s, a new style, the neo-Grec, replaced the Italianate and Second Empire in popularity. The basic form for neo-Grec rowhouses is very similar to that for Italianate rowhouses but in its detailing the neo-Grec house differs from those built in earlier styles. The neo-Grec reflects a movement away from the fluid, curvacous forms of the mid-century period to a sharper, more angular and geometric taste, evident not only in architecture, but also in the decorative arts produced in the 1870s.

The most notable attributes of the neo-Grec style are the extensive use of angular forms and stylized incised carving, which are indicative of the machine technology which became prevalent in America in the last half of the nineteenth century. Innovations in technology led to the advent of machines that could cut decorative elements in stone more cheaply than hand carving. Thus the naturalistic foliate detailing of hand-carved Italianate brackets was replaced by crisply cut angular foliate forms or more abstract geometric designs. Also reflecting the advent of mechanization is the replacement of wooden cornices by pressed, galvanized iron ones. The cornices also reflect the new taste for angularity with stylized brackets cut with incised details. There are particularly fine examples of the style at Nos. 110-114 Milton Street, which are also notable for their exceptional ironwork, Nos. 122-130 Calyer Street, and Nos. 1093-1103 Lorimer Street.

The Queen Anne and Romanesque Revival were contemporary styles popular in the 1800s and both are freer in their design than earlier nineteenth-century styles. Picturesque Queen Anne buildings gain their individuality from a sense of asymmetry, subtle textural relationships, and rich, though often eccentric, ornament. Much of the ornament is classical in derivation, but forms such as triumphal arches, pediments, and swags are used in a distinctive unclassical manner. A recurrent motif is the sunflower, a symbol of homeyness. The Queen Anne style originated in England during the 1860s when architects led by Richard Norman Shaw began to design houses which combined Classical, Medieval, Renaissance, Flemish, and other forms in a new and highly original manner. This style became popular in the United States during the 1800s, particularly for

freestanding houses. In the district, examples of this style may be seen at No. 143 Kent Street and the pair of houses at Nos. 122 and 124 Milton Street, all designed by architect Theobald Engelhardt. There is also a long row at Nos. 139-151 Milton Street in a late, modified version of the style. Many of the clapboard, frame houses erected in the 1850s and 1860s during the early phases of residential development were re-sided with shingles in the 1880s. These shingles, known as novelty shingles, were cut and laid up in a picturesque manner in keeping with the tenets of the Queen Anne style. Good examples of this siding may be seen at Nos. 109 and 126 Noble Street and No. 156 Cayler Street.

The American Romanesque Revival was initiated by Henry Hobson Richardson in Boston in 1873 and the style quickly spread throughout the United States and Canada becoming the most wide-spread design mode in the 1880s. The Romanesque Revival style broke away from the smooth monochromatic work of the decades between the 1850s and 1870s, developing highly textured and frequently subtle polychromatic designs. Many Romanesque Revival buildings combine rough-faced and smooth-faced stone with Roman brick and terra cotta. The facades are further enlivened by stained-glass windows, galvanized-iron cornices, bays, oriels, and slate-covered sloping roofs. The buildings tend to be massive, but this is tempered by a picturesque asymmetry. Ornament includes round arches, dwarf columns, stone piers, L-shaped stoops, heavy stone transom bars, and elaborate foliate carving modeled after the ornament found in Byzantine structures. The colors vary from house to house and within each facade, but they are generally limited to earth tones such as red, orange, brown, gray, and buff. The style was not widely used in the district but there are examples at Nos. 168-172 Franklin Street, No. 112 Noble Street, and No. 128-132 Greenpoint Avenue.

The 1800s had been the heyday of romanticism and the picturesque; in the 1890s there was a reawakening interest in a correct classicism. The World's Columbian Exposition of 1893 in Chicago introduced Americans to the grandeur of the architecture and planning of the ancient world and of the Renaissance, and this resulted in a return to classicism. Architecture in this new style ranged from buildings designed in the most academically correct classical manner to the freest interpretation of Renaissance styles. Two excellent examples of the style are represented in the district; the Mechanics and Traders Bank at 144 Franklin Street, and the Greenpoint Savings Bank at 807 Manhattan Avenue. Within the district, there are a number of flathouses and rowhouses in this style including Nos. 159-163 and Nos. 140-144 Milton Street.

As the population of Brooklyn increased and as residential neighborhoods developed, a need arose for new institutional buildings, particularly churches, to serve the growing communities and to add a requisite moral tone to each neighborhood. As each rural area grew into a new residential section, new church societies were founded, each having the desire to build an imposing church edifice. Greenpoint was no exception to this trend and in the mid-nineteenth century a number of churches of different denominations were erected in the district. Today, there are six church edifices in the district. They range in style from the Gothic Revival Church of the Ascension built in 1866 on Kent Street to the Victorian Gothic Church of St. Anthony of Padua (1873) on Manhattan Avenue to the Early Romanesque Revival Union Baptist Church of 1863 on Noble Street. Three other important institutions are the St. Elias Greek Rite Catholic Church on Kent Street, originally built in 1869 and 1879 as the Greenpoint Dutch Reformed Church, St. John's Evangelical Lutheran Church of 1897 on Milton Street, and the Greenpoint Home for the Aged of 1887 on Oak Street.

Fortunately, the architectural quality of Greenpoint has been largely undisturbed since its development. The streets present vistas unchanged since the turn of the century. The district has so far largly avoided the rapid pace of rebuilding and alteration so typical of much of the city. Many of the fine old row-houses and flathouses have been preserved with little change. The graceful Italianate, Second Empire and neo-Grec rows create a unified architectural composition that continues to reflect their appearance in the third quarter of the nineteenth century. A cause for concern today is the "modernization" of houses by the application of spurious veneers. The occasional addition of a roof parapet has almost invariably resulted in the loss of a fine cornice. Stoops have sometimes been removed to provide basement entrances. Such changes and "improvements" create jarring notes in otherwise harmonious rows of houses. Ill-conceived improvements almost always result in an erosion of architectural quality. Historic district designation of Greenpoint will help to insure the protection of the area's distinctive architectural character.

CALYER STREET

Calyer Street, laid out in 1852, is named after Jacobus Calyer (d.1804), head of one of the five families whose farms made up what is now Greenpoint during the eighteenth century. Jacobus had married Janitie Meserole, a granddaughter of Peter Praa, the most prominent landholder during the early period of Bushwick's and Greenpoint's history. The street runs through part of what was the northern section of the Calyer farm.

The majority of the buildings along the section of Calyer Street included within the District were built between 1868 and 1880. Most of the houses are frame and were probably originally Italianate or neo-Grec in style, but they are now re-sided, and the original architectural details have been obscured. However, two houses, Nos. 156 and 159, were re-sided during the 1880s with wooden novelty shingles, a picturesque sheathing material associated with the Queen Anne style. Two rows of neo-Grec brick houses facing each other across Calyer Street were designed and built by the same men but three years apart. The group on the south side, Nos. 122-130, were designed as flathouses but meant to read as rowhouses. Nos. 131 to 139, on the north side of the street, are modest workers' rowhouses. No. 138 is a brick Italianate residential building.

CALYER STREET: North Side Between Franklin and Guernsey Streets.

The buildings west of No. 131 extending to Franklin Street are not included within the Historic District.

Nos. 131 to 139. These five neo-Grec, brick rowhouses were built about 1879-80 for Daniel W.L. Moore, a local contractor/developer and were probably designed by Frederick Weber. Moore lived at No. 131 when the row was completed. These two men had also designed and built Nos. 122 to 130, directly across the street, in 1876. Each house on the north side is two stories high and was originally designed with a squared-off oriel with a modillioned cornice at the first floor and two square-headed windows with corbelled sills and incised lintels at the second. The entrance has a lintel similiar to the windows. A modillioned cornice crowns each house. The oriels have been removed from all the houses in the row except at No. 131. Original ironwork remains at Nos. 133, 135, 137, and 139, but only Nos. 133 and 135 have the original double wooden doors.

Nos. 141 and 143 are a pair of frame houses built about 1868 by John W. Ford. The houses rise above high brick basements with the facades pierced by square-headed windows. The buildings are now sheathed in asphalt siding and have modern brick stoops. No. 143 retains some nineteenth-century ironwork enclosing the areaway and some original window sash. The first resident of No. 141 was William Ford, a carpenter, and his neighbor at No. 143 was John Alexander, a foundryman.

No. 145 is a neo-Classical brick flathouse erected about 1910. A full-height, three-sided bay is placed to the right of the entrance. All the windows of the bay are square-headed with stone lintels: cap-molded at the first and fourth floors; flush at the second; and splayed with keystones at the third. Foliate spandrels extend between the second and third floor windows. The main entrance, which is also square-headed, is enframed by a stone architrave molding with a garland at the top and brackets carrying the lintel. The single windows at each floor above the entrance have treatments similiar to those in the projecting bay. A galvanized-iron roof cornice crowns the house. All the original ironwork remains as do the wooden entrance doors. A fire escape rises above the entrance. Records are unclear about the original ownership of the building.

No. 147 is a two-story frame house built about 1869-70 for John W. Conklin, a shipwright. The square-headed windows are differentiated in height at each story. The house has been re-sided with aluminum and permastone siding, the entrance door replaced, and a new stoop added. Original iron garden rails remain. Jeremiah Foulks, son of the ship builder and one of the founders of Lawrence & Foulks, lived here between 1871 and 1875. He later moved to 127 Oak Street. His father lived at 109 Kent Street.

No. 149 is a three-story frame house built about 1872 for James Mogg. The ground floor which was used for commercial purposes is now bricked in, and a staircase leading to the upper floors is located at the western side of the house. A triple window is placed high on the ground floor facade which also features a simple square-headed entrance. The two upper floors have square-headed windows and the building is topped by a parapet with shallow pediment. The upper floors and parapet are now sheathed with aluminum.

No. 151. This three-story brick house, designed in the neo-Grec style, was probably built about 1879 for Jacob Roberts, a butcher. The house, built without a stoop, is entered at ground level and retains the original doors. The incised lintel above the door is carried on stylized brackets. The square-headed windows, which still boast their two-over-two, double-hung sash, have corbelled sills and corbelled, incised lintels. A modillioned roof cornice on paired brackets crowns the house. The Guernsey Street facade is treated in a manner similiar to the main facade, but the flush lintels are not incised.

CALYER STREET: South Side Between Clifford Place and Guernsey Street.

Nos. 122 to 130. This row of five neo-Grec flathouses was designed in 1876 by Frederick Weber, a local architect, and built for Daniel W.L. Moore, a contractor, who lived at 119 Kent Street. Built to look like single-family rowhouses, the three-story buildings were designed to house one family per floor. Constructed of brick, they have square-headed windows that decrease in height with each rising story. The windows have corbelled sills and incised lintels on corbels. The lintels above the entrances are similiar to, but larger than, those above the windows. Modillioned roof cornices are carried on paired brackets. Quoins once marked the first house, No. 122, and still remain at the last house, No. 130, of the row. The Clifford Place facade of No. 122 has two, full-height, three-sided bays now sided with aluminum which flank two windows similiar to those on the front facade, and quoins at the rear wall. A fire escape has been added and a one-story brick extension built on the rear yard. Some original ironwork remains at Nos. 122, 128 and 130; all the doors have been changed.

No. 132. This three-story frame house was probably built about 1868-69. All the windows are square-headed and decrease in height with each rising story. The entrance has been altered, the facade sheathed in asphalt siding and composition shingles, and the cornice removed. The original garden ironwork remains. The first resident of the house was Thomas Flanagan, a cooper.

No. 134 is a three story frame house built about 1875 by Sidney Bloodgood, a carpenter, as his own residence. It has square-headed windows and is now sheathed with composition shingles. The areaway retains its original ironwork.

No. 136 is a two-story frame house built about 1872 by Ann and James Ford as an investment. Ford had Nos. 141 and 143 built in 1868. The house has square-headed windows and is now covered with composition and aluminum siding. The stoop has been removed and a basement entrance provided. Early residents were George W. Thomas, a superintendent, and Gottfried Mass, an engraver.

No. 138 was built about 1871 by Henry Bogel, a grocer and liquor dealer, who leased it to a relative, August G. Bogel, who was also in the grocery business. This brick Italianate building now has a modern brick ground floor. The two upper floors have segmental-arched windows with eyebrow lintels. The dentilled and modillioned roof cornice is carried on foliate brackets and enhanced by panelled fascias. The Guernsey Street facade has a similiar treatment but the plain ground floor is pierced by small modern windows and a central entrance. A one-story brick garage has been added at the rear. Henry Bogel obviously enjoyed a certain degree of success in his business ventures for, in 1885, he built a row of four neo-Grec tenements with commercial ground floors at 814-824 Manhattan Avenue.

CALYER STREET: North Side Between Guernsey and Lorimer Streets.

No. 153 is three-story brick building probably erected about 1870. It is known that John P. Frech had a bakery here in 1873. The commercial ground floor is now enclosed but one cast-iron pier remains on the Guernsey Street side. The upper floors are now sheathed in asphalt but the sills and cap-molded lintels of the square-headed windows are still visible, indicating the original Italianate style of the building. A bracketed and modillioned roof cornice tops the building. The entrance to the upper floors is at the rear of the Guernsey Street facade, and a window on each story rises above it.

No. 155 is a very simple one-story brick taxpayer designed by Gustave Erda for Jacob Lutz in 1918.

No. 157, a three-story frame house set on a brick basement, was built in 1868 for merchant John B. Hilbert as his residence. The house has been resided with asphalt brick and a roof parapet added, obscuring the original detail except the entrance treatment which still has its original enframement and entrance hood. Contemporary brick parapets have been added at the stoop and part of the areaway but some original ironwork remains at the areaway.

No. 159, like its neighbor, No. 157, was built about 1868 for merchant John B. Hilbert, but this property served as an investment. The three-story frame house features square-headed windows with simple architrave moldings and cap-molded lintels. The entrance is also square headed and has an architrave enframement and hood on curvilinear brackets. The modillioned roof cornice is carried on foliate brackets and enhanced by panelled fascias. These features indicate the original Italianate style of the house. The facade is now covered with fish-scale shingles, a feature associated with the Queen Anne style, which were probably added in the 1880s. Although a new brick stoop has been added, some original ironwork remains.

No. 161. This house was erected by Peter Calyer, a descendant of Jacobus Calyer after whom Calyer Street is named. Built for investment purposes about 1868, it is a three-story frame structure with square-headed windows and entrance. Now covered with asphalt siding, it has a contemporary brick stoop and ironwork.

CALYER STREET: South Side Between Guernsey and Lorimer Streets.

No. 140-146. This is the side facade of No. 202 Guernsey Street.

No. 148 is a three-story high peaked-roof frame house set on a high brick basement and built about 1852 for William and Melisia McKenna. The stoop has been removed and a basement entrance with peaked-roof projecting vestibule provided. All the windows are square-headed and the house is now covered with asphalt siding.

No. 150 is a four-story high flathouse erected for William H. Post about 1893-94. The central entrance section is flanked by full-height, projecting, three-sided bays. The entrance and all the windows are square-headed. The building is now sheathed with contemporary synthetic siding. The original stoop and areaway ironwork remains.

No. 152 was probably built about 1869-70 for Nicholas Holtz who was a dealer in patent faucets in Manhattan. A three-story high house, it has a recessed square-headed entrance and square-headed windows that decrease in height with each rising story. The windows still have the original two-over-two, double-hung sash but the facade has been covered with aluminum siding. A new stoop, ironwork and a fire escape have been added.

No. 154 is a two-story frame house erected by James Youngs, a builder, about 1871-72. The house is now faced with aluminum siding yet the original size and placement of the windows indicate the nineteenth-century date of the house as does the square-headed entrance which is enframed by panelled pilasters carrying brackets that support a slab lintel now altered to a hood. The original wooden double doors and some areaway ironwork also remain.

No. 156 is a four-story frame flathouse built about 1880 for James Youngs, a builder, who also erected No. 154 about eight years earlier. The first floor probably was always used for commercial purposes but now the storefront has contemporary brick facing. The three upper floors are residential and clad in novelty shingles, a feature associated with the Queen Anne style. This was a popular facade material for frame buildings at the time the building was erected. There are two other fine examples of this sheathing material at 109 and 126 Noble Street. Here, the shingles are cut in two ways: a straight edge and a scalloped or fish-scale edge. The fish-scale is used to emphasize the floor divisions and the spaces between the windows. The windows are square-headed and enframed by architrave moldings and brackets that carry continuous hooded lintels. The roof cornice has been removed but the parapet has been sympathetically covered with modern wooden shingles. The Lorimer Street facade presents a dramatic and largely intact expanse of the shingle siding. The treatment is similiar to the main facade but a shallow three-sided oriel on wooden brackets rises at the center from the second floor. This oriel is flanked by windows. At the rear of the ground floor is an intact, original entrance to the flats on the upper floors.

CALYER STREET: North Side Between Lorimer Street and Manhattan Avenue.

No. 169-177 is a one-story contemporary brick commercial building, which features large plate-glass show windows and central pediment. It houses an A & P supermarket.

No. 179-181 is a one-story modern commercial building that occupies the site of the Greenpoint Theater which had been designed in 1907 by William H. McElfatrick, a member of a family prominent in the creation of many of New York's theaters in the nineteenth and early twentieth centuries. The theater was built for P.G. Williams, president of the Orpheum Company of Manhattan. An extension to the present commercial structure provides access from No. 825 Manhattan Avenue.

No. 183 is the narrow side facade of No. 821 Manhattan Avenue.

CALYER STREET: South Side Between Lorimer Street and Manhattan Avenue.

No. 158-172. This is the rear extension and side facade of the Greenpoint Savings Bank described under No. 807 Manhattan Avenue.

CALYER STREET: North Side Between Manhattan Avenue and Leonard Street

No. 189 is the side facade of No. 814 Manhattan Avenue.

CLIFFORD PLACE

Clifford Place, a short block extending between Meserole Avenue and Calyer Street, is the northern end of Dobbin Street, which was opened in 1852. This one-block section was renamed and after whom is unknown. The row of neo-Grec houses, constructed in 1880, is the only group of buildings on Clifford included within the historic district.

CLIFFORD PLACE : East Side Between Meserole Avenue and Calyer Street.

Nos. 2-10. This delightful and almost intact row of five neo-Grec houses, built in 1880-81 for Francis J. Barrett, was designed by Frederick Weber, a local architect. In 1876, Weber had designed Nos. 122-130 Calyer Street which adjoin No. 2 and Nos. 131-139 Calyer Street which are strikingly similar to this row and completed about the same time. These brick houses have stone trim and rise two stories above low basements. The windows and entrances are crowned with incised lintels. To the side of each entrance are two-window wide projecting oriels. Originally, the oriels had panelled wooden pilasters but during the 1880s Nos. 4 and 10 were sheathed with novelty shingles. Nos. 2, 6 and 8 are covered with modern wooden shingles. The oriels are topped by modillioned cornices, while the wooden roof cornices are carried on brackets. Only No. 6 retains the original double doors. No. 2 has contemporary ironwork, while the original ironwork remains at the other houses in the row.

FRANKLIN STREET

Franklin Street was named in honor of Benjamin Franklin (1706-1790), printer, author, inventor, scientist, diplomat, statesman, and one of the founders of our nation. In 1839, a road known as the Ravenswood, Green-point and Hallet's Cove Turnpike was built along the current line of Franklin Street. Heartily endorsed and promoted by Neziah Bliss, one of Greenpoint's early developers, the road connected Williamsburgh with Astoria and opened Greenpoint for development. The street became the commercial center for the area until the 1880s when commerce shifted to Manhattan Avenue.

Franklin Street features an exceptional collection of early Italianate flathouses with commercial ground floors. Most of these buildings, dating from the 1850s, were erected soon after the street was graded. Today, these four blockfronts present one of the best and most cohesive commercial centers from this period left in the city. There are also later examples of the same building type in the neo-Grec and Romanesque Revival styles. An exceptional building is the Mechanics and Traders Bank on the corner of Greenpoint Avenue, an elegant statement of the neo-Classical style.

FRANKLIN STREET: East Side Between Noble and Milton Streets.

No. 112 is an Italianate style brick building with stone trim. It was probably erected by John P. Ducker about 1852 as a mixed-use building with a commercial ground floor, and residential quarters at the upper three stories. The ground floor, which is no longer used for commercial purposes, has been bricked in. The cast-iron column at the right corner indicates that there was possibly a beveled corner entrance at one time. Part of the cornice over the store-front still remains. The upper floors have square-headed windows with splayed cap-molded lintels. All the windows have six-over-six, double-hung sash. The wooden roof cornice is carried on delicate paired brackets and enhanced by dentils and fascia. The ends of the fascia are carved with the profile of the brackets. A stone street sign is imbedded in the corner just about the sill level of the second floor. The Noble Street facade is a simple brick wall accented by two square-headed, ground-floor entrances with flush stone lintels and two square-headed windows on each of the upper floors.

No. 114 is a three-story brick Italianate building erected about 1853 for John O. Stephens. The building, originally constructed with a commerical ground floor and residential quarters above, still retains this configuration. Above the original stone ground-floor cornice, the upper floors have square-headed windows with flush stone lintels and sills. The roof cornice has a simple fascia and is carried on diminutive brackets.

