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United States Department of the Interior
National Park Service

DEC 31 2015

National Register of Historic Places Registration Form

Nat. Register of Historic Places
National Park Service

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 Prospect Heights Historic District (Boundary Expansion)

other names/site number N/A

2. Location

street & number Portions of Bergen St., Bergen St., Butler Pl., Dean St., Flatbush Ave., Prospect Pl., Sterling Pl., Underhill Ave., Vanderbilt Ave., and Washington Ave. [] not for publication

city or town Brooklyn [] vicinity

state New York code NY county Kings code 047 zip code 11238

3. State/Federal Agency Certification

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

Ruth A. Pierpont DSHPO
Signature of certifying official/Title

12/22/15
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

date of action

Elsa M. Beall 2-16-16

Name of Property

County and State

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.)

- 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.
- 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.)

- 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

Period of Significance:

ca. 1869 – ca.1940

Significant Dates:

ca. 1869

Significant Person:

N/A

Cultural Affiliation:

N/A

Architect/Builder:

Various; see building list

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

Acreege of Property 81.19 acres

UTM References

(Place additional UTM references on a continuation sheet.)

1 1 8 5 8 7 2 6 9 4 5 0 3 8 3 7
Zone Easting Northing

3 1 8 5 8 7 6 4 9 4 5 0 2 9 6 5
Zone Easting Northing

2 1 8 5 8 7 5 6 6 4 5 0 3 4 7 2

4 1 8 5 8 7 6 0 3 4 5 0 2 9 7 9

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 Gregory Dietrich, Principal

organization Gregory Dietrich Preservation Consulting date August 30, 2015

street & number 615 West 113th Street, #3 telephone 917-828-7926

city or town New York state NY zip code 10025

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

street & number telephone

city or town state zip code

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

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Prospect Heights Historic District (Boundary Expansion)

Section 7 Page 1

Name of Property

Kings County, New York

County and State

Narrative Description of Property

Summary

The Prospect Heights Historic District (Boundary Expansion) enlarges the existing district to the west, east, and south, and includes primarily residential buildings, with the commercial, mixed-use residential and institutional buildings spread throughout the expansion. These buildings reflect the larger development and identity of the neighborhood during the same period of the mid-late nineteenth and early-mid twentieth century as the original district. The character of the original district is largely comprised residential rowhouses that are densely built at three to four stories and the expansion reflects a nearly identical typology of building stock. The original and its expansion includes a host of architectural styles ranging from Italianate to Art Deco, some of which were designed by notable architects working in Brooklyn during this period. The boundary of the expansion was determined by examining the boundaries of the previous listing and evaluating the architecturally intact resources that are contiguous to its borders. While the identity of Prospect Heights is larger than the original district and the expansion, other areas vary greatly in terms of types of building stock and levels of architectural integrity. The expansion adds 632 resources, consisting of 610 contributing resources and 22 non-contributing resources, to the previously listed Prospect Heights Historic District. The previously NR Listed: Public School 111 and Public School 9 Annex, which consists of two buildings, is not included in the resource count.

District Character

The expanded boundary is composed of 22 city blocks in whole or in part, roughly bounded by Flatbush Avenue to the west, Pacific Street to the north, Washington Avenue to the east, and Lincoln Place to the south. Consistent with the Prospect Heights Historic District, the boundary expansion contains representatives of Italianate, neo-Grec, French Second Empire, Romanesque Revival, Italian and French Renaissance Revival, Colonial Revival, Arts and Crafts, Art Deco, and Moderne styles. Taken together, this diverse collection of styles forms a harmonious juxtaposition with one another that is also cohesive with the original district.

Building Typology

The buildings within the district expansion are overwhelmingly residential. The majority of buildings are rowhouses dating to the mid-late nineteenth century, with mixed-use buildings, two-family houses, free-standing houses, flats, and institutional buildings also dating to the mid-late nineteenth century, and apartment buildings dating to the early-mid twentieth century.

Integrity

The resources in the boundary expansion are largely intact, having retained most of their character-defining features. In some cases, they have been compromised only by historically inappropriate window replacements and/or the addition of areaway fences and/or the removal of stoops and/or cornices. In other cases, brownstone facades have been covered over with stucco to varying degrees which have occasionally resulted in the loss of their ornamental detailing. However, the majority of properties retain enough of their integrity of location, design, setting, materials, feeling, workmanship, and association to convey the larger district's significance as a mid-late-19th- to early-mid-20th-century district.

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Prospect Heights Historic District (Boundary Expansion)

Section 7 Page 2

Name of Property

Kings County, New York

County and State

Property Inventory

Property inventory entries are for the boundary expansion only and are organized as follows:

Building address - name (alternate address)

Description (architect/owner/developer, construction date). History. Source.

Source Abbreviations:

BARAVRE, 1869-1873 - Brooklyn, Annual Record of Assessed Valuation of Real Estate, 9th Ward, 1869 to 1873

BARAVRE, 1874-1877 - Brooklyn, Annual Record of Assessed Valuation of Real Estate, 9th Ward, 1874 to 1877

BE - *Brooklyn Eagle*

BDE - *Brooklyn Daily Eagle*

LPC 1977 Survey Report – New York City Landmarks Preservation Commission "Brooklyn Survey: Prospect Heights
Proposed Historic District"

NYC-DOB NB# - New York City Department of Buildings, Brooklyn Borough New Buildings Permit Number

NYT - *New York Times*

RERBG - *Real Estate Record and Builders Guide*

NOTE: All properties are considered contributing resources unless otherwise noted.

BERGEN STREET (Even Numbers)

South Side, Between Carlton Avenue and Vanderbilt Avenue

606-612 Bergen Street

One-story brick industrial building designed in a utilitarian style. The current building only resembles the original in form, height, and plan. Major changes have occurred to its window openings and the main façade covered in a brick veneer (Thomas Bennett, architect; unknown owner/developer, probably 1920). Sources: NYC-DOB. NON-CONTRIBUTING

614 Bergen Street

One-story brick industrial building designed in a utilitarian style. The main façade features brick running bond with two door openings and a window opening with metal gate boxes. Eastern portion of the building was constructed in 1911 (architect/owner/developer unknown, ca. 1911 w/ 1951 alterations). Part of the building appears to have been demolished and replaced with the present building in 1951. Source: E. Belcher Hyde, *Atlas of the Borough of Brooklyn, City of New York* (Brooklyn: E. Belcher Hyde & Company, 1911-1912); Sanborn Map Company, *Insurance Maps of Brooklyn, New York* (New York: Sanborn Map Company, 1951). NON-CONTRIBUTING

618/618A Bergen Street

One of six, three-story Italianate flats clad in Philadelphia brick. Features include three bays; single-pane main entrance transom; plain stone door lintel; projecting brownstone sills and flush brownstone lintels; paneled and bracketed wood cornice (Christopher P. Skelton, architect; owner/developer, ca. 1889). Built during a population increase and rise in property values in Greater New York, prompting the construction of multi-family dwellings. Sources: *RERBG* (October 5, 1889), 1,354.

620 Bergen Street

One of six, three-story Italianate flats clad in Philadelphia brick. Features include three bays; single-pane main entrance transom; plain stone door lintel; projecting brownstone sills and flush brownstone lintels; paneled and bracketed wood cornice (Christopher P. Skelton, architect; owner/developer, ca. 1889). Built during a population

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Name of Property

Kings County, New York

County and State

increase and rise in property values in Greater New York, prompting the construction of multi-family dwellings. Sources: NYC-DOB.

622 Bergen Street

One of six, three-story Italianate flats clad in Philadelphia brick. Features include three bays; single-pane main entrance transom; plain stone door lintel; projecting brownstone sills and flush brownstone lintels; paneled and bracketed wood cornice (Christopher P. Skelton, architect; owner/developer, ca. 1889). Built during a population increase and rise in property values in Greater New York, prompting the construction of multi-family dwellings. Sources: NYC-DOB.

624 Bergen Street

One of six, three-story Italianate flats clad in Philadelphia brick. Features include three bays; single-pane main entrance transom; plain stone door lintel; projecting brownstone sills and flush brownstone lintels; paneled and bracketed wood cornice (Christopher P. Skelton, architect; owner/developer, ca. 1889). Built during a population increase and rise in property values in Greater New York, prompting the construction of multi-family dwellings. Sources: NYC-DOB.

626/626A Bergen Street

One of six, three-story Italianate flats clad in Philadelphia brick. Features include three bays; single-pane main entrance transom; plain stone door lintel; projecting brownstone sills and flush brownstone lintels; paneled and bracketed wood cornice (Christopher P. Skelton, architect; owner/developer, ca. 1889). Built during a population increase and rise in property values in Greater New York, prompting the construction of multi-family dwellings. Sources: NYC-DOB.

628 Bergen Street

One of six, three-story Italianate flats clad in Philadelphia brick. Features include three bays; single-pane main entrance transom; plain stone door lintel; projecting brownstone sills and flush brownstone lintels; paneled and bracketed wood cornice (Christopher P. Skelton, architect; owner/developer, ca. 1889). Built during a population increase and rise in property values in Greater New York, prompting the construction of multi-family dwellings. Sources: NYC-DOB.

630 Bergen Street

One of two, four-story Romanesque Revival flats with a full-height projecting bay made of galvanized iron and a curved brick entrance (Timothy Remsen, architect; Daniel O'Connell, owner/developer, ca. 1894). Built during a population increase and rise in property values in Greater New York, prompting the construction of multi-family dwellings. Sources: *RERBG* (February 3, 1894), 204.

632 Bergen Street

One of two, four-story Romanesque Revival flats with a full-height projecting bay made of galvanized iron and a curved brick entrance (Timothy Remsen, architect; Daniel O'Connell, owner/developer, ca. 1894). Built during a population increase and rise in property values in Greater New York, prompting the construction of multi-family dwellings. Sources: *RERBG* (February 3, 1894), 204.

634 Bergen Street

One of two, three-story, brick Neo-Grec flats with Romanesque Revival-style elements. Curved brick flanking main-entrance opening with paneled wood main-entrance reveal; rough-faced brownstone door lintel crowned by molded cornice; wide, smooth brownstone lintelcourse at basement and smooth brownstone sillcourses at first, second, and third floors under a wood cornice with scrolled brackets, dentils, bead-and-reel molding, applied panels with cutouts, and modillions (Timothy Remsen, architect; Daniel O'Connell, owner/developer, 1891). Built during a population increase and rise in property values in Greater New York, prompting the construction of multi-family dwellings. Sources: *RERBG* (June 6, 1891), 930.

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Prospect Heights Historic District (Boundary Expansion)

Section 7 Page 4

Name of Property
Kings County, New York
County and State

636 Bergen Street

One of two, three-story, brick Neo-Grec flats with Romanesque Revival-style elements. Curved brick flanking main-entrance opening with paneled wood main-entrance reveal; rough-faced brownstone door lintel crowned by molded cornice; wide, smooth brownstone lintelcourse at basement and smooth brownstone sillcourses at first, second, and third floors under a wood cornice with scrolled brackets, dentils, bead-and-reel molding, applied panels with cutouts, and modillions (Timothy Remsen, architect; Daniel O'Connell, owner/developer, 1891). Built during a population increase and rise in property values in Greater New York, prompting the construction of multi-family dwellings. Sources: *RERBG* (June 6, 1891), 930.

638 Bergen Street

Four-story brick mixed-use flats designed in a combination of Romanesque and Renaissance Revival styles. Features include a chamfered corner containing the main entrance with rough-faced brownstone first floors with tooled stone trim and upper facades of running-bond brick with smooth and rough-faced stone trim under a bracketed cornice decorated with festoons (Timothy Remsen, architect; Daniel O'Connell, owner/developer, ca. 1891). A single floor addition was constructed to the south in 1895. This mixed-use building fronting both Bergen Street and Vanderbilt Avenue was developed at a time when the latter was becoming one of Prospect Heights' major commercial thoroughfares. Sources: NYC-DOB, new buildings (NB) file.

BUTLER PLACE (Even Numbers)

East Side, Between Sterling Place and Plaza Street East

20 Butler Place

Two, four-story stone and brick multi-family dwellings designed in a modest Beaux-Arts style. Features include five bays; stone base; upper floors clad in tan brick laid in Flemish bond; centrally-located main entrance within an elliptical-arch opening; elliptical-arch panels with cartouche details in end bays of third floor; bracketed metal cornice (Louis Shampan, architect; Bryna Realty Co., owner/developer, ca. 1915). Built during a population increase and rise in property values in Greater New York, prompting the construction of multi-family dwellings. Sources: NYC-DOB NB# 4930-1915.

34 Butler Place

Two, four-story stone and brick multi-family dwellings designed in a modest Beaux-Arts style. Features include five bays; stone base; upper floors clad in tan brick laid in Flemish bond; centrally-located main entrance within an elliptical-arch opening; elliptical-arch panels with cartouche details in end bays of third floor; bracketed metal cornice (Louis Shampan, architect; Bryna Realty Co., owner/developer, ca. 1915). Built during a population increase and rise in property values in Greater New York, prompting the construction of multi-family dwellings. Sources: NYC-DOB NB# 4930-1915.

44 Butler Place - The Butler Plaza

Six-story brick and cast-stone multi-family dwelling designed in a modest Neo-Classical style. Features include brick laid in Flemish bond with cast-stone trim; main entrance within an elliptical-arch opening flanked by pilasters and a foliate tympanum under a molded and keyed triple arch; molded cornice over the first floor; decorative plaque with king's crown; cast-stone parapet coping with projecting pilasters (W.T. McCarthy, architect; Kosnofsky Bros., owner/developer, ca. 1923). Built during a population increase and rise in property values in Greater New York, prompting the construction of multi-family dwellings. Sources: NYC-DOB NB# 6828-1923.

BUTLER PLACE (Odd Numbers)

West Side, Between Sterling Place and Plaza Street East

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Prospect Heights Historic District (Boundary Expansion)

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Name of Property

Kings County, New York

County and State

15 Butler Place

Four-story brick and cast-stone multi-family dwelling designed in the Secessionist style. Features include variegated tan brick laid in Flemish bond with cast-stone trim; main entrance within a segmental-arch opening with a molded surround; decorative brickwork (raised and recessed in geometric configurations); segmental arched windows with cast-stone keystones and end voussoirs; broken segmental-arched parapet with cast-stone coping (W.T. McCarthy, architect; Kosnofsky Bros., owner/developer, ca. 1923). Built during a population increase and rise in property values in Greater New York, prompting the construction of multi-family dwellings. Sources: NYC-DOB NB# 3569-1915.

21 Butler Place

Four-story brick and cast-stone multi-family dwelling designed in the Secessionist style. Features include variegated tan brick laid in Flemish bond with cast-stone trim; main entrance within a segmental-arch opening with a molded surround; decorative brickwork (raised and recessed in geometric configurations); segmental arched windows with cast-stone keystones and end voussoirs; broken segmental-arched parapet with cast-stone coping (W.T. McCarthy, architect; Kosnofsky Bros., owner/developer, ca. 1923). Built during a population increase and rise in property values in Greater New York, prompting the construction of multi-family dwellings. Sources: NYC-DOB NB# 3570-1915.

CARLTON AVENUE (Even Numbers)

West Side, Between Prospect Place and Park Place

634 Carlton Avenue

Four-story brick and stone mixed-use flats designed in an altered Neo-Grec style. Features include large rectangular storefront windows; labeled window entablatures and pediments; imposing cornice between third and fourth floors; upper floors covered in stucco (C.B. Sheldon, architect; Kosnofsky Bros., owner/developer, ca. 1883). Built during a period when Flatbush Avenue was beginning to flourish as a commercial thoroughfare in Prospect Heights. Sources: NYC-DOB NB# 511-1883.

FLATBUSH AVENUE (Odd Numbers)

East Side, Between St. Mark's Avenue and Prospect Place

281 Flatbush Avenue

Four-story brick and terra cotta mixed-use flats designed in the Renaissance/Romanesque Revival style. Features include replacement storefront; molded and arched second-floor windows; flat-arched third- and fourth-floor windows with foliate detail and lintelcourses; decorative stone bandcourses; molded pressed-metal cornice with swags and festoons frieze (Frank K. Irving, architect; W.M. and E.H. Hawkins, owner/developer, ca. 1888). Built during a period when Flatbush Avenue was beginning to flourish as a commercial thoroughfare in Prospect Heights. Sources: NYC-DOB.

