NPS Form 10-900
(Oct. 1990)

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Nat. Register of Historic Places
National Park Service

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United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer to complete all items.

1. Name of Property

historic name **Greenwood Baptist Church**

other names/site number N/A

2. Location

street & number 461 6th Street [ ] not for publication

city or town Brooklyn [ ] vicinity

state New York code NY county Kings code 047 zip code 11215

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this [X] nomination [ ] request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements as set forth in 36 CFR Part 60. In my opinion, the property [X] meets [ ] does not meet the National Register criteria. I recommend that this property be considered significant [ ] nationally [ ] statewide [X] locally. ([ ] see continuation sheet for additional comments.)

Robert Pulgarit DSHPO 12/23/15
Signature of certifying official/Title Date

New York State Office of Parks, Recreation & Historic Preservation
State or Federal agency and bureau

In my opinion, the property [ ] meets [ ] does not meet the National Register criteria. ([ ] see continuation sheet for additional comments.)

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

[✓] entered in the National Register
[ ] see continuation sheet
[ ] determined eligible for the National Register
[ ] see continuation sheet
[ ] determined not eligible for the National Register

[ ] removed from the National Register

[ ] other (explain)

Signature of the Keeper Edson W. Beall date of action 2.16.16

5. Classification

Ownership of Property
(check as many boxes as apply)

[X] private
[ ] public-local
[ ] public-State
[ ] public-Federal

Category of Property
(Check only one box)

[X] building(s)
[ ] district
[ ] site
[ ] structure
[ ] object

Number of Resources within Property
(Do not include previously listed resources in the count)

Contributing	Noncontributing	
1		buildings
		sites
		structures
		objects
1	**0**	**TOTAL**

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing)

N/A

Number of contributing resources previously listed in the National Register

N/A

6. Function or Use

Historic Functions
(enter categories from instructions)

RELIGION/ religious facility

Current Functions
(Enter categories from instructions)

RELIGION/ religious facility

7. Description

Architectural Classification
(Enter categories from instructions)

LATE VICTORIAN/ Gothic Revival

Materials
(Enter categories from instructions)

foundation Concrete

walls Sandstone – Granite

roof Slate

other

Narrative Description
(Describe the historic and current condition of the property on one or more continuation sheets)

8. Statement of Significance

Applicable National Register Criteria
(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

[X] **A** Property associated with events that have made a significant contribution to the broad patterns of our history.

[ ] **B** Property is associated with the lives of persons significant in our past.

[X] **C** Property embodies the distinctive characteristics of a type, period, or method of construction or that represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

[ ] **D** Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations
(Mark "x" in all boxes that apply.)

[X] **A** owned by a religious institution or used for religious purposes.

[ ] **B** removed from its original location

[ ] **C** a birthplace or grave

[ ] **D** a cemetery

[ ] **E** a reconstructed building, object, or structure

[ ] **F** a commemorative property

[ ] **G** less than 50 years of age or achieved significance within the past 50 years

Areas of Significance:
(Enter categories from instructions)

Architecture

Social History

Period of Significance:

1900-1927

Significant Dates:

1900-1901, 1927

Significant Person:

N/A

Cultural Affiliation:

N/A

Architect/Builder:

A. F. Leicht

Meyer & Mathieu (1927 Addition)

Narrative Statement of Significance
(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography
(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

[ ] preliminary determination of individual listing (36 CFR 67) has been requested.
[ ] previously listed in the National Register
[ ] previously determined eligible by the National Register
[ ] designated a National Historic Landmark
[ ] recorded by historic American Building Survey
_____
[ ] recorded by Historic American Engineering Record
_____

Primary location of additional data:

[ ] State Historic Preservation Office
[ ] Other State agency
[ ] Federal Agency
[ ] Local Government
[ ] University
[ ] Other repository: _____

10. Geographical Data

Acreage of Property .31 Acres

UTM References
(Place additional UTM references on a continuation sheet.)

	Zone	Easting	Northing		Zone	Easting	Northing
1	18	586192	4502121	3	18		
2	18			4	18		

Verbal Boundary Description
(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification
(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Rachel Levy

organization Columbia University date August 30th, 2015

street & number 300 East 75th Street 12M telephone 207-650-9326

city or town New York state NY zip code 10021

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location
A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items
(Check with SHPO or FPO for any additional items)

Property Owner (Complete this item at the request of the SHPO or FPO)

name Greenwood Baptist Church (Attn: Ernest Jones)

street & number 461 6th Street telephone 718-768-2488

city or town Brooklyn state NY zip code 11215

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*)

Estimated Burden Statement: public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, D.C. 20503