No. 116, an Italianate brick building, was probably erected in 1854 for John G. Jones. The ground-floor storefront has been bricked in, but the original enframement of the entrance to the flats on the upper floors remains. This enframement is composed of two squared columns carrying a lintel above which is a four-light transom. The windows of the upper two stories are square-headed with stone lintels, now shaved, yet the original two-over-two, double-hung sash has been retained. The roof entablature consists of a brick fascia, brick corbels in the form of brackets, dentils, and a wooden cornice.

No. 118. This Italianate residential and commercial building was built about 1853 for Cornelius O'Brien. It retains the original ground-floor configuration of a commercial storefront with central entrance and a door to the upstairs flats at the side. The original ground-floor cornice remains. The windows of the upper floors are square-headed with stone sills and splayed cap-molded lintels. The two-over-two, double-hung sash is original. The wooden roof entablature is composed of a plain fascia, curvilinear paired brackets, and cornice. The ends of the fascia are carved in the profile of the brackets. A fire escape has been added.

No. 120 is a two-story frame house built about 1855 for Aaron Moger. The commercial ground floor has been bricked in, while the second story is covered with composition shingles and modern metal windows have been added.

No. 122. This three-story frame house was built about 1853 for Bridget Quirk. The original storefront has been converted to residential use and covered with brick and the upper floors re-sided with asphalt simulated brick. All the square-headed windows have been replaced with modern metal sash and the cornice removed.

Nos. 124 and 126 are a pair of Italianate buildings erected for Francis Bechtlof about 1852. The four-story buildings had ground floors originally designed as storefronts and residential accommodations at the upper floors. The ground floor of No. 124 still has the original configuration of a store-front with central entrance and door to the upstairs flats at the side. The stone cornice over the ground floor remains. The apartment windows of both buildings are square-headed with stone sills and cap-molded lintels and have six-over-six, double-hung sash. The wooden roof cornices, which have plain fascias with the ends carved with the profile of the paired brackets, are further enhanced by dentils. The ground floor of No. 126 has been bricked in. The Milton Street elevation of No. 126 has central square-headed windows with simple stone cap-molded lintels and an entrance near the rear of the building. A one-story, brick and cinderblock, three-car garage has been added to the rear.

FRANKLIN STREET: East Side Between Milton Street and Greenpoint Avenue.

Nos. 128-142. This blockfront of eight brick Italianate flathouses with commercial ground floors was developed by the Charles Walcott family about 1855. The ground floors were originally defined by cast-iron piers supporting stone cornices with the entrance to the upstairs flats to the right. Although the storefronts have been altered over the years, the cast-iron piers are still visible at the lines of the party walls and flanking the entrances; most still have their ornamentation. The upper floors are pierced by square-headed windows with cap-molded lintels. Nos. 136, 138 and 140 have the original wooden cornices and Nos. 136 and 138 retain plain brick fascias, a stylistic hold-over from the earlier Greek Revival style. Sometime in the late 1880s or early 1890s, metal cornices were added to Nos. 128-134 and No. 142. Aluminum siding now sheathes the cornice at No. 140.

The Milton Street elevation of No. 128, a plain brick wall, has a square-headed ground-floor entrance with cap-molded lintel near the rear, and windows on the upper floors like those of the main facade. Some of these windows have been filled in. The metal roof cornice continues the length of this side. The Greenpoint Avenue facade of No. 142 has a treatment similar to the main facade, and a one-story brick garage with stepped parapet has been added at the rear of the building.

FRANKLIN STREET: East Side Between Greenpoint Avenue and Kent Street.

No. 144. This distinguished neo-Classical building was built for the Mechanics and Traders Bank of Brooklyn about 1895. The bank had acquired the site from the Sparrow family in 1867 and, as its business increased, found it fitting to replace the original simple brick office with this dignified brick, stone and terra-cotta structure. The entrance to the building is on the narrow Franklin Street facade. A rusticated stone first floor features two round-arched openings with the entrance at the left and a window to the right. An entablature above this floor marks the change of material from stone to brick. The two upper floors are joined within a monumental round-arched bay which consists of triple windows flanked by brick piers carrying the compound round arch with a wide foliate spandrel at the story division. Flanking the bay are full-height pilasters with Corinthian capitals supporting the roof entablature which has a handsome rinceau frieze, dentils and

modillions. This same modular bay treatment is used on the long Greenpoint Avenue elevation to flank the central bay which is stylistically related to the Palladian window type. The central bay is further distinguished by elegant oval windows set in the spandrels. An iron railing based on Classical prototypes guards the areaway.

Nos. 146-150 are three Italianate buildings erected about 1863-64 by James R. Sparrow. The Sparrow family was responsible for the development of a number of parcels and sites within the district including much of Greenpoint Avenue and part of the north side of Milton Street. The Sparrows lived on Kent Street. These three-story brick buildings have commercial ground floors and residential upper stories. The stone cornices above the storefronts remain at Nos. 148 and 150, but the cornice at No. 146 has been shaved and the ground floor bricked in and converted to residential use. The upper floors of all the houses have square-headed windows with stone sills and cap-molded lintels. The dentilled roof cornices are carried on brackets. A fire escape has been added to No. 150.

Nos. 152-158 are a group of four Italianate buildings erected by James R. Sparrow about 1858 for residential and commercial use. This group is quite similar to the adjoining row of three, Nos. 146-150, which was erected by Sparrow about five years later. The three-story brick buildings all originally had commercial ground floors as at Nos. 156 and 158. Only No. 158 retains the cornice over the storefront which has been bricked in. The windows on the two upper residential floors are square-headed with stone sills and cap-molded lintels. The roof cornices have modillions, brackets and plain fascias. No. 154 has been refaced with white brick, its cornice removed and a parapet added. The lintels of No. 158 have been shaved, and No. 156 had its storefront remodelled during the first decade of this century. The Kent Street facade of No. 158 is a plain brick wall with square-headed windows and a ground-floor entrance at the rear of the building. A one-story extension with half-windows has been added at the rear of the building.

FRANKLIN STREET: East Side Between Kent Street and Java Street.

Nos. 160, 162, and 166. (No. 164 has been eliminated from the street numbering system.) These three brick buildings were designed in 1924 by Benjamin Cohn, a Brooklyn architect, for Harry Strongin. The two-story buildings have commercial ground floors. A wide band of brick headers separates the two stories. The second floors, which are residential, have two square-headed, double-window bays, except at No. 160, which has a single and double window bay. Stylized pediments cap the facades. The Kent Street facade of No. 160 has a treatment similar to the main facade.

Nos. 168, 170 and 172 are three Romanesque Revival flathouses designed by Brooklyn architect, John M. Baker, for Sarah E. Buckhout. They were built in 1895-96 to house two families on each floor above the commercial ground floors. The ground floors, now filled in, were designed with cast-iron piers carrying wide cornices, still extant at No. 170. Nos. 168 and 172 have similar facade treatments which consist of square-headed windows with flat arches and stepped voussoirs at the second and third floors and, at the fourth floor, splayed lintels at No. 168 and rectangular lintels with bossed moldings at No. 172. No. 170 has rough-faced stone lintels with moldings above the second floor; splayed lintels above the two central third floor windows, and terra-cotta spandrels above the flanking ones; at the fourth floor are two central round-arched windows and flanking windows with splayed lintels. Stone bands run at sill and impost level except at the fourth floor of No. 170. Each building is crowned by a modillioned, galvanized-iron cornice.

Nos. 174 and 176 are a pair of neo-Grec flathouses with commercial ground floors built in 1874. They were designed by Frederick Weber, a local architect, for Eckford Webb, a shipbuilder and member of one of this country's most important early shipbuilding families. The ground floor of No. 176 retains its storefront and the original stone cornice above it, but No. 174 has been refaced with modern brick, which obscures all detail. The upper two stories of brick have square-headed windows with plain lintels. The bracketed and modillioned roof cornice has been removed from No. 174 but still graces No. 176. The Java Street elevation of No. 176 is like that of the main facade, but the storefront only extends one bay along the side street. To the rear of the building is the entrance to the apartments on the second and third floors. In 1925 a garage was added at the back.

GREENPOINT AVENUE

Greenpoint Avenue was laid out in 1852, and by 1853-54 it ran from the foot of the ferry on the East River to Calvary Cemetery in Queens. The ferry, which had been established in 1853, went from the foot of Greenpoint Avenue to East 10th Street in Manhattan. The Avenue itself, which was originally known as "L" street, following the alphabetic progression of street names in the area, has had a series of name changes from Lincoln to Greenpoint, to National Street, and again to Greenpoint.

The avenue has always been a mixed-use commercial-residential street and has served as the major east-west traffic artery. It is notable for the long rows of flathouses with commercial ground floors on both the north and south sides. The north side has an impressive row of 21 neo-Grec buildings, many with surviving portions of cast-iron storefronts, and the south side has a row of eight Italianate flathouses with elements of commercial storefronts still extant on certain buildings. Both rows were developed for the Sparrow family, local entrepreneurs with a major shoe manufacturing business, as well as extensive real estate interests.

GREENPOINT AVENUE: North Side Between Franklin Street and Manhattan Avenue.

No. 71-77 is described under No. 144 Franklin Street.

No. 79 is a four-story neo-Grec flathouse built in 1884 for John Bopp by architect James Mulhaull to house a store and apartments for six families. The cast-iron piers of the original storefront remain at the ground story. The square-headed windows above have corbelled stone sills and flat lintels with incised decoration. The galvanized-iron roof cornice has slender brackets, dentils and a panelled frieze. A fire escape has been added. Although constructed one year earlier, the building harmonizes well with the neo-Grec rows to the east.

No. 81, a two-story frame house probably built in the late 1860s has been heavily altered and now has a commercial ground floor, possibly added in the 1880's. The second story is now covered with composition siding.

Nos. 83-123 compose a long row of 21 neo-Grec flathouses designed by E.B. Ackerly, a local architect, for James R. Sparrow, Jr., in 1885. The Sparrow family had built Nos. 96-110, the row of eight Italianate flathouses on the south side of Greenpoint Avenue, ten years earlier. They also developed part of Milton Street, and they lived on Kent Street. These buildings form a very urbanistic nineteenth-century blockfront: a uniform, planar street wall that results from the two-dimensional characteristics of the neo-Grec style in which the buildings were designed. All the buildings were identical when first built, but have been altered over the years. No. 121 is the best preserved of the group. The commercial ground floor contains an entrance to the apartments above to the left of the store. The original door has been retained as has the modillioned cornice above the ground-floor storefront. The upper stories have square-headed windows with variations at each floor. At the second floor, the windows have smooth stone lintels with an angled soldier course of brick at impost level and a continuous, strong bead above the lintels. The third floor is characterized by stone bands at sill and impost level and cap-molded lintels. The fourth floor is a repeat of the second. The roof cornice has elongated brackets, dentils and panelled fascias.

Most of the buildings have retained the cast-iron elements of the original ground floors and their roof cornices, but six of the houses have been totally remodelled. Nos. 105 and 107 were combined into a single unit and given a simplified Art Deco facade in the late 1930s. Similarly, Nos. 109 and 111, and Nos. 113 and 115 were combined and given new facades with crenellated entrance porches just before World War II.

Nos. 125-131 are four neo-Grec flathouses built in 1885 by owner, John J. Randall, a local builder. When first built, the ground floors of the buildings were for commercial use. Only No. 131 remains so today, and it retains some of the cast-iron elements of the original storefront. The other three buildings have had their ground floors converted to residential use. Above the ground floors, the brick facades are pierced by square-headed windows with incised stone lintels. At the second floor there are continuous stone bands at lintel level and panels of sawtooth brick at impost level. Raised brick checkerboard bands are placed below the sills of the third floors and recessed panels between the windows. At the fourth floor, courses of sawtooth brick extend below the sills and continuous stone bands meet the lintels which, unlike those of the floor below, are not incised. There is also a repetition of the sawtooth brick panels at impost level as on the second floor. Early views reveal that the roof cornices, which have been removed, were heavily bracketed and crowned with iron cresting. The Greenpoint Savings Bank was located on the ground floor of No. 127 during 1886 and 1887 before moving to the northwest corner of Noble Street and Manhattan Avenue where it remained for twenty-one years.

(The remainder of the blockfront is excluded from the district)

GREENPOINT AVENUE: South Side Between Franklin Street and Manhattan Avenue.

No. 86 is described under No. 142 Franklin Street.

No. 94. This frame building, originally built by R. Grasser for H. Balue as a wagon shed in 1887, is now faced with simulated brick in asphalt.

Nos. 96-110. This long, impressive row of eight Italianate flathouses with commercial ground floors was built between 1874 and 1876 by James R. Sparrow, Jr., and designed by Frederick Weber, a local architect who designed a number of buildings in the district. The Sparrow family was not only actively involved in the development of Greenpoint Avenue, but also in the improvement of Milton Street. The Sparrows maintained their own residences on Kent Street and kept their business headquarters on Manhattan Avenue.

These buildings are built of Philadelphia brick with cast-iron ground floors and wooden cornices. They were originally designed with two stores on the ground floor and apartments for two families on each of the three upper stories. All the ground-floor storefronts have been bricked in and converted to residential use except for No. 98 which is still commercial. Except at Nos. 98 and 100, most of the elements of the cast-iron storefronts are still intact. The upper floors, which have segmental-arched windows with eyebrow lintels, are crowned by cornices on foliate brackets with dentils and modillions. The cornice has been removed from No. 110. + 102.

No. 112 is a one-story brick taxpayer.

Nos. 114 and 116. Both these buildings were owned and erected by Charles M. Englis, grandson of the shipbuilder, John Englis, Sr., but at different times. No. 114 was built in 1889 and designed by G.M. Walgrove; No. 116 was built in 1891 and designed by F. Jacobsen. These brick neo-Grec buildings were both constructed as furniture warehouses. No. 114 has been reduced to two stories. The buildings retain the ground story wooden carriage doors, but at No. 114 the doorway has been altered and portions of the rectangular windows have been enclosed. Above, the buildings have square-headed windows with continuous sills and lintels. The cornices have been removed and a parapet built up several feet at No. 116. A fire escape has also been added, linking both buildings. The original cast-iron, ground-floor pilasters are still intact.

No. 118-120 was built in 1890 as a horse stable for George Treber by Claus Dunkhase, who also built Nos. 846-860 Manhattan Avenue in 1884. The ground floor has been altered; one coach entrance appears to have been narrowed and the other walled in. The upper two stories of brick have square-headed windows with plain stone sills. Raised brick decorative courses separate the stories. A tall parapet tops the building. A fire escape has been added. Some of the iron pilasters which frame the doorways are still remaining.

No. 122 is now a one-story taxpayer originally built as a wagon shed by Claus Dunkhase for Chris Treber in 1893. Treber was probably the son of George Treber who had hired Dunkhase to build No. 118-120 in 1890. The facade is now of brick.

No. 124 is a Beaux-Arts styled firehouse built about 1910. The site of the building has been continuously occupied by a firehouse since 1855. The stone building is characterized by a two-story high segmental-arched opening surrounding the square-headed ground-floor bay and the tripartite window of the second floor. A recessed stone spandrel separates the two stories. A simple modillioned roof cornice crowns the building. The legend with the name of the fire company, Hook & Ladder No. 106, is still legible in the frieze.

No. 126 is a three-story, brick, vernacular industrial building erected about 1890. All the openings are square-headed with flush stone lintels, and the windows also have stone sills. A plain brick cornice surmounts the facade. For many years, this was the Adams & Co. brush factory.

No. 128-132, a four-story brick and terra-cotta Romanesque Revival building, was built as a stable in 1890 for F.H. Linden by Julius Snackenberg. At the ground floor, the wide carriage entrances have been shortened into windows. Triple window bays are flanked by single windows, all square-headed with rough-faced stone lintels, at the second floor; terra-cotta plaques and a dramatic foliate flagpole base are placed between the second and third floors. The third floor has a configuration similar to the second, but the triple windows are contained within round-arched bays. Six square-headed windows with a continuous band of angled soldier brick at sill level marks the fourth floor. A galvanized-iron modillioned roof cornice crowns the building.

No. 134 is a four-story frame flathouse with commercial ground floor designed by Claus Dunkhase in 1890 for George Tiems. The ground floor has been modernized, and the original spruce facing has been resurfaced with aluminum siding and the windows altered to triple window bays with metal sash. The cornice has been removed and a parapet substituted.

No. 136 is a two-story brick building designed by Claus Dunkhase for Louis Chevalier in 1891. The building was used as a store and storage space for Chevalier's sewing machine business. The ground-floor storefront has been changed but the original cast-iron piers remain. The second floor which is pierced by four square-headed windows has been refaced with modern brick and the wooden cornice has been removed.

No. 138 was built in 1898 as one of five stores, (Nos. 138-146) designed by the architectural firm of Wilson & Dassau for Charles Heidelberger. They were all one-story structures of wood, brick, glass and galvanized iron. No. 138 is now refaced with brick.

No. 140. This one-story neo-Renaissance stone building incorporating two of the five stores by Willson & Dassau (1898) was built about 1915. The facade is heavily rusticated with a central, square-headed entrance flanked by square-headed windows with voussoirs and keystones that merge with the rustiction. The entrance is enframed by a portico of paired Doric columns carrying a modillioned pediment. Above the modillioned roof cornice is a parapet. In the pediment frieze is a sign: Local Union 1790, TWUA-CIO. To the left of the facade, one of the original storefront piers is visible. The building retains handsome door and window guards.

No. 144-150, the Polonaise Terrace catering hall, was originally built in 1898 by Charles Heidelberger and designed by Wilson & Dassau. The current hall is a combination of two of five one-story taxpayers and one two-story high building. The one-story structures have been covered with a blind arcade of aluminum and a false front of stucco and aluminum has been erected over the two-story portion.

GUERNSEY STREET

Probably named after Dr. Egbert Guernsey, one of the founders of the Williamsburgh Daily Times, Guernsey Street was opened in 1852. The street terminates at Oak Street on the north where the Greenpoint Home for the Aged stands, creating an attractive vista. The houses on the street were all built between 1865 and 1870 in the Italianate style. Of particular note is the row of brick houses at Nos. 194-202.

GUERNSEY STREET: West Side Between Meserole Avenue and Calyer Street.

No. 193-199 is the side facade of No. 138 Calyer Street.

GUERNSEY STREET: East Side Between Meserole Avenue and Calyer Street.

Nos. 194-202 are a row of five simple two-story Italianate houses probably built about 1865 for John Purvis, a pattern and model maker, who also built No. 101 Noble Street. The brick houses with stone trim rise above basements pierced by segmental-arched windows, while the windows of the upper floors are square-headed with cap-molded lintels. The entrances which are also square-headed, have lintels similar to those over the windows. A wooden bracketed roof cornice enhanced by dentils crowns each house. No. 194 has the original areaway ironwork, but the house has been covered with aluminum siding, a new door and an aluminum awning have been installed, and contemporary ironwork replaces the original at the stoop. The other houses retain much of the 1865 ironwork. The cornice of No. 202 has been boxed in.

The Calyer Street facade of No. 202 is a plain brick wall topped by the boxed-in cornice. A four-car garage was built on the rear yard in the 1920s.

GUERNSEY STREET: West Side Between Calyer and Oak Streets.

No. 201-207 is the side facade of No. 151 Calyer Street.

No. 209 is a three-story frame building set on a low basement. It was built about 1866 by Thomas Howell, a show merchant with a business in Manhattan. The facade, now covered with aluminum siding, is pierced by square-headed windows and entrance. Original ironwork remains at the stoop and areaway. Adjoining the house is a one-story brick garage built about 1930.

No. 211 is a vacant lot.

GUERNSEY STREET: East Side Between Calyer and Oak Streets.

No. 204-210 is the side elevation of No. 153 Calyer Street.

No. 212 is a three-story frame house with square-headed windows and entrance built about 1865. It is now sheathed in aluminum siding.

No. 214. This three-story Italianate frame house was built by Jesse L. Wheeler, a ship's carpenter, about 1870. The house, set on a high basement, has square-headed windows with architrave moldings and cap-molded lintels with dentils. The square-headed entrance still has the original double wooden doors and is enframed by panelled pilasters on plinths carrying a deep cornice slab further supported by large fanciful brackets. The modillioned roof cornice is carried on foliate brackets. The original two-over-two, double-hung sash have been retained. A brick stoop with contemporary iron-work replaces the original, although original ironwork encloses the garden.

No. 216. This three-story frame house was probably built in 1870 by Jesse L. Wheeler, a ship's carpenter, who also built No. 214. The windows and entrance are square-headed but the house is now sheathed in permastone and aluminum siding. Original ironwork remains at the garden.

No. 218 is a two-story frame house now covered with composition shingles. It was probably built about 1870 by Peter Burden for investment purposes. One of the early residents was Daniel L. MacDonald, a customs inspector. The windows and entrance have been changed and a new stoop and ironwork added.

KENT STREET

Kent Street, opened in 1852, was probably named in honor of James Kent (1763-1847), a noted jurist, legal commentator, first professor of law at Columbia College, and Chancellor of the New York Court of Chancery.