285 Flatbush Avenue

One of five, three-story brick and stone mixed-use flats designed in the Italianate style. Features include three bays; replacement storefront; brick laid in running bond; flat-arched lintels; molded cornice with arched fascia pattern, modillions, and paired brackets (R.M. Dixon, architect; William Gribbins, owner/developer, ca. 1877). Built during a period when Flatbush Avenue was beginning to flourish as a commercial thoroughfare in Prospect Heights. Sources: *RERBG* (May 26, 1877).

287 Flatbush Avenue

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Prospect Heights Historic District (Boundary Expansion)

Name of Property

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Kings County, New York

County and State

One of five, three-story brick and stone mixed-use flats designed in the Italianate style. Features include three bays; replacement storefront; brick laid in running bond; second-floor molded cast-stone window enframingent spanning three bays; flat-arched lintels; molded cornice with arched fascia pattern, modillions, and paired brackets (R.M. Dixon, architect; William Gribbins, owner/developer, ca. 1877). Built during a period when Flatbush Avenue was beginning to flourish as a commercial thoroughfare in Prospect Heights. Sources: *RERBG* (May 26, 1877).

289 Flatbush Avenue

One of five, three-story brick and stone mixed-use flats designed in the Italianate style. Features include three bays; replacement storefront; brick laid in running bond; flat-arched lintels; molded cornice with arched fascia pattern, modillions, and paired brackets (R.M. Dixon, architect; William Gribbins, owner/developer, ca. 1877). Built during a period when Flatbush Avenue was beginning to flourish as a commercial thoroughfare in Prospect Heights. Sources: *RERBG* (May 26, 1877).

291 Flatbush Avenue

One of five, three-story brick and stone mixed-use flats designed in the Italianate style. Features include three bays; replacement storefront with stucco parging; brick laid in running bond; second-floor molded cast-stone window enframingent spanning three bays; flat-arched lintels; molded cornice with arched fascia pattern, modillions, and paired brackets (R.M. Dixon, architect; William Gribbins, owner/developer, ca. 1877). Built during a period when Flatbush Avenue was beginning to flourish as a commercial thoroughfare in Prospect Heights. Sources: *RERBG* (May 26, 1877).

293 Flatbush Avenue

One of five, three-story brick and stone mixed-use flats designed in the Italianate style. Features include three bays; replacement storefront; brick laid in running bond; flat-arched lintels; molded cornice with arched fascia pattern, modillions, and paired brackets (R.M. Dixon, architect; William Gribbins, owner/developer, ca. 1877). Built during a period when Flatbush Avenue was beginning to flourish as a commercial thoroughfare in Prospect Heights. Sources: *RERBG* (May 26, 1877).

295 Flatbush Avenue

One of three, four-story brownstone mixed-use flats designed in the Neo-Grec style. Features include three bays; replacement storefront; modest lintels and bracketed sills; molded cornice with geometric fascia pattern, modillions, and brackets (Carl F. Eisenach, architect; Hart Brothers, owner/developer, ca. 1877). Built during a period when Flatbush Avenue was beginning to flourish as a commercial thoroughfare in Prospect Heights. Sources: NYC-DOB NB# 115-1877.

297 Flatbush Avenue

One of three, four-story brownstone mixed-use flats designed in the Neo-Grec style. Features include three bays; replacement storefront; modest lintels and bracketed sills; molded cornice with geometric fascia pattern, modillions, and brackets (Carl F. Eisenach, architect; Hart Brothers, owner/developer, ca. 1877). Built during a period when Flatbush Avenue was beginning to flourish as a commercial thoroughfare in Prospect Heights. Sources: NYC-DOB NB# 115-1877.

299 Flatbush Avenue

One of three, four-story brownstone mixed-use flats designed in the Neo-Grec style. Features include three bays; replacement storefront; modest lintels and bracketed sills; molded cornice with geometric fascia pattern, modillions, and brackets (Carl F. Eisenach, architect; Hart Brothers, owner/developer, ca. 1877). Built during a period when Flatbush Avenue was beginning to flourish as a commercial thoroughfare in Prospect Heights. Sources: NYC-DOB NB# 115-1877.

301 Flatbush Avenue

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Name of Property

Kings County, New York

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One of three, three-story brownstone mixed-use flats designed in the Neo-Grec style. Features include three bays; replacement storefront; molded lintels and bracketed sills; molded cornice with geometric fascia pattern, modillions, and brackets (James H. Cornwell, architect; Hart Brothers, owner/developer, ca. 1876). Built during a period when Flatbush Avenue was beginning to flourish as a commercial thoroughfare in Prospect Heights. Sources: NYC-DOB NB# 127-1876.

303 Flatbush Avenue

One of three, three-story brownstone mixed-use flats designed in the Neo-Grec style. Features include three bays; replacement storefront; molded lintels and bracketed sills; molded cornice with geometric fascia pattern, modillions, and brackets (James H. Cornwell, architect; Hart Brothers, owner/developer, ca. 1876). Built during a period when Flatbush Avenue was beginning to flourish as a commercial thoroughfare in Prospect Heights. Sources: NYC-DOB NB# 127-1876.

305 Flatbush Avenue

One of three, three-story brownstone mixed-use flats designed in the Neo-Grec style. Features include three bays; replacement storefront; molded lintels and bracketed sills; molded cornice with geometric fascia pattern, modillions, and brackets (James H. Cornwell, architect; Hart Brothers, owner/developer, ca. 1876). Built during a period when Flatbush Avenue was beginning to flourish as a commercial thoroughfare in Prospect Heights. Sources: NYC-DOB NB# 127-1876.

FLATBUSH AVENUE (Odd Numbers)

East Side, Between Prospect Place and Park Place

319 Flatbush Avenue

One of two, five-story brick, brownstone, and terra cotta mixed-use flats designed in the Neo-Grec style with Renaissance Revival elements. Features include three bays; cast-iron storefront; salmon-colored brick laid in American common bond; molded lintels with labels, keyed lintels with voussoirs, arched lintels; terra cotta plaques with mascarons; pressed-metal cornice with decorative frieze and fluted brackets (C. Conlon, architect; Peter J. Harrison, owner/developer, ca. 1887). Built during a period when Flatbush Avenue was beginning to flourish as a commercial thoroughfare in Prospect Heights. Sources: NYC-DOB NB# 109-1887.

321 Flatbush Avenue

One of two, five-story brick, brownstone, and terra cotta mixed-use flats designed in the Neo-Grec style with Renaissance Revival elements. Features include three bays; cast-iron storefront; salmon-colored brick laid in American common bond; molded lintels with labels, keyed lintels with voussoirs, arched lintels; terra cotta plaques with mascarons; pressed-metal cornice with decorative frieze and fluted brackets (C. Conlon, architect; Peter J. Harrison, owner/developer, ca. 1887). Built during a period when Flatbush Avenue was beginning to flourish as a commercial thoroughfare in Prospect Heights. Sources: NYC-DOB NB# 109-1887.

323 Flatbush Avenue

One of five, three-story brownstone mixed-use flats designed in the Italianate style. Features include three bays; replacement storefront; banded window surrounds; molded cornice with paired brackets, modillions, and decorative frieze (F. Keith Irving, architect; owner/developer unknown, ca. 1888). Built during a period when Flatbush Avenue was beginning to flourish as a commercial thoroughfare in Prospect Heights. Sources: NYC-DOB NB# 109-1887.

325 Flatbush Avenue

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Name of Property

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Kings County, New York

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One of five, three-story brownstone mixed-use flats designed in the Italianate style. Features include three bays; replacement storefront; banded window surrounds; molded cornice with paired brackets, modillions, and decorative frieze (F. Keith Irving, architect; owner/developer unknown, ca. 1888). Built during a period when Flatbush Avenue was beginning to flourish as a commercial thoroughfare in Prospect Heights. Sources: NYC-DOB NB# 109-1887.

327 Flatbush Avenue

One of five, three-story brownstone mixed-use flats designed in the Italianate style. Features include three bays; replacement storefront; banded window surrounds; molded cornice with paired brackets, modillions, and decorative frieze (F. Keith Irving, architect; owner/developer unknown, ca. 1888). Built during a period when Flatbush Avenue was beginning to flourish as a commercial thoroughfare in Prospect Heights. Sources: NYC-DOB NB# 109-1887.

329 Flatbush Avenue

Four-story brick and stone mixed-use flats designed in the Renaissance/Romanesque Revival style. Features include three bays; cast-iron storefront; molded and arched second-floor windows; flat-arched third- and fourth-floor windows with foliate detail and lintelcourses; decorative stone bandcourses; molded pressed-metal cornice with swags and festoons frieze (architect/owner/developer unknown, ca. 1890). Built during a period when Flatbush Avenue was beginning to flourish as a commercial thoroughfare in Prospect Heights. Sources: NYC-DOB.

331 Flatbush Avenue

One of five, three-story brownstone mixed-use flats designed in the Italianate style. Features include three bays; replacement storefront; banded window surrounds; molded cornice with paired brackets, modillions, and decorative frieze (F. Keith Irving, architect; owner/developer unknown, ca. 1888). Built during a period when Flatbush Avenue was beginning to flourish as a commercial thoroughfare in Prospect Heights. Sources: NYC-DOB NB# 109-1887.

333 Flatbush Avenue

One of five, three-story brownstone mixed-use flats designed in the Italianate style. Features include three bays; replacement storefront; banded window surrounds; molded cornice with paired brackets, modillions, and decorative frieze (F. Keith Irving, architect; owner/developer unknown, ca. 1888). Built during a period when Flatbush Avenue was beginning to flourish as a commercial thoroughfare in Prospect Heights. Sources: NYC-DOB NB# 109-1887.

335 Flatbush Avenue

Four-story brick and stone mixed-use flats designed in the Renaissance Revival style. Features include three bays; cast-iron storefront; tan brick laid in Flemish bond; molded window surrounds with entablatures and bracketed sills with sillcourses; molded cornice with modillions and decorative frieze (Delany & Collins, architect; William Flanagan, owner/developer, ca. 1897). Built during a period when Flatbush Avenue was beginning to flourish as a commercial thoroughfare in Prospect Heights. Sources: *RERBG* (October 30, 1897).

337 Flatbush Avenue

Three-story brick and cast-iron mixed-use flats designed in the Italianate style. Features include three bays; replacement storefront; brick laid in running bond; segmental-arched window openings with denticulated cast-iron lintels and bracketed sills; molded cornice with modillions, brackets, and decorative frieze (architect/owner/developer unknown, ca. 1885). Built during a period when Flatbush Avenue was beginning to

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flourish as a commercial thoroughfare in Prospect Heights. Sources: E. Belcher Hyde, *Atlas of the Borough of Brooklyn, Atlas of the City of New York*, vol. 1 (Brooklyn: E. Belcher Hyde & Company, 1898-1899).

PARK PLACE (Odd Numbers)

North Side, Between Carlton Avenue and Vanderbilt Avenue

165 Park Place (aka 655 Carlton Avenue)

One of three, three-story-over-basement, brownstone Italianate-style rowhouses. Most details have been removed except for the three bay façade with its elongated windows (architect/owner/developer unknown, ca. 1870). Originally constructed as a single-family dwelling during transportation improvements to the area; later converted to a mixed-use, multi-family dwelling ca. 1963. Source: BARAVRE, 1869-1873; NYC-DOB.

167 Park Place

One of three, three-story-over-basement, brownstone Italianate-style rowhouses. Features include three bays with a rusticated basement with segmental-arched windows and windows at the first floor with bracketed, molded lintels; paneled spandrels and foliate keystone above arched window opening; windows at second and third floors with bracketed molded sills and lintels (architect/owner/developer unknown, ca. 1870). Constructed at a time when Prospect Park was being developed and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: BARAVRE, 1869-1873; NYC-DOB.

169 Park Place

One of three, three-story-over-basement, brownstone Italianate-style rowhouses. Features include three bays with segmental-arched windows at the basement level; windows at first through third floors with bracketed molded lintels under a metal cornice with foliate brackets and modillions, dentil course, and plain frieze; slate-tiled mansard roof containing pedimented dormers with segmental-arched openings, brackets, and dentil course (architect/owner/developer unknown, ca. 1870). Constructed at a time when Prospect Park was being developed and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: BARAVRE, 1869-1873; NYC-DOB.

171 Park Place

One of two, three-story-over-basement brownstone Italianate rowhouses. Dwelling features three bays with a round-arch main entrance with wood reveal and double-leaf, wood-and-glass doors; stone entrance surround with segmental pediment; segmental-arched windows in basement with grilles; galvanized-iron cornice with foliate brackets and modillions, dentil course and plain frieze (architect/owner/developer unknown, prior to 1869). Constructed at a time when Prospect Park was being developed and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: BARAVRE, 1869-1873; Matthew Dripps, *Map of the City of Brooklyn* (New York: Matthew Dripps, 1869).

173 Park Place

One of two, three-story-over-basement brownstone Italianate rowhouses. Features include a stone entrance surround crowned by a segmental pediment on foliate brackets, channeled pilasters, foliate keystone, paneled spandrels and scrolled corbels; rusticated basement; windows with bracketed, molded lintels and bracketed, molded sills at second and third floors (architect/owner/developer unknown, prior to 1869). Constructed at a time when Prospect Park was being developed and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: BARAVRE, 1869-1873; Matthew Dripps, *Map of the City of Brooklyn* (New York: Matthew Dripps, 1869)

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175 Park Place

One of four, three-and-a-half-story-over-basement brownstones originally designed in the Italianate style. In the 1960s modernization altered the stoops and enlarged the building to four full floors though the segmented arch windows of the basement remain (architect/owner/developer unknown, prior to 1869). Constructed at a time when Prospect Park was being developed and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: BARAVRE, 1869-1873; NYC-DOB. NON-CONTRIBUTING

177 Park Place

One of four, three-and-a-half-story-over-basement brownstones originally designed in the Italianate style. Modernized in the 1960s, though still retaining its mansard roof with pedimented dormers (architect/owner/developer unknown, prior to 1869). Constructed at a time when Prospect Park was being developed and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: BARAVRE, 1869-1873; NYC-DOB. NON-CONTRIBUTING

179 Park Place

One of four, three-and-a-half-story-over-basement brownstones originally designed in the Italianate style. Modernized in the 1960s, it is covered in stucco with a rusticated basement and mansard roof with pedimented dormers (architect/owner/developer unknown, prior to 1869). Source: BARAVRE, 1869-1873; NYC-DOB. NON-CONTRIBUTING

181 Park Place

One of four, three-and-a-half-story-over-basement brownstones originally designed in the Italianate style. Most intact of the row with an arched entrance with wood reveal; stone entrance surround with channeled pilasters, foliate brackets, segmental pediment, paneled spandrels and foliate keystone; double-leaf, wood-and-glass door under a round-arch, single-light transom; rusticated basement; segmental-arched windows in basement; windows at first floor with bracketed consoles and molded lintels with foliate brackets; windows at second floor with bracketed sills and lintels; windows at third-story with molded lintels and bracketed sills; slate-tiled mansard roof; pedimented dormers with segmental-arched windows, carved brackets and dentil course (architect/owner/developer unknown, prior to 1869). John Pirie, partner in the dry-goods firm of Carson, Pirie, Scott and Co., resided here during the late nineteenth and early twentieth century. Source: BARAVRE, 1869-1873; NYC-DOB; "John T. Pirie's Funeral Today," *NYT* (April 28, 1913), 11.

183 Park Place

One of four, three-story-over-basement brownstone Anglo-Italianate-style rowhouses. Features include a rusticated basement; arched, double-leaf, wood-and-glass door; molded door lintel with molded frieze and scrolled brackets under a wood cornice with single and paired foliate brackets, modillions, and scalloped frieze (architect/owner/developer unknown, prior to 1869). Built at the time of development of Prospect Park and improved transportation. Source: BARAVRE, 1869-1873.