Narrative Description of Property

Summary

Greenwood Baptist Church is located at the northwest corner of 6th Street and 7th Avenue in the Park Slope neighborhood of Brooklyn, Kings County, New York. Constructed between 1900 and 1901, the church was designed in a restrained Gothic Revival style by Adolph F. Leicht. The building occupies a corner site facing the intersection of 6th Street and 7th Avenue and features a balanced exterior with a three-dimensional facade. The 6th Street and 7th Avenue facades mirror each other and meet at an imposing corner tower. The square tower is offset to the intersection, and its heavy stone presence signifies the entrance to the church and contributes to a distinctive streetscape composition. The facade consists of rough-faced granite blocks with a restrained use of ornament, limited to the basic vocabulary of Gothic Revival details such as pointed arches, lancet windows, simplified buttresses, trefoils, and crenellation. The form and massing of the exterior reflects the auditorium plan of the interior. This is evident in the corner entrance leading into the auditorium and the roof that spans the large, central open space. In addition to the interior auditorium plan, the sanctuary features a distinctive wood-paneled dome ceiling.

Site
The church is sited in a primarily residential neighborhood dominated by three- and four-story nineteenth-century rowhouses on the side streets. It is located along a busy commercial corridor, 7th Avenue, which contains a mix of three- and four-story rowhouse and tenement structures with commercial ground floors and numerous historic church buildings on the corner lots. Greenwood Baptist Church is located outside the boundaries of the New York City Landmark and National Register designated Park Slope Historic District. Immediately to the north of the church are three nineteenth-century tenement buildings containing commercial ground floor uses. To the south, across 6th Street, are similar structures. To the west, along the north side of 6th Street are three-story rowhouses. To the east, across 7th Avenue, is the large non-historic Methodist Hospital complex.

Principal Facades – 6th Street and 7th Avenue
The Greenwood Baptist Church is a two-story stone structure completed in 1901 with facades facing onto 6th Street and 7th Avenue. The building is constructed of rough-faced gray stone with rectangular blocks of varying sizes in a semi-random pattern. The stone is unidentified light gray sandstone, possibly from New Jersey. Though building documents identify it as granite, it does not appear to be a granitic diabase that was commonly quarried at the beginning of the 20th century. Joining the two facades at the corner is a square tower rising above the other two facades and dominating the intersection. The corners of the tower feature shallow, stepped buttresses constructed of the same stone as the rest of the building. Wooden doors (not original) face onto the intersection and are topped by a pointed-arch window with simple wooden tracery with a central quatrefoil, painted green. The pointed-arch window is enframed by stone voussoirs in the same shape. The entrance sits atop four shallow steps and, although currently blocked by a non-contributing metal gate, is integrated into the streetscape, rather than removed at the top of a steep stoop. A non-historic sign located above the door reads "Greenwood Baptist Church WELCOME" in Gothic text. The shaft of the tower contains three tall, thin lancet windows. Above that is a decorative metal stringcourse with small dentils, painted green. Above that are three small modified triangular openings, each with slightly curved sides. The center opening contains a small stained-glass trefoil; the other two are blind. Above these is another metal cornice, painted green, featuring a design of small trefoils set inside small pointed arches. The top of the tower is crenellated. Ornamentation of the tower is consistent on all four sides.

On either side of the tower are small elements that connect the tower to the other facades and add complexity to the articulation of the corner. Set just behind the stepped buttress to the right of the tower (on the 7th Avenue side) is a polygonal turret, which attaches directly to the side of the tower and rises to about half its height. Because the turret attaches directly to the tower, only three sides are articulated. The side facing 7th Avenue contains a single tall, thin lancet window that stretches for most of its height. The turret is topped with a stepped octagonal metal roof. Below that is a band running across each side of the turret containing a single blind trefoil opening on each side.

Set just behind the stepped buttress to the left of the tower (on the 6th Street side) is a shorter polygonal turret, which attaches directly to the other side of the tower and rises to approximately one-third its height. As on the 7th Avenue side, only three sides of the turret are articulated. It has the same lancet, band, and trefoils as on the 7th Avenue turret.

The two facades facing 7th Avenue and 6th Street, respectively, mirror each other. Moving away from the corner, each facade is dominated by a single bay featuring a wide gable front framed by two shallow buttresses, with central stained-glass window set in simple wooden tracery which is painted green. The bottom third of each window contains nine small pointed arches separated by colonettes. These are set below a decorative horizontal band with raised quatrefoils. The main stained-glass window is above the horizontal band. The window contains three main pointed lights. In the negative space created between the pointed lights are two small quatrefoil lights. Between those, at the top of the pointed-arch window opening, is a quatrefoil light set inside a circle created by the wooden tracery. Filling in the space along the sides of the pointed-arch opening are small round lights. The base of the gable is stepped. It rises steeply to its peak, which is topped by a small stepped design. A thin, short lancet window just below the peak of the gable completes the design of this bay.