The majority of the houses on the street were built during the thirteen-year period between 1856 and 1869, a time of rapid growth for the area. The scale of the street is low, mainly three stories; the dominant material is brick, and the style is Italianate. Two notable examples of the style, and exceptional in the area because they have full stone facades, are Nos. 144 and 146. These two houses represent a version of the Italianate rowhouse more typical of other areas of the borough, developed at the same time, such as Fort Greene, Clinton Hill and Bedford-Stuyvesant. Some of the houses on Kent Street were designed with slate mansard roofs which added an element of the then new and popular style — the French Second Empire. The street is also graced by two particularly fine churches: the Gothic Revival Church of the Ascension (1866) and St. Elias Greek Rite Catholic Church (1869 and 1879), originally the Greenpoint Dutch Reformed Church, designed in a combination of the early Romanesque Revival and Victorian Gothic styles. The street also contains examples of the neo-Grec, Queen Anne and the later neo-Classical styles.

The property owners attracted to the block were middle-class and professional: a vice-president of the Greenpoint Savings Bank; men involved in the shipbuilding industry which was so important in the development of Greenpoint; a china manufacturer, and the Sparrow family (Nos. 105-109), who owned an important shoe factory and had extensive real estate holdings in the district.

KENT STREET: North Side Between Manhattan Avenue and Franklin Street.

No. 85-89 is the side elevation of No. 160 Franklin Street.

Nos. 91-93 are four one-story brick garages designed by Benjamin Cohn and erected in 1924 by Harry Strongin.

No. 95 is a three-story frame house built by James R. Sparrow in 1868. The Sparrow family owned and developed a number of properties within the district including most of Greenpoint Avenue between Franklin Street and Manhattan Avenue and part of the north side of Milton Street. The Sparrows also owned a shoe company on Manhattan Avenue. When first built the house was two-and-one-half stories high and probably had a mansard half story. All the window trim, the door enframement, and the stoop have been removed, and the house is now sheathed in simulated brick. However, the original ironwork at the front garden and the basement window guards have been retained. In 1869 Sparrow sold the house to Gilbert Nathaniel Roe, a goldbeater. (Gold leaf is created by beating strips of gold into extremely thin sheets.) Roe may have been employed at one of the local china or glass factories which used gold leaf in ornamentation.

No. 97. This two-story brick Italianate rowhouse was built by James R. Sparrow about 1868. All the windows have segmental arches with cast-iron eyebrow lintels at the parlor and second floors. The parlor-floor lintels are carried on foliate corbels. The round-arched main entrance, which is approached by a high stoop, features a round-arched lintel on foliate brackets. The house is crowned by a bracketed and dentilled cornice with fascia boards that echo the arch of the windows below. The original doors and ironwork remain.

No. 99 is a two-story brick Italianate rowhouse built about 1870 by John A. Connolly, a shipwright. Set on a high basement separated from the upper floors by a wide stone band, the house has segmental-arched windows with eyebrow lintels. The round-arched main entrance has an elegant round-arched lintel set on foliate brackets. A bracketed and dentilled roof cornice with fascias that echo the arch of the windows below crowns the house. The house retains its original ironwork and floor-length, double-hung parlor-floor windows.

No. 101, a three-story brick Italianate rowhouse, is set on a tall basement pierced by two segmental-arched windows. Built about 1867 by John A. Connolly, a shipwright who later built and lived at No. 99, next door, the building features floor-length parlor-floor windows with eyebrow lintels and table sills carried on corbels. The upper two floors have segmental-arched windows, also topped with eyebrow lintels. The round-arched entrance which still has its original door is approached by a high stoop and enframed by a round-arched lintel set on foliate brackets. The dentilled roof cornice is carried on foliate brackets and further enhanced by fascias that follow the curve of the windows below. The original stoop and areaway railings remain.

No. 103 is a three-story Italianate rowhouse built about 1874 for William Young, a hardware dealer. Set on a high rusticated basement with two segmental-arched windows with keystones, the brick facade is pierced by segmental-arched windows that decrease in height with each rising story. Detail has been shaved from the windows which are now enframed with simple architrave moldings. The round-arched entrance has simple smooth pilasters and a shallow lintel. A bracketed and modillioned roof cornice crowns the house. The original stoop balustrade and garden railings remain as do the handsome late nineteenth-century window guards.

Nos. 105 and 107. This pair of three-story Italianate brownstone-fronted houses was built about 1871 by James R. Sparrow who owned and developed a large number of properties in the district. On completion of the houses, Sparrow moved into No. 107 and rented out No. 105 until 1881 when Sparrow moved in from No. 107. No. 105 was sold in 1884 after his death. Sparrow's son, James R. Jr., lived at No. 109. The houses stand on high rusticated basements with segmental-arched windows with keystones. The segmental-arched windows of the upper floors decrease in height with each rising story and, although shaved of their original ornament, have simple architrave enframements. The entrances have smooth pilasters with stylized capitals carrying cap-molded lintels. The original bracketed and modillioned roof cornices still grace the houses. Both buildings were probably shaved and smooth stuccoed during the 1930s when this was a popular way of modernizing what were considered stylistically passe facades. It is most likely that during this remodelling, the parlor-floor windows of No. 105 were shortened.

No. 109 is a simple two-story brick Italianate house built in 1863 by Jeremiah Foulks, a dock builder, and later partner with Herbert Lawrence in the famous shipbuilding firm of Lawrence & Foulks which was at the foot of Noble Streeet. It has square-headed windows with cap-molded lintels and a square-headed entrance with shallow pediment. The dentilled wooden roof cornice is carried on four small curvilinear brackets. The original ironwork has been retained. A two-story wooden extension has been added to the eastern elevation of the building. James R. Sparrow, Jr., who along with his father had developed many sites within the district, particularly along Greenpoint Avenue, lived in this house.

Nos. 111 and 113 are a pair of Italianate brick rowhouses built about 1859 by Griffith Roberts, a mason/builder, and Hugh Roberts, a plasterer. Griffith Roberts leased out his property, but Hugh Roberts lived at No. 113, and later in the 1870s developed the blockfront of Noble Street between Lorimer Street and Manhattan Avenue. The houses rise three stories above high rusticated basements, each pierced by two segmental-arched windows with window guards. Approached by high stoops, they have segmental-arched entrances, originally with bracketed pediments. All the windows of the upper stories are square-headed with cap-molded lintels except at the parlor floor of No. 113 where the windows have pediments. All have sills carried on corbels except for the floor-length windows at the parlor floor of No. 111. Handsome bracketed and modillioned roof cornices with panelled fascias crown each house. All the original ironwork and the double wooden entrance doors remain.

Nos. 115 and 117. Built by Benjamin Davis about 1856, this pair of brick Italianate houses rises two stories above basements separated from the upper floors by a wide stone band. The basement windows are protected by the original iron window guards. All the windows are square-headed with dentilled cap-molded lintels on corbels (shaved at No. 115). The square-headed entrances are topped by lintels similar to those over the windows and carried on foliate brackets (shaved at No. 115). The modillioned roof cornices are carried on curvilinear brackets. The original ironwork has been removed, but in the 1890s very handsome wrought-iron railings were substituted at No. 117. The first residents were William H. Sanford, an accountant, at No. 115 and Moses O. Banks, a tailor, at No. 117.

No. 119 was built about 1868 by Jonathan Moore, a local contractor. This three-story brownstone-fronted house was designed in the Italianate style. All the segmental-arched windows decrease in height with each rising story, and are all crowned by eyebrow lintels as is the entrance. The bracketed and modillioned roof cornice is enhanced by a panelled fascia that echoes the arch of the windows below. Late in the nineteenth century, new ironwork replaced the original except at the stoop. The original entrance doors also remain.

Nos. 121-127 has been the home of the Episcopal Church of the Ascension since the dedication of the present church structure in 1866. Designed in 1865 by Henry Dudley, one of the leading proponents of the Gothic Revival in America during the mid-nineteenth century, the church is a picturesque stone structure that is symmetrically massed and simply detailed.

The Church of the Ascension was organized in 1846. Early services were held in private houses, rented halls, and in the Sunday school rooms of the Dutch Reformed Church on Java Street. On September 28, 1847, the parish was formally incorporated, and in 1852 the congregation purchased land on Kent Street (then K Street) for $1,500 with the intention of building a church. In July 1853 the cornerstone was laid for a wooden lecture hall and Sunday school building which opened later that year and was used as a church until the present structure was built. During the 1860s the need for a new church building was intensified as the population of Greenpoint increased. In January 1863 the Vestry minutes resolve:

> that we, the Rector, wardens, and vestrymen of the Church of the Ascension, Greenpoint, moved by a sense of duty to our own people, and to the large and growing population by which we are surrounded, do unanimously agree that the time has come when we ought to try to raise the money, and erect a new church edifice.[1]

Shortly after this resolution was passed, the rector was dismissed, thus delaying action on the proposed building. Early in 1864 the issue was revived and in April "the Building committee were authorized to procure plans and specifications for a new church" and "to secure the stone at Hunter's Point."[2] A month later the committee "reported (on) the plans of Mr. Henry Dudley".[3]

Henry Dudley was a major figure in mid-nineteenth century Gothic Revival style church design in America. In 1851 he immigrated to New York from England to become the partner of Frank Wills, the leading spokesman for the philosophy of ecclesiology in North America.[4] The ecclesiological movement originated in England in the 1830s. Largely through the efforts of the Cambridge Camden Society, the classical styles and the fanciful Gothic style practiced by church architects of the eighteenth and early nineteenth centuries were replaced by a more dogmatic style that drew its inspiration from medieval Gothic style parish churches. This architectural development was part of a larger movement away from the secular quality of religion during the Georgian period towards a more doctrinaire view of Christianity The architectural pronouncements of the Cambridge Camden Society had a tremendous influence on the restoration of old churches and on the design of new churches in England in the nineteenth century.

Primarily through the efforts of English-born architects such as Richard Upjohn, Frank Wills, and Henry Dudley, ecclesiological principles also influenced American church design, although American architects and patrons were never as doctrinaire as their English counterparts. In 1848 the New York Ecclesiological Society was founded to further ecclesiological teachings in America. The new society began to publish a journal, the New York Ecclesiologist, which was the first periodical in America principally devoted to architecture and design issues.[5] Frank Wills was the official architect of the New York Ecclesiological Society and the leading architectural spokesman and critic for its magazine. It was largely through Wills' articles that ecclesiological principles were spread throughout the United States. Wills had trained in Exeter, England, before moving to Canada in 1846 to assist the Right Reverand John Medley, First Bishop of New Brunswick, in the design of a cathedral at Fredericton. He was, according to architectural historian Phoebe Stanton, a "young, but relatively untried architect," who had been strongly influenced by English ecclesiological ideas.[6] By 1851, Wills' career was successful enough to allow him to enter into a partnership with Henry Dudley, "an English gentleman, who for twenty years past has been engaged in the erection of many of our best churches in England."[7] Dudley was an extremely prolific architect who designed a large number of churches, either in association with Wills (1851-1853), with Frederick Diaper (c.1862-c.1868), or on his own. Dudley was involved in the design of at least four surviving New York City churches: St. George's Episcopal Church, Flushing (Wills & Dudley, 1852-54), St. Mary's Episcopal Church, Staten Island (Wills & Dudley, 1853), St. James' Episcopal Church, Fordham, The Bronx (Dudley & Diaper, 1864-65) and the Church of the Ascension, Greenpoint (Dudley, 1865-66).

The church building designed by Dudley for the congregation of the Church of the Ascension closely follows the ideas on ecclesiology espoused by the New York Ecclesiological Society, but these ideas have been modified for a restricted, mid-block site. The New York Ecclesiological Society was particularly concerned with the introduction of good design to American ecclesiastical architecture and in the honest use of materials. The Society was adamant in its condemnation of inexpensive materials that were used to imitate more costly materials - particularly plaster that was painted to look like stone or used to create false ribs and vaults. This belief in the honest use of materials had been expounded in England by the influential architect and theorist Augustus Welby Pugin in his True Principles of Pointed or Christian Architecture (1841), a

work with which Dudley was familiar. Related to this belief in the honest use of materials was the idea that each interior portion of a church should be expressed on the exterior in a clear and straightforward manner.

Dudley's original plan for the Church of the Ascension included a corner tower, but this proved to be too elaborate for the small congregation and Dudley redesigned the building to create a simple structure that resembles a small Early English style parish church modified to accommodate an urban site. The cornerstone of Dudley's church was laid on March 23, 1865 and is inscribed in accord with "the opinion of the architect that the inscription should be in Early English letters."[8] The church is built of rock-faced Hunter's Point granite laid in a random manner. It has a central nave with an extremely steep roof. Flanking the nave are clearly delineated side aisles with shallower roof slopes. Due to the small scale of the building the traditional side entrance porch and central entrance door have been eliminated in favor of side aisle entrances. The nave is articulated by four Early English lancet windows and a single roundel. Stepped buttresses separate the nave and side aisles. Each aisle has a pointed-arched entrance above which is a roundel window. The original slate roof, for which a special subscription was established in 1865, has been replaced by asphalt shingles.

Although the Church of the Ascension is representative of the mid-nineteenth century Gothic Revival, its detailing reflects the Victorian Gothic movement that was just beginning to influence American ecclesiastical design in the 1860s. Polychromatic banding is used on this church in a tentative and restrained manner at the doors and around the lancet windows. Dudley used similar subtle Victorian Gothic details at St. James' Episcopal Church, Fordham.

1. Church of the Ascension, "Vestry Minutes," January 15, 1893.
2. "Vestry Minutes," April 17, 1864.
3. "Vestry Minutes," May 17, 1864.
4. For a detailed discussion of ecclesiology and its influence on the Gothic Revival in America, see Phoebe Stanton, The Gothic Revival and American Church Architecture (Baltimore: Johns Hopkins Press, 1968).
5. Stanton, p.161.
6. Stanton, p.130.
7. Stanton, p.286.
8. "Vestry Minutes," February 9, 1865.

No. 129 is the Rectory of the Church of the Ascension which was relocated to this site from No. 137 just prior to the erection of the present building at No. 137 in 1907. It is a three-story high frame house possibly built about 1882 by John Gillies, a ship's carpenter, who held the property until 1892. The house stands on a brick basement and has a square headed entrance and windows. The house has been re-sided with aluminum, obscuring any remaining original detail.

No. 131 is a three-story brick Italianate rowhouse built about 1861 by John Ogden, a foreman at an iron foundry and later a patternmaker. The house rises above a high rusticated brownstone basement pierced by three segmental-arched windows with window guards. All the windows of the upper floors are square-headed with cap-molded lintels and those over the floor-length parlor-floor windows have brackets. The round-arched entrance is enframed by panelled pilasters supporting console brackets carrying a segmental pediment. The house is crowned by a bracketed cornice. The original garden and stoop railings and the double wooden entrance doors still remain.

No. 133. This two-story Italianate rowhouse was built about 1861 by William Ogden, an iron moulder who also owned the adjoining property at No. 131. This he sold to John Ogden in 1861, but he kept No. 133 for his own residence. The rusticated brownstone basement of No. 133 is pierced by two segmental-arched windows with window guards and the brick upper floors have square-headed windows with cap-molded lintels. Both the lintel above the entrance and the modillioned roof cornice are carried on foliate brackets, and the cornice enhanced by dentils and a panelled frieze. The original ironwork at the areaway and stoop remains.

Nos. 135, 137 and 139 are three neo-Classical flathouses designed in 1907 by Philemon Tillion, a local architect, for developers August Todibush and Cornelius Sheehan. Each four-story building is four bays wide with rusticated stone first floors and upper stories of buff brick. The central square-headed entrances are enframed by fluted pilasters carrying brackets that support slab lintels. The flat-arched windows of the first three floors have splayed lintels with double keystones. The round-arched fourth floor windows are linked by stone bands at impost level. Quoins mark the divisions between the buildings, and bracketed and modillioned roof cornices with classical swags crown each house. The original ironwork and double wooden doors still remain.

No. 141 is a three-story brick Italianate house built in 1869 for George Nesbitt, a printer who worked in Manhattan. A three-sided bay extends from the rusticated brownstone basement to the parlor floor and is pierced by square-headed windows. The segmental-arched windows of the upper floors have eyebrow lintels. A bracketed and modillioned roof cornice crowns the house. The main entrance has been stripped of its enframement but the original double wooden doors remain. Unfortunately, the parlor-floor windows have been unsympathetically altered. The original ironwork has been retained.

No. 143. This handsome Queen Anne style house was designed by Theobald Engelhardt for Dr. S.M. Lyons in 1889. Engelhardt worked extensively in the neighboring section of Bushwick, designing many of the distinguished residences along Bushwick Avenue. His work includes not only houses but also factories, banks, and a number of churches. He is responsible for St. John's Evangelical Lutheran Church on Milton Street (1891), the Greenpoint Home for the Aged (1886-87) at 137 Oak Street, and Nos. 122 and 124 Milton Street (1889), an elegant pair of Queen Anne houses. No. 143 is two-and-one-half stories high with a peaked roof and gabled dormer. Rising above a high basement, the house is brick with stone trim. The flat-arched main entrance and parlor-floor windows have stone voussoirs with foliate keystones. The second floor is pierced by a flat-arched window above the entrance and a triple-window bay with segmental arch. The gabled dormer, faced with a checkerboard pattern of brick, has a tripartite window with dwarf columns carrying lintels. The original ironwork and double entrance doors remain. The house now serves as the rectory for St. Elias church next door. The roof cornice has been removed and the roof covered with asphalt.

No. 145-153. Now housing St. Elias Greek Rite Roman Catholic Church, this High Victorian structure was designed in 1869 for the Reformed Dutch Church of Greenpoint. The Reformed Church was organized in May 1848, holding its first services in a room above a local grocery store. In 1850 a small church was erected on Java Street. This was replaced in 1870 by the Kent Street building. The church was designed by William B.

Ditmars, a "well known Brooklyn architect"[1] about whom little is known. Ditmars designed several other structures in Brooklyn, including the former Beth Elohim Synagogue on Keap Street. In 1879 architect W. Wheeler Smith designed the Sunday school addition that is located to the east of the main church structure. The Reformed congregation used the church until 1943 when it was sold to St. Elias Church. After holding services at Temple Beth-El on Noble Street, the Greenpoint Reformed Church moved, in 1944, to the former Thomas C. Smith house on Milton Street, where it remains today.

The massing of this church resembles that of the Early Romanesque Revival style churches built by various Protestant sects prior to and just after the Civil War (see First Baptist Church of Greenpoint, 151 Noble Street). The central gabled section flanked by projecting square towers of uneven height, the round-arched and corbeled cornices, and the round-arched openings are all reminiscent of such Early Romanesque Revival masterpieces as the Church of the Pilgrims in Brooklyn Heights and the South Congregational Church at the corner of Court and President Streets in Carroll Gardens.

The detailing of the building, however, particularly the polychromatic banded arches at the windows and doors and naturalistically-carved column capitals, places it firmly within the High Victorian movement that held sway after the Civil War. This combination of Early Romanesque Revival and High Victorian forms can also be seen at the Westminster Presbyterian Church (now the Norwegian Seamens Church) of 1867, located at the corner of Court Street and First Place in Carroll Gardens.

The focus of the Reformed Dutch Church of Greenpoint is the pedimented entrance portico located in the center of the building. This projecting element has a compound round-arched entry supported by columns with naturalistically-carved capitals. The outer arch has banded voussoirs which are now painted, making them even more emphatic than in the original design. Each of the flanking towers has a smaller entrance arch with similar columns and banding. All of the entrances retain their original double doors. Above the main entrance is a large wheel window with heavy wooden mullions and banded half surround. All of the other openings on the front facade are narrow round-arched windows with diamond-paned glass and banded voussoirs.

Each of the towers has a round-arched brick cornice above which once rose steep roofs with polychromatic slate shingles. The larger eastern tower is still surmounted by an octagonal drum upon which once sat a sloping octagonal roof with an iron cresting. This tower was erected after the congregation decided not to build the 175-foot spire that had been designed for the structure. The windows of the octagonal drum have stone voussoirs that have not been painted and still exhibit the original polychromatic appearance of the building. The western tower was originally topped by a steep four-sided mansard roof.

The Sunday school, designed by W. Wheeler Smith, is an extremely handsome two-story structure designed to resemble a medieval Italian baptistry, such as that at Cremona. The angled front facade was designed to give the illusion of an octagonal building, although in reality, it extends into the building lot. The Sunday school is connected to the church by a narrow passage with an entrance door that is covered by a wooden hood resting on an ornate bracket. Projecting from the eastern side of the building is an extension with a door that is shaded by a handsome wooden porch. The clerestory of the main section of the Sunday school is visible above this extension. The windows of the building are all round-arched; on the first floor are large openings, while on the second story the windows are grouped in threes. A polychromatic slate roof and a finial have been removed. The

church and Sunday school are set behind a cast-iron fence of unusual design: the palings are connected by small arched forms cast to resemble the voussoir pattern of the entrance arch.

1. Building, 2 (November 1883) 20.

KENT STREET: South Side Between Franklin Street and Manhattan Avenues.

No. 86 is the side elevation of No. 158 Franklin Street.

Nos. 94-100 form a row of brick Italianate houses with mansard roofs. These four houses were built by James R. Sparrow, Jr., in 1863-64. Rising above high basements, the houses are three stories high and three windows wide. Each basement is pierced by two segmental-arched windows and is separated from the upper floors by a wide stone band. The round-arched entrances, approached by high stoops, are enframed by rope moldings and colonnettes and topped by handsome round-arched lintels carried on foliate brackets. All the windows have segmental arches with eared lintels. A bracketed and dentilled cornice with panelled fascia that echo the curve of the windows below once crowned each house, but both Nos. 94 and 96 have had their cornices removed. The mansards, sheathed with imbricated slate, have segmental-arched dormers. At Nos. 94 and 96 the mansards have been covered with asphalt siding; a dormer at No. 96 has been altered and all the lintels shaved and stuccoed. The original floor-length parlor-floor windows have been shortened at No. 94 and the table sills removed at Nos. 94 and 98. The parlor-floor windows at No. 98 still have wide central mullions which were widely used in the nineteenth century to give double-hung windows the appearance of casement windows. The houses still boast their original iron stoop railings and all but No. 94 have their garden fences.