185 Park Place

One of four, three-story-over-basement brownstone Anglo-Italianate style rowhouses. Features include a rusticated basement; arched, double-leaf, wood-and-glass door; molded door lintel with molded frieze and scrolled brackets under a wood cornice with single and paired foliate brackets, modillions, and scalloped frieze (architect/owner/developer unknown, prior to 1869). Constructed at a time when Prospect Park was being developed and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: BARAVRE, 1869-1873.

187 Park Place

One of four, three-story-over-basement brownstone Anglo-Italianate style rowhouses. Features include a rusticated basement; arched, double-leaf, wood-and-glass door; molded door lintel with molded frieze and scrolled

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brackets under a wood cornice with single and paired foliate brackets, modillions, and scalloped frieze (architect/owner/developer unknown, prior to 1869). Constructed at a time when Prospect Park was being developed and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: BARAVRE, 1869-1873.

189 Park Place

One of four, three-story-over-basement brownstone Anglo-Italianate style rowhouses. Features include a rusticated basement; arched, double-leaf, wood-and-glass door; molded door lintel with molded frieze and scrolled brackets under a wood cornice with single and paired foliate brackets, modillions, and scalloped frieze (architect/owner/developer unknown, prior to 1869). Constructed at a time when Prospect Park was being developed and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: BARAVRE, 1869-1873.

191 Park Place

One of two, three-story-over-basement, brownstone Italianate rowhouses. Features include segmental-arched entrances with segmental lintels, foliate brackets and paneled pilasters, rusticated basements, and segmental-arched windows under a wood cornices with foliate brackets and modillions (architect/owner/developer unknown, prior to 1869). Constructed at a time when Prospect Park was being developed and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: BARAVRE, 1869-1873.

193 Park Place

One of two, three-story-over-basement, brownstone Italianate rowhouses. Features include segmental-arched entrances with segmental lintels, foliate brackets and paneled pilasters, rusticated basements, and segmental-arched windows under a wood cornices with foliate brackets and modillions (architect/owner/developer unknown, prior to 1869). Constructed at a time when Prospect Park was being developed and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: BARAVRE, 1869-1873.

195 Park Place

One of four, three-story-over-basement brownstone rowhouses designed in a combination Italianate and Anglo-Italianate style in an ABBA pattern. "A" pattern dwelling features segmental-arched windows and cornices with scalloped frieze typical of the Anglo-Italianate style (architect/owner/developer unknown, prior to 1869). Constructed at a time when Prospect Park was being developed and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: BARAVRE, 1869-1873.

197 Park Place

One of four, three-story-over-basement brownstone rowhouses designed in a combination Italianate and Anglo-Italianate style in an ABBA pattern. "B" pattern dwelling features square-headed windows and cornices with block modillions and dentils typical of the Italianate style (architect/owner/developer unknown, prior to 1869). Constructed at a time when Prospect Park was being developed and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: BARAVRE, 1869-1873.

199 Park Place

One of four, three-story-over-basement brownstone rowhouses designed in a combination Italianate and Anglo-Italianate style in an ABBA pattern. "B" pattern dwelling features square-headed windows and cornices with block modillions and dentils typical of the Italianate style (architect/owner/developer unknown, prior to 1869). Constructed at a time when Prospect Park was being developed and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: BARAVRE, 1869-1873.

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One of four, three-story-over-basement brownstone rowhouses designed in a combination Italianate and Anglo-Italianate style in an ABBA pattern. "A" pattern dwelling features segmental-arched windows and cornices with scalloped frieze typical of the Anglo-Italianate style (architect/owner/developer unknown, prior to 1869). Constructed at a time when Prospect Park was being developed and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: BARAVRE, 1869-1873.

203 Park Place

Four-story flats designed in the Renaissance Revival style with a brownstone basement and limestone façade. Features include a curved bay with trellis-work design on the first floor and foliate spandrels across the third and fourth floors; door surround with foliate frieze; cornice with large brackets (Thomas Bennett, architect; Louis Bonert, owner/developer, ca. 1901). Built during a population increase and rise in property values in Greater New York, prompting the construction of multi-family dwellings. Source: *RERBG* (March 9, 1901), 442.

205 Park Place

One of two, four-story flats designed in the Renaissance Revival style with a brownstone basement and limestone façade. Features include a central bay, with Renaissance-inspired window surrounds, flanked by two-window-wide curved bays under a deep cornice with large brackets (Thomas Bennett, architect; Louis Bonert, owner/developer, ca. 1901). Built during a population increase and rise in property values in Greater New York, prompting the construction of multi-family dwellings. Source: NYC-DOB, new buildings (NB) files.

207 Park Place

One of two, four-story flats designed in the Renaissance Revival style with a brownstone basement and limestone façade. Features include a central bay, with Renaissance-inspired window surrounds, flanked by two-window-wide curved bays under a deep cornice with large brackets (Thomas Bennett, architect; Louis Bonert, owner/developer, ca. 1901). Built during a population increase and rise in property values in Greater New York, prompting the construction of multi-family dwellings. Source: NYC-DOB, new buildings (NB) files

215 Park Place

Three-story-over-basement rowhouse designed in the Italianate style. Features include three bays with a rusticated brownstone basement; upper façade brick laid in stretcher bond; main entrance with molded lintel with stylized fluted brackets and paneled frieze with roundel; windows with molded brownstone lintels and projecting brownstone sills; galvanized-iron cornice with foliate brackets, dentils and paneled frieze (unknown architect/owner/developer, prior to 1869). Constructed during the development of Prospect Park and transportation improvements to the area. Source: BARAVRE, 1869-1873.

225 Park Place

Six-story brick elevator apartment building designed in the Colonial Revival style. Features include a main entrance with a classically-inspired surround, fan pediment, and leaded-glass transom (Benjamin Govern, architect/owner/developer, ca. 1940). Built after the opening of the IRT Subway along Eastern Parkway which spurred a growth in the construction of middle-class elevator apartment buildings. Source: NYC-DOB.

227 Park Place

Three-story-over-basement brick and brownstone Italianate rowhouse. Features include a rusticated brownstone basement and brick upper façade with brownstone trim under a cornice with foliate brackets. Spandrel panels were altered to include mascarons of Richard Nixon, Henry Kissinger and Jimmy Carter (architect/owner/developer unknown, prior to 1869). Constructed at a time when Prospect Park was being developed and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: BARAVRE, 1869-1873.

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One of two, four-story brick and limestone flats designed in the Renaissance Revival style. Upper façades clad in Roman brick with limestone quoins above a rusticated limestone base; classically-inspired limestone window lintels and sills; columned entrance porticos with wrought-iron-and-glass doors; cornices with end brackets, modillions, dentils and frieze with wave pattern (unknown architect/owner/developer, ca. 1919). Built in anticipation of the IRT Subway along Eastern Parkway. Source: NYC-DOB, Building Information System.

233 Park Place

One of two, four-story brick and limestone flats designed in the Renaissance Revival style. Upper façades clad in Roman brick with limestone quoins above a rusticated limestone base; classically-inspired limestone window lintels and sills; columned entrance porticos with wrought-iron-and-glass doors; cornices with end brackets, modillions, dentils and frieze with wave pattern (unknown architect/owner/developer, ca. 1919). Built in anticipation of the IRT Subway along Eastern Parkway. Source: NYC-DOB, Building Information System.

PARK PLACE (Odd Numbers)

North Side, Between Vanderbilt Avenue and Underhill Avenue

261-271 Park Place

See 669-671 Vanderbilt Avenue

273 Park Place

One of seven, three-story-over-basement rowhouses designed in the Renaissance Revival style with Romanesque Revival elements. Features include three bays with a full-height two-window-wide rectangular bay; wood-and-glass transom above main entrance doors; stained-glass transoms above the first floor windows; carved relief panels below the first floor windows; decorative stone relief carving throughout the first, second and third floors; carved relief panels below the second floor windows with pendants from second floor sill to the first floor transoms and a continuous molded band at the windows in the rectangular bay; cornice with dentils and scroll design and fluted brackets at either end (William H. Reynolds, architect/owner/developer, ca. 1898). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: NYC-DOB, new buildings (NB) files; *RERBG* (July 30, 1898), 183.

275 Park Place

One of seven, three-story-over-basement rowhouses designed in the Renaissance Revival style with Romanesque Revival elements. Features include three bays with an arch-headed door opening with stone surround and a molded, articulated band; arch-headed window openings at the first and third floors with arch-headed stained-glass transoms at the first floor; cornice with dentils and scroll design and fluted brackets (William H. Reynolds architect; owner/developer, ca. 1898). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: NYC-DOB, new buildings (NB) files; *RERBG* (July 30, 1898), 183.

277 Park Place

One of seven, three-story-over-basement rowhouses designed in the Renaissance Revival style with Romanesque Revival elements. Features include four bays with a full-height three-window-wide angled bay; wood-and-glass double doors and transom with stone surround having round engaged columns with Ionic capitals, rectangular pediment with molded cornice and arch-headed carved relief panel above; stained-glass transoms at first floor windows; cornice with dentils and scroll design and fluted bracket at eastern end (William H. Reynolds architect; owner/developer, ca. 1898). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: NYC-DOB, new buildings (NB) files; *RERBG* (July 30, 1898), 183.

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One of seven, three-story-over-basement rowhouses designed in the Renaissance Revival style with Romanesque Revival elements. Features include three bays with a full-height two-window-wide curved bay; wood-and-glass double doors and transom with elaborate stone surround with triangular pediment with carved leaf and shield design and round pendants with carved leaf designs; cornice with dentils and scroll design and fluted bracket at eastern end. (William H. Reynolds architect; owner/developer, ca. 1898). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: NYC-DOB, new buildings (NB) files; *RERBG* (July 30, 1898), 183.

281 Park Place

One of seven, three-story-over-basement rowhouses designed in the Renaissance Revival style with Romanesque Revival elements. Features include three bays; arch-headed wood-and-glass double doors with stone door surround having flat pilasters with carved floral capitals, carved relief spandrels and keystone and molded cornice with dentils; paired first floor window with stone surround with continuous molded sill and carved relief panel below and egg-and-dart design above each window and continuous flat lintel with continuous molded cornice; stained-glass transoms at first floor windows; cornice with dentils and scroll design and fluted brackets at both ends (William H. Reynolds architect; owner/developer, ca. 1898). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: NYC-DOB, new buildings (NB) files; *RERBG* (July 30, 1898), 183.

283 Park Place

One of seven, three-story-over-basement rowhouses designed in the Renaissance Revival style with Romanesque Revival elements. Features include four bays with a full-height three-window-wide angled bay; arch-headed wood-and-glass double doors with arch-headed stone door surround; first floor windows with sills incorporated into a continuous molded band with carved relief panels below; cornice with dentils and scroll design and fluted bracket at the eastern end (William H. Reynolds architect; owner/developer, ca. 1898). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: NYC-DOB, new buildings (NB) files; *RERBG* (July 30, 1898), 183.

285 Park Place

One of seven, three-story-over-basement rowhouses designed in the Renaissance Revival style with Romanesque Revival elements. Features include four bays with a full-height three-window-wide angled bay; arch-headed wood-and-glass double doors with arch-headed stone door surround having flat pilasters with floral capitals supporting a molded band with scroll keystone; stained-glass transoms at the first floor; molded cornice above center first floor window with carved relief panel above; window sills incorporated into a continuous molded band at the second floor; cornice with dentils and scroll design and fluted bracket at the eastern end (William H. Reynolds architect; owner/developer, ca. 1898). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: NYC-DOB, new buildings (NB) files; *RERBG* (July 30, 1898), 183.

287 Park Place

One of four, three-story-over-basement brownstone and sandstone rowhouses designed in the Renaissance Revival style in an A-B-A-B pattern. "A" pattern features three bays with paired fenestration at first and second floors; arch-headed wood-and-glass double doors; stone door surround with carved relief cornucopia design in spandrels and molded cornice incorporated into a continuous band; stained-glass transom above paired window at first floor; cornice with dentils and scroll design and fluted brackets at either end (Dahlander and Hedman, architect; William H. Reynolds, owner/developer, ca. 1894). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (August 11, 1894), 221.

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One of four, three-story-over-basement brownstone and sandstone rowhouses designed in the Renaissance Revival style. The row is arranged in an A-B-A-B pattern. "B" pattern features three bays; arch-headed wood-and-glass double doors; stone door surround with carved relief floral design in spandrels and molded cornice incorporated into a continuous band; second and third floor windows have smooth stone keystone lintels with rough-faced stones at outer edges that are connected with the rough-faced stone banding; cornice with dentils and scroll design and fluted brackets at both ends (Dahlander and Hedman, architect; William H. Reynolds, owner/developer, ca. 1894). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (August 11, 1894), 221.

291 Park Place

One of four, three-story-over-basement brownstone and sandstone rowhouses designed in the Renaissance Revival style. The row is arranged in an A-B-A-B pattern. "A" pattern features three bays with paired fenestration at first and second floors; arch-headed wood-and-glass double doors; stone door surround with carved relief cornucopia design in spandrels and molded cornice incorporated into a continuous band; stained-glass transom above paired window at first floor; cornice with dentils and scroll design and fluted brackets at either end (Dahlander and Hedman, architect; William H. Reynolds, owner/developer, ca. 1894). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (August 11, 1894), 221.

293 Park Place

One of four, three-story-over-basement brownstone and sandstone rowhouses designed in the Renaissance Revival style. The row is arranged in an A-B-A-B pattern. "B" pattern features three bays; arch-headed wood-and-glass double doors; stone door surround with carved relief floral design in spandrels and molded cornice incorporated into a continuous band; second and third floor windows have smooth stone keystone lintels with rough-faced stones at outer edges that are connected with the rough-faced stone banding; cornice with dentils and scroll design and fluted brackets at both ends (Dahlander and Hedman, architect; William H. Reynolds, owner/developer, ca. 1894). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (August 11, 1894), 221.

297 Park Place

One of seven, two-story-over-basement brownstone and sandstone rowhouses designed in the Renaissance Revival style with Romanesque Revival elements in an A-B-B-A-B-A-B pattern. "A" pattern features three bays with paired fenestration at the first floor; wood-and-glass double doors and transom; smooth stone band between basement and first floor with rough-faced stone band above; engaged column wood mullion between paired first floor window with stained-glass transom above; continuous molded sills at first and second floors; grouped fenestration at second floor with molded surround, continuous molded sill, and continuous carved relief panel lintel having a center eagle and leaf design; cornice with dentils and scroll design and fluted brackets at both ends (William H. Reynolds, architect; owner/developer, ca. 1894). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (September 15, 1894), 380.

299 Park Place

One of seven, two-story-over-basement brownstone and sandstone rowhouses designed in the Renaissance Revival style with Romanesque Revival elements in an A-B-B-A-B-A-B pattern. "B" pattern features three bays; wood-and-glass double doors and transom; one-over-one double-hung wood sash and stained-glass transoms at first floor; rough-faced stone at first floor; smooth stone with thin rough-faced stone banding at second floor; carved relief band above first floor door and windows set between continuous molded bands; cornice with dentils and scroll design and fluted brackets at either end (William H. Reynolds, architect; owner/developer, ca. 1894). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (September 15, 1894), 380.

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One of seven, two-story-over-basement brownstone and sandstone rowhouses designed in the Renaissance Revival style with Romanesque Revival elements in an A-B-B-A-B-A-B pattern. "B" pattern features three bays; wood-and-glass double doors and transom; one-over-one double-hung wood sash and stained-glass transoms at first floor; rough-faced stone at first floor; smooth stone with thin rough-faced stone banding at second floor; carved relief band above first floor door and windows set between continuous molded bands; cornice with dentils and scroll design and fluted brackets at either end (William H. Reynolds, architect; owner/developer, ca. 1894). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (September 15, 1894), 380.

303 Park Place

One of seven, two-story-over-basement brownstone and sandstone rowhouses designed in the Renaissance Revival style with Romanesque Revival elements in an A-B-B-A-B-A-B pattern. "A" pattern features three bays with paired fenestration at the first floor; wood-and-glass double doors and transom; smooth stone band between basement and first floor with rough-faced stone band above; engaged column wood mullion between paired first floor window with stained-glass transom above; continuous molded sills at first and second floors; grouped fenestration at second floor with molded surround, continuous molded sill, and continuous carved relief panel lintel having a center eagle and leaf design; cornice with dentils and scroll design and fluted brackets at both ends (William H. Reynolds, architect; owner/developer, ca. 1894). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (September 15, 1894), 380.