Continuing away from the corner, each facade contains a shorter square tower with crenellated top connected to the gabled bay by a one-story hyphen. The hyphen structures contain two small lancet windows, a horizontal band of trefoil openings in the stone, and a crenellated top. Each of the short square towers mirror the main tower facing the corner, with a secondary entrance topped by a pointed-arch window at the base, shallow buttresses at the corners, three elongated lancet windows, and a crenellated top with a course of trefoil openings below. The 6th Street entrance leads to the Sunday school rooms and office and today contains the main entrance to the building. On the 6th Street side, the short tower acts as the final mass of the building, symbolically marking the end of the structure. A small extension lies beyond the square tower, set back from the streetwall and acting as a transition between the church and neighboring structures. It is two-stories tall and contains a pointed-arch stained-glass window on the top floor and a non-historic window on the first floor set within the same masonry opening. This extension is visually similar to the hyphen structures, with a crenellated top. City records indicate that this original western extension was one-story and that in 1927 it was expanded to two stories by the Brooklyn architects Meyer & Mathieu.[1] However, this was done with the same materials and design so this addition is not perceptible on the facade. Hans C. Meyer and Joseph Mathieu formed their architectural partnership in 1920.[2]

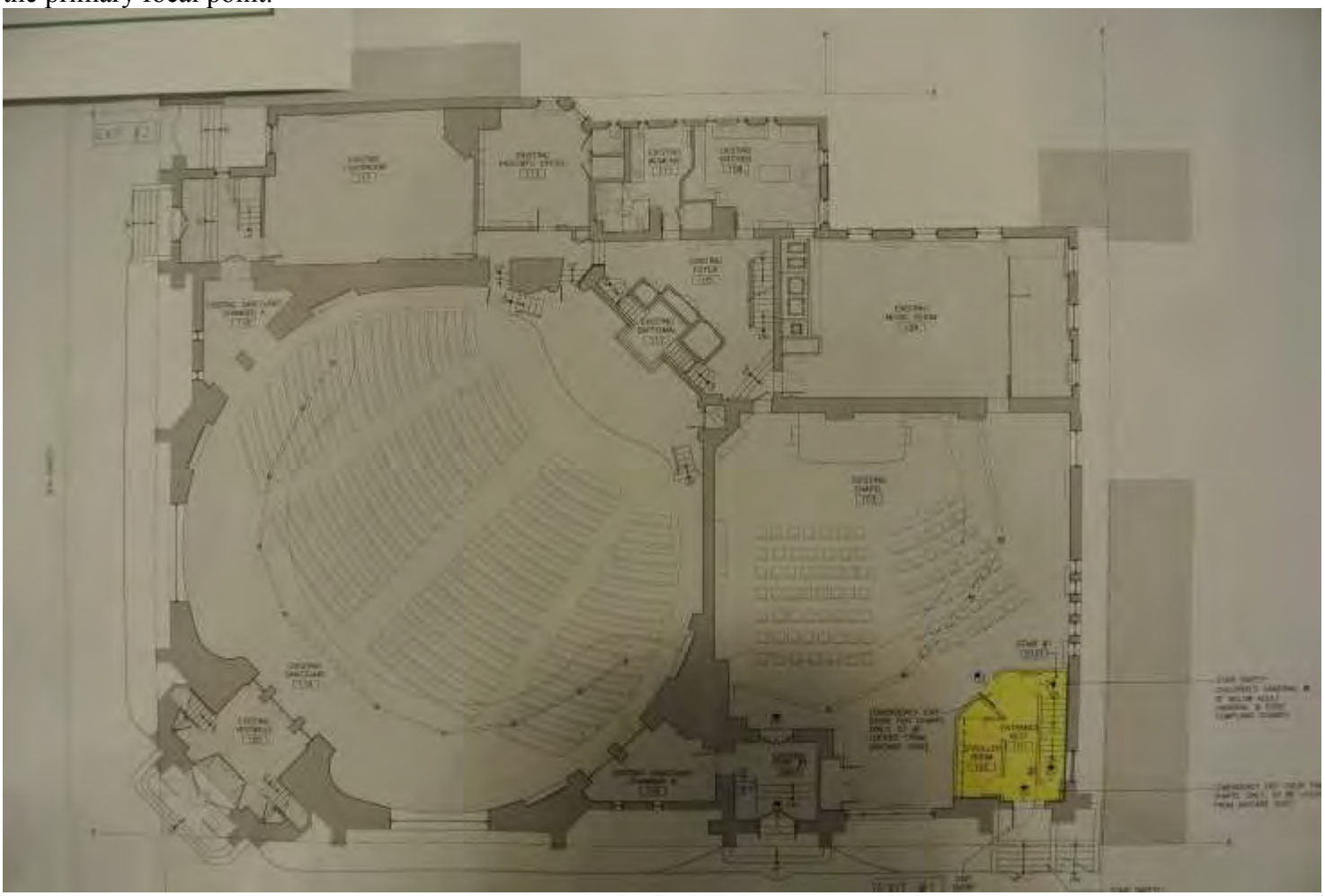
The secondary entrance in the square tower on 7th Avenue leads to the chapel, which is located past the tower, and forms an additional small gabled bay with stained-glass window set in a pointed-arch opening. The design of the small gable is a miniaturized version of the main gable. Past this small gabled bay is a simple, one-story section with another entrance set into a pointed-arch opening. This entrance mirrors the other secondary entrances, topped by a stained-glass window set into simple wooden tracery. There is a simple metal cornice painted green on this section.