The first residents of No. 94 were Henry T. Head, a clerk, and George Head, a collector. Their neighbor at No. 96 was James W. Valentine, a coal merchant who worked near Greenpoint Avenue and Franklin Street. Thomas West, a ship carpenter, lived at No. 98 and Nathaniel S. Bailey occupied No. 100. Bailey had acquired Christian Dorflinger's glass factory on Commercial Street near Manhattan Avenue where he had once been an employee. Glass production was an important industry in Brooklyn during the nineteenth century and Dorflinger's factory was one of the leading producers of cut-glass in the country. Items produced by the factory are now highly regarded by collectors. Bailey was also Vice-president of the Greenpoint Savings Bank between 1869 and 1874. His successor at the bank, Farrell Logan who lived at 115 Noble Street, bought the house from Bailey in 1872.

No. 102 is a three-story, brick, neo-Grec rowhouse built about 1873 by George A. Kingsland, a local builder who is also responsible for Nos. 144 and 146. Because No. 102 has nearly identical architectural elements with No. 139 Noble Street which was built in the same year, it is most likely that Kingsland also designed that house. No. 102 is now altered at the basement and parlor floor but the second and third floors with their segmentally arched windows, corbelled sills and eared lintels indicate the original appearance of the facade. The roof cornice has been removed and a parapet now tops the house.

Nos. 104 and 106 are a pair of neo-Grec tenements built in 1882 by James R. Sparrow from designs by Frederick R. Weber, a local architect with an office on Manhattan Avenue. Sparrow, who lived across the street at No. 105, was a member of the family that developed a number of sites on Kent Street, Greenpoint Avenue, and Milton Street. The brick buildings, each of which originally housed four families, are three windows wide and four stories high above shallow basements. The round-arched entrances have stone enframements of smoth pilasters supporting grooved brackets that carry lintels. All the windows are square-headed with corbelled sills and cap-molded lintels. Stone bands at sill and impost level enliven the facade. The galvanized-iron roof cornices have fascias, dentils and brackets. Only 106 has handsome neo-Grec newels, urns and balustrades. New iron has been added at No. 104.

No. 108 is an Italianate brownstone house built about 1866 for John Englis, Sr., a most important figure in the development of the shipbuilding industry in New York. His son, John Englis, Jr., became a partner in the firm and lived next door at No. 110. George W. Bell, Englis's step-father and partner of Eckford Webb in the firm of Webb & Bell, lived at No. 112. Webb & Bell was the first shipbuilding firm to locate to Greenpoint. The house rises three stories above a high rusticated basement pierced by two segmental-arched windows with keystones. The round-arched entrance, approached by a high stoop, is enframed by panelled pilasters carrying brackets that support a segmental-arched pediment. These console brackets have been smooth stuccoed. The original double wooden entrance doors remain. The square-headed windows which decrease in height with each rising story have corbelled sills and cap-molded lintels that, at the parlor floor, are carried on brackets. The roof cornice crowning the house is enhanced by modillions and brackets. The original stoop balustrade and areaway railings were replaced late in the nineteenth century with handsome wrought-iron work.

Nos. 110 and 112 are a pair of Italianate houses built by Neziah Bliss in 1856-57. Bliss was responsible for much of the earliest development of Greenpoint. The houses rise three stories above high basements separated from the upper floors by wide stone bands. Two segmental-arched windows pierce the basement. The windows at the upper floors are segmental-arched with eye-brow lintels. The roof cornices are carried on foliate brackets and are enhanced by dentils and arched fascias that echo the arch of the windows below. The stoops of both houses have been removed and unsympathetic brick basement entrances have been added. Brick balustrades have replaced the original areaway ironwork.

No. 110 was the home of John Englis, Jr., son of John Englis, Sr., an important figure in the development of New York's shipbuilding industry who lived next door at No. 108. George Bell, a partner of Webb & Bell, Greenpoint's first shipyards, lived at No. 112 and was John Englis, Sr.'s step-father.

Nos. 114-124 comprise a row of six Italianate brick houses probably built about 1867-68 by James R. Sparrow, Sr., who lived across the street at No. 107. The houses rise three stories above high basements, each pierced by two segmental-arched windows, some with handsome iron window guards. A broad stone band separates the basement from the upper floors that are pierced by segmental-arched windows which are floor-length at the parlor floor and decrease in height with each rising story. The windows have eyebrow lintels and

those at the parlor floor are carried on small foliate brackets. The round-arched entrances, approached by high stoops, are topped with round-arched lintels on foliate brackets. The roof cornices have foliate brackets, dentils and panelled fascias that echo the arches of the windows below.

The stoop was removed and a basement entrance provided at No. 124 about 1935; in addition, the parlor-floor windows have been shortened and a brick balustrade has replaced the original iron areaway railings. At Nos. 118 and 122, the original double wooden doors have been removed; stoop ironwork has been replaced at Nos. 120 and 122, as have the areaway railings at Nos. 114, 118 and 122. The cornice is missing and the parlor-floor windows have been shortened at No. 122.

Early residents of the row included: Henry Hays, a copper with a business at Java and West Streets at No. 114; William P. Morrissey, a physician and surgeon at No. 116, who later moved to 146 Milton Street; and George Rowland, possibly the brother of Thomas Fitch Rowland who built the Monitor, at No. 118.

No. 126 is a simple Italianate brick house built in 1858 by Charles R. Ogden, a mason, as his own residence. The three story facade rises above a rusticated basement, now pierced by a modern triple window. The parlor floor now has a wide picture window with a cap-molded lintel. The square-headed entrance has a bracketed lintel similar to the one over the parlor window. The segmental-arched windows of the upper floors have eyebrow lintels, and a roof cornice with foliate brackets and panelled fascias crowns the house. A new brick stoop balustrade and areaway fence have been added.

No. 128 is a three-story Anglo-Italianate residence built about 1865 for the Rev. Goyn Talmage, one of the early pastors of the Dutch Reformed Church. The ground floor is pierced by a round-arched entrance with an architrave molding and two round-arched windows which have simple drip moldings. The ground floor may originally have been rusticated, but it is now smooth-faced. The upper two floors are brick with a brownstone veneer. The segmental-arched windows have eyebrow lintels, and those at the parlor floor are floor-length. The bracketed cornice has arched fascias that echo the curve of the windows below. A new door, stoop and areaway balusters have been added, but much of the original iron fence remains.

Nos. 130 and 132 are a pair of substantial brick Italianate houses built by Neziah Bliss about 1858-59. Bliss was one of the most important early developers of Greenpoint. No. 130 is the best preserved of the two, retaining most of its original details. The three-story house rises above a high brick basement (now stuccoed) that is pierced by segmental-arched windows with original window guards. A broad stone band separates the basement from the upper floors which have segmental-arched windows that decrease in height with each rising story. They are all topped by eyebrow lintels. The windows at No. 132 have been squared-off, the lintels removed, and the floor-length parlor-floor windows have been shortened. Approached by a high stoop, the round-arched entrance to No. 130 has a handsome round-arched lintel with brackets and keystone. A dignified portico with two fluted columns carrying a full entablature with dentils and modillions shades the entrance. The double wooden doors and modillioned transom bar remain. Unfortunately, the stoop and entrance of No. 132 have been removed and a modest basement entry substituted. Both houses retain their bracketed and dentilled cornices, enhanced by fascias that echo the arches of the windows. Except for the original basement window guards at No. 130, all the original ironwork has been removed.

The first resident of No. 130 was Thomas Hutchinson who had previously lived on Java Street near West Street. During the Civil War, he changed careers from that of a machinist to chinaware manufacture, the production of which was an important industry in Greenpoint. His neighbor at No. 132 was Lucien Brown who had also lived on Java Street and was Neziah Bliss' son-in-law. Brown had been in the hardware business at Franklin and Greenpoint Avenues during the 1850s but by 1860 he, too, became involved with the manufacture of china. However, by 1863, Brown had entered the banking industry and worked in Manhattan.

Nos. 134A, 134, and 136 form a group of three brownstone neo-Grec rowhouses, designed by Charles Dunkirk and built in 1885 for the firm of Kintz & Holthause, real estate investors. The houses rise two stories above high rusticated basements, each pierced by two molded windows with keystones. Separated from the basement by a broad bandcourse, the upper floors have square-headed windows enframed by corbelled sills and heavy bracketed lintels with incised ornament. Below the parlor-floor windows are incised panels. The square-headed main entrances are approached by high stoops with balustrades. The lintels over the doors are similar to those over the windows. The roof cornices have panelled fascias, brackets, and dentils, and iron cresting remains at Nos. 134A and 134. All the original ironwork has been retained as have the wooden double doors.

No. 138 is a brick and brownstone Italianate house built about 1860 by Harvey Talmage. Set on a rusticated brownstone basement with segmental-arched windows, the building rises three stories. All the windows are square-headed with brownsone cap moldings; the parlor-floor windows have been shortened. The imposing entrance is enframed by panelled pilasters supporting foliate console brackets that carry a segmental-arched pediment. A bracketed and modillioned roof cornice with brackets shaved crowns the house. The handsome nineteenth-century ironwork at the stoop and areaway has been retained as have the wooden double entrance doors.

Nos. 140 and 142 are a pair of neo-Classical flathouses designed and built by William H. Davies in 1899. The buildings are limestone at the basement and first floor and light gray brick above. No. 140 has a round-arched entrance enframed by an architrave molding, foliate spandrels, and carved keystone. The windows above the entrance have a different enframement at each level: the second floor has an open-bed pediment carried on brackets; the third floor has a flat arch with stepped voussoirs; and at the fourth, there is a simple stone band. The projecting bay windows have smooth pilasters, foliate impost blocks, and keystones at the first floor. At the second floor, the central window has stone pilasters carrying a pediment while the flanking windows have simple brick surrounds with flush stone lintels. The third and fourth floor windows have brick surrounds and flush stone lintels. At No. 142, the entrance is square-headed and flanked by diminutive columns carrying an entablature with a running scroll. Above the entrance, the round-arched window at the second floor has stone voussoirs; at the third floor, the segmental-arched window has stone voussoirs; and the fourth-floor window has a simple flush stone lintel. The first-floor windows of the bay have an architrave molding and the central window is enhanced by a carved pediment. The second-floor windows are characterized by stone lintels with drip moldings, and the third and fourth-floor windows by flush stone lintels. A dentilled and modillioned roof cornice crowns each house. The original entrance doors and ironwork remain.

Nos. 144 and 146 are dignified Italianate brownstones designed by George A. Kingsland and built for Samuel D. Clark and John C. Orr in 1874. Clark was a real estate agent who maintained an office on Franklin Street at the corner of Greenpoint Avenue. John C. Orr was a lumber dealer with his yards at the foot of Java Street. He had lived at No. 128 and moved to No. 146 when it was completed. The houses rise above rusticated basements, each with two segmental-arched windows. The square-headed windows at the upper floors, which decrease in height with each rising story, are enframed with architrave moldings, corbelled sills, and cap-molded lintels. Balustrades protect the floor-length windows at the parlor floor. The round-arched entrances, approached by high stoops with balustrades, are flanked by panelled pilasters that support foliate console brackets carrying open-bed pediments. Bracketed roof cornices crown each house. The houses still retain their double wooden doors and areaway balustrades.

Nos. 148, 150, 152, and 154 are four neo-Grec flathouses built by John J. Cashman for himself and his business partner, James McFarlane. Erected in 1889, the four-story houses of brick with stone trim have full-height, three-sided bays that add a distinctive element to the blockfront. The square-headed windows have corbelled and dentilled sills and cap-molded lintels set on incised brackets. Stone bands extend across each floor just below the lintel brackets. The square-headed entrances are enframed by pilasters supporting grooved console brackets carrying slab lintels. The galvanized-iron roof cornices have panelled fascias, dentils and brackets. The buildings still retain the panelled, wooden double doors and iron stoop and areaway railings.

LORIMER STREET

Lorimer Street opened in 1852, is said to have been named in commemoration of James Lorimer Graham who, with his brother, was an active real estate developer in Williamsburgh. Graham Avenue, south of the historic district, was also named for them.

Only a short section of Lorimer Street has been included within the district. Most of the houses are brick, dating from between 1870 and 1892, and are designed in the Italianate or neo-Grec styles. The row at Nos. 1093 to 1103 is an excellent group of modest workers houses with unusual lintel ornamentation. The First Presbyterian Church of Greenpoint, erected in 1873, stood until 1949 on the southwest corner of Noble and Lorimer Streets.

LORIMER STREET: East Side Between Meserole Avenue and Calyer Street.

No. 1080-90 is the rear of the Greenpoint Savings Bank described under No. 807 Manhattan Avenue.

LORIMER STREET: West Side Between Meserole Avenue and Calyer Street.

No. 1079-89 is the side facade of No. 156 Calyer Street.

LORIMER STREET: East Side Between Calyer and Noble Streets

No. 1092-1102 is the side wall of No. 169-177 Calyer Street.

No. 1104 was probably built about 1885 by George Gerard who designed the neo-Grec row across the street. However, the building has been given a completely new facade. The first two floors are faced in brick with entrances flanking a tripartite window. The second floor has two tripartite windows. The third floor, projecting a stylized mansard-like story, is sheathed with shingles and pierced by two deeply recessed windows similar to the ones in the lower stories.

Nos. 1106 and 1108 are two Italianate style houses built about 1878-79 by Charles Smith for investment purposes. Smith, a grocer, lived at the corner of Lorimer and Calyer Streets in 1870-71. The three-story houses have square headed-windows that decrease in height with each rising story. The windows have stone, cap-molded lintels; those at No. 1108 are heavier and have dentils. The lintels are repeated above the entrances. Both houses are crowned by identical bracketed and modillioned roof cornices. The two houses still have their original ironwork and entrance doors.

Nos. 1112 and 1114 are a pair of Italianate houses built about 1870 by Hugh Roberts and designed by E.S. Evans, a local architect. Roberts was a mason/plasterer who lived at No. 113 Kent Street which he had built about 1859. Roberts went on to develop No. 1116 Lorimer Street and Nos. 148 to 154 Noble Street. This pair of three-story houses has square-headed windows that decrease in height with each rising story. All the lintels above the windows and doors are stone and are flush with the facade plane. Bracketed and modillioned roof cornices crown each house, and the handsome iron cresting still remains at No. 1114. The houses have lost their original areaway and stoop ironwork, but the wooden double doors have been retained.

No. 1116-1124 is one of three Italianate houses, along with Nos. 148 and 150 Noble Street, designed by E.S. Evans and built as a group by Hugh Roberts in 1874. Roberts, a mason/plasterer who lived at No. 113 Kent Street, also built Nos. 1112 and 1114 Lorimer Street and Nos. 152 and 154 Noble Street. The three-story house is faced with Philadelphia brick with marble trim. The windows are square-headed and decrease in height with each rising story. They have marble sills and flush lintels and retain the original sash. A bracketed and modillioned roof cornice crowns the house. Some of the original stoop and areaway ironwork remains. No. 1124 is the side elevation of No. 148 Noble Street.

LORIMER STREET: West Side Between Calyer and Noble Streets.

No. 1091. This handsome Romanesque Revival house with Queen Anne details was designed as a three-family residence in 1892 by W.H. Port, a local builder/architect. Built of brick with stone trim, the house rises three stories above a rough-faced stone basement with segmental-arched windows. The stoop has been removed, creating a basement entrance to the house. The first and second floors have triple-window, segmental-arched bays with rough-faced stone voussoirs and corbelled sills. The windows aligned above the entrance are square-headed with rough-faced stone lintels and corbelled sills except at the first floor which had originally been the main entrance. All third floor windows are square-headed with rough-faced stone lintels and corbelled sills. The corners are emphasized by full-height raised piers and the facade further enlivened by stone bands. The modillioned roof cornice is enhanced by corbelling, dentils and a foliate frieze. The Calyer Street facade is the more picturesque of the two and has some Queen Anne elements, notably the ornate panelled chimney piers and the shallow, three-sided bay with shingled hoods. The original areaway iron fence and basement window guards remain.

Nos. 1093-1103. This attractive row of six neo-Grec houses was designed in 1884 by George Gerard and built for Daniel A. Manson, a carpenter who lived at No. 108 Milton Street. The two-story houses are faced with Philadelphia brick with stone trim, and the houses in each pair are mirror images. The square-headed windows and entrances have pediments decorated with central panels of incised lines and carried on corbels. The windows have corbelled sills. Handsome bracketed wooden cornices crown each house. Of particular note is the stoop and areaway ironwork, which is all original, and the wooden double entrance doors, which have all been retained.

No. 1105 is a two-story brick neo-Grec rowhouse erected about 1884 by the widow of Peter Calyer for investment purposes. The windows are almost floor-length at the parlor floor. Both the windows and the entrance are square-headed with incised lintels, but those above the windows have been smooth stuccoed. The roof cornice is carried on stylized brackets and enhanced by dentils. The original entrance doors and the stoop and areaway ironwork have been retained.

No. 1107, a three-story house above a rough-faced stone basement, has two square-headed windows with the original iron window guards at basement level. An impressive "L"-shaped stoop of rough-faced stone leads up to the entrance with its original wooden doors. The windows are square-headed but the brick front has been sheathed with aluminum siding, obscuring all detail. The house was probably built about 1882 for Woodruff H. Simonson, a bookkeeper.

No. 1109-1125 is a six-story red brick apartment house erected about 1949. A deep central entrance court is flanked by two pavilions which are pierced by single and double window bays. The square-headed, double-hung, six-over-six sash and the ornamental plaques in the roof recall the neo-Federal style, here used in a vernacular manner. The Noble Street facade has a similar treatment but with a shallow central court. The site of this building was originally occupied by the Greenpoint Presbyterian Church.

MANHATTAN AVENUE

The present Manhattan Avenue now incorporates three older streets: Ewen Street in the Williamsburgh sections; Orchard Street which ran from Driggs Avenue to Greenpoint Avenue; and Union Avenue which extended from Greenpoint Avenue to the Newtown Creek. The name Manhattan Avenue, which either commemorates the Indian tribe or honors the neighboring island, was first applied to the Union Avenue section in 1863; Orchard was changed in 1877; and twenty years later Ewen Street was renamed.

Manhattan Avenue superceded Franklin Street as the commercial center for the area during the 1880s, and most of the buildings date from this period. The east side of the avenue within the district is not broken by intersecting streets and presents a long street wall with rows of neo-Grec flathouses with commercial ground floors, some of which still retain the cast-iron elements of the original storefronts. The most arresting feature of this side of the street is the complex of buildings for St. Anthony of Padua parish. This Victorian Gothic church (1873) provides a dramatic focal point for the avenue and a particularly striking view from Milton Street. The only example of a cast-iron facade in the area is at No. 894-896. The west side, which is divided by Milton and Noble Streets as they end at the avenue, has two excellent banks: the imposing neo-Classical Greenpoint Savings Bank (1906) and the streamlined Bank of Manhattan Trust (1929). There is a group of four handsome Queen Anne buildings (1884), one of which, No. 845-47, was the home for many years of the Greenpoint Savings Bank.

MANHATTAN AVENUE: East Side between Calyer Street and Greenpoint Avenue.

Nos. 814 - 824 comprise a handsome row of four neo-Grec brick flathouses with commercial ground floors designed by the Brooklyn architect, Henry Vollweiler, in 1885 and built for Henry L. Bogel. Bogel, who owned a grocery and liquor business, had previously built No. 138 Calyer Street in 1871. The storefronts of all the buildings have been altered over the years, but Nos. 814-816 and 820 still have the original enframed doorways leading to the upstairs flats. The upper three floors are pierced by double-hung, square-headed windows with incised stone lintels. The galvanized-iron roof cornices, with modillions and panelled frieze, are carried on paired brackets. On the Calyer Street facade, the treatment is similiar and the cornice continues but the storefront returns only a few feet. The lintels have been shaved at No. 814-816.

No. 826, built in 1938 by Berglibe Realty Corp., was designed by Samuel Gardstein. This taxpayer now has a modern "theme" storefront for the Burger King chain of fast food stores. The front consists of brick piers on either side of a large plate-glass bay and a stylized mansard shingle roof with the chain's logo in the center.

No. 830, a three-story frame building, was erected about 1865 for John Murray, a machinist. The ground floor has a modern permastone storefront. The second story was altered and converted to office space in the early 1900s and now is faced with aluminum but the 1900 cornice with bead molding remains. The third story has been faced with aluminum siding and the window detail removed. The cornice, however, with foliate brackets, modillions and a frieze with leaf decoration, is extant, indicating that the original style of the building was Italianate.