305 Park Place

One of seven, three-story-over-basement brownstone and sandstone rowhouses designed in the Renaissance Revival style with Romanesque Revival elements in an A-B-B-A-B-A-B pattern. "B" pattern features three bays; wood-and-glass double doors and transom; one-over-one double-hung wood sash and stained-glass transoms at first floor; rough-faced stone at first floor; smooth stone with thin rough-faced stone banding at second floor; carved relief band above first floor door and windows set between continuous molded bands; cornice with dentils and scroll design and fluted brackets at either end (William H. Reynolds, architect; owner/developer, ca. 1894). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (September 15, 1894), 380.

307 Park Place

One of seven, three-story-over-basement brownstone and sandstone rowhouses designed in the Renaissance Revival style with Romanesque Revival elements in an A-B-B-A-B-A-B pattern. "A" pattern features three bays with paired fenestration at the first floor; wood-and-glass double doors and transom; smooth stone band between basement and first floor with rough-faced stone band above; engaged column wood mullion between paired first floor window with stained-glass transom above; continuous molded sills at first and second floors; grouped fenestration at second floor with molded surround, continuous molded sill, and continuous carved relief panel lintel having a center eagle and leaf design; cornice with dentils and scroll design and fluted brackets at both ends (William H. Reynolds, architect; owner/developer, ca. 1894). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (September 15, 1894), 380.

309 Park Place

One of seven, three-story-over-basement brownstone and sandstone rowhouses designed in the Renaissance Revival style with Romanesque Revival elements in an A-B-B-A-B-A-B pattern. "B" pattern features three bays; wood-and-glass double doors and transom; one-over-one double-hung wood sash and stained-glass transoms at first floor; rough-faced stone at first floor; smooth stone with thin rough-faced stone banding at second floor; carved relief band above first floor door and windows set between continuous molded bands; cornice with dentils and scroll design and fluted brackets at either end (William H. Reynolds, architect; owner/developer, ca. 1894).

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Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (September 15, 1894), 380.

311 Park Place

One of seven, three-story-over-basement brownstone Romanesque/Renaissance Revival rowhouses. Features include three bays; wood-and-glass double doors with transom; door lintel with short paired engaged columns with carved capitals resting on carved stained-glass transoms at first floor windows; windows with molded sills and carved relief panels below, and lintels with carved relief keystones and outer voussoirs; cornice with dentils, scroll leaf design and scroll brackets at both ends (Dahlander and Hedman, architect; William H. Reynolds, owner/developer, ca. 1895). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: NYC-DOB, new buildings (NB) files; *RERBG* (March 9, 1895), 402.

313 Park Place

One of seven, three-story-over-basement brownstone Romanesque/Renaissance Revival rowhouses. Features include three bays; wood-and-glass double doors with transom; door lintel with short paired engaged columns with carved capitals resting on carved stained-glass transoms at first floor windows; windows with molded sills and carved relief panels below, and lintels with carved relief keystones and outer voussoirs; arch-headed window openings at third floor; cornice with dentils, scroll leaf design and scroll brackets at both ends (Dahlander and Hedman, architect; William H. Reynolds, owner/developer, ca. 1895). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: NYC-DOB, new buildings (NB) files; *RERBG* (March 9, 1895), 402.

315 Park Place

One of seven, three-story-over-basement brownstone Romanesque/Renaissance Revival rowhouses. Features include three bays; wood-and-glass double doors with transom; molded window sills at first floor with carved relief panels below; carved keystone lintels at first floor windows and door with graduated smooth stone voussoirs; pilasters at the first floor with carved relief capitals supported by a molded band having carved circular designs below; arch-headed one-over-one double-hung wood windows at second floor; cornice with dentils, scroll leaf design and scroll brackets at both ends (Dahlander and Hedman, architect; William H. Reynolds, owner/developer, ca. 1895). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: NYC-DOB, new buildings (NB) files; *RERBG* (March 9, 1895), 402.

317 Park Place

One of seven, three-story-over-basement brownstone Romanesque/Renaissance Revival rowhouses. Features include three bays with paired fenestration at first floor; wood-and-glass double doors with transom; thin tooled stone banding at first floor; paired window at first floor with twisted engaged column wood mullion; thin rough-faced stone banding and arch-headed window openings at the third floor; arch-headed window lintels at third floor with splayed rough-faced stone and molded band above incorporated into a continuous band and molded sills at third floor; cornice with dentils, scroll leaf design and scroll brackets at both ends (Dahlander and Hedman, architect; William H. Reynolds, owner/developer, ca. 1895). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: NYC-DOB, new buildings (NB) files; *RERBG* (March 9, 1895), 402.

319 Park Place

One of seven, three-story-over-basement brownstone Romanesque/Renaissance Revival rowhouses. Features include three bays; wood-and-glass double doors with transom; molded window sills at first floor with carved relief panels below and stained-glass transoms at first floor; carved keystone lintels at first floor windows and door with graduated smooth stone voussoirs; pilasters at the first floor with carved relief capitals supported by a molded

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band having carved circular designs below; arch-headed one-over-one double-hung wood windows at second floor; cornice with dentils, scroll leaf design and scroll brackets at both ends (Dahlander and Hedman, architect; William H. Reynolds, owner/developer, ca. 1895). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: NYC-DOB, new buildings (NB) files; *RERBG* (March 9, 1895), 402.

321 Park Place

One of seven, three-story-over-basement brownstone Romanesque/Renaissance Revival rowhouses. Features include three bays with paired fenestration at first floor; paired window at first floor with single stained-glass transom and continuous molded sill with carved relief panel below; thin rough-faced stone banding at second and third floors; cornice with dentils, scroll leaf design and scroll brackets at both ends (Dahlander and Hedman, architect; William H. Reynolds, owner/developer, ca. 1895). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: NYC-DOB, new buildings (NB) files; *RERBG* (March 9, 1895), 402.

323 Park Place

One of seven, three-story-over-basement brownstone Romanesque/Renaissance Revival rowhouses. This is an anomalous two-story-over-basement rowhouse within the row. Features include three bays; wood-and-glass double doors with transom; door lintel with short, paired engaged columns with carved capitals and resting on carved support; stained-glass transoms at first floor windows; rough-faced stone voussoirs that are connected with the rough-faced stone banding; cornice with dentils, scroll leaf design and scroll brackets at both ends (Dahlander and Hedman, architect; William H. Reynolds, owner/developer, ca. 1895). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: NYC-DOB, new buildings (NB) files; *RERBG* (March 9, 1895), 402.

325 Park Place

One of six, two-story-over-basement brownstone and sandstone rowhouses designed in the Renaissance Revival style with Romanesque elements. This row is nearly identical and stylistically similar to the row at 244-250 Prospect Place by the same architect; owner/developer. Features include three bays at basement and second floor; two bays with paired fenestration at the first floor; wood-and-glass double doors with transom; alternative courses of smooth and rough-faced stone; rough-faced stone lintels over round-arch fenestration; arch-headed transom above first floor paired windows with rough-faced stone panel beneath the continuous sill; cornice with modillions, dentils and cross and circle motif (Charles Infanger, architect; W.D. Bogart, owner/developer, ca. 1892). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: NYC-DOB, new buildings (NB) files; *RERBG* (October 22, 1892), 524.

327 Park Place

One of six, two-story-over-basement brownstone and sandstone rowhouses designed in the Renaissance Revival style with Romanesque elements. This row is nearly identical and stylistically similar to the row at 244-250 Prospect Place by the same architect; owner/developer. Features include three bays at basement and second floor; two bays with paired fenestration at the first floor; wood-and-glass double doors with transom; alternative courses of smooth and rough-faced stone; rough-faced stone lintels; arch-headed transom above first floor paired windows with rough-faced stone panel beneath the continuous sill; cornice with modillions, dentils and cross and circle motif (Charles Infanger, architect; W.D. Bogart, owner/developer, ca. 1892). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: NYC-DOB, new buildings (NB) files; *RERBG* (October 22, 1892), 524.

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One of six, two-story-over-basement brownstone and sandstone rowhouses designed in the Renaissance Revival style with Romanesque elements. This row is nearly identical and stylistically similar to the row at 244-250 Prospect Place by the same architect; owner/developer. Features include three bays at basement and second floor; two bays with paired fenestration at the first floor; wood-and-glass double doors with transom; alternative courses of smooth and rough-faced stone; rough-faced stone lintels; arch-headed transom above first floor paired windows with rough-faced stone panel beneath the continuous sill; cornice with modillions, dentils and cross and circle motif (Charles Infanger, architect; W.D. Bogart, owner/developer, ca. 1892). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: NYC-DOB, new buildings (NB) files; *RERBG* (October 22, 1892), 524.

331 Park Place

One of six, two-story-over-basement brownstone and sandstone rowhouses designed in the Renaissance Revival style with Romanesque elements. This row is nearly identical and stylistically similar to the row at 244-250 Prospect Place by the same architect; owner/developer. Features include three bays at basement and second floor; two bays with paired fenestration at the first floor; wood-and-glass double doors with transom; alternative courses of smooth and rough-faced stone; rough-faced stone lintels; arch-headed transom above first floor paired windows with rough-faced stone panel beneath the continuous sill; cornice with modillions, dentils and cross and circle motif (Charles Infanger, architect; W.D. Bogart, owner/developer, ca. 1892). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: NYC-DOB, new buildings (NB) files; *RERBG* (October 22, 1892), 524.

333 Park Place

One of six, two-story-over-basement brownstone and sandstone rowhouses designed in the Renaissance Revival style with Romanesque elements. This row is nearly identical and stylistically similar to the row at 244-250 Prospect Place by the same architect; owner/developer. Features include three bays at basement and second floor; two bays with paired fenestration at the first floor; wood-and-glass double doors with transom; alternative courses of smooth and rough-faced stone; rough-faced stone lintels; arch-headed transom above first floor paired windows with rough-faced stone panel beneath the continuous sill; cornice with modillions, dentils and cross and circle motif (Charles Infanger, architect; W.D. Bogart, owner/developer, ca. 1892). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: NYC-DOB, new buildings (NB) files; *RERBG* (October 22, 1892), 524.

335 Park Place

One of six, two-story-over-basement brownstone and sandstone rowhouses designed in the Renaissance Revival style with Romanesque elements. This row is nearly identical and stylistically similar to the row at 244-250 Prospect Place by the same architect; owner/developer. Features include three bays at basement and second floor; two bays with paired fenestration at the first floor; wood-and-glass double doors with transom; alternative courses of smooth and rough-faced stone; rough-faced stone lintels; arch-headed transom above first floor paired windows with rough-faced stone panel beneath the continuous sill; cornice with modillions, dentils and cross and circle motif (Charles Infanger, architect; W.D. Bogart, owner/developer, ca. 1892). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: NYC-DOB, new buildings (NB) files; *RERBG* (October 22, 1892), 524.

337-347 Park Place

See 114 Underhill Avenue

PARK PLACE (Odd Numbers)

North Side, Between Underhill Avenue and Washington Avenue

349-355 Park Place – former Mount Prospect Laboratory (aka 147-151 Underhill Avenue)

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Two-story-over-basement with penthouse Moderne-style institutional building. Features include five bays with nine-over-nine metal sash windows with polished black granite spandrels; incised lettering at the parapet "Mount Prospect Laboratory;" green granite coping at the parapet (Aymar Embury II, architect; City of New York, Department of Water Supply, Gas and Electric, owner/developer, ca. 1938). Built by the Department of Water Supply, Gas and Electric of the City of New York as part of a WPA project to upgrade and expand the infrastructure of the city. In 1960 it became an annex to Public School 9 and now serves as Community School District 13 offices. Source: *BE* (June 9, 1897), 7; (February 18, 1899), 3; NYC-DOB, New Building File; *NYT* (April 12, 1903) 33; (December 26, 1904), 10; (July 25, 1934), 19; (January 29, 1964), 33.

369 Park Place

One of seven, three-story-over-basement brownstone rowhouses designed in the Romanesque/Renaissance Revival style in an A-B-C-D-C-B-A pattern. "A" pattern features three bays; historic paneled wood-and-glass double doors and transom at the main entryway, flanked by curved piers and topped by a beveled hood supported by paired, squat joined columns on foliated brackets; molded window sills; historic stained-glass transoms and molded surrounds; splayed lintels flanked by foliated panels and rough-faced brownstone bands and splayed keystones; bracketed cornice with dentils and a foliated frieze (unknown architect; William H. Reynolds, owner/developer, ca. 1896). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (June 27, 1896), 1133.

371 Park Place

One of seven, three-story-over-basement brownstone rowhouses designed in the Romanesque/Renaissance Revival style in an A-B-C-D-C-B-A pattern. "B" pattern features three bays at the basement, second, and third floors; two bays with paired fenestration at the first floor; main entryway molded surround, foliation, carved keystone; projecting sills, rough-faced brownstone with smooth bands; rusticated bands; first-story fenestration with central twisted and fluted column, stained-glass transoms, projecting lintels supported on paired, squat joined columns on foliated brackets; bracketed cornice with dentils and a foliated frieze (unknown architect; William H. Reynolds, owner/developer, ca. 1896). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (June 27, 1896), 1133.

373 Park Place

One of seven, three-story-over-basement brownstone rowhouses designed in the Romanesque/Renaissance Revival style in an A-B-C-D-C-B-A pattern. "C" pattern features three bays; paneled wood-and-glass double doors and transom at the main entryway; rough-faced brownstone with smooth bands, projecting window sills above carved panels at the first and third floors; historic stained-glass transoms and beveled jambs decorated with eggs and darts at the first-story windows; first-story wall piers topped by carved panels above molded caps; splayed lintels and foliated keystones; round-arch fenestration, crowned by splayed and foliated keystones; bracketed cornice with dentils and a foliated frieze (unknown architect; William H. Reynolds, owner/developer, ca. 1896). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (June 27, 1896), 1133.

375 Park Place

One of seven, three-story-over-basement brownstone rowhouses designed in the Romanesque/Renaissance Revival style in an A-B-C-D-C-B-A pattern. "D" pattern features three bays at the basement, second, and third floors; two bays with paired fenestration at the first floor; paneled wood-and-glass double doors and transom at the main entryway; molded window sills and splayed lintels; molded window surrounds and projecting hoods; round-arch third-story fenestration with rough-faced voussoirs and continuous molded labels; bracketed cornice with dentils and a foliated frieze (unknown architect; William H. Reynolds, owner/developer, ca. 1896). Constructed

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after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (June 27, 1896), 1133.

377 Park Place

One of seven, three-story-over-basement brownstone rowhouses designed in the Romanesque/Renaissance Revival style in an A-B-C-D-C-B-A pattern. "C" pattern features three bays; paneled wood-and-glass double doors and transom at the main entryway; rough-faced brownstone with smooth bands, projecting window sills above carved panels at the first and third floors; historic stained-glass transoms and beveled jambs decorated with eggs and darts at the first-story windows; first-story wall piers topped by carved panels above molded caps; splayed lintels and foliated keystones; round-arch fenestration, crowned by splayed and foliated keystones; bracketed cornice with dentils and a foliated frieze (unknown architect; William H. Reynolds, owner/developer, ca. 1896). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (June 27, 1896), 1133.

379 Park Place

One of seven, three-story-over-basement brownstone rowhouses designed in the Romanesque/Renaissance Revival style in an A-B-C-D-C-B-A pattern. "B" pattern features three bays at the basement, second, and third floors; two bays with paired fenestration at the first floor; main entryway molded surround, foliation, carved keystone; projecting sills, rough-faced brownstone with smooth bands; rusticated bands; first-story fenestration with central twisted and fluted column, stained-glass transoms, projecting lintels supported on paired, squat joined columns on foliated brackets; bracketed cornice with dentils and a foliated frieze (unknown architect; William H. Reynolds, owner/developer, ca. 1896). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (June 27, 1896), 1133.