Behind the facades rises the main roof over the auditorium. It is in the form of an octagon, with a peak on each of the eight roof sections. At the center is an octagonal metal cupola. The cupola itself mirrors the distinct gabled design of the church, with each of its eight sides featuring a gable front; it is crowned by a polygonal roof. The roof and the gables of the cupola are each capped by a bouquet. The roof over the small chapel forms a smaller version of the octagonal main roof.

[1] New York City Department of Buildings, Borough of Brooklyn, Permit 6880-27. April 15, 1927.
[2] "Personals," *The American Architect*, 118 (1920): 190.

Interior

Historically the church would have been entered through the base of the corner tower, directly into the sanctuary, a wide auditorium-like space. Upon entering through the main doors, one is standing at the center aisle of four sections of original wooden pews facing the altar. The four sections of seats are set on a softly sloping floor in a wide arch around the raised altar, like a theater. The church is arranged in an auditorium plan. Like a theater, the interior space is manipulated to enhance the performance taking place at the stage-like altar at the front of the room. The inclined floors and curved pews facilitate direct sight lines and emphasize the altar as the primary focal point.



The main feature of the altar is a large organ set within a pointed-arch opening and raised up on a stage, where the pulpit is also located. Pairs of Corinthian columns on either side of the stage further emphasize its importance. The tiled baptistery is recessed below the stage behind the pulpit. It is lined in green tile and the opening in the rear stage wall is framed in wood. Wooden pointed-arch doors on either side of the stage lead to

other interior spaces.

The dominant feature of the sanctuary is the elaborate oak-paneled ceiling, which springs from eight arches surrounding the room, which themselves are supported by decorative corbels. Each arch is lined with narrow oak panels, which vary in hue slightly to create a subtle striated effect. Each arch is divided into several sections by raised wooden divisions. The junctures between arches are framed with smaller wooden panels, creating the effect of wooden beams that carry the eye from the walls up to the ceiling. The arches terminate at the center of ceiling, forming a wooden dome, where they crown the room with a wooden octagonal blind oculus, evidence of artistic workmanship. The octagonal oculus has three small quatrefoil openings cut into the wood on each of its eight sides. The warm tone of the wood, in combination with the subtle variation in color of each wood panel lining the ceiling, and the craftsmanship evident in this elaborate piece of work create a dramatic effect.

Set within two of the arches are the pointed-arch, stained-glass windows on the 6th Street and 7th Avenue facades. The pointed-arch window above the entrance features a smaller stained-glass design. The 6th Street window illustrates the Resurrection with Roman soldiers outside the tomb and an angel leading Jesus out of his tomb. The 7th Avenue window represents a scene from the New Testament described in the Gospels of Matthew, Luke, and Mark commonly known as "suffer the children come to me."[3] Jesus stands in the foreground blessing the children while the disciples surround him. The central window over the entrance illustrates the Nativity. As of this writing, the artist or an art glass company has not been discovered. Surrounding the room is a curved wooden mezzanine with additional seating. The mezzanine is supported by thin cast-iron columns. The curved front of the mezzanine is paneled in oak with a small pointed-arch design.

Chapel
While more modest, the chapel space located to the north of the auditorium and historically entered from the 7th Avenue facade also features an oak-paneled ceiling, wood paneled overhanging mezzanine, and pointed-arch, stained-glass window. The chapel is adjacent to the auditorium; the wall separating them was designed as a removable partition so that the auditorium could expand to accommodate additional visitors. When facing the altar in the auditorium, the wall to the right of the stage is the partition. The three wall panels and the soffit below the pointed-arch window differentiate the partition wall from the rest of the room.

Secondary Spaces
Historically the first floor of the church contained a parlor (current classroom), extant pastor's office, bathroom, and kitchen, as well as an additional room whose historic use has not been determined. Currently it is used as a combination music room and church office. The second floor contains a classroom with a pointed-arch art glass window, small office, and bathroom. Secondary spaces retain historic window openings but are otherwise plain.

[3] Matthew 19:14, Luke 18:16-17, Mark 10:14 (English Standard Version)

Statement of Significance:

Greenwood Baptist Church

Constructed in 1900-1901, the Greenwood Baptist Church is significant under National Register criterion C in the area of architecture as an intact example of a church designed in the Gothic Revival style with an auditorium plan. The building is additionally an early example of architect Adolph F. Leicht, a relatively unknown architect working in New York who went on to design eclectic homes in revival styles in southern California in the 1920s. The building is significant under criterion A in the area of social history for its association with the Greenwood Baptist Mission, which played a significant role in the growth of the Baptist faith in Brooklyn from the mid-19th century to early 20th century. A period of significance has been established from the 1900 date of construction, to 1927, when the congregation constructed an addition.