No. 832 is an excellent example of a neo-Grec flathouse with commercial ground floor. The three-story building is brick with stone trim, and the ground floor features one of the few intact nineteenth-century storefronts in the district. The shopfront, enframed by the original nineteenth-century cast-iron piers, is a fine example of Art Deco design. The plate-glass showcases, which are set on black glass bases with a central red band trimmed with burnished metal, step back in a zigzag to the deeply recessed door. To the left of the shop is the entrance to the flats upstairs. The double wooden doors and transom with a heavy rope-molding surround are enframed by panelled cast-iron piers. A simple cornice with a broad, plain frieze tops the storefront and marks the transition to the residential section. The square-headed windows of the upper floors have stylized pedimented lintels with incised designs on corbels. The entire facade is framed by stone quoins and crowned by a galvanized-iron cornice with modillions, dentils, paired brackets and panelled frieze. The building was built for George W. Chase, a jeweler, about 1878.

No. 836 is a two-story commercial building with stone facing, designed by William A. Lacerenza in 1930 and built for the Lucmar Construction Company. The ground floor has a contemporary storefront and square-headed entrance to the offices above. The second floor has three triple windows above which is a plain cornice. The building is topped by a stepped parapet. This was the site of the Greenpoint Tabernacle Methodist Episcopal church which was organized by the Rev. John Booth in 1864. The church, erected in 1870, was demolished to make way for the present structure.

No. 842 is a one-story taxpayer, designed by Aaron G. Alexander and built for the National City Bank of New York in 1930. Still used as a bank, it now has a contemporary glass and aluminum front.

Nos. 846 - 860 form an impressive row of six neo-Grec flathouses with commercial ground floors. These four-story buildings have three upper floors of brick which were carried on cast-iron piers, some of which are still visible at Nos. 848, 850 and 860. The enframements of the entrances to the upstairs flats remain at No. 850 and at No. 848, which also has the original door. The square-headed windows of the upper floors have incised corbelled sills and incised lintels. The galvanized-iron roof cornices are carried on brackets and enhanced by dentils and panelled frieze. Many of the window lintels have spalled at Nos. 846 and 848; the lintels have been stuccoed over at No. 854 where the second floor has been obscured by signage. Fire escapes have been added at Nos. 856 and 860. The row was built by Claus Dunkhase in 1884 for John Kuntz. The previous year, Kuntz had built the row of five almost identical flathouses known as the Manhattan Buildings at Nos. 880 to 892, and their architect, according to Building Department records, was Frederick Weber, who designed a number of buildings in the district. Consequently, it seems likely that Kuntz hired Claus Dunkhase, a builder, to construct Nos. 846-860, following Weber's plans for the Manhattan Buildings.

No. 862-878 is the site of St. Anthony of Padua Roman Catholic Church, rectory, and convent. St. Anthony of Padua Church (Nos. 864-876) is the finest Brooklyn church designed by the extremely prolific and nationally prominent architect, Patrick C. Keely. Located on Manhattan Avenue at the foot of Milton Street, the church, with its 240-foot spire, presents one of the most dramatic urban views in New York City.

Catholicism in Greenpoint can be traced to 1853 when the first mass was held. Prior to that date the few Catholics who resided in the area commuted to the Church of St. Peter and Paul (Patrick Keely, 1847-48) in Williamsburgh. In 1855 a priest, the Rev. Joseph F. Brunneman, began to make regular visits to Greenpoint from his base in Winfield, Long Island. In 1856 Bishop John Loughlin purchased land on India Street on which a church was to be constructed. This building was dedicated in 1858 and served the congregation of the newly named St. Anthony of Padua parish for sixteen years. Upon the completion of the building, the parish obtained its first resident priest. The congregation continued to grow, and in 1859 Bishop Loughlin bought land on Manhattan Avenue, south of India Street, for a parochial residence and, in 1865, Samuel J. Tilden sold the church land on Manhattan Avenue at Milton Street. This plot, which was intended for a new church, was enlarged in 1873 when the Leonard Street frontage was purchased. The cornerstone for the new church building was laid on August 24, 1873.

The architect of the church, Patrick C. Keely, lived at 257 Clermont Avenue in the Fort Greene Historic District. Patrick Charles Keely (1816-1896), one of the most prominent nineteenth-century American ecclesiastical architects, was born in Ireland on August 9, 1816, and immigrated to the United States in 1842. He settled in Brooklyn and began to work as a carpenter. In 1846 Keely's friend, Father Sylvester Malone, was sent to Williamsburg to form a new congregation and asked Keely to design a church for him. The church of Saints Peter and Paul was Keely's first important commission. He went on to design many other churches in Brooklyn, as well as in other cities, and is reputed to have designed every cathedral in New York State with the exception of St. Patrick's and to have been the architect of approximately 600 churches nationwide. Most of Keely's churches, which were designed for Irish congregations, are simpler in design than those built for French and Italian Catholic parishes. They are built of brick with stone trim and are often raised on high basements that served as temporary churches. In Brooklyn, Keely's major designs include those for St. Stephen's R.C. Church, now Sacred Heart and St. Stephen (1875), in Carroll Gardens; the Episcopal Church of the Redeemer (1865), on Fourth Avenue and Pacific Street; St. Charles Borromeo R.C. Church (1868), in Brooklyn Heights; and St. Vincent de Paul R.C. Church (1865), in Williamsburg. He also was responsible for the design of the ill-fated Brooklyn Cathedral of the Immaculate Conception which was to have been built in Fort Greene.

St. Anthony of Padua is the most impressive of Keely's Brooklyn churches. The building is 164 feet long and 72 feet wide and is constructed of Philadelphia pressed brick trimmed with Belleville freestone and Nova Scotia freestone. High Victorian Gothic in style, the church displays the verticality, angularity, and polychromy that is typical of the style. The building is symmetrically massed with a projecting central tower flanked by bays marked by Victorian Gothic gablettes. Each section of the facade is framed by a buttress crowned by a pinnacle. Three stone stoops, constructed in 1891 to replace wooden steps, lead to compound pointed-arched, columnar entrances. Each entrance has a keyed stone enframement and more recent wooden doors with ornate iron hardware and the original sculpted tympanum. A sculpted band with naturalistic foliage and birds runs across the entrance front at impost level. Bandcourses and diamond panels of Minton tile ornament this section of the building. On the upper level are pointed-arched windows, Minton tiles, and keyed stonework. At the top of the tower are pediments with clock faces. Above the clocks rises the polygonal spire. The side elevations are simpler than the front, with pointed-arched windows and minimal stone detailing.

To the left of the church (No. 878) is the convent. This building, also designed by Patrick Keely and built in 1874, originally served as a rectory. The three-story structure is simple in its massing and detailing and was designed to complement the adjoining church. The keyed stone enframements seen on the church are echoed at the entrance to the rectory. The building is enlivened by a projecting entrance bay, pedimented stone window lintels, and a bracketed cornice.

In 1888 a new rectory was built to the south of the church (No. 862) and the older building converted to a convent. The new four-story rectory is a neo-Gothic style structure which is a sympathetic addition to the complex. The architect of this building is not known, but its similarity in style to the church leads to the belief that Keely was also responsible for its design. The building has a one-story, rock-faced stone base with a centrally-placed, pointed-arched entrance approached by a stone stoop. Polished stone columns support the entrance arch and pointed-arched windows with sculpted tympana are set to either side. The brick upper stories are articulated by simple pointed-arched windows at the second and fourth floors and by paired windows at the third floor. All have blind tympana. The building is enlivened by light-colored stone quoins that provide a contrast to the brickwork, and the structure is crowned by a handsome cornice.

Nos. 880-892, known as the Manhattan Buildings, are a group of five brick neo-Grec flathouses with commercial ground floors. Designed in 1883 by Frederick Weber, who is responsible for a number of buildings within the district, they were built for John Kuntz & Co. The next year, in 1884, Kuntz built Nos. 846-860, six neo-Grec flathouses nearly identical to the Manhattan Buildings. The four-story buildings originally had cast-iron storefronts, parts of which are still visible at the entrances to the flats at Nos. 882, 886 and 888. The upper floors are pierced by square-headed windows with incised corbelled sills and lintels. Each galvanized-iron roof cornice is enhanced with dentils and carried on four brackets. Above No. 886 is a pediment with a crowning palmette and the legend "Manhattan Buildings" with the date, 1883, beneath.

No. 894-896. This three-story cast-iron building, once known as Smithsonian Hall, was designed in 1878 with ground-floor stores and an assembly hall at the upper stories by William H. Gaylor and built for Edward Smith. The only cast-iron building in the district, it is also the sole example of a design by Gaylor, an important Brooklyn architect. Gaylor was born in Stamford, Connecticut, in 1821 and received his early education there. At the age of fifteen, he began his training as a builder with Edwin Bishop, a successful carpenter/architect. Gaylor moved to Williamsburgh after three years with Bishop and apprenticed himself to master builders, Golder & Folk, with whom he remained until 1842 when he established his own practice which proved very successful. In 1863, Gaylor expanded his business as master builder and during the next twenty years designed and built numerous buildings throughout the city. He achieved great prominence in the field and, in 1882, was appointed Commissioner of the Department of Buildings by the Mayor of Brooklyn.

The ground floor of Smithsonian Hall was extensively altered during the 1930s, and the entrance to the right of the facade which leads to the upper floors was given an attractive Art Deco enframement. It is probable that the roof cornice was also removed during this alteration. The two upper floors feature a two-story monumental arcade with shouldered

arches and panelled spandrels marking the division between the second and third floors. A simple parapet tops the building. The masonry Greenpoint Avenue facade has square-headed windows with corbelled sills and incised lintels set on corbels at the ground floor. Monumental two-story window bays, echoing the arcade on Manhattan Avenue, have corbelled sills, plain spandrels and incised shouldered lintels. The last bay at the ground floor contains an entrance which has an Art Deco enframement similiar to the one on Manhattan Avenue and provides access to the upper stories.

MANHATTAN AVENUE: West Side Between Meserole Avenue and Calyer Street.

Only the Greenpoint Savings Bank is included within the district.

No. 807. The Greenpoint Savings Bank, one of the most prominent banking institutions in the city, was begun in 1868 by a number of local citizens and businessmen including: Archibald K. Meserole, Thomas F. Rowland, Thomas C. Smith and Thomas D. Jones. Having received its charter from the state legislature, the bank opened for business on January 11, 1869, on the ground floor of No. 94 Franklin Street, a frame building at the northeast corner of Franklin and Oak Streets. In 1882, following the shift of the commercial district from Franklin Street to Manhattan Avenue, the bank opened a new office at 883 Manhattan Avenue, a one-story taxpayer owned and built by one of the founders, Thomas C. Smith. Three years later, in December, this store and some adjoining properties burned, forcing the bank to temporarily relocate to No. 127 Greenpoint Avenue where it remained until alterations were completed on No. 845 Manhattan Avenue, on the northwest corner of Noble Street. In August, 1887, the bank re-opened and remained in this building for twenty-one years until extra space was needed and a new site chosen on the corner of Calyer Street.

The present building is a handsome neo-Classical structure designed in 1906 by the architectural firm of Helmle & Huberty. This notable Brooklyn firm is responsible for a number of striking buildings throughout the borough including: the Prospect Park Boat House (1905), the Shelter Pavilion in McGoldrick Park (1910), and the Brooklyn Central Office, Bureau of Fire Communications (1913). The impressive Manhattan Avenue facade of the bank boasts an imposing recessed portico with four Greek Doric columns topped by a frieze of triglyphs and metopes that are adorned with medallions. A triangular pediment crowns the portico. The main mass of the bank encompasses two high stories; rising above these floors and set back from the building line is a shorter half-story embellished with an alternating pattern of lions' heads and guilloche bands. This half-story serves as a base for the cylindrical drum that supports the bank's distinctive shallow dome. The dome, clad in slate shingles that are laid in a fish-scale pattern, is crowned by a polygonal lantern that adds a striking note to the low Greenpoint skyline. The Calyer Street facade is a simple but stately composition of full-height Doric pilasters framing plain, square-headed windows. About 1925, an L-shaped addition, with a facade facing Manhattan Avenue and Calyer Street, was added to the bank. The design of these two facades is basically a repetition of the existing Calyer Street one. An undistinguished three-story extension was added in 1954, extending the site of the bank to Lorimer Street.

The Greenpoint Savings Bank has always been a conscientious member of the community, and, in 1976, a study published by the New York Public Interest Research Group cited the bank for its mortgage investments in Brooklyn residential properties.

MANHATTAN AVENUE: West Side Between Calyer and Noble Streets.

No. 821 was built in 1887 for William Helinken by Frederick Weber who designed a number of buildings within the district. Two stories high, the frame building was faced with false brick after 1909. The ground-floor storefront has been altered and the detail stripped from the apartment windows above. The neo-Grec cornice, however, with brackets, dentils and central pediment is still intact. To the north is a two-story brick addition which replaced an earlier frame structure about 1915. The ground floor of the addition has plate-glass show windows, while the windows on the floor above have stone molded lintels; a plain metal roof cornice surmounts the facade.

No. 825 is the narrow Manhattan Avenue entrance for a modern one-story commercial structure listed under No. 179-181 Calyer Street.

Nos. 829 and 831 are a pair of frame buildings built about 1881-82 with commercial ground floors and residential upper floors. The owner, John Kepple, a plumber, may have commissioned them from Thomas Kepple, a local builder. The facade of No. 829 has been completely obscured by a windowless false front. No. 831 has a 1940s styled storefront and large neon sign, while the two upper floors have double-hung, square-headed windows and composition shingles.

Nos. 833 and 835 are a pair of two-story frame buildings designed in 1878 by Frederick Weber, a local architect, for Charles Kennedy. Kennedy was a supplier of building materials such as lath, brick, cement, and plaster; his specialty was flagging stone. The buildings were erected with commercial ground floors and residential quarters for two families above. The facades, originally designed in the neo-Grec style, were covered with rabbeted pine siding. Only the roof cornices remain unaltered. Two contemporary storefronts have been installed at street level, and the second floor, now covered with composition shingles, has tripartite square-headed windows.

No. 837. This three-story brick Italianate building was erected about 1868 by owner, John J. Wilmur, a ship's carpenter. The ground story was designed for commercial use, while the upper floors were residential. The segmental-arched windows have stone eyebrow lintels with dentils, and corbelled sills, and the roof cornice has an arched fascia, four molded brackets and dentils. On the Noble Street elevation, a section of the upper floor near Manhattan Avenue is reduced in height, possibly due to a fire. The rest of the building is full-height and the roof cornice continues. Here the windows also have eyebrow lintels, and an original wooden doorway with a bracketed lintel remains. At the rear of the building is a one-story narrow brick extension with a nineteenth-century storefront with a massive neo-Grec incised lintel over the shop window. It is crowned by a wooden bracketed cornice.

MANHATTAN AVENUE: West Side Between Noble and Milton Streets.

Nos. 845-853, a row of four Queen Anne style flathouses with commercial ground floors were erected about 1884 for James Thompson. Built of brick, terra cotta, and cast iron, the buildings stand four-stories high. To the right of the storefronts are the original entrances to the flats upstairs. These entrances, intact at Nos. 849 and 851, are enframed by fluted pilasters supporting massive brackets that carry broad cornices with diminutive pediments. The original storefront cornices also remain. The main feature of the upper floors of each building is a two-story oriel at the central bays of the second and third floors. The square-headed windows are flanked by brick piers that rise from a stone sill. Recessed terra-cotta spandrels and stone bands mark the floor division, and the whole is crowned by a pediment with sunburst tympanum. Flanking the oriel are segmental-arched windows with keystones at the second floor and flat-arched ones with splayed lintels at the third. Above a band course, the fourth floor has segmental-arched windows with molded lintels and a central terra-cotta plaque. Full-height piers enframe each facade, and the buildings are crowned by embossed parapets.

No. 845-847 has been altered at the first and second floors. The ground floor storefront was first changed by the Greenpoint Savings Bank before it moved into the space in 1887. This building served as the main office of the bank until it moved to the corner of Calyer Street and Manhattan Avenue. The second floor, which was probably altered about the turn of the century, is now basically a glass wall with bracketed cornice. The Noble Street facade of No. 845-847 is quite imposing. The storefront returns for a short distance and then the ground floor is pierced by square-headed windows with stone sills and flush lintels. The windows, while no longer glazed, are still graced by handsome iron window guards. A grooved cornice separates the ground floor from the upper floors which are treated in a manner similar to the remainder of the row on Manhattan Avenue. The second and fourth floors have segmental-arched windows while the third has square-headed ones. Corbelled piers or panelled chimney flues flank each bay. The chimneys have been cut down to parapet level. A two-story extension at the rear was probably added in 1887 for the Greenpoint Savings Bank. Its entrance is protected by a columned portico with the name "Perry" carved in it. An elegant wrought-iron fence guards the recessed areaway. No. 853 has a contemporary ground floor and a fire escape has been added to No. 849.

No. 857-861 is a three-story frame commercial building built about 1887 by Thomas C. Smith for Peter Burden. The ground floor has contemporary storefronts. The northernmost bay projects and rises as a short tower on the upper floors. The window bays, two and three windows wide, have panelled enframements. The facade is covered with composition siding and the cornice has been removed. The original window enframements remain as do the paired entrance doors which are still graced by their elegant metal door pulls. The risers of the front steps are faced with Union Porcelain tiles from Smith's factory.

No. 863. Construction of this frame building was begun by Thomas C. Smith in 1886 and was sold before it was completed to Peter Burden who had also bought the site of No. 861 from Smith. Smith was a prominent figure in the history of Greenpoint and lived around the corner at No. 136-138 Milton Street. The building is now sheathed with composition

shingles. The Milton Street facade is similar to the main front, but it has a full-height, projecting gabled bay at the center. The original facade material, which was wooden shingles, still covers the rear of the building.

MANHATTAN AVENUE: West Side Between Milton Street and Greenpoint Avenue.

No. 875-877 is an exceptionally handsome, simplified néo-Romanesque building erected in 1929 by the Bank of Manhattan Trust Company. It is now a branch of the Chase Manhattan Bank. Clad in light orange marble, the facade is elegantly restrained in its design. Two monumental piers with chamfered edges flank the slightly recessed entrance section. The severe surface of these piers is accented by small carved plaques near the top. The two-story, square-headed entrance bay is enframed by an impressive rope molding, simple architrave molding, and crowned by a rinceau band. Above the rinceau are three crisply cut square-headed windows joined within an architrave molding. Deeply recessed within the entrance bay is a glazed metal screen at the base of which are the stone-enframed doors. The Milton Street facade is pierced by monumental square-headed bays with bronzed multi-paned windows. Above these windows, which indicate the main banking room, are handsome panels carved with Romanesque-inspired designs. The top floor, which is used for office space, is articulated by paired square-headed windows. Above the windows is a corbelled parapet with dentils. Full-height, smooth-faced piers rise to the roofline flanking the window bays.

Nos. 881 and 883 are a pair of one-story taxpayers built about 1886 after a fire destroyed the earlier frame taxpayers on the site. No. 883 had been the site of the Greenpoint Savings Bank for a few years until forced to relocate because of the fire. The buildings have contemporary storefronts from about 1950.

No. 887 was designed in 1874 for Martin Uhl of Manhattan by John Schnoering, a local architect. The first two floors were altered after the building was purchased by James P. Sloane in 1890. There is now a contemporary storefront, but the second floor displays the 1891 alteration which consists of a triple window bay divided by slender pilasters and flanked by rusticated stone piers. A simple cornice separates it from the two brick upper floors which still retain the original Italianate design. The segmental-arched windows have eyebrow lintels. A bracketed and modillioned roof cornice with panelled frieze crowns the building.

No. 889 is a four-story brick Italianate flathouse with commercial ground floor, erected about 1874 with No. 887. The architect was most likely John Schnoering, but the owner was Martin Vogel, not the same man who owned No. 887. Some of the original cast-iron ground-floor piers are visible at the entrance to the flats upstairs as is part of the storefront cornice. The upper floors have segmental-arched windows with eyebrow lintels, and a bracketed and modillioned roof cornice identical to No. 887 crowns the building.

No. 893-895 was built about 1874, probably by local architect, John Schnoering, who designed Nos. 887-889. The owner was Henry Waeterling, a tailor. This building may have originally been a pair of four-story Italianate flathouses like those adjoining it to the south. The building is now two-stories high with stores at the ground floor and office space above. The second floor is now stuccoed and the windows have lost their trim. Behind the building, on Greenpoint Avenue, is a one-car garage faced with permastone, as is the ground floor of the Greenpoint Avenue elevation.

MILTON STREET

Milton Street, which was laid out in 1852, may have been named after Daniel Milton, a successful manufacturer of sailing materials who lived in the area. The block of Milton within the district contains some of the earliest houses in the area. All of frame and built between 1853 and 1855, these houses are clustered on the south side of the street near Franklin Street which was the first commercial center for the village. Although most have been re-sided, No. 100 still has interesting detail around its windows and door. However, brick is the predominating material of the buildings on the street, and the scale is low, between two and four stories high. The block also exhibits almost all of the architectural styles popular during the second half of the nineteenth century: Italianate, neo-Grec, French Second Empire, Queen Anne, and neo-Classical.

Of particular note is the long row of Italianate houses at Nos. 93-109, which have an elegant simplicity. The Second Empire houses at Nos. 116-120 are interesting for their site plan, and Nos. 122 and 124 are fine examples of the Queen Anne. The long row of the same style at Nos. 139-151 with its animated arrangement of bays and loggias creates an interesting juxtaposition with the proper Gothic style of St. John's Lutheran Church adjoining it. The neo-Grec houses at Nos. 110-114 have exceptional ironwork in an area notable for its decorative iron. Another attractive feature of this block is the uniform setback of the houses on the north side of the street.