381 Park Place

One of seven, three-story-over-basement brownstone rowhouses designed in the Romanesque/Renaissance Revival style in an A-B-C-D-C-B-A pattern. "A" pattern features three bays; historic paneled wood-and-glass double doors and transom at the main entryway, flanked by curved piers and topped by a beveled hood supported by paired, squat joined columns on foliated brackets; molded window sills; historic stained-glass transoms and molded surrounds; splayed lintels flanked by foliated panels and rough-faced brownstone bands and splayed keystones; bracketed cornice with dentils and a foliated frieze (unknown architect; William H. Reynolds, owner/developer, ca. 1896). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (June 27, 1896), 1133.

383 Park Place

One of four, three-story-over-basement brownstone rowhouses designed in the Romanesque/Renaissance Revival style in an A-B-A-B pattern. "A" pattern features three bays; projecting façade at the center and west bays at the first and the second floors; paneled wood-and-glass double doors with molded lintel and round-arch transom topped by a foliated keystone and bracketed hood; round-arch first-story fenestration flanked by half-columns on pedestals and topped by molded labels in a field of alternating smooth and rough-faced stone in a checkerboard pattern; rough-faced lintels and molded crown at the second floor; fluted piers and attenuated half-columns flanking the third-story fenestration; bracketed cornice with a paneled frieze (unknown architect; E. Mowbray, developer/owner, ca. 1893). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (Oct. 7, 1892), 426.

385 Park Place

One of four, three-story-over-basement Romanesque/Renaissance Revival rowhouses in an A-B-A-B pattern. "B" pattern features three bays; projecting façade at the center and west bays at the first and the second floors; main entry crowned by a splayed lintel with rough-faced stones and a foliated keystone and a molded hood with paired columns on foliated brackets; continuous molded window sills and beveled jambs and lintels at the first- and

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second-story windows; convex base, flat pilasters, and projecting lintel at the easternmost bay of the second floor; fluted piers and attenuated half-columns flanking the third-story fenestration; bracketed cornice with a paneled frieze (unknown architect; E. Mowbray, developer/owner, ca. 1893). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (Oct. 7, 1892), 426.

387 Park Place

One of four, three-story-over-basement Romanesque/Renaissance Revival rowhouses in an A-B-A-B pattern. "A" pattern features three bays; projecting façade at the center and west bays at the first and the second floors; paneled wood-and-glass double doors with molded lintel and round-arch transom topped by a foliated keystone and bracketed hood; round-arch first-story fenestration flanked by half-columns on pedestals and topped by molded labels in a field of alternating smooth and rough-faced stone in a checkerboard pattern; rough-faced lintels and molded crown at the second floor; fluted piers and attenuated half-columns flanking the third-story fenestration; bracketed cornice with a paneled frieze (unknown architect; E. Mowbray, developer/owner, ca. 1893). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (Oct. 7, 1892), 426.

389 Park Place

One of four, three-story-over-basement Romanesque/Renaissance Revival rowhouses in an A-B-A-B pattern. "B" pattern features three bays; projecting façade at the center and west bays at the first and the second floors; main entry crowned by a splayed lintel with rough-faced stones and a foliated keystone and a molded hood with paired columns on foliated brackets; continuous molded window sills and beveled jambs and lintels at the first- and second-story windows; convex base, flat pilasters, and projecting lintel at the easternmost bay of the second floor; fluted piers and attenuated half-columns flanking the third-story fenestration; bracketed cornice with a paneled frieze (unknown architect; E. Mowbray, developer/owner, ca. 1893). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (Oct. 7, 1892), 426.

391 Park Place

One of seven, two- and three-story-over-basement sandstone rowhouses designed in the Romanesque/Renaissance Revival style in an A-B-C-D-B-C-A pattern. "A" pattern features three bays; round-arch first-story fenestration with historic stained-glass transoms; round-arch lintels at the first floor windows and door with molded impost, rough-faced voussoirs, foliated keystones, and molded labels in a foliated field; bracketed cornice with a foliated frieze (Dahlander and Hedman, architect; William H. Reynolds, owner/developer, ca. 1895). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (March 9, 1895), 402.

393 Park Place

One of seven, two- and three-story-over-basement sandstone rowhouses designed in the Romanesque/Renaissance Revival style in an A-B-C-D-B-C-A pattern. "B" pattern features three bays; wood-and-glass double doors and transom at the main entryway; stained-glass transoms at the first floor; splayed lintels with foliated keystones and rough-faced bands, round-arch fenestration, rough-faced voussoirs, and continuous label molding; bracketed cornice with a foliated frieze (Dahlander and Hedman, architect; William H. Reynolds, owner/developer, ca. 1895). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (March 9, 1895), 402.

395 Park Place

One of seven, two- and three-story-over-basement sandstone rowhouses designed in the Romanesque/Renaissance Revival style in an A-B-C-D-B-C-A pattern. "C" pattern features three bays; wood-and-glass double doors and transom at the main entryway; splayed lintels with foliated keystones and round-arch fenestration; rough-faced voussoirs, and continuous label molding; third-story fenestration flanked by molded

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pilasters between relief panels; bracketed cornice with a foliated frieze (Dahlander and Hedman, architect; William H. Reynolds, owner/developer, ca. 1895). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (March 9, 1895), 402.

397 Park Place

One of seven, two- and three-story-over-basement sandstone rowhouses designed in the Romanesque/Renaissance Revival style in an A-B-C-D-B-C-A pattern. "D" pattern features three bays at the basement, second and third floors; two bays with paired fenestration at the first floor; paneled wood-and-glass double doors at the main entryway under a round-arch transom; molded window sills and round-arch first-story fenestration with historic stained-glass transom; rough-faced voussoirs, foliated keystones, and molded labels; bracketed cornice with a foliated frieze (Dahlander and Hedman, architect; William H. Reynolds, owner/developer, ca. 1895). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (March 9, 1895), 402.

399 Park Place

One of seven, two- and three-story-over-basement sandstone rowhouses designed in the Romanesque/Renaissance Revival style in an A-B-C-D-B-C-A pattern. "B" pattern features three bays; wood-and-glass double doors and transom at the main entryway; stained-glass transoms at the first floor; splayed lintels with foliated keystones and rough-faced bands, round-arch fenestration, rough-faced voussoirs, and continuous label molding; bracketed cornice with a foliated frieze (Dahlander and Hedman, architect; William H. Reynolds, owner/developer, ca. 1895). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (March 9, 1895), 402.

401 Park Place

One of seven, two- and three-story-over-basement sandstone rowhouses designed in the Romanesque/Renaissance Revival style in an A-B-C-D-B-C-A pattern. "C" pattern features three bays; wood-and-glass double doors and transom at the main entryway; splayed lintels with foliated keystones and round-arch fenestration; rough-faced voussoirs, and continuous label molding; third-story fenestration flanked by molded pilasters between relief panels; bracketed cornice with a foliated frieze (Dahlander and Hedman, architect; William H. Reynolds, owner/developer, ca. 1895). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (March 9, 1895), 402.

403 Park Place

One of seven, two- and three-story-over-basement sandstone rowhouses designed in the Romanesque/Renaissance Revival style in an A-B-C-D-B-C-A pattern. "A" pattern features three bays; round-arch first-story fenestration with historic stained-glass transoms; round-arch lintels at the first floor windows and door with molded imposts, rough-faced voussoirs, foliated keystones, and molded labels in a foliated field; bracketed cornice with a foliated frieze (Dahlander and Hedman, architect; William H. Reynolds, owner/developer, ca. 1895). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: E. Belcher Hyde, *Atlas of the Borough of Brooklyn, City of New York* (Brooklyn: E. Belcher Hyde & Company, 1903).

405 Park Place

One of eight, two- and three-story-over-basement sandstone rowhouses designed in the Romanesque/Renaissance Revival style in an A-B-C-D-A-B-C-A pattern. "A" pattern features three bays; paneled wood-and-glass double doors and transom at the main entryway; molded window sills and window surrounds, decorated with eggs and darts; stained-glass transoms; bracketed cornice with a foliated frieze (attributed to Dahlander and Hedman, architect; William H. Reynolds, owner/developer, 1895). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area.

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Source: E. Belcher Hyde, *Atlas of the Borough of Brooklyn, City of New York* (Brooklyn: E. Belcher Hyde & Company, 1903).

407 Park Place

One of eight, two- and three-story-over-basement sandstone rowhouses designed in the Romanesque/Renaissance Revival style in an A-B-C-D-A-B-C-A pattern. "B" pattern features three bays; molded window sills and splayed lintels with foliated keystones; rough-faced bands, round-arch fenestration, rough-faced voussoirs, and continuous label molding; bracketed roof cornice with a foliated frieze (attributed to Dahlander and Hedman, architect; William H. Reynolds, owner/developer, ca. 1895). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: E. Belcher Hyde, *Atlas of the Borough of Brooklyn, City of New York* (Brooklyn: E. Belcher Hyde & Company, 1903).

409 Park Place

One of eight, two- and three-story-over-basement sandstone rowhouses designed in the Romanesque/Renaissance Revival style in an A-B-C-D-A-B-C-A pattern. "C" pattern features three bays; paneled wood-and-glass double doors with round-arch transom; molded window sills and round-arch first-story fenestration with stained-glass transoms; round-arch lintels at the first floor windows and main entryway with molded impost, rough-faced voussoirs, foliated keystones, and molded labels in a foliated field; rough-faced bands and splayed lintels at the second floor; third-story fenestration flanked by molded pilasters between relief panels and topped by a continuous molded lintel; bracketed cornice with a foliated frieze (attributed to Dahlander and Hedman, architect; William H. Reynolds, owner/developer, ca. 1895). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: E. Belcher Hyde, *Atlas of the Borough of Brooklyn, City of New York* (Brooklyn: E. Belcher Hyde & Company, 1903).

411 Park Place

One of eight, two- and three-story-over-basement sandstone rowhouses designed in the Romanesque/Renaissance Revival style in an A-B-C-D-A-B-C-A pattern. "D" pattern features three bays with molded window sills; stained-glass window transoms at the first floor; splayed lintels with foliated keystones at the first floor windows and main entryway; rough-faced bands, round-arch fenestration, rough-faced voussoirs, and continuous label molding; bracketed cornice with a foliated frieze (attributed to Dahlander and Hedman, architect; William H. Reynolds, owner/developer, ca. 1895). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: E. Belcher Hyde, *Atlas of the Borough of Brooklyn, City of New York* (Brooklyn: E. Belcher Hyde & Company, 1903).

413 Park Place

One of eight, two- and three-story-over-basement sandstone rowhouses designed in the Romanesque/Renaissance Revival style in an A-B-C-D-A-B-C-A pattern. "A" pattern features three bays; paneled wood-and-glass double doors and transom at the main entryway; molded window sills and window surrounds, decorated with eggs and darts; stained-glass transoms; bracketed cornice with a foliated frieze (attributed to Dahlander and Hedman, architect; William H. Reynolds, owner/developer, ca. 1895). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: E. Belcher Hyde, *Atlas of the Borough of Brooklyn, City of New York* (Brooklyn: E. Belcher Hyde & Company, 1903).

415 Park Place

One of eight, two- and three-story-over-basement sandstone rowhouses designed in the Romanesque/Renaissance Revival style in an A-B-C-D-A-B-C-A pattern. "B" pattern features three bays; molded window sills and splayed lintels with foliated keystones; rough-faced bands, round-arch fenestration, rough-faced voussoirs, and continuous label molding; bracketed roof cornice with a foliated frieze (attributed to Dahlander and Hedman, architect; William H. Reynolds, owner/developer, ca. 1895). Constructed after the opening of Prospect

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Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: E. Belcher Hyde, *Atlas of the Borough of Brooklyn, City of New York* (Brooklyn: E. Belcher Hyde & Company, 1903).

417 Park Place

One of eight, two- and three-story-over-basement sandstone rowhouses designed in the Romanesque/Renaissance Revival style in an A-B-C-D-A-B-C-A pattern. "C" pattern features three bays; paneled wood-and-glass double doors with round-arch transom; molded window sills and round-arch first-story fenestration with stained-glass transoms; round-arch lintels at the first floor windows and main entryway with molded impost, rough-faced voussoirs, foliated keystones, and molded labels in a foliated field; rough-faced bands and splayed lintels at the second floor; third-story fenestration flanked by molded pilasters between relief panels and topped by a continuous molded lintel; bracketed cornice with a foliated frieze (attributed to Dahlander and Hedman, architect; William H. Reynolds, owner/developer, ca. 1895). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: E. Belcher Hyde, *Atlas of the Borough of Brooklyn, City of New York* (Brooklyn: E. Belcher Hyde & Company, 1903).

419 Park Place

One of eight, two- and three-story-over-basement sandstone rowhouses designed in the Romanesque/Renaissance Revival style in an A-B-C-D-A-B-C-A pattern. "A" pattern features three bays; paneled wood-and-glass double doors and transom at the main entryway; molded window sills and window surrounds, decorated with eggs and darts; stained-glass transoms; bracketed cornice with a foliated frieze (attributed to Dahlander and Hedman, architect; William H. Reynolds, owner/developer, ca. 1895). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: E. Belcher Hyde, *Atlas of the Borough of Brooklyn, City of New York* (Brooklyn: E. Belcher Hyde & Company, 1903).

421 Park Place

Four-story-over-basement brick and terra cotta flats designed in the Renaissance/Romanesque style. Features include three bays at the basement and the first-story (with paired fenestration); two bays with three-window-wide angular projections; centrally-located main entryway filled with paneled wood-and-glass, round-arch double doors; molded window sills and round-arch, terra-cotta lintels with foliated keystones and molded labels at the main entryway and first-story windows; terra-cotta banding at the upper floors; molded cornice with dentils and a foliated frieze (Dahlander and Hedman, architects; William H. Reynolds, owner/developer, ca. 1895). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (June 22, 1895), 1016.

PARK PLACE (Even Numbers)

South Side, Between Carlton Avenue and Vanderbilt Avenue

180 Park Place

One of three, two-story-over-basement brownstone rowhouses designed in the Italianate style with Neo-Grec elements. Features include three bays; round-arched main entryway with carved keystone; channeled pilasters; carved brackets and angular pediment with wood reveal and raised molded panels at the main entrance; windows with molded stone lintels and bracketed sills; molded roof cornice with heavy brackets, dentils, and geometrical ornamentation (John V. Porter, architect/owner/developer, ca. 1879). Built during a period of speculative development in anticipation of the Brooklyn Bridge's completion in 1883. Source: *RERBG* (May 3, 1879), 366.

182 Park Place

One of three, two-story-over-basement Italianate with Neo-Grec details rowhouse. Features include three bays; round-arched main entryway with carved keystone; channeled pilasters; carved brackets and angular pediment with wood reveal and raised molded panels at the main entrance; windows with molded stone lintels and

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bracketed sills; molded roof cornice with heavy brackets, dentils, and geometrical ornamentation (John V. Porter, architect/owner/developer, ca. 1879). Built during a period of speculative development in anticipation of the Brooklyn Bridge's completion in 1883. Source: *RERBG* (May 3, 1879), 366.

184 Park Place

One of three, two-story-over-basement Italianate with Neo-Grec details rowhouse. Features include three bays; round-arched main entryway with carved keystone; channeled pilasters; carved brackets and angular pediment with wood reveal and raised molded panels at the main entrance; windows with molded stone lintels and bracketed sills; molded roof cornice with heavy brackets, dentils, and geometrical ornamentation (John V. Porter, architect/owner/developer, ca. 1879). Built during a period of speculative development in anticipation of the Brooklyn Bridge's completion in 1883. Source: *RERBG* (May 3, 1879), 366.

186 Park Place

One of four, three-story-over-basement Neo-Grec brownstone rowhouses. Features include three bays with a main entryway comprised of full stone enframements with fluted pilasters, rosettes, carved brackets and angular pediment with incised elements; paneled wood-and-glass double leaf doors, wood reveal and raised molded panels; rusticated stone base, with two one-over-one double-hung windows with beaded chamfered surrounds; full window enframements featuring fluted pilasters; molded stone bracketed sills and angular pediment lintels; bracketed cornice with raised square panels and dentils (B.F. Pine, architect; John Donovan, owner/developer, ca. 1874). Built during a period of speculative development in anticipation of the Brooklyn Bridge's completion in 1883. Source: NYC-DOB NB# 125-1874.