Historic photo, 1902 - New York Public Library http://digitalcollections.nypl.org/items/510d47dc-c022-a3d9-e040-e00a18064a99

Greenwood Baptist Mission

Reverend Henry Bromley first organized the Greenwood Baptist Mission in 1856. He acted as a missionary for the Strong Place Baptist Church (National Register listed in the Cobble Hill Historic District), which was the only Baptist church south of Atlantic Avenue at the time.[4] Bromley was known for his missionary work and had a reputation at the time for having founded more Baptist churches in Brooklyn and on Long Island than anyone else in the denomination. His form of missionizing involved systematic visits to houses in a neighborhood to spark the interest of potential members.[5] The church formally organized in 1858 and first met in Mechanics' Hall at 18th Street and 3rd Avenue. In 1860, the congregation purchased a plot of land at 4th Avenue and 15th Street in the Greenwood section of Brooklyn. A chapel was built and dedicated in 1863. Growing quickly and in need of more space, a main church building was constructed on the same site and was dedicated in 1875.[6] The church continued to grow at a fast pace. An 1882 *New York Times* article documenting the rise in Baptist churches in Brooklyn lists membership growth at a number of churches, including Greenwood, which counted 235 members in 1872 and 700 in 1882.[7] By 1896, Greenwood was one of the largest Baptist churches in the city of Brooklyn, with a membership of nearly 1,100, most of who lived north of the church in the neighborhood that would later be known as Park Slope.[8] The church leadership wanted to build a new church that was more centrally located for its members; the neighborhood around Methodist Episcopal Hospital was favored from the start of the discussion.

However, the choice to move northward to Park Slope was the subject of great controversy within the congregation. Older members wished to remain in the original location, while church leaders and younger members desired to sell the 15th Street building and construct a new church. An editorial by a church member of the old guard described their reasoning for wanting to move. The neighborhood, its writer claimed, had become mainly Catholic and the financial outlook was better in Park Slope.[9] Without a clear decision yet to be determined, in 1897, Greenwood began holding Sunday School in the chapel of All Saints' Episcopal Church at 7th Avenue and 7th Street, one block away from the present Greenwood site.[10] The controversy between "up hill people" and "down hill people" continued into 1899, even after the building was sold.[11] Ultimately, those wishing to remain in South Brooklyn organized as the Fifteenth Street Baptist Church.

The decision to move the congregation "up hill" to Park Slope at the turn of the century from the Greenwood section of Brooklyn is reflective of the broad pattern of development of the Park Slope neighborhood. The completion of Prospect Park in the 1870s and the opening of the Brooklyn Bridge in 1883 catalyzed

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[4] *Brooklyn Daily Eagle*, September 1, 1889, 11.
[5] Ibid.
[6] "Greenwood Baptists to Celebrate Golden Jubilee Tomorrow," *The New York Times,* October 31, 1908, 10.
[7] "Baptist," *The New York Times,* July 31, 1882.
[8] "New Churches to be Built by the Greenwood Baptist and Lutheran Holy Trinity Societies: Sites Practically Selected," *Brooklyn Daily Eagle,* October 28, 1896, 16.
[9] "Some Opposed to Removal," *Brooklyn Daily Eagle,* November 27, 1896, 7.
[10] "A New Sunday School: All Saints' Chapel Secured for the Purpose," *Brooklyn Daily Eagle,* January 30, 1897, 14.
[11] "Greenwood Church Split," *Brooklyn Daily Eagle,* May 25, 1899, 2.

development of the neighborhood.[12] Wide scale development of the neighborhood accelerated in the late 1870s and early 1880s, proceeding from west to east (blocks closest to Prospect Park) and from north to south.[13] By the end of the nineteenth century, development along 7th Avenue was progressing. Other churches built in the neighborhood during this period, also on prominent corner lots, demonstrate the development of the neighborhood at the close of the nineteenth century. Further north at 126 7th Avenue is the Old First Reformed Church (1893, George L. Morse) and one block south of Greenwood at 286 7th Ave is the All Saints' Episcopal Church (1892, architect unknown).[14] The designation report for the Park Slope Historic District describes the characteristic wide avenues "punctuated by church spires." The neighborhood is described as "a living illustration of the nineteenth century characterization of Brooklyn as 'a city of homes and churches.'"[15]

The current site at 7th Avenue and 6th Street was purchased in June 1899. Ground was broken on July 5, 1900, the cornerstone laid in October of that year. The cornerstone ceremonies befit the unusual nature of the church. The architect, A.F. Leicht, presented the church with a silver trowel with portraits of the pastor (Rev. Dr. Robert Bruce Hull) and members of the Board of Trustees on one side, and a portrait of himself on the other side.[16] The "new and beautiful main edifice" was dedicated on November 17, 1901 and cost $70,000 to build.[17]