Thomas C. Smith was an important figure who lived on this street. Smith began the first successful hard porcelain factory in this country and examples of his work are included in museums and prized by collectors. His mansion still stands at No. 136-138.

MILTON STREET: North Side Between Franklin Street and Manhattan Avenue.

No. 85 is the side elevation of No. 128 Franklin Street.

Nos. 93-109 comprise a row of nine Italianate brick houses built in 1873-74 by James R. Sparrow, Sr., who with his son owned a number of properties within the district. In addition, they were local entrepreneurs who were shoe dealers with offices on Manhattan Avenue and, by 1882 owned a large cast-iron factory in Williamsburgh. The houses in the row were probably built as two-family residences, which, except for Nos. 105-109, were sold to local craftsmen such as carpenters, masons, ship painters and builders. Nos. 105-109 were held by the family for investment purposes. The three-bay houses rise three stories above shallow basements. The segmental-arched windows have two-over-two, double-hung sash and cast-iron eyebrow lintels. The round-arched main entrances have elegant round-arched lintels carried on foliate corbels and are enhanced with keystones. Rope moldings enframe the wooden double entrance doors. Each house is crowned by a handsome dentilled and modillioned cornice carried on foliate brackets. Most of the original iron fences protecting the front yards remain, adding a very attractive element to the streetscape. The cast-iron stoop balustrades also remain at most of the houses. Twin glazed wooden doors remain at Nos. 95 and 99. Unfortunately, Nos. 105-109 have been stripped of their lintels, and No. 105 has had its cornice and ironwork removed.

No. 111 is a three-story brick neo-Grec residence built about 1881-82 by Thomas C. Smith. Smith, who lived at No. 136-138 and owned a large and important porcelain factory on Eckford Street, was a major figure in the development of the district. Trained as an architect, he designed many of the houses erected on his properties in the area. The main entrance, approached by a high stoop with balustrades, has an incised lintel. To the right of the entrance is a three-sided bay that rises from the basement to the parlor floor and is crowned by a cornice. The use of a projecting bay at the parlor floor is a recurring design element in buildings by Smith. The square-headed windows have stone sills set on diminutive corbels and incised stone lintels. The bracketed roof cornice is enhanced by an incised fascia. A modern door and aluminum awning have been added to the entranceway. The striking iron areaway fence still remains. The first resident of No. 111 was Dr. Charles A. Walters, who moved here from his previous residence down the block at No. 105. When Walters purchased the property from Smith, it was a double lot, forty-two feet wide, with only No. 111 standing. Ten years later, Walters had No. 115 erected.

No. 115 is a two-story, brick neo-Classical rowhouse built by Dr. Charles A. Walters about 1894. Walters, who was living next door at No. 111, erected this house for investment purposes. The house is "L"-shaped with the single entrance bay set well back from the street while the main plane of the facade is close to the lot line. This resulted from an agreement established in 1874 between Thomas C. Smith and Austin Clark, original owners of the lots at Nos. 111, 115, and 117. This creates a transition from the houses to the east which are set back twenty-four feet from the street to the rowhouses to the west which stand behind shallow front yards. The main section of the facade of No. 115 has a full-height three-sided bay. The square-headed windows have stone sills that form part of a continuous band and cap-molded lintels. The main entrance is square-headed and topped by a pediment carried on brackets. A dentilled and modillioned roof cornice crowns the facade. The areaway is still protected by its wrought-iron railing.

No. 117, designed in the Italianate style, was built about 1874 by Thomas C. Smith. In 1866, Smith had purchased an extensive piece of property from Samuel Tilden, a wealthy corporate lawyer and later Governor of the State of New York, who once owned most of the land on which the historic district stands. Smith's propery extended for over six hundred feet along the north side of Milton Street from No. 117 to Manhattan Avenue. His care in developing the property reflected his early training as an architect/builder. The houses are all set back 24 feet from the north line of Milton Street, creating deep front yards that add a distinctive park-like ambience to the street. This also created a pleasant view for Smith from the windows of his large residence across the street at No. 136-138. No. 117, built of brick, rises three stories above a rusticated brownstone basement. A three-sided bay rises from the basement to the parlor floor and is topped by a modillioned cornice carried on calonettes. This type of parlor-floor bay is a design feature often found on Smith's houses. The square-headed main entrance, which is approached by a high stoop, features a cornice slab carried on foliate brackets. The square-headed windows decrease in height with each rising story, and display stone sills set on diminutive corbels and cap-molded lintels. The dentilled and modillioned roof cornice is carried on foliate brackets. Although the original wooden door has been replaced, the house is still graced by its original stoop balustrade, garden railing, and iron window guards at the basment.

Nos. 119-125 are a row of four brick neo-Grec houses designed as two pairs by Thomas C. Smith. Nos. 119 and 121, the first pair, were completed in early 1876, and Nos. 123 and 125 were finished a few months later. Each house of the pair is the mirror image of the other. Each house is two stories above a shallow basement, is three windows wide, and projects slightly at the ~~central~~ entrance bay. At the first floor of Nos. 119 and 121, there is a three-sided oriel with corrugated roof which was added later, to the side of each entrance, but at Nos. 123 and 125 the oriels are squared-off with modillioned ~~roof~~ cornices. The square-headed windows have smooth pedimented lintels with faceted end blocks carried on angular brackets. The entrance lintels, which are similar, also have keystones. The bracketed roof cornices follow the slight projection of the entrance bays which are emphasized by pediments. These two pairs are stylistically similar to Smith's residence across the street at No. 136-138, with their central projecting entrance bays flanked by oriels. The bays at Nos. 123-125 are squared-off in the same manner as those on the main facade of No. 136-138, while those at Nos. 119 and 121 are polygonal, similar to those on the side elevations of No. 136-138.

Unfortunately, No. 125 has been severely altered; all architectural detail except the cornice has been removed, the windows shortened and widened, and the ground floor oriel replaced by a plate-glass window. No. 123 still retains its original iron yard fence.

Nos. 127 and 129 were designed and built about 1876 as a pair by Thomas C. Smith. Although No. 127 has been severely altered and has lost its nineteenth-century character, it does retain its original scale. However, No. 129 remains largely unchanged thus indicating what the original appearance of No. 127 must have been. Set well back from the street, No. 129 is two stories high, two windows wide, and built of brick in a vernacular Italianate style. The main entrance has a simple pedimented lintel set on corbel blocks, and the square headed windows have flush stone lintels and two-over-two double-hung sash. A simple modillioned cornice crowns the house. A narrow porch, which extends across the front at the parlor floor, retains the original iron railing as does the stoop. Aluminum awnings have been added over the entrance and parlor windows.

Nos. 131 and 133 are a pair of simple Second Empire brick houses designed and built about 1876-77 by Thomas C. Smith. Set back behind substantial gardens, these three-story houses are two windows wide. The square-headed entrances have pediments on corbel blocks. To the right of the entrances, balconies extend across the parlor floors which feature squared-off projecting bays with floor-length windows. These bays are topped by dentilled cornices. The square-headed second-floor windows have simple flush lintels. Above the modillioned roof cornices, which are identical to the roof cornice at No. 129, the mansard roofs are sheathed with imbricated slate and pierced by double window dormers and bull's-eye windows. At No. 131, the parlor-floor bay windows have been replaced and shortened, the mansard smooth stuccoed, the bull's-eye window removed, and aluminum windows added. An aluminum awning now shades the entire first floor. At No. 133, the second-floor window above the parlor-floor bay has been lenghtened. Both houses retain their original ironwork.

Nos. 135 and 137 were designed as a pair and built in 1878 by Thomas C. Smith who owned and developed most of the north side of Milton Street. Set behind deep front yards, these three-story, brick neo-Grec houses are two windows wide. When built, a two-story bay rose from the basement to the second floor at the side of each entrance. These bays have been removed from both houses and new picture windows substituted at No. 135; at No. 137, the wall surface has been covered with aluminum siding and new windows added. The square-headed windows have incised lintels, and a bracketed roof cornice crowns each house. Most of the original ironwork at the front yards and stoops remains.

Nos. 139-151 is a long row of seven narrow houses designed in a modified version of the Queen Anne style and built in 1894 by Thomas C. Smith who was responsible for the development of much of Milton Street. The Queen Anne style is characterized by the use of a variety of materials, asymmetrical massing, and classically-inspired detail used in a picturesque manner. The houses in the row are of two types: one characterized by a three-sided oriel at the second and third floors; and one with an oriel at the second floor and a loggia at the third. Yet all share a number of common elements which provide an overall unity for the group. The three-story brick houses are uniformly set back from the street. The first floor, of Roman brick, is laid up with an unusual jointing technique, while the upper floors are of Philadelphia brick. All have stone lintels and galvanized-iron roof cornices enhanced by dentils and classical swags. No. 151 is the singular house of the group, featuring a one-window wide projecting entrance bay that rises two stories with a covered balcony at the third.

A number of alterations have been made to the row but they do not compromise its overall architectural integrity. The panels of the oriel and the cornice of No. 139 have been boxed in with aluminum siding. At No. 143, the oriel has been stuccoed. The interior of the loggia at No. 149 has been resurfaced with aluminum, and the upper stories of No. 151 have been stuccoed. All the original multi-paneled wooden double doors have been replaced except at Nos. 139 and 145. The handsome iron garden railings remain at all the houses except at No. 143 where the railing has been replaced by a brick parapet and the front garden paved over.

No. 153-157 is the home of St. John's Lutheran Church. The neo-German Gothic style structure was designed in 1897 by prominent Brooklyn architect Theobold Engelhart (see Nos. 122-124 Milton Street) for a German Lutheran congregation. A tall angular building constructed of brick, it is ornamented with terra cotta. Stylistically the church uses Gothic forms such as pointed-arches, stepped buttresses, foils, and a flying buttress, but many of these forms are used in an eccentric manner that gives the building an unusual spikey quality. The building has a central entrance portico with a pedimented gable, compound pointed arches resting on colonnettes, wooden double doors, and a stained-glass transom with pointed arches and a quatrefoil. Flanking the entrance are three pairs of stepped buttresses that separate the facade into bays. The central bay, above the entrance, is lit by a large pointed-arched window, while most of the other bays are articulated by pairs of narrow lancet windows. A gable with a wheel window and brick corbelling is located in the center. A tall tower and steeple rise to the east of the entrance forming a solid anchor for the building. The two most interesting features of the church are the flying buttress at the western corner of the front facade which visually balances the tower to the east, and a band of dwarf arches that runs just below the main

roof gable. Handsome ornamental terra cotta is found on several areas of the facade, notably at the entrance gable, below the flying buttress, and in the cove cornice of the tower. A plaque above the central arch reads "Evangelish Lutherische, St. Johannes Kirche."

Nos. 159, 161 and 163 are a group of three neo-Classical flathouses erected between 1904 and 1909. Built of brick with a rusticated limestone first floor, the buildings have central round-arched entrances flanked by pairs of round-arched windows. Above each entrance is a stone balcony carried on large consoles. The flat-arched central windows on the upper floors have splayed lintels. At either side of these windows are paired square-headed windows vertically joined at the second and third floors. The spandrels marking the floor division between these separates the fourth floor from those below. These fourth-floor windows are enframed by a simulated Gibbs surround and crowned by stone lintels with double keystones. The metal roof cornice is enhanced by classical swags, dentils and modillions.

MILTON STREET: South Side Between Franklin Street and Manhattan Avenue.

No. 80 is the side elevation of No. 126 Franklin Street.

No. 88, a three-story frame house, may date from the mid-1860s. Unfortunately, the house has been heavily modernized with aluminum windows, asphalt siding, and fixed aluminum awnings. However, the house retains its nineteenth-century scale and wrought-iron areaway railings.

No. 90 is a handsome Queen Anne flathouse probably built by Patrick F. O'Hare in 1889. The three-story brick building with stone trim features rock-faced brick, an unusual building material within the district, above the rough-faced brownstone basement. The upper two floors are constructed of smooth brick. The square-headed central entrance is flanked by corbels carrying diminutive columns that support a rough-faced lintel with carved Tudor roses. The entrance still boasts its paneled double doors, now partially glazed. On either side of the entrance are segmental-arched windows with stone voussoirs, foliate tympana and central colonnettes. The square-headed paired windows of the second floor have rough-faced lintels, while the windows of the third floor have stone segmental arches with keystones. The facade is further enlivened by band courses and recessed panels. A bracketed roof cornice crowns the building. Handsome original iron railings still grace the stoop.

No. 92 is a two story frame house set on a high basement with a lower, two-story extension set further back than the plane of the front elevation on the west side of the house. Rather than being set at the property line, the house was built in the middle of the lot. Property records suggest that the house may have been erected in 1853, but all architectural detail has been removed, metal frame windows added, and the wall surfaces covered with permastone.

Nos. 94 and 96 are a pair of neo-Classical brick and stone flat houses designed in 1894 by Gustave Erda for John Givens. The first floor of each building is different: No. 94 has a central round-arched entrance flanked by segmental-arched windows; No. 96 has four

round-arched bays, the easternmost of which contains the entrance. The upper three floors of the two buildings are the same. The square-headed windows of the second and third floors feature continuous stone sills and lintels, and the fourth floors have round-arched windows. Modillioned galvanized-iron cornices with panelled fascias and diminutive rope columns crown the buildings, which also retain their original doors and iron railings at the stoops and areaways.

No. 98 is a two-story, peaked roof frame house built by Isaac Homan about 1855. Unfortunately, the house has been re-sided with asphalt shingles, and modern stoop and areaway railings have been provided.

No. 100 is a three-story frame house built about 1855 by Stephen Bedell. Of particular interest are the architectural details around the windows and door which testify to the early date of the house. The entrance is enframed by a simple wooden architrave molding with an overlapping applied lintel which creates an "eared" profile. The lintel is further enhanced with an ogee arch. The door enframement consists of square engaged columns carrying a cornice and triple-light transom. All the windows are square-headed with architrave moldings and "eared" lintels with ogee arches similar to that above the entrance. The design of the entrance enframement and "eared" lintels are derived from the Greek Revival style, and the ogee arches are in the Gothic Revival mode. Both styles were popular in the 1830s and 1840s. A simple wooden cornice with delicate paired brackets crowns the building. Unfortunately, the house has been re-sided with asphalt shingles. Although the stoop railings have been replaced with modern ironwork, the original iron areaway railings remain. One of the early residents was Edward J. Godfrey who worked at a nearby marbleworks on Franklin and Noble Streets.

No. 102, a three-story frame house built about 1855 by James H. Bedell, was probably erected at the same time as No. 100, which was built by Stephen Bedell. The house has been sheathed with aluminum siding and given new windows and a new entrance. Only the size and arrangement of the windows on the second and third floors and the areaway ironwork indicate that the house was constructed during the mid-nineteenth century.

No. 104 is a two-story, three-window wide frame house that has lost most of its nineteenth-century character. It was probably built about 1855 by Stephen and Alanson Bedell. Members of the Bedell family were actively investing and developing real estate along Milton Street during the 1850s and built Nos. 100 and 102.

No. 106 is a three-story, three-window wide frame house built by John H. Miller, a ship carpenter, about 1860 for investment purposes. The house has been extensively modernized and sheathed with aluminum siding.

No. 108 is a vacant lot.

Nos. 110, 112 and 114 are a group of three, neo-Grec rowhouses built in 1876 for D.A. Manson, a carpenter, and designed by Frederick Weber, a local architect. Set on a high basement pierced by a double-window bay, each house is faced with Philadelphia brick and stands three stories high. The square-headed main entrances have handsome incised pedimented lintels carried on stylized brackets. The square-headed windows, which

decrease in height with each rising story, have lintels similar to the ones over the entrances. At the parlor floors are double-window, floor-length bays. A central, broad, paneled mullion separates the two windows. Double bracketed and modillioned wooden cornices crown each facade. Only the upper two floors of No. 112 retain the original two-over-two double-hung window sash, although the parlor-floor bay has been shortened and a modern door added. The door at No. 114 is an elegant Queen Anne style addition that enhances the quality of the house. At No. 110, the original double doors have been retained. An outstanding feature of these houses is the exceptional ironwork at the stoops and areaways.

Nos. 116, 118 and 120 comprise a group of three Second Empire style houses built by Thomas C. Smith in 1867-68. Smith, an important figure in the development of the district, acted not only as a builder, architect and real estate developer but also owned an important porcelain factory on Eckford Street. His house still stands at No. 136-138. The site plan of the houses is unusual: Nos. 118 and 120 form a two-family, semi-detached house separated from the adjoining houses by yards; No. 116 shares a party wall with No. 114, but it is stylistically related to Nos. 118 and 120. These narrow brick houses stand two stories high with mansard third floors. The front facades are only one bay wide and the main entrance to each house is through the side elevation. No. 120 is the best preserved of the group, retaining most of its original details. The first floor of the front facade has a projecting three-sided bay with square-headed windows, a frequent design element in Smith's work. A double-window bay pierces the second floor and is capped by a bracketed lintel. Above the roof cornice, the mansard is enhanced by a pedimented dormer. The square-headed side entrance is crowned by a bracketed hood above which is a shingled oriel. On the side elevation, square-headed windows with stone lintels flank the entrance. Three similar windows are at the second floor, and three dormers pierce the mansard. At Nos. 116 and 118 the projecting bays have been re-sided, the second floor windows changed, the cornices removed, the dormers stripped, and the mansards covered with aluminum. A two-story extension has been added on the side of No. 118. At No. 120, the cornice has been boxed in and the mansard re-sided. All the houses retain their original iron railings.

Early residents of these houses were: Amos M. Chase, a merchant, at No. 116; his neighbor at No. 118 was George W. Hosmer; and, at No. 120, lived Henry B. Wood, a lawyer.

Nos. 122 and 124 are a dignified pair of Queen Anne houses designed in 1889 by Theobold Engelhardt for Henry Gerard. Engelhardt worked extensively in neighboring Bushwick, designing many of the houses along Bushwick Avenue. His work included not only houses but also factories, banks, and a number of churches. He is responsible for St. John's Evangelical Lutheran Church (1891) across the street at Nos. 153-157, and the Greenpoint Home for the Aged (1886-87) at No. 137 Oak Street. No. 124 is now the Parish House of St. John's Church. The two houses rise three stories above high rough-faced stone basements. The parlor-floor bays of both houses are three windows wide and joined by segmental arches of rough-faced stone voussoirs that continue into quoins. The carved keystones carry shell-like corbels which support curved oriels with windows set at angles. The windows of the upper floors have small curved brackets carrying heavy lintels. An asymmetrical element is added to the design by the use of curved lintels at No. 122 and pedimented lintels at No. 124 and by the use of pilasters and band courses to vertically join the oriel and double window bay at the second and third floors of No. 124. This

vertical union is further enhanced by the slight projection of the roof cornice and dentilled pediment over this section. The most impressive features of these houses are their paired entrances and "L" shaped stoops which create a grand approach to the buildings. The entrances themselves further distinguish these houses with excellently designed paneled wooden double doors and rectangular transoms. Flanking each entrance are massive console brackets carrying diminutive columns that support a deep cornice slab. The areaways are still protected by rough-faced stone parapet walls crowned by the original iron railings.

Nos. ~~126, 128~~ 128 and ~~130~~ 130 134 are a group of three neo-Classical flat houses built for James T. Kelly in 1907 and 1909 and designed by Philemon Tillion. Tillion was a local architect who began his practice in 1888 with an office on Manhattan Avenue. Nos. 126 and 128 were erected in 1907, and No. 130 two years later. The four-story brick buildings rise above rusticated, rough-faced limestone basements. Flanking the central entrance bay of each are full-height, three-sided bays. All the windows of the projecting bays are square-headed with continuous stone bands at sill level and stone lintels with cap moldings. The round-arched central entrance bays have stone drip moldings and keystones, and the round-arched entrances are enframed by engaged columns that carry foliate spandrels and lintels. A bracketed metal cornice with classical swags crowns each building. The houses retain their wooden double doors and original iron railings.

No. 136-138 was built by Thomas C. Smith as his residence in 1866-67 shortly after he purchased a large parcel of land that extended for over 350 feet along the south side of Milton Street. He also owned a 600-foot tract along the north side of the street which he also developed with special care. Both parcels had been purchased from Samuel Tilden, a governor of the State of New York, who had extensive holdings in Greenpoint. Just before Smith purchased the property, he had returned from France where he had studied the process for manufacturing hard porcelain. Having acquired a small pottery firm at 300 Eckford Street which had failed due to the economic distress caused by the Civil War, Smith proceeded to invest heavily in the company and, based on what he had learned about porcelain production in France, created the first successful hard porcelain factory in the United States. The wares created at the Union Porcelain Works enjoyed a reputation for quality and beauty both in this country and Europe. Today, the porcelains produced by Smith are highly prized by collectors and are found in the collections of a number of museums.

Smith had begun his career as a master builder/architect in the 1830s and retired for health reasons in 1863. He is undoubtedly responsible for the design of his own residence and for many of the other houses along Milton Street.

Built of brick, No. 136-138 is a free-standing, two-story house which is three bays wide. The full-height central bay projects, creating a pavilion. The entrance is protected by a portico with two smooth Tuscan columns carrying a modillioned pediment with raking cornice. Pilasters echo the columns where the pediment meets the facade. Above the entrance is a double window enframed by a simple sill and pilasters carrying a bracketed lintel. Projecting double window bays with architrave moldings and modillioned cornices flank the entrance at the ground floor. Above these are double windows with corbelled sills and cap-molded lintels. A cornice carried on neo-Grec brackets crowns the house.