188 Park Place

One of four, three-story-over-basement Neo-Grec brownstone rowhouses. Features include three bays with a main entryway comprised of full stone enframements with fluted pilasters, rosettes, carved brackets and angular pediment with incised elements; paneled wood-and-glass double leaf doors, wood reveal and raised molded panels; rusticated stone base, with two one-over-one double-hung windows with beaded chamfered surrounds; full window enframements featuring fluted pilasters; molded stone bracketed sills and angular pediment lintels; bracketed cornice with raised square panels and dentils (B.F. Pine, architect; John Donovan, owner/developer, ca. 1874). Built during a period of speculative development in anticipation of the Brooklyn Bridge's completion in 1883. Source: NYC-DOB NB# 125-1874.

190 Park Place

One of four, three-story-over-basement Neo-Grec brownstone rowhouses. Features include three bays with a main entryway comprised of full stone enframements with fluted pilasters, rosettes, carved brackets and angular pediment with incised elements; paneled wood-and-glass double leaf doors, wood reveal and raised molded panels; rusticated stone base, with two one-over-one double-hung windows with beaded chamfered surrounds; full window enframements featuring fluted pilasters; molded stone bracketed sills and angular pediment lintels; bracketed cornice with raised square panels and dentils (B.F. Pine, architect; John Donovan, owner/developer, ca. 1874). Built during a period of speculative development in anticipation of the Brooklyn Bridge's completion in 1883. Source: NYC-DOB NB# 125-1874.

192 Park Place

One of four, three-story-over-basement Neo-Grec brownstone rowhouses. Features include three bays with a main entryway comprised of full stone enframements with fluted pilasters, rosettes, carved brackets and angular pediment with incised elements; paneled wood-and-glass double leaf doors, wood reveal and raised molded panels; rusticated stone base, with two one-over-one double-hung windows with beaded chamfered surrounds; full window enframements featuring fluted pilasters; molded stone bracketed sills and angular pediment lintels; bracketed cornice with raised square panels and dentils (B.F. Pine, architect; John Donovan, owner/developer, ca. 1874). Built during a period of speculative development in anticipation of the Brooklyn Bridge's completion in 1883. Source: NYC-DOB NB# 125-1874.

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194 Park Place

One of two, four-story-over-basement, brick flats designed in the Renaissance Revival style. Features include three bays clad in blonde brick; centrally-located dual entrance shared with no. 196 with stone enframements and pilasters with composite capitals; two, wood-and-glass double-leaf doors with transom; iron cornice with Renaissance-inspired ornament on the fascia, dentil bands and modillions supporting a smaller molded cornice, flanked at both ends by large ornate brackets (Jeremiah Gilligan, architect/owner/developer, ca. 1895). Built during a population increase and rise in property values in Greater New York, prompting the construction of multi-family dwellings. Source: *RERBG* (October 12, 1895), 505; NYC-DOB NB# 617-1895, 1651-1895.

196 Park Place

One of two, four-story-over-basement, brick flats designed in the Renaissance Revival style. Features include three bays clad in blonde brick; centrally-located dual entrance shared with no. 194 with stone enframements and pilasters with composite capitals; two, wood-and-glass double-leaf doors with transom; iron cornice with Renaissance-inspired ornament on the fascia, dentil bands and modillions supporting a smaller molded cornice, flanked at both ends by large ornate brackets (Jeremiah Gilligan, architect/owner/developer, ca. 1895). Built during a population increase and rise in property values in Greater New York, prompting the construction of multi-family dwellings. Source: *RERBG* (October 12, 1895), 505; NYC-DOB NB# 617-1895, 1651-1895.

200 Park Place

Four-story-over-basement, brick and brownstone flats designed in the Renaissance Revival style. Features include four bays with three in angular projection and an additional bay facing east; brick, main entrance has full stone enframements featuring pilasters supporting bracketed cornice, wood-and-glass double leaf door with transom; continuous molded banding that runs the width of building and a wide flat lintel with a continuous molded cornice that runs the width of the building; denticulated iron cornice with raised foliate panels (George W. Kenny, architect/owner/developer, ca. 1897). Built during a population increase and rise in property values in Greater New York, prompting the construction of multi-family dwellings. Source: *RERBG* (May 29 1897), 955; NYC-DOB NB# 839-1897.

202 Park Place

One of three, four-story-over-basement, brownstone Second Empire rowhouses. Features include three bays with a round-arch corbelled main entryway with carved keystone, stone pilasters supporting carved brackets and pediment; arched-transom and wood reveal with raised molded panels; full stone enframements and bracketed sills; molded metal cornice with dentils and geometrical ornamentation (Robert Dixon, architect; J. Konvalinka, owner/developer, ca. 1886-1890). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: NYC-DOB NB# 453-1890.

204 Park Place

One of three, four-story-over-basement, brownstone Second Empire rowhouses. Features include three bays with a round-arch corbelled main entryway with carved keystone, stone pilasters supporting carved brackets and pediment; arched-transom and wood reveal with raised molded panels; full stone enframements and bracketed sills; molded metal cornice with dentils and geometrical ornamentation (Robert Dixon, architect; J. Konvalinka, owner/developer, ca. 1886-1890). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: NYC-DOB NB# 453-1890.

206 Park Place

One of three, four-story-over-basement, brownstone Second Empire rowhouses. Features include three bays with a round-arch corbelled main entryway with carved keystone, stone pilasters supporting carved brackets and pediment; arched-transom and wood reveal with raised molded panels; full stone enframements and bracketed

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sills; molded metal cornice with dentils and geometrical ornamentation (Robert Dixon, architect; J. Konvalinka, owner/developer, ca. 1886-1890). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: NYC-DOB NB# 453-1890.

208-210 Park Place

Four-story-over basement brick and stucco flats designed in the Moderne style. Features include brick and stucco reeded moldings around the main entrance; full-height projecting bay; reeded moldings repeated horizontally below the second-story windows and runs the width of the building; carved fretwork (architect/owner/developer unknown, ca. 1937-38). Built after the opening of the IRT Subway along Eastern Parkway which spurred a growth in the construction of middle-class elevator apartment buildings. Source: NYC-DOB Certificate of Occupancy # 87304-051138, and Alteration # 8512-37-1937. NON-CONTRIBUTING

214 Park Place

One of three, three-story-over-basement brownstone rowhouses designed in the Italianate/Neo-Grec style with Second Empire elements. Features include three bays with a round-arch corbelled main entryway with keystone, pilasters, carved brackets and segmental arched pediment; wood-and-glass double leaf doors at the main entryway; segmental arched window hoods, full stone enframements and bracketed sills; wood cornice with heavy brackets, dentils, and geometrical ornamentation (John V. Porter, architect/owner/developer, ca. 1881). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (August 27, 1881), 848.

216 Park Place

One of three, three-story-over-basement brownstone rowhouses designed in the Italianate/Neo-Grec style with Second Empire elements. Features include three bays with a round-arch corbelled main entryway with keystone, pilasters, carved brackets and segmental arched pediment; wood-and-glass double leaf doors at the main entryway; segmental arched window hoods, full stone enframements and bracketed sills; slate mansard roof and segmented arched pediment dormer windows (John V. Porter, architect/owner/developer, ca. 1881). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (August 27, 1881), 848.

218 Park Place

One of three, three-story-over-basement brownstone rowhouses designed in the Italianate/Neo-Grec style with Second Empire elements. Features include three bays with a round-arch corbelled main entryway with keystone, pilasters, carved brackets and segmental arched pediment; wood-and-glass double leaf doors at the main entryway; segmental arched window hoods, full stone enframements and bracketed sills; wood cornice with heavy brackets, dentils, and geometrical ornamentation (John V. Porter, architect/owner/developer, ca. 1881). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (August 27, 1881), 848.

220 Park Place

Originally one of three, four-story-over-basement brick and stone rowhouses designed in the Neo-Grec/Queen Anne style. Features include two bays with a wood-and-glass double-leaf door with transom; channeled pilasters with stone capitals with incised detailing supporting stone lintel and corbel brick course; stepped projecting full-height bay; brick corbelling above lintels at each floor; stained-glass sidelights in the left bay with a floral motif at the first and second floors; corbelled brick cornice with stone coping (Walter M. Coots, architect; John V. Porter, owner/developer, ca. 1884) Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (August 23, 1884), 887.

222-224 Park Place

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Modern four-story-over-basement brick multi-family dwelling. Features include three bays with a recessed main entrance with metal-and-frosted glass double door and transom; full-height brick columns that support two covered balconies; windows have wide flat stone lintels and stone sills (Van J. Brady, architect; unknown owner/developer, 2003). Building replaced two of the three, four-story-over-basement brick and stone rowhouses designed in the Neo-Grec/Queen Anne style that stood at 222-224 Park Place. Source: NYC-DOB Certificate of Occupancy # 301317590. NON-CONTRIBUTING

226-246 Park Place

Six-story-over-basement brick and concrete multi-family dwelling designed in the Art Deco style. Features include ten bays with a central bay and windows that are encased in a narrow stone panel with decorative chevron motifs; stone lintels with decorative stone rosettes line the top floor (unknown architect/owner/developer, 1937). Built after the opening of the IRT subway at Eastern Parkway which spurred the construction of multiple middle-class elevator apartment buildings. Source: York City Department of Buildings, Borough of Brooklyn NB# 4009-1937.

248 Park Place

Three-story-over-basement, brownstone Italianate rowhouse. Features include three bays with a round-arch main entryway with carved keystone; carved brackets and round arch pediment; molded bracketed lintels; molded metal cornice with heavy brackets, dentils, and geometrical ornamentation (unknown architect/owner/developer, ca. 1870). Constructed at a time when Prospect Park was being developed and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: NYC-DOB.

250 Park Place

Four-story brick and cast-stone flats designed in the Arts and Crafts style. Features include four bays; main entryway with a molded surround under an entablature; molded window surrounds on first floor and splayed brick lintels on upper floors; spandrel with diaper-pattern brickwork; fourth-floor window with segmental arch crowning pilasters; molded cornice (W.T. McCarthy, architect; Park Operating Co., owner/developer, ca. 1915). Built during a time when multiple dwellings were popular among developers due to increased property values and population. Source: NYC-DOB NB# 2868-1915.

254 Park Place

Four-story brick and cast-stone flats designed in the Arts and Crafts style. Features include four bays; main entryway with a molded surround under an entablature; molded window surrounds on first floor and splayed brick lintels on upper floors; spandrel with diaper-pattern brickwork; fourth-floor window with segmental arch crowning pilasters; molded cornice (W.T. McCarthy, architect; Park Operating Co., owner/developer, ca. 1915). Built during a time when multiple dwellings were popular among developers due to increased property values and population. Source: NYC-DOB NB# 2867-1915.

PARK PLACE (Even Numbers)

South Side, Between Vanderbilt Avenue and Underhill Avenue

262-278 Park Place

See 673 Vanderbilt Avenue

280 Park Place

One of twenty two, three-story-over-basement brownstone and sandstone rowhouses designed in the Renaissance Revival style with Romanesque Revival details. All share similar details with subtle variations. Among the common features are rough-faced stone, carved panels, capitals and keystones, pilasters, round-arch fenestration, and cornices featuring dentils, scrolls, and scrolled brackets (William H. Reynolds, architect/owner/developer, ca. 1897). Constructed after the opening of Prospect Park and improvements in

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transportation led to the construction of hundreds of rowhouses in the area. Sources: *RERBG* (January 8, 1898), 82.

282 Park Place

One of twenty two, three-story-over-basement brownstone and sandstone rowhouses designed in the Renaissance Revival style with Romanesque Revival details. All share similar details with subtle variations. Among the common features are rough-faced stone, carved panels, capitals and keystones, pilasters, round-arch fenestration, and cornices featuring dentils, scrolls, and scrolled brackets (William H. Reynolds, architect/owner/developer, ca. 1897). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Sources: *RERBG* (January 8, 1898), 82.

284 Park Place

One of twenty two, three-story-over-basement brownstone and sandstone rowhouses designed in the Renaissance Revival style with Romanesque Revival details. All share similar details with subtle variations. Among the common features are rough-faced stone, carved panels, capitals and keystones, pilasters, round-arch fenestration, and cornices featuring dentils, scrolls, and scrolled brackets (William H. Reynolds, architect/owner/developer, ca. 1897). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Sources: *RERBG* (January 8, 1898), 82.

286 Park Place

One of twenty two, three-story-over-basement brownstone and sandstone rowhouses designed in the Renaissance Revival style with Romanesque Revival details. All share similar details with subtle variations. Among the common features are rough-faced stone, carved panels, capitals and keystones, pilasters, round-arch fenestration, and cornices featuring dentils, scrolls, and scrolled brackets (William H. Reynolds, architect/owner/developer, ca. 1897). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Sources: *RERBG* (January 8, 1898), 82.

288 Park Place

One of twenty two, three-story-over-basement brownstone and sandstone rowhouses designed in the Renaissance Revival style with Romanesque Revival details. All share similar details with subtle variations. Among the common features are rough-faced stone, carved panels, capitals and keystones, pilasters, round-arch fenestration, and cornices featuring dentils, scrolls, and scrolled brackets (William H. Reynolds, architect/owner/developer, ca. 1897). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Sources: *RERBG* (January 8, 1898), 82.

290 Park Place

One of twenty two, three-story-over-basement brownstone and sandstone rowhouses designed in the Renaissance Revival style with Romanesque Revival details. All share similar details with subtle variations. Among the common features are rough-faced stone, carved panels, capitals and keystones, pilasters, round-arch fenestration, and cornices featuring dentils, scrolls, and scrolled brackets (William H. Reynolds, architect/owner/developer, ca. 1897). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Sources: *RERBG* (January 8, 1898), 82.

292 Park Place

One of twenty two, three-story-over-basement brownstone and sandstone rowhouses designed in the Renaissance Revival style with Romanesque Revival details. All share similar details with subtle variations. Among

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the common features are rough-faced stone, carved panels, capitals and keystones, pilasters, round-arch fenestration, and cornices featuring dentils, scrolls, and scrolled brackets (William H. Reynolds, architect/owner/developer, ca. 1897). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Sources: *RERBG* (January 8, 1898), 82.

294 Park Place

One of twenty two, three-story-over-basement brownstone and sandstone rowhouses designed in the Renaissance Revival style with Romanesque Revival details. All share similar details with subtle variations. Among the common features are rough-faced stone, carved panels, capitals and keystones, pilasters, round-arch fenestration, and cornices featuring dentils, scrolls, and scrolled brackets (William H. Reynolds, architect/owner/developer, ca. 1897). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Sources: *RERBG* (January 8, 1898), 82.

296 Park Place

One of twenty two, three-story-over-basement brownstone and sandstone rowhouses designed in the Renaissance Revival style with Romanesque Revival details. All share similar details with subtle variations. Among the common features are rough-faced stone, carved panels, capitals and keystones, pilasters, round-arch fenestration, and cornices featuring dentils, scrolls, and scrolled brackets (William H. Reynolds, architect/owner/developer, ca. 1897). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Sources: *RERBG* (January 8, 1898), 82.

298 Park Place

One of twenty two, three-story-over-basement brownstone and sandstone rowhouses designed in the Renaissance Revival style with Romanesque Revival details. All share similar details with subtle variations. Among the common features are rough-faced stone, carved panels, capitals and keystones, pilasters, round-arch fenestration, and cornices featuring dentils, scrolls, and scrolled brackets (William H. Reynolds, architect/owner/developer, ca. 1897). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Sources: *RERBG* (January 8, 1898), 82.

300 Park Place

One of twenty two, three-story-over-basement brownstone and sandstone rowhouses designed in the Renaissance Revival style with Romanesque Revival details. All share similar details with subtle variations. Among the common features are rough-faced stone, carved panels, capitals and keystones, pilasters, round-arch fenestration, and cornices featuring dentils, scrolls, and scrolled brackets (William H. Reynolds, architect/owner/developer, ca. 1897). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Sources: *RERBG* (January 8, 1898), 82.

302 Park Place

One of twenty two, three-story-over-basement brownstone and sandstone rowhouses designed in the Renaissance Revival style with Romanesque Revival details. All share similar details with subtle variations. Among the common features are rough-faced stone, carved panels, capitals and keystones, pilasters, round-arch fenestration, and cornices featuring dentils, scrolls, and scrolled brackets (William H. Reynolds, architect/owner/developer, ca. 1897). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Sources: *RERBG* (January 8, 1898), 82.