Although the church continued to flourish in the years immediately following its construction and celebrated its golden jubilee in 1908, by 1912 Greenwood faced possible foreclosure.[18] Unpaid interest in the amount of $500 on the $50,000 mortgage threatened the church, then considered "one of the finest pieces of ecclesiastical property in the borough."[19] As a possible solution, Greenwood briefly considered merging with the nearby Sixth Avenue Baptist Church. The 1927 addition by the firm Meyer & Mathieu, which added a second floor to the Sunday school wing, indicates that in the following decades the church entered a more prosperous period.

Greenwood Baptist Church – Architecture

The architect chosen to design the new church building was Adolph F. Leicht, a relatively unknown architect who went on to design eccentric homes in revival styles in southern California in the 1920s. Leicht, the son of Prussian immigrants, was born in 1863 in Connecticut.[20] In 1900 he was living in Plainfield, New Jersey with his wife and in-laws.[21] His office during the period of construction at Greenwood was at 21 State Street in

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[12] New York City Landmarks Preservation Commission, *Park Slope Historic District Designation Report* (New York: Landmarks Preservation Commission, 1973), vi.
[13] *Park Slope Historic District Designation Report*, vii.
[14] Norval White and Elliot Willensky, *AIA Guide to New York City, Fifth Edition* (New York: Oxford University Press, 2010) 657. "History Of All Saints'," All Saints' Episcopal Church Website. Accessed at: http://www.allsaintsparkslope.com/ history.html.
[15] *Park Slope Historic District Designation Report*, ix.
[16] "Its Cornerstone Laid: Services at the New Site of the Greenwood Baptist Church," *New York Times,* October 21, 1900, 6.
[17] "Opened with a Gold Key: First of a Series of Services in the New and Handsome Greenwood Baptist Church," *Brooklyn Daily Eagle,* November 18, 1901, 12.
[18] "Greenwood Baptists to Celebrate Golden Jubilee To-morrow," *New York Tribune,* October 31, 1908, 10. "May Foreclose on Greenwood Church," *Brooklyn Daily Eagle,* November 30, 1912, 1.
[19] Ibid.
[20] 1870 and 1900 census.
[21] 1900 census.

Manhattan, and later 9 West 42nd Street.[22] He designed at least two tenement buildings on the Lower East Side of Manhattan in 1912 and 1913, after the completion of Greenwood but before he relocated to California. He also designed at least two churches during this period in the New York-New Jersey area, including a very similar church in Paterson, New Jersey and a slightly later church in Jersey City, New Jersey. The Paterson church, while contemporary with Greenwood, represents a more simplistic version of the Greenwood design. Like Greenwood, it is sited on a corner with a prominent square corner tower, but the articulation of the corner is clumsy, and the overall facade much flatter than that at Greenwood.[23]

Greenwood Baptist Church represents an interesting example of a Gothic Revival church. By the end of the nineteenth century, the Gothic Revival style had been firmly entrenched as the fitting style for Protestant evangelical church architecture.[24] Evangelical congregations seeking to attract middle-class and affluent members during this period frequently built "neomedieval auditorium-style" churches, whose historical associations and strong visual presence conveyed the desired messages about their congregations.[25] This goal is reflected by the decision for Greenwood to move "up hill" to the newly developing community of Park Slope where a majority of its members resided.

Leicht designed the church in an auditorium plan, which was popular for Evangelical churches of this period. The first auditorium plan church in the United States was the Plymouth Church in Brooklyn, constructed between 1849-1850, but it was not until the last quarter of the nineteenth century that auditorium churches became widespread among evangelical Protestant congregations.[26] Greenwood and other auditorium churches were designed to enhance the oratory performance of the clergy and to facilitate seeing and hearing the service. The paramount importance of preaching in Evangelical churches contributed to the rise in popularity of auditorium church plans. Auditorium churches manipulated interior to space to emphasize the pulpit on the stage as the primary focal point. Direct sight lines to the stage were accomplished through inclined floors and curved pews arranged in a gentle arc facing the front of the room, where the stage contained the pulpit, choir seating, and large organ. Load-bearing walls supported the ceiling and roof and eliminated the need for interior columns. Curved, elevated galleries supported on slender iron columns frequently lined the rear of the auditorium space. The trend of churches with auditorium plans reflected contemporary changes in Protestant worship practice, which now involved not only the clergy-led sermon as the dominant component of worship, but also the importance of musical performance, indicated by the prominent choir seating and organ pipes on stage. Additionally, the inclusive amphitheater style seating conveyed the larger role of the congregants themselves in worship practice.[27] Greenwood was constructed so that the space currently used as the chapel