At the ground floor of the side elevations are projecting polygonal bays similar to those on the main facade. A tall handsome iron fence screens the front yard from the street.

The house had been used as the Greenpoint Branch of the Y.M.C.A. until 1944 when the Greenpoint Reformed Church obtained the property. Today, the house is still the home of the Reformed Church.

Nos. 140, 142 and 144 are a group of three neo-Classical rowhouses built in 1909 by James T. Kelly from designs by Philemon Tillion. Both men had collaborated two years earlier on the design and construction of Nos. 126-130. The brick houses, with stone trim, are arranged in an ABA pattern, and rise two stories above low basements. Each entrance is approached by a stoop that leads to a broad platform protected by a low parapet and shaded by a deep portico with two Ionic columns. To the right of the entrances are three-sided, full-height bays. All the flat-arched windows of the central house, No. 142, have keystones, while the flanking houses have cap-molded lintels. The galvanized iron roof cornice that crowns each house has egg-and-dart moldings, dentils and foliate modillions. The houses still retain their original glazed wooden double doors and stoop and areaway iron railings.

No. 146 is a two-story brick Italianate rowhouse built as a two-family residence about 1871 by James Hawley, a physician who lived on Kent Street. The house rises above a high basement pierced by two segmental-arched windows with stone lintels. A wide stone band marks the division between the basement and the first floor. A high wooden stoop approaches the round-arched entrance which is crowned by an elegant molded cast-iron lintel with foliate keystone and carried on foliate brackets. The segmental-arched windows feature cast-iron eyebrow lintels and stone sills, and the parlor floor windows are floor-length. The roof cornice is enhanced by dentils, modillions and foliate brackets. The first residents of this house were William S. Bigelow, a superintendent, and his wife, Ruth, and Reuben Bigelow, a dry goods merchant who commuted to his business in Manhattan. Before 1916, when they purchased a grand mansion in Prospect Park South, the McAllister family, proprietors of one of the largest tugboat firms in New York Harbor, lived here.

Nos. 148 and 150 are semi-detached Second Empire frame houses designed and built in 1868 by Thomas C. Smith, a major figure in the development of the district. The houses are similar in plan to Nos. 118 and 120, also designed by Smith and built about the same year. Nos. 148 and 150, two stories high with mansard third floors, are set on brick basements which are pierced by square-headed windows. All the windows of No. 150 are segmental-arched and those of No. 148 were undoubtedly similar before the building was re-sided and the windows squared-off. The parlor floor of each house is marked by a three-sided bay with dentilled cornice (stripped at No. 148). High stoops, wood at 150, modern brick and stone at 148, approach the entrances which still retain their original double, paneled doors. The mansard roof, sheathed with imbricated slate, is pierced by pedimented dormers. No. 150 still has its bracketed cornice. A two-story extension with flat roof on the eastern side of No. 150 still retains the iron cresting over its separate entrance which still has the original door. Both houses have been re-sided and had their window enframements shaved. No. 148 retains the original entrance hood which is very similar to the one over the entrance of No. 120 (also a Smith design). Only No. 150 has the handsome iron areaway railings.

The first resident of No. 148 was George H. Stone, a lumber dealer who owned a lumber yard on Noble Street near Franklin Street and kept a shop that sold sashes, blinds and doors at 151 Van Cott Avenue, now Driggs Avenue. William H. Webb was the first to buy No. 150 from Smith and he lived here briefly between 1870 and 1871. Webb may have been the son or nephew of Eckford Webb who built the first shipyard in Greenpoint.

NOBLE STREET

Noble Street, opened in 1852, may have been named after James Noble, a Trustee of the Village of Williamsburgh in 1842 and a coal merchant.

Nearly one-third of the houses on this block of the street within the district are frame, and among them are some of the earliest houses erected in the district. Two of these, Nos. 107 and 109, give a good indication of the original architectural character of these frame houses. Over half of the houses on the block date from before 1870 and, by 1880, most of the block was built up. The Italianate style which predominates was the most popular style when the street was developed. There are also some good examples of the neo-Grec style. A simple Romanesque Revival synagogue is at No. 108 and what had been originally a Universalist church at No. 110. One of the exceptional features of the block is the Union Baptist Church, one of the finest Early Romanesque Revival buildings in Brooklyn. The only modern incursion in the streetscape is the apartment house, designed in 1949, on the southwest corner of Lorimer and Noble Streets, which replaced the Greenpoint Presbyterian Church.

NOBLE STREET: North Side Between Franklin Street and Manhattan Avenue.

No. 85 is the side elevation of No. 112 Franklin Street.

No. 91 is a two-story carriage house erected about 1870 on the rear property of No. 112 Franklin Street. The ground floor has a wide carriage entrance and, to the left, a narrow doorway to the apartment above, both joined under a single stone lintel. The second floor is pierced by two square-headed windows.

No. 93 was built about 1853 for Samuel D. Egbert, who also owned No. 95. Egbert, a goldbeater who made gold leaf, may have lived in this house. A three-story frame structure rising above a low basement, the house is now sheathed in asphalt siding. Most of the architectural detail has been obscured except for the wooden porch which has a plain cornice carried on square columns.

No. 95, like its neighbor No. 93, was built for Samuel D. Egbert about 1853. He may have lived here or in No. 93. The three-story frame house , set above a low basement, is now covered with synthetic shingles and permastone. The size and placement of the windows indicate the nineteenth-century construction date of the house as does the areaway ironwork.

No. 97. This three-story frame house was probably built by Nathaniel Roe, a goldbeater, in 1885. Roe had been living in Manhattan until 1870 when he moved to No. 95 Kent Street. For many years, his business was on Calyer Street near Franklin. The square-headed windows of the house are enframed with simple architrave moldings and joined under a continuous hood at each floor. The segmentally-arched entrance has an enframement similar to the windows. The bracketed roof cornice is enhanced by dentils and ornamental fascia. The house is now faced with asphalt siding but was undoubtedly originally covered with novelty shingles similar to those on No. 126. The original stoop and areaway ironwork has been retained.

No. 99 is a brick Italianate rowhouse built about 1855-56 for James Henning, a blacksmith. The three-story house is set above a basement pierced by three square-headed openings, two with the original iron window guards. The windows of the upper stories which decrease in height with each rising story are also square-headed with cap-molded lintels. The original two-over-two double hung sash remains. The very simple entrance has a cap-molded lintel like those of the windows. A bracketed roof cornice crowns the house, and the handsome original ironwork still graces the stoop and areaway.

No. 101 is a three-story frame house built about 1851-52 by John Purvis, a pattern and model maker, probably connected with one of the nearby iron foundries or shipyards. Although the original details have been removed and the house is now covered with aluminum siding, it does retain its nineteenth-century scale.

No. 103 is a three-story frame house built about 1852 for Lois Porter. The house has lost its architectural details and has been re-sided with aluminum clapboards. Yet, the nineteenth-century scale remains as does handsome ironwork at the areaway.

No. 105 was built about 1852-53 for Edwin Hill, a carpenter. The house is now covered with twentieth-century composite siding, but the square-headed windows, which decrease in height with each rising story, indicate its early construction date as does the original entrance surround.

No. 107 is one of the finest frame houses within the district. Along with its neighbor, No. 109, these two houses give a good indication as to the original architectural character of the other frame houses in the district. Covered with shingles, the house is designed in the Italianate style and rises two stories above a brick basement. The square-headed windows are enframed with architrave moldings and dentilled cap-molded lintels. The original two-over-two sash remains. The entrance, which is also square-headed, is flanked by two smooth pilasters carrying a dentilled lintel on brackets with panelled fascia. The original double wooden doors, now glazed, have been retained. The dentilled and modillioned roof cornice is carried on four foliate brackets. Above the cornice in the peaked roof are two pedimented dormers. A new brick stoop has been added. The original owner was Foster Morse, a machinist, who had the house built about 1853-54.

No. 109, a two-story frame house, was built as an investment about 1856 by Joseph B. Jones, the health officer and later coroner of Brooklyn. The first resident was John Lewis, a shipjoiner. The house is set on a brick basement and has square-headed windows enframed with simple architrave moldings. The square-headed entrance is flanked by simply molded pilasters carrying a simple lintel. Sometime in the 1880s, the house was "modernized" by replacing the original cornice with the present neo-Grec one and re-siding the house with novelty shingles. The shingles are laid up in alternating courses of straight-edge and fish-scale shingles with saw-tooth types arranged into a diamond between each window. The original cap-molded lintels were covered with hoods. A new stoop and door have been added but the original areaway ironwork remains. This house along with its neighbor, No. 107, gives a good indication of the original character of the frame houses within the district.

No. 111 was probably built about 1855 by William Williams for investment purposes. This two-story frame house is now heavily altered. The facade is faced with asphalt, the windows have been replaced, and a new brick stoop, areaway wall, aluminum and brick porch and rail have been added.

No. 113 is a three -story frame house built about 1861 by John T. Fairfield, a pattern maker who probably worked at one of the local iron foundries or shipyards. Although the house is now covered with asphalt shingles, the original window openings which are noticably smaller at the third floor, remain as does the wooden roof cornice on paired brackets. The main entrance is enframed by smooth pilasters and sheltered by a deep bracketed hood carried on long, narrow carved brackets. These original details indicate the original Italianate style. A new brick stoop has been added, but the original iron window guards and areaway iron fence have been kept. During the 1880s the house was sheathed with novelty shingles which are still extant on the western elevation.

No. 115 is a three-story frame house now covered with aluminum clapboards. The windows retain their original configuration, and some nineteenth-century sash remains at the third floor. The original iron window guards at the basement and the areaway railings remain. The house was built in 1869-70 by Farrell Logan, a boilermaker who opened his own ironworks with his sons in 1873 on Clay and Commercial Streets. In 1873, Logan moved to 100 Kent Street and sold the house to William R. Taylor, another boilermaker. Logan served as Vice-president of the Greenpoint Savings Bank between 1874 and 1880.

No. 117. This simplified neo-Grec brick house was built in 1891 by J.F. Conlon for William P. Morrissy who, at the time, owned and lived in No. 115. The two-story house rises above a high basement which is separated from the upper floors by a stone band. The square-headed windows and the entrance have rough-faced stone lintels and corbelled sills. The main entrance, approached by a high stoop, retains the original double wooden doors and is enframed by a handsome rope molding. Stone bands extend across the facade at sill and impost level, and a bracketed wooden cornice crowns the house. The unusual and handsome original ironwork on the areaway parapet remains.

No. 119 is a three-story brick Italianate rowhouse built by Peter Schunck about 1865 after the close of the Civil War. Unusual features of the house are its English basement entrance and "horse walk" to the left of the entrance. The segmental-arched windows and entrance are topped by eyebrow lintels. The lintel over the entrance is carried on brackets, and the entrance still has its double wooden doors and rope molding enframement. The dentilled and bracketed roof cornice is enhanced by panelled fascias that echo the arches of the windows below. All the original ironwork remains, and a fire escape has been added at the second and third floors.

Nos. 121, 123 and 125 are a handsome group of three Italianate houses similar to No. 119. The houses were built by William T. Parsons about 1867-68. These three-story brick houses have English basement entrances crowned by bracketed cast-iron eyebrow lintels with elegant central foliate cartouches. The segmental-arched windows have cast-iron eyebrow lintels, and those over the ground-floor windows are carried on foliate brackets. The roof cornices have brackets, dentils and arched fascias that follow the arches of the windows. All the original ironwork has been retained, as have many of the original two-over-two, double-hung window sashes.

No. 127. This Italianate house was built in 1866 for Issiah E. Stuckey, a painter. An unusual feature of the house is the "horse walk" to the left of the stoop at the basement and the small window above it. Examples of such extra entrances are found in houses from the 1820s and 1830s in Greenwich Village but even there they are infrequent. The brick house is set on a high rusticated stone basement with square-headed windows. The round-arched entrance has a handsome round-arched lintel set on corbels. The segmental-arched windows, which decrease in height with each rising story, have simple eyebrow lintels. The bracketed and dentilled roof cornice has panelled, arched fascias that follow the curve of the windows below. All the original ironwork remains.

No. 129. This three-story neo-Grec residence was erected about 1884 for Charles Reynold, and it is one of the few houses in the district faced with brownstone. The high rusticated basement has segmental-arched windows. The square-headed windows of the upper floors, which decrease in height with each rising story, feature bracketed, incised lintels and corbelled sills. The entrance is enframed by partially grooved pilasters carrying brackets that support the heavy lintel decorated with incised foliate detail and acroteria. A deep bracketed cornice crowns the facade. The imposing stoop balustrade has been retained, but the areaway ironwork has been replaced.

No. 131 is a three-story brick Italianate house set on a high rusticated basement. All the windows are segmentally arched and enframed with eared lintels and corbelled sills. The main entrance is crowned by an eared lintel on brackets. Foliate brackets carry the modillioned roof cornice. The stoop is still graced by its original balustrade, but the areaway fence has been replaced. The house was built in 1872 for Lewis Jurgens, a grocer, whose business was on Franklin Street at the corner of Oak Street.

No. 131½. Built as a neo-Grec house designed in 1879 by Frederick Weber, a local architect, for E.C. Smith, this house has been unsympathetically altered. Only the three-sided brownstone bay at the basement retains any of its original character.

No. 133 was designed in 1878 for Sara E. Dougherty by O.T. Balston in the Italianate style with neo-Grec elements. The house rises three stories above a rusticated brownstone basement pierced by two segmental-arched windows. The brick upper stories have segmental-arched windows enframed by corbelled sills, architrave moldings and bracketed eyebrow lintels. A bracketed and modillioned neo-Grec style roof cornice crowns the facade. The stoop has been removed and the entrance bay changed to a window enframed like the other windows.

No. 135. This Italianate brick house was built by Samuel F. Williams, a shipjoiner, about 1867, and rises three stories above a rusticated brownstone basement. The segmental-arched windows, which decrease in height with each rising story, are all topped by eyebrow lintels that, at the parlor floor only, are carried on foliate brackets. The round-arched entrance is off-center and topped by a round-arched lintel on foliate brackets. A dentilled and bracketed roof cornice with arched fascias that follow the curve of the windows below crowns the facade. The original ironwork has been replaced except for the basement window guard. A fire escape and a new door have been added, and one third-floor lintel has been shaved.

No. 137. Charles E. Lackey, a plumber who maintained a business at Kent and Franklin Streets, built this Italianate style house about 1866-67. The three-story brick house rises above a rusticated brownstone basement. The square-headed windows, which decrease in height with each rising story, have cap-molded lintels. The segmental-arched main entrance is topped by a bracketed eyebrow lintel. The roof cornice is enhanced by dentils and carried on brackets. The handsome ironwork that graces the stoop and areaway was added late in the nineteenth century. The original double wooden entrance doors have been retained.

No. 139, a substantial three-story, brick and stone rowhouse, was built about 1873 for Bradley M. Richardson, a physician. It was designed in a transitional Italianate to neo-Grec style, probably by George A. Kingsland who built No. 102 Kent Street the same year in the same style. Rising above a rusticated brownstone basement with two round-arched windows, the facade is pierced by segmental-arched windows that decrease in height with each rising story. The floor-length parlor-floor windows have table sills set on large corbels and are crowned by incised stone panels above the imposts and voussoirs topped by pedimented cap moldings. The window treatment of the upper stories is similar but they are topped by eyebrow cap moldings. The round-arched main entrance is enframed by panelled pilasters carrying stylized, incised block brackets supporting a pediment. A bracketed and modillioned roof cornice, enhanced by dentils and panelled fascias, finishes the facade.

No. 141. This three-story Italianate rowhouse was built in 1865-66 by James P. Hallett. The brick facade, which rises above a low basement, has segmental-arched windows with stone lintels, now shaved. The entrance, which still retains its original double wooden doors and rope molding, has a bracketed eyebrow lintel. The roof cornice is carried on foliate brackets and enhanced by dentils and panelled fascias. The original handsome ironwork remains. The first resident was John Stearns, a publisher who worked at 58 Reade Street in Manhattan and was superintendent of the Sunday School of the First Presbyterian Church of Greenpoint which had stood across the street on the southwest corner of Noble and Lorimer Streets.

No. 143 is an Italianate rowhouse that may have been built by Edward F. Williams, a shipbuilder at Oak and Calyer Streets, in 1865. Three-and-one-half stories high, the house may originally have had a mansard roof. A high rusticated brownstone basement features two segmental-arched windows with sun-burst lintels. The brick facade is pierced by square-headed windows that decrease in height with each rising story. Their stone lintels are now shaved. The imposing segmental-arched entrance is enframed by panelled pilasters carrying impressive foliate console brackets that, in turn, support the lintel. The original double wooden doors are deeply recessed, and the surrounds are panelled and enhanced by a rope molding. The stoop is still graced by its original ironwork but the areaway rails have been replaced. The roof cornice has been removed and a high brick parapet added, possibly replacing an original mansard. In 1868, Williams sold the property to Francis Street, an editor/publisher with offices in Manhattan. Street sold the house in 1873 to Louis Francis, then pastor of the Dutch Reformed Church at 149 Kent Street.

No. 145-147. Built in 1916 for owner Annie L. McGarry by the local architect, Gustave Erda, who also designed No. 155, No. 145-147 is a four-story brick flat house designed with Medieval-inspired elements. The facade of the building is laid up in Flemish bond and is pierced at the ground floor by a central entrance. This square-headed entrance is enframed by a slightly projecting porch of brick with stone quoins and a crenellated parapet with central shield. The end bays project slightly and are further emphasized by drip moldings above the first floor windows, a brick enframement vertically joining the second and third floors, and round arches with brick tympana above the fourth-floor windows that also have flanking cartouches at sill level. The two bays terminate in a stylized pediment. The four-window wide central section is topped by a parapet with a central ornamental plaque. Stone bands above the first, third and fourth floors enliven the facade. A fire escape is placed above the entrance at the second through fourth floors.

No. 151 (No. 149-153) is the Union Baptist Church, erected in 1863 as the home of the First Baptist Church of Greenpoint. The brick building with stone trim is among Brooklyn's finest Early Romanesque Revival style church buildings. The Early Romanesque Revival style was first used for church design in 1844 at Richard Upjohn's Church of the Pilgrims (Congregational) in Brooklyn Heights. The style gained widespread popularity during the 1850s with the congregations of the dissenting Protestant sects (i.e. Congregationalists, Unitarians, Universalists, Methodists, Baptists, etc.) because, unlike the forms of the Gothic Revival, Romanesque detailing had no special doctrinal symbolism. The simplicity and austerity of the style held a strong appeal for these Protestant congregations. Most Early Romanesque Revival style churches are brick buildings which gain their architectural character through the sophisticated use of the material in the creation of arches, corbels and other details.

The Baptist Church on Noble Street is a late example of the style, which is evidence of its lingering popularity in the 1860s. The building is a symmetrical structure with a central, round-arched entrance. Above the entrance is a round-arched window divided into three narrow round-arched lights. Both of these openings are set within compound brick enframements with stone impost blocks and keystones and both are set within a large blind arch. The steep roofline of the church is marked by a handsome round-arched corbeled cornice. The central entrance bay is flanked by projecting square towers divided by stone beltcourses. Blind arches with composite enframements mark the first level of the towers, while round-arched windows and blind roundels articulate the upper level. The flat tower roofs have stone corbeled cornices. Spires were probably planned for these towers, but there is no evidence that these were ever constructed. An engraving printed in Stiles' monograph on Brooklyn shows that in 1883 the church looked almost exactly as it does today.

The First Baptist Church was incorporated in 1847 and held services in private homes until 1850 when a lot was purchased on the northeast corner of Leonard and Calyer Streets, and a small wooden church erected. This building was, according to the centennial publication of the church, "the first denominational church building in Greenpoint".[1] By 1861 the original church proved to be too small and the congregation sought a new home. In August 1862, Samuel J. Tilden, who owned a large part of Greenpoint, offered to sell the church a lot on Noble Street for $2400, of which he would

contribute $400. The land was purchased, and on November 12, 1862, the cornerstone was laid. The building was dedicated in July 1863 and enlarged in 1865. In 1869, just seven years after construction began on the new church, the congregation split over doctrine and forty members withdrew and founded a new organization known as the Union Avenue Baptist Church. In 1880, this congregation erected a brick building on Manhattan Avenue (then known as Union Avenue) under the pastorate of Rev. David Charles Hughes, the father of Charles Evans Hughes, who was to become governor of New York State and Chief Justice of the United States Supreme Court. Charles Evans Hughes lived in Greenpoint for ten years between 1874 and 1884. In the years succeeding the dedication of the new Baptist church, the population of Greenpoint changed. Baptists left the area and were replaced by Lutherans and Roman Catholics. In 1900, the two Baptist congregations of Greenpoint merged and on June 7, the Union Baptist Church was incorporated at the earlier, Noble Street building, where it remains today.

1. Centennial Anniversary The Union Baptist Church of Brooklyn, 184 (1947), n.p.

No. 155, designed in 1924 by Gustave Erda, who also designed No. 145-147, was originally built as a club house by the owner, William Stanley Miller. The five story neo-Gothic structure is brick laid up in Flemish bond with stone trim. The entrance is framed with stone pointed arches crowned with finials and decorated stone panels with trefoils above. Pinnacles with finials on either side rise to the second story. The pointed-arched bay next to the entrance, set in a rectangular stone enframement, has stone mullions and leaded-glass windows. The windows of the second and third stories are joined vertically by quoins and topped by drip moldings. Between the windows, marking the floor separations, are spandrels with trefoil arches. Similar single-story window units pierce the fourth story, and three small windows with stone surrounds articulate the fifth. Above a stone band with bosses in the form of human grotesques rises a parapet with recessed stone pointed arches. The building is now the headquarters of the Polish National Alliance.