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304 Park Place

One of twenty two, three-story-over-basement brownstone and sandstone rowhouses designed in the Renaissance Revival style with Romanesque Revival details. All share similar details with subtle variations. Among the common features are rough-faced stone, carved panels, capitals and keystones, pilasters, round-arch fenestration, and cornices featuring dentils, scrolls, and scrolled brackets (William H. Reynolds, architect/owner/developer, ca. 1897). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Sources: *RERBG* (January 8, 1898), 82.

306 Park Place

One of twenty two, three-story-over-basement brownstone and sandstone rowhouses designed in the Renaissance Revival style with Romanesque Revival details. All share similar details with subtle variations. Among the common features are rough-faced stone, carved panels, capitals and keystones, pilasters, round-arch fenestration, and cornices featuring dentils, scrolls, and scrolled brackets (William H. Reynolds, architect/owner/developer, ca. 1897). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Sources: *RERBG* (January 8, 1898), 82.

308 Park Place

One of twenty two, three-story-over-basement brownstone and sandstone rowhouses designed in the Renaissance Revival style with Romanesque Revival details. All share similar details with subtle variations. Among the common features are rough-faced stone, carved panels, capitals and keystones, pilasters, round-arch fenestration, and cornices featuring dentils, scrolls, and scrolled brackets (William H. Reynolds, architect/owner/developer, ca. 1897). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Sources: *RERBG* (January 8, 1898), 82.

310 Park Place

One of twenty two, three-story-over-basement brownstone and sandstone rowhouses designed in the Renaissance Revival style with Romanesque Revival details. All share similar details with subtle variations. Among the common features are rough-faced stone, carved panels, capitals and keystones, pilasters, round-arch fenestration, and cornices featuring dentils, scrolls, and scrolled brackets (William H. Reynolds, architect/owner/developer, ca. 1897). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Sources: *RERBG* (January 8, 1898), 82.

312 Park Place

One of twenty two, three-story-over-basement brownstone and sandstone rowhouses designed in the Renaissance Revival style with Romanesque Revival details. All share similar details with subtle variations. Among the common features are rough-faced stone, carved panels, capitals and keystones, pilasters, round-arch fenestration, and cornices featuring dentils, scrolls, and scrolled brackets (William H. Reynolds, architect/owner/developer, ca. 1897). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Sources: *RERBG* (January 8, 1898), 82.

314 Park Place

One of twenty two, three-story-over-basement brownstone and sandstone rowhouses designed in the Renaissance Revival style with Romanesque Revival details. All share similar details with subtle variations. Among the common features are rough-faced stone, carved panels, capitals and keystones, pilasters, round-arch fenestration, and cornices featuring dentils, scrolls, and scrolled brackets (William H. Reynolds,

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architect/owner/developer, ca. 1897). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Sources: *RERBG* (January 8, 1898), 82.

316 Park Place

One of twenty two, three-story-over-basement brownstone and sandstone rowhouses designed in the Renaissance Revival style with Romanesque Revival details. All share similar details with subtle variations. Among the common features are rough-faced stone, carved panels, capitals and keystones, pilasters, round-arch fenestration, and cornices featuring dentils, scrolls, and scrolled brackets (William H. Reynolds, architect/owner/developer, ca. 1897). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Sources: *RERBG* (January 8, 1898), 82.

318 Park Place

One of twenty two, three-story-over-basement brownstone and sandstone rowhouses designed in the Renaissance Revival style with Romanesque Revival details. All share similar details with subtle variations. Among the common features are rough-faced stone, carved panels, capitals and keystones, pilasters, round-arch fenestration, and cornices featuring dentils, scrolls, and scrolled brackets (William H. Reynolds, architect/owner/developer, ca. 1897). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Sources: *RERBG* (January 8, 1898), 82.

320 Park Place

One of twenty two, three-story-over-basement brownstone and sandstone rowhouses designed in the Renaissance Revival style with Romanesque Revival details. All share similar details with subtle variations. Among the common features are rough-faced stone, carved panels, capitals and keystones, pilasters, round-arch fenestration, and cornices featuring dentils, scrolls, and scrolled brackets (William H. Reynolds, architect/owner/developer, ca. 1897). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Sources: *RERBG* (January 8, 1898), 82.

322 Park Place

One of twenty two, three-story-over-basement brownstone and sandstone rowhouses designed in the Renaissance Revival style with Romanesque Revival details. All share similar details with subtle variations. Among the common features are rough-faced stone, carved panels, capitals and keystones, pilasters, round-arch fenestration, and cornices featuring dentils, scrolls, and scrolled brackets (William H. Reynolds, architect/owner/developer, ca. 1897). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Sources: *RERBG* (January 8, 1898), 82.

324 Park Place

One of two free-standing brick and terra cotta dwellings designed in Neo-Classical style. Three-story-over-basement dwelling with features that include an angled bay; rusticated brick façade; full-width brick porch with round Doric columns on rusticated brick piers with a hipped roof; wood-and-glass double doors with transom and molded surround; angled bay window at center features circular leaf designs, swags, molded cornice with brackets and scroll pediment with shell design; decorative terra-cotta panels; wraparound cornice with frieze, triglyphs, metope, guttae, dentils, and modillions (Benjamin Driesler, architect; Samuel Charig, owner/developer, ca. 1906). Rare example of a free-standing house in Prospect Heights. Sources: NYC-DOB.

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One of two free-standing brick and terra cotta dwellings designed in Neo-Classical style. Two-story-over-basement dwelling with features that include an angled bay; rusticated brick façade; full-width brick porch with round Doric columns on rusticated brick piers with a hipped roof; wood-and-glass double doors with transom and molded surround; angled bay window at center features circular leaf designs, swags, molded cornice with brackets and scroll pediment with shell design; decorative terra-cotta panels; wraparound cornice with frieze, triglyphs, metope, guttae, dentils, and modillions (Benjamin Criesler, architect; Samuel Charig, owner/developer, ca. 1906). Rare example of a free-standing house in Prospect Heights. Sources: NYC-DOB.

330 Park Place

Modern four-story-over-basement and penthouse brick and concrete multi-family dwelling. Simple brick façade with cast stone lintels (John C. Haskopoulos, architect; Mark Schildkraut, owner/developer, ca. 2006-08). Sources: NYC-DOB. NON-CONTRIBUTING

334 Park Place

Two-story-over-basement and penthouse brick and cast stone semi-attached house designed in the Colonial Revival style. Features include three bays with a triple window at second floor; full-width cast-stone porch with balustrade; entrance door with molded surround, pilasters and broken pediment with pineapple ornament; iron balconet on cast stone base with brackets; bracketed cornice with a molded band broken pediment (Slee and Bryson, architect; Sigmund Orbach, owner/developer, ca. 1922). This is one of the last single-family dwellings built in the neighborhood. Sources: NYC-DOB.

336 Park Place

One of five, two-story-over-basement brownstone and limestone two-family rowhouses designed in the Renaissance Revival style in an A-B-B-B-A pattern. "A" pattern includes four bays with a full-height curved bay; wood-and-glass double doors with transom; molded door surround with cornice and scroll pediment with carved design; window sills with continuous molded bands; cornice with modillions, dentils, and leaf scroll design (Benjamin Driesler, architect; Wilfred Burr, owner/developer, ca. 1906) Sources: NYC-DOB.

338 Park Place

One of five, two-story-over-basement brownstone and limestone two-family rowhouses designed in the Renaissance Revival style in an A-B-B-B-A pattern. "B" pattern includes four bays with a full-height three-window-wide angled bay; wood-and-glass double doors with transom; door surround with pilasters with carved capitals, incised dentils at the lintel and a molded cornice; window sills with continuous molded bands; cornice with modillions, dentils, and scroll leaf design (Benjamin Driesler, architect; Wilfred Burr, owner/developer, ca. 1906) Sources: NYC-DOB.

340 Park Place

One of five, two-story-over-basement brownstone and limestone two-family rowhouses designed in the Renaissance Revival style in an A-B-B-B-A pattern. "B" pattern includes four bays with a full-height three-window-wide angled bay; wood-and-glass double doors with transom; door surround with pilasters with carved capitals, incised dentils at the lintel and a molded cornice; window sills with continuous molded bands; cornice with modillions, dentils, and scroll leaf design (Benjamin Driesler, architect; Wilfred Burr, owner/developer, ca. 1906) Sources: NYC-DOB.

342 Park Place

One of five, two-story-over-basement brownstone and limestone two-family rowhouses designed in the Renaissance Revival style in an A-B-B-B-A pattern. "B" pattern includes four bays with a full-height three-window-wide angled bay; wood-and-glass double doors with transom; door surround with pilasters with carved capitals, incised dentils at the lintel and a molded cornice; window sills with continuous molded bands; cornice with

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modillions, dentils, and scroll leaf design (Benjamin Driesler, architect; Wilfred Burr, owner/developer, ca. 1906)
Sources: NYC-DOB.

344 Park Place

One of five, two-story-over-basement brownstone and limestone two-family rowhouses designed in the Renaissance Revival style in an A-B-B-B-A pattern. "A" pattern includes four bays with a full-height curved bay; wood-and-glass double doors with transom; molded door surround with cornice and scroll pediment with carved design; window sills with continuous molded bands; cornice with modillions, dentils, and leaf scroll design (Benjamin Driesler, architect; Wilfred Burr, owner/developer, ca. 1906) Sources: NYC-DOB.

PARK PLACE (Even Numbers)

South Side, Between Underhill Avenue and Washington Avenue

350 Park Place

See 153 Underhill Avenue

364 Park Place

One of two, three-story over basement brownstone rowhouses designed in the Romanesque/Renaissance Revival style. Features include three bays with a two-bay-wide curved oriel; paneled wood-and-glass double doors and transom at the main entryway with a prominent hood, featuring foliated brackets, paired squat columns with foliated caps and a chamfered lintel; historic stained-glass transoms; rough-faced stone banding; molded cornice with foliation, dentils, and scrolled brackets (William H. Reynolds, architect/owner/developer, ca. 1897). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (August 21, 1897), 287.

366 Park Place

One of two, three-story over basement brownstone rowhouses designed in the Romanesque/Renaissance Revival style. Features include three bays with a two-bay-wide curved oriel; paneled wood-and-glass double doors and transom at the main entryway with a prominent hood, featuring foliated brackets, paired squat columns with foliated caps and a chamfered lintel; historic stained-glass transoms; rough-faced stone banding; molded cornice with foliation, dentils, and scrolled brackets (William H. Reynolds, architect/owner/developer, ca. 1897). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (August 21, 1897), 287.

368 Park Place

One of thirteen, three-story-over-basement brownstone rowhouses designed in the Romanesque/Renaissance Revival style. Features include three bays at the basement, second, and third floors and two bays at the first floor; wood-and-glass double doors and transom at the main entryway with a prominent hood, foliated brackets, paired squat columns with foliated caps and a chamfered lintel; molded window sills above carved panels; prominent keystones; cornice with foliation, dentils, and brackets (William H. Reynolds, architect/owner/developer, ca. 1896). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: LPC 1977 Survey Report.

370 Park Place

One of thirteen, three-story-over-basement brownstone rowhouses designed in the Romanesque/Renaissance Revival style. Features include three bays; projecting window sills above carved panels; round arch lintels on foliated moldings at the first floor with roughfaced voussoirs, foliated keystones, and molded labels; historic stained-glass transoms; molded crowns above the first and second floors; rough-faced bands and round-arch fenestration with rough-faced voussoirs and a continuous molded label at the third floor; non-historic masonry roof parapet (William H. Reynolds, architect/owner/developer, ca. 1896). Constructed after the opening of Prospect

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Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: LPC 1977 Survey Report.

372 Park Place

One of thirteen, three-story-over-basement brownstone rowhouses designed in the Romanesque/Renaissance Revival style. Features include three bays; projecting window sills above carved panels and splayed lintels made up of alternating smooth- and rough-faced stones flanked by carved panels on a foliated moldings; stained-glass transoms at the first-story windows; round-arch fenestration with alternating smooth- and rough-faced voussoirs; cornice with foliation, dentils, and brackets (William H. Reynolds, architect/owner/developer, ca. 1896).

Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: LPC 1977 Survey Report.

374 Park Place

One of thirteen, three-story-over-basement brownstone rowhouses designed in the Romanesque/Renaissance Revival style. Features include three bays at the basement, second, and third floors and two bays at the first floor; projecting window sills above carved panels; molded window surrounds and a molded crown at the second floor; rough-faced stone bands, round-arch fenestration with rough-faced lintels cornice with foliation, dentils, and brackets (William H. Reynolds, architect/owner/developer, ca. 1896). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: LPC 1977 Survey Report.

376 Park Place

One of thirteen, three-story-over-basement brownstone rowhouses designed in the Romanesque/Renaissance Revival style. Features include three bays; paneled wood-and-glass double doors at the main entryway with beveled jambs and lintel decorated with egg-and-dart moldings under a gable with floral carvings; projecting window sills above carved panels; rough-faced stone bands; round-arch fenestration with foliated keystones; splayed lintels; cornice with foliation, dentils, and brackets (William H. Reynolds, architect/owner/developer, ca. 1896). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: LPC 1977 Survey Report.

378 Park Place

One of thirteen, three-story-over-basement brownstone rowhouses designed in the Romanesque/Renaissance Revival style. Features include three bays at the basement, second, and third floors and two bays at the first floor; paneled wood-and-glass door at the round-arch main entryway with a molded surround, foliation, keystone, and molded hood; molded window sills; paired first-story fenestration with a central, twisted column, shared stained-glass transom, a convex hood supported by foliated brackets and paired, round squat columns; rough-faced stone bands at the second and third floors; rough-faced lintels and molded crown decorated with sunbursts at the second floor; round-arch fenestration with alternating smooth and rough-faced lintel stone; cornice, decorated with foliation, dentils, and brackets (William H. Reynolds, architect/owner/developer, ca. 1896). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: LPC 1977 Survey Report.

380 Park Place

One of thirteen, three-story-over-basement brownstone rowhouses designed in the Romanesque/Renaissance Revival style. Features include three bays; paneled wood-and-glass round-arch double doors at the main entryway; window sills above carved panels; window lintels with rough-faced lintels stones on foliated bands, carved keystones, and molded labels; crown moldings; cornice with foliation, dentils, and brackets (William H. Reynolds, architect/owner/developer, ca. 1896). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: LPC 1977 Survey Report.

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382 Park Place

One of thirteen, three-story-over-basement brownstone rowhouses designed in the Romanesque/Renaissance Revival style. Features include three bays at the basement, second, and third floors and two bays with paired fenestration at the first floor; paneled wood-and-glass doors with a molded surround decorated with cartouches, foliations, and keystone; molded window sills above carved panels; rough-faced bands; stained-glass transom at the first floor fenestration under a molded hood supported by paired squat round attached columns on foliated brackets; splayed lintels with alternating smooth and rough-faced stones at the second and third floors; cornice with foliation, dentils and brackets (William H. Reynolds, architect/owner/developer, ca. 1896). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: LPC 1977 Survey Report.

384 Park Place

One of thirteen, three-story-over-basement brownstone rowhouses designed in the Romanesque/Renaissance Revival style. Features include three bays; historic paneled wood-and-glass double doors and transom at the main entryway with a beveled hood supported by paired round squat columns on foliated brackets; stained-glass transoms and molded surrounds at the first-story windows; splayed lintels and prominent, foliated keystones flanked by foliated panels; rough-faced keystones and continuous molded labels' cornice with foliation, dentils, and brackets (William H. Reynolds, architect/owner/developer, ca. 1896). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: LPC 1977 Survey Report.

386 Park Place

One of thirteen, three-story-over-basement brownstone rowhouses designed in the Romanesque/Renaissance Revival style. Features include three bays; molded window sills above carved panels; glass transoms and egg-and-dart jamb molding; entryway and fenestration flanked by carved upper panels on molded bands, and topped by splayed lintels with prominent foliated keystones; rough-faced bands; round-arch fenestration topped by scrolled and foliated keystones at the second floor; splayed lintels at the third floor; cornice with foliation, dentils, and brackets (William H. Reynolds, architect/owner/developer, ca. 1896). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: LPC 1977 Survey Report.