[22] New York City Department of Buildings, Borough of Brooklyn, New Building Permit 2993-00. June 28, 1900.
James Ward, *Architects in Practice in New York City 1900-1940,* Committee for the Preservation of Architectural Records.
[23] First Baptist Church, Van Houten and Washington Streets, Paterson, New Jersey, photograph in "The Rebuilding of Paterson, New Jersey, After the Fire of February 8th, 1892," *Architects' and Builders' Magazine* 7, no. 4 (January 1906): 159.
[24] Jeanne Halgren Kilde," *When Church Became Theatre: The Transformation of Evangelical Architecture and Worship in Nineteenth-Century America*, New York: Oxford University Press (2002), 76.
[25] Kilde, *When Church Became Theatre*, 104.
[26] New York City Landmarks Preservation Commission, *Bedford Park Congregational Church Designation Report*, (New York: Landmarks Preservation Commission, 2000), note 21, 9.
[27] Kilde, *When Church Became Theatre*, 132.

could be made part of the auditorium by removing a partition wall, allowing the full space to accommodate up to two thousand people.[28]

Historic photo, 1961 (snapshot from church archives by Rachel Levy)

Conclusion

The building remains in use as a home for the active Greenwood Baptist congregation, which is currently engaged in supporting missionaries in Haiti, Japan, and South Africa, as well as fundraising for the construction of a new hospital in Quartier-Morin, Haiti. Greenwood also remains proud of its historical building and is currently working with the New York Landmarks Conservancy in hopes of receiving funding to make repairs.

[28] "Its Cornerstone Laid: Services at the New Site of the Greenwood Baptist Church," *The New York Times,* October 21, 1900, 6.

Bibliography:

1870 and 1900 census.

"A New Sunday School: All Saints' Chapel Secured for the Purpose." *Brooklyn Daily Eagle.* January 30, 1897, 14.

"Baptist." *New York Times,* July 31, 1882.

Brooklyn Daily Eagle, September 1, 1889, 11.

First Baptist Church, Van Houten and Washington Streets, Paterson, New Jersey. Photograph in "The Rebuilding of Paterson, New Jersey, After the Fire of February 8th, 1892," *Architects' and Builders' Magazine* 7, no. 4 (January 1906): 159.

"Greenwood Baptists to Celebrate Golden Jubilee Tomorrow." *New York Times,* October 31, 1908, 10.

"Greenwood Church Split." *Brooklyn Daily Eagle*, May 25, 1899, 2.

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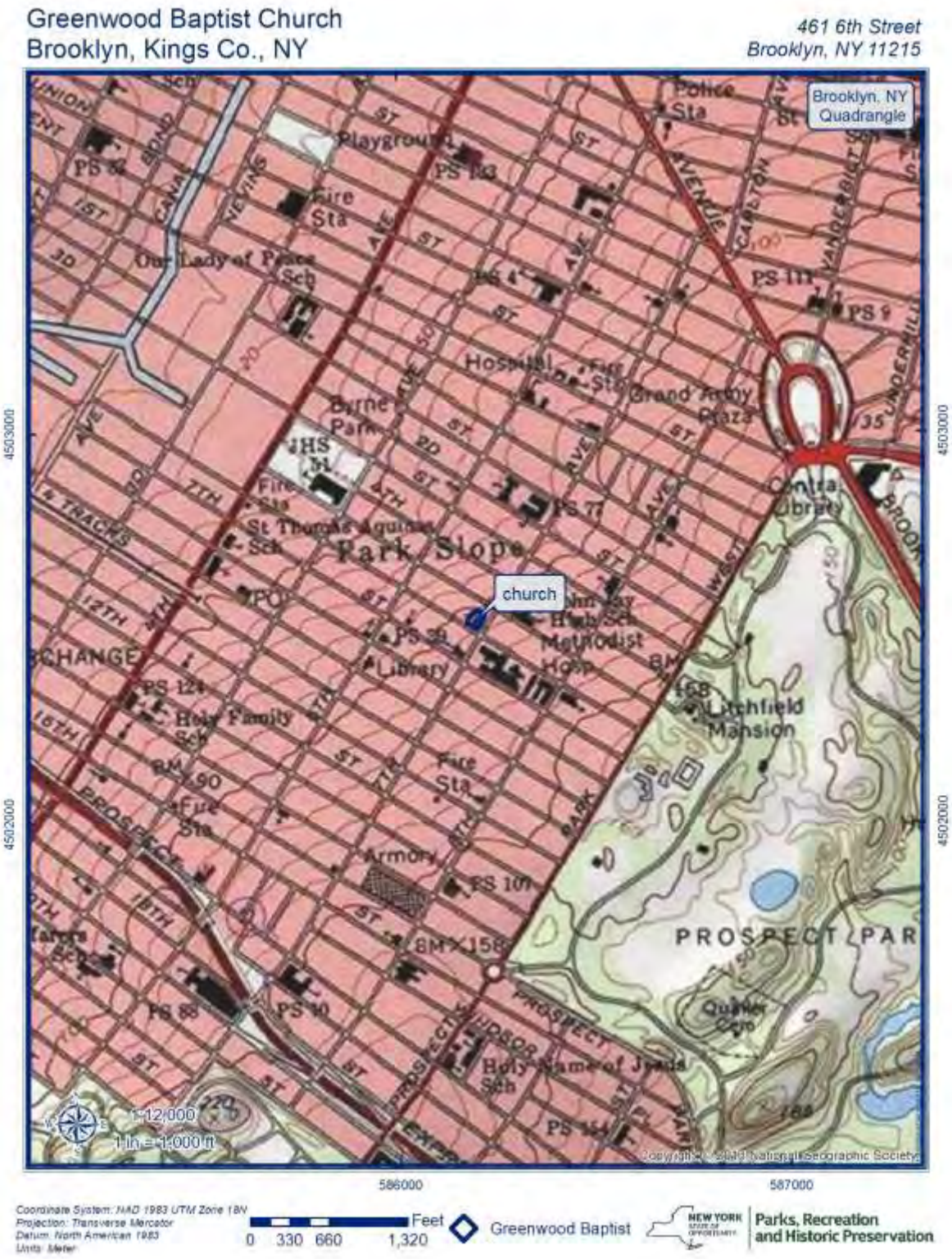
Verbal Boundary Description