No. 165 is the side elevation of No. 847 Manhattan Avenue.

NOBLE STREET: South Side Between Franklin Street and Lorimer Street.

No. 96, built about 1870 for John F. Middleton, is a three-story brick Italianate residence rising above a high basement with three segmental-arched openings and the square-headed main entrance which was added when the stoop was removed. The square-headed windows of the upper floors have cap-molded lintels with incised ogee arches. The bracketed roof cornice is enhanced by dentils and a panelled frieze.

No. 98 is a handsome frame house probably built about 1870 by Frederick W. Wolcott for investment purposes. The two-and-one-half story gable-fronted building has square-headed windows with original 2 over 2 sash set within architrave moldings and hoods. The entrance which still has its double wooden doors is crowned by a gabled hood. This house is covered with novelty shingles.

No. 100. This three-story brick Italianate house was probably built about 1857 by Francis N. Gove, a machinist and later an iron merchant. The house stands on a high basement with segmental-arched windows which have sunburst lintels similar to No. 143, and is

separated from the upper floors by a wide stone band. All the windows of the upper floors are square-headed with cap-molded lintels. The main entrance has a large cap-molded lintel and retains its original double entrance doors. The roof cornice has been removed, but the original ironwork at the stoop and areaway remains.

No. 102. Only the size and placement of the windows of this house indicate that this frame structure was built during the nineteenth century. It was probably erected by John Downing, a gilder, about 1854. Three stories high and three windows wide, it is now sheathed with asphalt brick and composition shingles.

No. 104 is a three-story frame house probably built by John Downing who also built No. 102 about 1870. The windows are square-headed with simple architrave moldings and a common hood. Some original 2 over 2 sash remains. The entrance which still has the wooden double doors and dentilled transom is protected by a hood. A bracketed and modillioned roof cornice crowns the house which is now covered with asphalt siding. The house was once sheathed with novelty shingles.

No. 106. A widow, Mary Eliza Barton, acquired this lot in 1861 and probably commissioned the house in 1871. A two-story brick Italianate building, it rises on a rusticated basement with square-headed windows with stone lintels now shaved. The segmentally-arched entrance has a cap-molded lintel set on smooth stuccoed brackets. The modillioned and dentilled roof cornice is carried on foliate brackets. The original stoop ironwork remains.

No. 108 is a two-story brick Romanesque Revival synagogue built about 1895. The wide central entrance has a segmental arch with stone lintel and is flanked by square-headed windows with flush stone lintels. Above these windows are recessed plaques. The second floor is characterized by three round-arched windows, a wide central window and two narrower ones. All have brick voussoirs with raised extrados. The roof cornice has been removed and a stepped parapet added. It is now occupied by Congregation Ahawath Israel of Greenpoint.

No. 110. The Trustees of the Universalist Society of Brooklyn purchased this property in 1863 to build a new church. It was sold in 1887 to the Congregation Beth-El and is still, like its neighbor, No. 108, a synagogue. Unfortunately, the building has been faced with permastone. Yet, the central entrance, the second-floor central pointed-arch window, and flanking pointed-arch windows remain, as does the original ironwork.

No. 112 is a four-story brick and stone Romanesque Revival flathouse designed in 1894 by John Baker, an architect with offices in Long Island City, Queens. The building stands on a low rough-faced stone basement. The round-arch central entrance and flanking segmental-arched window bays are enframed by engaged columns carrying arches composed of rough-faced stone voussoirs and tall, narrow keystones. The square-headed windows of the upper floors have rough-faced stone voussoirs. Stone bands at sill and impost level further enliven the facade. The roof cornice has been removed, but the original areaway ironwork and stain-glass window transoms at the first floor remain.

No. 114 is a three-story, three-window wide frame house built by David Watkins, a "sawyer," as his own residence about 1852. It is now covered with aluminum but retains the original size and placement of the windows.

No. 116 is a three-story frame house designed and built as a three-family house by C.H. Reynolds in 1883. Reynolds lived across the street at No. 111. Now covered with asphalt siding, the house retains the original two-over-two, double-hung windows.

No. 118. This two-story shingle-covered house in the Italianate style was built by David Fansher about 1858. The floor-length parlor-floor windows and the three windows at the second floor are enframed with eared architrave moldings which recall the Greek Revival style popular during the 1830s and 1840s. These windows are topped by cap-moldings set on diminutive brackets and joined under continuous hoods. The recessed main entrance is flanked by pilasters carrying a box lintel. The roof cornice is carried on delicate paired brackets and enhanced by a plain fascia and dentils. The original areaway ironwork remains. During the 1880s the house was sheathed with novelty shingles.

No. 120 was probably built about 1868 by Charles C. Hawkins, a carpenter. The house has been covered with modern wooden siding and a simulated mansard in asphalt has been created. The first and second floors are vertically joined within white panels at the window bays.

No. 122 was probably built by Beach LaFrance, a carpenter, as his own residence about 1870. A three-story frame house, three windows wide, it is now covered with aluminum siding, but the nineteenth-century ironwork at the areaway has been retained as has the two-over-two sash.

Nos. 124 and 126 are a pair of frame houses built by John W. Petri, a merchant, about 1867. Petri kept No. 124 as his own residence and leased out No. 126, which is now the best preserved of the two. The house stands three stories above a shallow basement and is three windows wide. The entrance and the windows which decrease in height with each rising story are square-headed. The window enframements consist of simple eared architrave moldings that recall the Greek Revival style of the 1830s and 1840s. During the 1880s, the facade was updated and covered with the then very popular novelty shingles. There are only a few examples of this handsome and delightful siding, an excellent statement of the craftsmanship of the day, left within the district which once must have boasted many more. The siding is laid up in courses of squared-off shingles with scalloped or fish-scale types used to enhance the continuous window hoods and the party wall lines. Sawtoothed shingles are laid in a diamond pattern between the windows further enlivening the facade. Above the entrance is a gabled hood. The roof cornice is carried on delicate paired brackets. No. 124 which has been re-sided in asphalt only retains the roof cornice and configuration of the windows. Both still have their original areaway ironwork.

Nos. 128, 128A, and 130. This handsome group of three Italianate brick with stone and cast-iron trim row houses was built between 1868 and 1869 by James H. Balston. Three stories with basements, these houses have high stoops and entranceways with double doors and round-arched lintels with decorative corbels. The basement level is rusticated stone pierced by round-arched windows with the original iron window guards. The segmental-arched cast-iron window lintels are molded with dentils and corbels. These windows also have molded sills set on corbels. The roof cornice has a segmental-arched fascia board, dentils and brackets. The houses still retain their handsome nineteenth-century ironwork and double wooden entrance doors. No. 128 has Queen Anne storm doors.

Balston, whose business was "presses", lived at No. 128A. He sold No. 128 in 1870 to James and Mary Eliza Rowland who remained there until 1887. The occupants of No. 130 were, in 1873, Reverend Thomas H. Burch and Reverend D. Henry Miller. Rev. Miller was a pastor of the Union Baptist Church between 1875 and 1884. The church still stands at No. 151-153 Noble Street.

No. 132 is a substantial Italianate house built about 1868-69 for Charles Kane who had a roofing business in Manhattan. It stands three stories above a high basement of rusticated stone with two segmental-arched windows. The segmental-arched windows of the upper floors decrease in height with each rising story and are topped by eyebrow lintels. The round-arched main entrance, approached by a high stoop still graced with its original iron balustrade, has a round-arched lintel set on brackets and contains wooden double doors. The dentilled roof cornice is carried on brackets and enhanced by panelled fascias that echo the arches of the windows below. The handsome iron areaway railing has been retained.

Nos. 132A and 134. This pair of houses was designed and built in 1885 by the owners, John J. Randall, a builder who lived at 620 Leonard Street, and William G. Miller. The facades of these neo-Grec, brick and stone flathouses, which mirror each other, consist of two three-sided bays which rise the full three stories with a double entranceway on the ground floor between them. Stone sills and incised lintels form horizontal bands at each story which contrast with the brick facade. Decorative brick panels between the windows and above and below the upper story windows enliven the facade. A molded wooden cornice set below an imbricated slate parapet tops the buildings. The pair also retain yet another variation of elaborate and imaginative ironwork. The newels with their decorative urns are unique in the district, but this type was used extensively along MacDonough Street in the Stuyvesant Heights Historic District. Both houses retain their original entrance doors.

Nos. 136 and 138 are a pair of Italianate brick houses built by Isaac W. Stearns in 1869. The high basements are pierced by two segmental-arched windows protected by the original iron window guards. A wide stone band separates the basement from the upper floors that are pierced by segmental windows with eyebrow lintels. The round-arched main entrances have round-arched lintels on brackets. No. 136 still has the double wooden entrance doors. The roof cornices have brackets, dentils and fascias that echo the arches of the windows below.

Nos. 140 to 146 is now occupied by a modern red brick apartment house listed under 1125 Lorimer Street. This was the site of the Greenpoint Presbyterian Church and parsonage.

NOBLE STREET: South Side Between Lorimer Street and Manhattan Avenue.

Nos. 148-150 along with No. 1116 Lorimer Street form a group of three houses faced with Philadelphia brick designed by E.S. Evans, a local architect, for Hugh Roberts in 1874. Roberts was a plasterer/mason who lived at No. 113 Kent Street which he had built about 1859. No. 1116 is described under Lorimer Street. No. 148 is a simple Italianate building standing three stories high with a mansard fourth story. The ground floor was converted to commercial use about the turn of the twentieth century. Two entrances with double wooden doors and transoms are flanked by three projecting display windows, two of which

are now covered with modern siding. The whole is joined under a common hood. The upper floors have square-headed windows with flush marble lintels and corbelled sills. Marble quoins enhance the corner. The wooden bracketed and modillioned cornice has panelled fascias. The mansard is sheathed with polychrome slate and pierced by three pedimented dormers. The Lorimer Street facade has a similar treatment and has a square-headed entrance at the ground-floor of the southernmost bay. The mansard has two chimneys and three dormers. Some of the original ironwork remains near the Lorimer Street entrance.

No. 150 rises three stories above a high stone basement with a three-sided bay at the basement and parlor floor that still retains its iron cresting. All the windows are square-headed with flush marble lintels and corbelled sills. The square-headed main entrance with a flush marble lintel still retains the double wooden entrance doors. A bracketed and modillioned roof cornice with panelled fascia enhanced by bosses crowns the house. All the original ironwork remains.

Nos. 152 and 154 are a pair of Italianate rowhouses designed by E.S. Evans and built in 1876 for Hugh Roberts who two years earlier had built Nos. 148, 150 and 1116 Lorimer Street. Roberts was a mason/plasterer who lived at 113 Kent Street which he had also built about 1859. These two houses are identical to No. 150. Faced with Philadelphia brick, they rise three stories above high stone basements with three-sided bays at the basement and parlor floors. The square-headed main entrances and windows have flush marble lintels, and the windows have corbelled sills. Bracketed and modillioned roof cornices crown the houses which still have their double doors and most of the original ironwork. The bay of No. 154 has been smooth stuccoed and a basement entrance has been added.

No. 156. This three-story brick house was designed and built in 1889 by Hugh Roberts whose father, Hugh, had built Nos. 148-154. Although erected nearly fifteen years after its neighbors, No. 156 was designed to closely resemble and harmonize with them. It rises above a rough-faced stone basement and has a three-sided bay at the basement and parlor floors. All the windows and the entrances are square-headed with rough-faced bluestone lintels. Continuous stone sills accent the windows at the second and third floors. A galvanized-iron roof cornice crowns the facade. The original iron stoop rail and double entrance doors have been retained.

No. 158 and 160. These two brick and stone houses were erected about 1890 by John Roberts, son of Hugh Roberts who had built Nos. 148 to 154. These neo-Classical houses were designed as mirror images of each other. Three-sided, full height bays rise from rusticated stone basements. The square-headed windows have stone lintels, and ornamental plaques enhance the spandrels of the bays. The entrances are enframed by smooth pilasters supporting brackets that carry broken pediments. A bracketed roof cornice crowns each of the houses, which still have their wooden double doors and stoop balustrades.

No. 168 is the side elevation of No. 837 Manhattan Avenue.

OAK STREET

Oak Street, opened in 1852 and extended to Guernsey Street in 1864, was first called O Street. It was probably re-named Oak Street in reference to the large number of oak trees in the vicinity.

There are only four buildings on this street included in the district: a pair of handsome Romanesque Revival houses dating from 1901; the Greenpoint Home for the Aged of 1887, a dignified institutional building; and a small frame house on the south side of the street.

OAK STREET: North Side Between Franklin Street and Guernsey Street.

Nos. 133-135 form a pair of handsome transitional Romanesque Revival/neo-Renaissance style two-family houses. Designed in 1901 by Brooklyn architect Philemon Tillion, they were built for Robert H. Balmore who lived at 131 Oak Street. The two brick houses are mirror images of one another. Each is set behind a shallow garden with an elegant iron railing. Paired central entrances are reached by low stoops with iron railings. Each entrance has a stone lintel resting on small brackets. Single round-arched windows with corbeled brick lintels are set at the second floor above the doors. Flanking the entrances are full-height, three-sided bays articulated by rectangular windows with simple stone lintels and sills. A handsome galvanized-iron cornice caps each house.

No. 137 was built in 1887 to house the Greenpoint Home for the Aged. The brick structure was designed by Theobald Engelhart, one of the most active architects in Brooklyn's Eastern District and the designer of No. 143 Kent Steet, Nos. 122-124 Milton Street, and St. John's German Evangelical Lutheran Church on Milton Street, all within the Greenpoint Historic District. The Greenpoint Home for the Aged was incorporated in November 1882, and the institution was housed on DuPont Street until the completion of this imposing brick structure. Set behind a wide lawn demarcated by an original iron fence and gate, the Home is a two-story structure with a symmetrical central pavilion and a large extension to the east. A wide stone band separates the high basement from the main building mass. (The massing of the structure resemble that of many Italianate style buildings erected in the mid-nineteenth century.) The main building is rectangular and is accented by a projecting central bay crowned by a pediment. The form of the windows and the ornamental detail are more contemporary than the Italianate type with angular neo-Grec brickwork and incised brackets and Romanesque Revival style round arches.

The central, pedimented bay is set off by full-height brick piers that flank the segmental-arched entrance. This entry is reached by a high stoop with original cast-iron balustrade railings. A wooden rope-molded enframement is set within the brick arch. Original wooden double doors and a fanlight with wooden mullions are extant. Above the entrance, on the second story, is a simple round-arched window with brick voussoirs and a stone keystone. Above this is a small round window with a projecting enframement. All of the windows in the flanking two-bay wide pavilions are round-arched and have stone keystones. Each pavilion is outlined by a projecting pier and a corbeled cornice. A band of dog-toothed brick, two courses high, runs at impost level on both stories. The main pavilion is capped by an exceptionally handsome iron cornice with stylized brackets, volutes, and raised panels. An iron balcony runs around the second floor of the building.

The three-bayed extension to the right was probably built soon after the completion of the main building. This section is also marked by a brick end pier and corbeling. All of the windows are round-arched and each has a raised brick lintel with corbeling. A simple bracketed cornice runs along the roofline. The second story iron balcony continues along this portion of the building and a one-story wooden porch extends to the east.

OAK STREET: South Side Between Franklin Street and Guernsey Street.

No. 130 (132) is a three story frame house possibly built about 1894 for Peter Russell. It has square-headed windows and is now sheathed with aluminum as is the roof cornice.

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FINDINGS AND DESIGNATION

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

The Commission further finds that, among its important qualities, the Greenpoint Historic District is a distinctive section of New York City; that it contains well-preserved nineteenth-century frame, brick and stone buildings of several types erected between the 1850s and the 1890s; that these buildings display features of the Italianate, French Second Empire, neo-Grec, and Queen Anne styles, often interpreted in the vernacular builder tradition; that the district contains five excellent churches which exemplify the ecclesiastical tradition of nineteenth-century Brooklyn, the "City of Churches"; that portions of three commercial streets with their own distinctive architecture are an integral part of the district; that the district owes its origins to the establishment of the shipbuilding industry on its waterfront; that many of the houses were built by and for the owners, managers and workers in the shipyards; that these men built much of this country's nineteenth-century merchant navy and ships for many foreign countries; that as the area grew into the industrial center of the City of Brooklyn, the developers of and workers in many of those industries continued to settle and build within the district; that the residents of the area contributed to the evolution of American fine arts; that the architecture reflects the diverse nature of nineteenth-century urban residents; and that because of its distinguished architecture, special character, and rich history, it is an outstanding historic district within the City of New York.

Accordingly, pursuant to the provisions of Chapter 21 (formerly Chapter 63) of the Charter of the City of New York, and Chapter 8-A of the Administrative Code of the City of New York, the Landmarks Presevation Commission designates as an Historic District the Greenpoint Historic District, Borough of Brooklyn, containing the property bounded by a line extending from the southeast corner of Java Street, southerly along the eastern curb line of Franklin Street, easterly along the northern curb line of Noble Street, southerly across Noble Street, southerly along the western property line of 96 Noble Street, easterly along the southern property lines of 96 through 124 Noble Street, easterly along part of the southern property line of 126 Noble Street, southerly along part of the western, easterly along part of the southern, and southerly along part of the western property line of 133 Oak Street, southerly across Oak Street, southerly along the western property line of 132-140 Oak Street/211 Guernsey Street, southerly along part of the western property line of 145 Calyer Street, westerly along the northern property lines of 143 through 131 Calyer Street, southerly along the western property line of 131 Calyer Street, easterly along the northern curb line of Calyer Street, southerly across Calyer Street, southerly along the eastern curb line of Clifford Place, easterly along the southern property line of 10 Clifford Place, northerly along the eastern property lines of 10 through 4 Clifford Place, easterly along the southern property lines of 132 and 134 Calyer Street, easterly along the southern property line of 191 Guernsey Street, easterly across Guernsey Street, easterly along the southern property

line of 194 Guernsey Street, easterly along the southern property lines of 148 through 156 Calyer Street/1079-1089 Lorimer Street, easterly across Lorimer Street, easterly along part of the southern, northerly along part of the eastern, easterly along part of the southern property lines of 805-815 Manhattan Avenue, northerly along the western curb line of Manhattan Avenue, northerly across Calyer Street, easterly across Manhattan Avenue, easterly along the northern curb line of Calyer Street, northerly along the eastern property line of 814 Manhattan Avenue/185-189 Calyer Street, northerly along the eastern property lines of 818 through 824 Manhattan Avenue, easterly along part of the southern property line of 828 Manhattan Avenue, northerly along the eastern property lines of 828 through 830 Manhattan Avenue, easterly along part of the southern property line of 836-840 Manhattan Avenue, northerly along the eastern property line of 836-840 Manhattan Avenue, northerly along the eastern property line of 842 Manhattan Avenue, westerly along part of the northern property line of 842 Manhattan Avenue, northerly along the eastern property lines of 846 through 860 Manhattan Avenue, continuing the line easterly from the intersection of the eastern and northern property lines of 860 Manhattan Avenue to the western curb line of Leonard Street, northerly along the western curb line of Leonard Street, continuing the line westerly to the intersection of the southern and eastern property lines of 880 Manhattan Avenue, northerly along the eastern property line of 880 through 898 Manhattan Avenue, westerly along the southern curb line of Greenpoint Avenue, westerly across Manhattan Avenue, westerly along the southern curb line of Greenpoint Avenue, northerly across Greenpoint Avenue, northerly along the eastern property line of 131 Greenpoint Avenue, northerly along the eastern property line of 154 Kent Street, northerly across Kent Street, easterly along the northern curb line of Kent Street, northerly along part of the eastern property line of 145-153 Kent Street, westerly along part of the northern property line of 145-153 Kent Street, northerly along part of the eastern property line of 145-153 Kent Street, westerly along part of the northern property line of 145-153 Kent Street, southerly along part of the western property line of 145-153 Kent Street, westerly along part of the northern property line of 145-153 Kent Street, westerly along the northern property lines of 143 through 111 Kent Street, northerly along part of the eastern property line of 109 Kent Street, westerly along the northern property line of 109 Kent Street, southerly along part of the western property line of 109 Kent Street, westerly along the northern property line of 107 Kent Street, northerly along part of the eastern property line of 105 Kent Street, westerly along the northern property line of 105 Kent Street, northerly along part of the eastern property line of 103 Kent Street, westerly along the northern property line of 103 Kent Street, southerly along part of the western property line of 103 Kent Street, westerly along the northern property lines of 101 and 99 Kent Street, westerly along part of the northern property line of 97 Kent Street, northerly along part of the eastern property line of 97 Kent Street, westerly along part of the northern property line of 97 Kent Street, westerly along the northern property line of 95 Kent Street, westerly along part of the northern property line of 168 Franklin Street, northerly along part of the eastern property line of 168 Franklin Street, northerly along the eastern property line of 170 Franklin Street, westerly along part of the northern property line of 170 Franklin Street, northerly along the eastern property lines of 172 through 176 Franklin Street, westerly along the southern curb line of Java Street to the point of beginning.