The Greenwood Baptist Church is located on a rectilinear parcel on the corner of 7th Street and 6th Avenue in the neighborhood of Park Slope, Brooklyn, NY. The boundary of the nominated property is indicated by a heavy line on the attached map with scale

Boundary Justification

The boundary has been drawn to include the entire lot on which Greenwood Baptist Church has been historically located since its 1901 date of construction.


Greenwood Baptist Church
Brooklyn, Kings Co., NY
461 6th Street
Brooklyn, NY 11215
Brooklyn, NY Quadrangle
church
Park Slope
Playground
Fire Sta
Our Lady of Peace Sch
Hospital
Grand Army Plaza
Contra Library
Litchfield Mansion
PROSPECT PAR
Armory
Holy Family Sch
Holy Name of Jesus Sch
Library
Methodist Hosp
Quaker Cem
1:12,000
1 in = 1,000 ft
4503000
4502000
586000
587000
Coordinate System: NAD 1983 UTM Zone 18N
Projection: Transverse Mercator
Datum: North American 1983
Units: Meter
Feet
0 330 660 1,320
Greenwood Baptist
Parks, Recreation and Historic Preservation

Greenwood Baptist Church
Brooklyn, Kings Co., NY
461 6th Street
Brooklyn, NY 11215
∑ = .31 Acres
1st St
2nd St
3rd St
4th St
5th St
6th Ave
6th St
7th Ave
7th St
8th Ave
8th St
9th St
10th St
11th St
586198E 4502521N
4502800
4502600
4502400
4502200
586000
586200
586400
1:3,200
1 in = 267 ft
© OpenStreetMap (and) contributors, CC-BY-SA
Coordinate System: NAD 1983 UTM Zone 18N
Projection: Transverse Mercator
Datum: North American 1983
Units: Meter
Feet
0 87.5 175 350
Greenwood Baptist
NEW YORK STATE OF OPPORTUNITY
Parks, Recreation and Historic Preservation

Additional Information

Photo List, Rachel Levy, 2015

1. Exterior photo
2. Exterior, 7th Avenue facade
3. Exterior, 6th Street facade
4. Interior, main sanctuary
5. Interior, main sanctuary
6. Interior, main sanctuary
7. Interior, main sanctuary
8. Interior, main sanctuary ceiling detail
9. Interior, main sanctuary baptistery detail
10. Interior, main sanctuary stained glass detail
11. Interior, main sanctuary stained glass detail
12. Interior, main sanctuary stained glass detail
13. Interior, chapel
14. Interior, chapel partition wall

First Baptist Church, Paterson, NJ by A.F. Leicht, circa 1906 (The Rebuilding of Paterson, New Jersey, After the Fire of February 8th, 1892," *Architects' and Builders' Magazine* 7, no. 4 (January 1906): 159.

Greenwood Baptist Church
WELCOME

IN LOVING MEMORY OF

IN LOVING
REMEMBRANCE
1889 — OF — 1892
BRUCE BIGELOW
BELL SON OF REV
ROBERT BRUCE BIGELOW
THIS WINDOW IS
ERECTED BY HIS
WIDOW MRS ANNA M
BIGELOW

Born
Of The
Virgin Mary
His
Only
Begotten Son

IN MEMORIAM
PALMER W.
DUKESBURY
I KNOW THAT MY
REDEEMER
LIVETH

THE TWELVE STEPS
THE TWELVE TRADITIONS