388 Park Place

One of thirteen, three-story-over-basement brownstone rowhouses designed in the Romanesque/Renaissance Revival style. Features include three bays at the basement, second, and third floors and two bays with paired fenestration at the first floor; paneled wood-and-glass double doors and transom at the main entryway; paired fenestration with slender central column and stained-glass transom at the first floor; molded window surrounds, hoods, and crown molding; round-arch fenestration with continuous label moldings and rough-faced bands and lintels cornice with foliation, dentils, and brackets (William H. Reynolds, architect/owner/developer, ca. 1896). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: LPC 1977 Survey Report.

390 Park Place

One of thirteen, three-story-over-basement brownstone rowhouses designed in the Romanesque/Renaissance Revival style. Features include three bays; paneled wood-and-glass double doors and transom at the main entryway flanked by egg-and-dart jamb moldings; molded window sills above carved panels; stained-glass transoms and egg-and-dart jamb molding at the first-story windows; entryway and fenestration flanked by carved upper panels on molded bands and crowned by splayed lintels with prominent foliated keystones; rough-faced bands; round-arch fenestration topped by scrolled and foliated keystones at the second floor; splayed lintels; cornice with foliation, dentils, and brackets (William H. Reynolds, architect/owner/developer, ca. 1896). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: LPC 1977 Survey Report.

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392 Park Place

One of thirteen, three-story-over-basement brownstone rowhouses designed in the Romanesque/Renaissance Revival style. Features include three bays at the basement, second, and third floors and two bays at the first floor; paneled wood-and-glass door at the round-arch main entryway with a molded surround, foliation, keystone, and molded hood; molded window sills; paired first-story fenestration with a central, twisted column and stained-glass transom under a projecting hood supported by foliated brackets and paired, round squat columns; rough-faced stone bands; rough-faced lintels and molded crown decorated with sunbursts at the second floor; round-arch fenestration with alternating smooth and rough-faced lintel stone cornice with foliation, dentils, and brackets (William H. Reynolds, architect/owner/developer, ca. 1896). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: LPC 1977 Survey Report.

394 Park Place

One of twelve, two- and three-story-over-basement sandstone rowhouses designed in the Renaissance/Romanesque Revival style. Features include three stories and three bays; paneled wood-and-glass double doors and transom at the main entryway with a molded hood with a chamfered and beaded molding, supported on paired squat attached columns on foliated brackets; projecting window sills; molded window surrounds, stained-glass transoms, and crown molding at the first floor; rough-faced brownstone bands and splayed lintels with foliated keystones and panels; molded cornice with a curved, foliated frieze (Dahlander and Hedman, architect; William H. Reynolds, owner/developer, ca. 1894). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (March 10, 1894), 399.

396 Park Place

One of twelve, two- and three-story-over-basement sandstone rowhouses designed in the Renaissance/Romanesque Revival style. Features include three stories and three bays; paneled wood-and-glass double doors at the round-arch main entryway with a molded surround decorated with foliation; molded window surrounds, stained-glass transoms, and wide crown molding with foliation at the first floor; rough-faced brownstone bands and splayed lintels with foliated stones; molded cornice with a curved, foliated frieze (Dahlander and Hedman, architect; William H. Reynolds, owner/developer, ca. 1894). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (March 10, 1894), 399.

398 Park Place

One of twelve, two- and three-story-over-basement sandstone rowhouses designed in the Renaissance/Romanesque Revival style. Features include three stories and three bays at the basement and third floor; two bays with paired fenestration at the second and third floors; paneled wood-and-glass double doors at the round-arch main entryway with a molded surround decorated with foliation and geometrical carvings; first-floor sash divided by slender column under a stained-glass transom and surrounded by fluted pilasters; rough-faced brownstone bands; molded cornice with a curved, foliated frieze (Dahlander and Hedman, architect; William H. Reynolds, owner/developer, ca. 1894). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (March 10, 1894), 399.

400 Park Place

One of twelve, two- and three-story-over-basement sandstone rowhouses designed in the Renaissance/Romanesque Revival style. Features include three stories and three bays; round-arch main entryway with a molded surround decorated with foliation and geometrical carvings; molded window surrounds and stained-glass transoms at the first-floor windows; molded and carved crown molding; rough-faced brownstone bands;

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splayed, partially rough-faced lintels; molded cornice with a curved, foliated frieze (Dahlander and Hedman, architect; William H. Reynolds, owner/developer, ca. 1894). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (March 10, 1894), 399.

402 Park Place

One of twelve, two- and three-story-over-basement sandstone rowhouses designed in the Renaissance/Romanesque Revival style. Features include two stories and three bays at the basement and second floor and two bays with paired fenestration at the first floor; central turned column and stained-glass transom at the first floor; molded sills and round-arch fenestration with rough-faced keystones; pressed-metal cornice with dentils, brackets, and a foliated frieze (Dahlander and Hedman, architect; William H. Reynolds, owner/developer, ca. 1894). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (March 10, 1894), 399.

404 Park Place

One of twelve, two- and three-story-over-basement sandstone rowhouses designed in the Renaissance/Romanesque Revival style. Features include two stories and three bays; paneled wood-and-glass double doors and transom with molded reveals; stained-glass transoms at the first floor; rough-faced stone bands; pressed-metal cornice with dentils, brackets, and a foliated frieze (Dahlander and Hedman, architect; William H. Reynolds, owner/developer, ca. 1894). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (March 10, 1894), 399.

406 Park Place

One of twelve, two- and three-story-over-basement sandstone rowhouses designed in the Renaissance/Romanesque Revival style. Features include two stories and three bays at the basement and second floor and two bays at the first floor; stoop removed with non-original basement-level main entryway; foliated and molded crown; molded sills and round-arch fenestration with rough-faced keystones; pressed-metal cornice decorated with dentils, brackets, and a foliated frieze (Dahlander and Hedman, architect; William H. Reynolds, owner/developer, ca. 1894). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (March 10, 1894), 399.

408 Park Place

One of twelve, two- and three-story-over-basement sandstone rowhouses designed in the Renaissance/Romanesque Revival style. Features include three stories and three bays; molded window surrounds, stained-glass transoms, and wide crown molding with foliation at the first floor; rough-faced brownstone bands and splayed lintels with foliated stones; molded cornice with a curved, foliated frieze (Dahlander and Hedman, architect; William H. Reynolds, owner/developer, ca. 1894). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (March 10, 1894), 399.

410 Park Place

One of twelve, two- and three-story-over-basement sandstone rowhouses designed in the Renaissance/Romanesque Revival style. Features include three stories and three bays at the basement and third floor and two bays with paired fenestration at the second and third floors; paneled wood-and-glass double doors at the round-arch main entryway with a molded surround decorated with foliation and geometrical carvings; first-story sash divided by slender column, topped by a stained-glass transom and surrounded by fluted pilasters with composite caps; rough-faced brownstone bands at the second story; molded surround, center round column, and carved hood above the paired second-floor sash; molded cornice with a curved, foliated frieze (Dahlander and Hedman, architect; William H. Reynolds, owner/developer, ca. 1894). Constructed after the opening of Prospect

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Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (March 10, 1894), 399.

412 Park Place

One of twelve, two- and three-story-over-basement sandstone rowhouses designed in the Renaissance/Romanesque Revival style. Features include two stories and three bays; paneled wood-and-glass double doors and transom with molded reveals; stained-glass transoms at the first-floor windows; molded sills and round-arch fenestration with rough-faced keystones with rough-faced stone bands; pressed-metal cornice decorated with dentils, brackets, and a foliated frieze (Dahlander and Hedman, architect; William H. Reynolds, owner/developer, ca. 1894). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (March 10, 1894), 399.

414 Park Place

One of twelve, two- and three-story-over-basement sandstone rowhouses designed in the Renaissance/Romanesque Revival style. Features include two stories and three bays at the basement and third floor and two bays with paired fenestration at the first floor; stoop removed and main entryway relocated to basement; central turned column and stained-glass transom at the first floor; rough-faced stone bands; pressed-metal cornice with dentils, brackets, and a foliated frieze (Dahlander and Hedman, architect; William H. Reynolds, owner/developer, ca. 1894). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (March 10, 1894), 399.

416 Park Place

One of twelve, two- and three-story-over-basement sandstone rowhouses designed in the Renaissance/Romanesque Revival style. Features include two stories and three bays; stained-glass transoms at the first-floor windows; foliated and molded crown above the first floor; molded sills and round-arch fenestration with rough-faced keystones with rough-faced stone bands; pressed-metal cornice decorated with dentils, brackets, and a foliated frieze (Dahlander and Hedman, architect; William H. Reynolds, owner/developer, ca. 1894). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. *RERBG* (March 10, 1894), 399.

418 Park Place

One of four, two-story-over-basement brownstone rowhouses designed in the Renaissance/Romanesque Revival style. Features include three bays; paneled wood-and-glass double doors and transom at the main entryway with a beveled jamb and a carved lintel flanked by rounded brackets topped by pendants; rough-faced bands; round-arch fenestration; bracketed cornice with scrolled modillions and a decorated frieze (Edward Neuschler, architect; Mary O. Baker, owner/developer, ca. 1894). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (April 7, 1894), 567.

420 Park Place

One of four, two-story-over-basement brownstone rowhouses designed in the Renaissance/Romanesque Revival style. Features include three bays; paneled wood-and-glass double doors and transom at the main entryway with a molded surround and prominent, carved lintel and hood at the level of the second-floor sill; beveled jambs at the first-floor windows; crown molding; rough-faced lintels; bracketed cornice with scrolled modillions and a decorated frieze (Edward Neuschler, architect; Mary O. Baker, owner/developer, ca. 1894). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (April 7, 1894), 567.

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One of four, two-story-over-basement brownstone rowhouses designed in the Renaissance/Romanesque Revival style. Features include three bays; paneled wood-and-glass double doors and transom with a molded surround and raised lintel with a carved panel; first-floor piers with rough-faced bases and foliated caps with chamfers at the tops; molded crown above the first floor; round-arch fenestration, rough-faced bands and keystones; bracketed cornice with scrolled modillions and a decorated frieze (Edward Neuschler, architect; Mary O. Baker, owner/developer, ca. 1894). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (April 7, 1894), 567.

424 Park Place

One of four, two-story-over-basement brownstone rowhouses designed in the Renaissance/Romanesque Revival style. Features include three bays; paneled wood-and-glass double doors and transom at the main entryway with a beveled jamb and a carved lintel flanked by rounded brackets topped by pendants; rough-faced bands and lintels; crown molding; rough-faced lintels with top moldings; bracketed cornice with scrolled modillions and a decorated frieze (Edward Neuschler, architect; Mary O. Baker, owner/developer, ca. 1894). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (April 7, 1894), 567.

426 Park Place

Two-story-over-basement Renaissance Revival rowhouse. Features include four bays, including a three-bay-wide angled projection; main entryway crowned by a bracketed hood with a chamfered and carved lintel and a molded crown and incised raised panel; chamfered lintels, crown molding above the first floor; brick panels below the second-floor sills at the projecting bays; round-arch window with a molded surround and foliated keystone; cornice with scrolled modillions and festoons (unknown architect/owner/developer, ca. 1900) In 1930 a garage was introduced at the rear of the lot. Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: NYC-DOB Building Information System (BIS), Certificate of Occupancy.

434 Park Place

Four-story mixed-use brick and brownstone flats designed in the Romanesque/Renaissance Revival style. Features include seven bays with a replacement storefront; rusticated brickwork; molded cornice over first floor; modest sills and flat-arched lintels; molded pressed-metal cornice with decorative fascia and dentils (Axel S. Hedman, architect; William H. Reynolds, owner/developer, ca. 1897). Built during a time when multiple dwellings were popular among developers due to increased property values and population. Source: NYC-DOB NB# 26-1887.

PROSPECT PLACE (Odd Numbers)

North Side, Between Vanderbilt Avenue and Underhill Avenue

233 Prospect Place (229-237 Prospect Place/645 Vanderbilt Avenue)

A four-story brick and limestone mixed-use flats designed in the Arts and Crafts style with Neo-Classical elements. Features include an irregular arrangement of bays at first story including main entrance, storefront return and one-story ell on east; wire-cut brick laid in Flemish bond; limestone entrance surround with bay-leaf drip and lintel supported by stylized brackets; brick spandrels with diamond-shaped medallions; single and triple windows at second through fourth floors bordered by double rows of header bricks and divided by brick spandrel panels with diamond-shaped medallions; paneled and molded limestone keystones at fourth story; brick and stucco frieze; galvanized-iron cornice with egg-and-dart molding, dentils, and modillions crowned by a hipped roof, along with a stepped parapet with stone coping and diamond-shaped medallions. Two of the original storefronts on Prospect Place have been enclosed with gray brick (William H. Ludwig, architect; Minnie L. von Lehn, owner/developer, ca. 1916). Constructed at the same time as 641-643 Vanderbilt Avenue by the same architect. Source: NYC-DOB.

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239 Prospect Place

A four-story brick and brownstone flats designed in the Arts and Crafts style with Neo-Classical elements. Features include two bays; limestone entrance surround with a garland and pedimented lintel supported on stylized brackets; wire-cut brick laid in Flemish bond; triple window with transom at first floor with limestone keystone and paneled corners; two bays of windows bordered by double rows of header bricks, brick spandrel panels with header brick courses and diamond-shaped medallions; stone sillcourses; metal cornice with modillions, dentils, and egg-and-dart molding below brick parapet with central gable and stone coping (William H. Ludwig, architect; Minnie L. von Lehn, owner/developer, ca. 1916). Constructed at the same time as 641-643 Vanderbilt Avenue by the same architect. Source: NYC-DOB.

241 Prospect Place

A three-story-over-basement brownstone rowhouse designed in the Italianate style. Features include three bays; round-arched entrance with arched, double-leaf, wood-and-glass door; entrance surround with molded spandrels springing from pilasters with molded impost; full window surrounds with triangular pediments at the first floor; full window surrounds with bracketed sills at the second and third floor; wood cornice with stylized corbel featuring tassels between the corbels and a frieze with diamond-shaped medallions (unknown architect; Margaret McGroarty, owner/developers, ca. 1875). Built for John McGroarty, who was a NY State Assemblyman between 1874 and 1877. In 1903 a rear extension was introduced that was designed by Pohlman and Patrick to accommodate the local Democratic Club; the first floor and basement were altered in the 1970s to accommodate the Haitian Baptist Church that resides there today. Source: *BDE Almanac* (Brooklyn: *BDE*, 1900), 290; 1901, 304; 1903, 294; 1905, 321; BARAVRE, 1874-1877.

245 Prospect Place

One of three, four-story iron-spot brick and limestone flats designed in the Romanesque/Renaissance Revival style. Features include three bays; iron-spot brick façade; flat-arched main entrance with elaborately carved, stepped, limestone lintel; double-leaf, wood-and-glass door with single-light transom; molded stone sill course and two wood sash windows with elaborately carved limestone lintels; continuous stone sill course supported by brick corbelling; windows at second through fourth floors separated by three-story arcade with brick piers with molded corners, stone basket capitals and raised brick archivolt; paneled brick spandrels between stories; galvanized-iron cornice with open bracket with lion face, foliate modillions and rinceau frieze (Delaney and Collins, architects and owner/developers, ca. 1895). Built during a population increase and rise in property values in Greater New York, prompting the construction of multi-family dwellings. Source: *RERBG* (July 13, 1895), 69.

247 Prospect Place

One of three, four-story iron-spot brick and limestone flats designed in the Romanesque/Renaissance Revival style. Features include three bays; iron-spot brick façade; flat-arched main entrance with elaborately carved, stepped, limestone lintel; double-leaf, wood-and-glass door with single-light transom; molded stone sill course and two wood sash windows with elaborately carved limestone lintels; continuous stone sill course supported by brick corbelling; windows at second through fourth floors separated by three-story arcade with brick piers with molded corners, stone basket capitals and raised brick archivolt; paneled brick spandrels between stories; galvanized-iron cornice with open bracket with lion face, foliate modillions and rinceau frieze (Delaney and Collins, architects and owner/developers, ca. 1895). Built during a population increase and rise in property values in Greater New York, prompting the construction of multi-family dwellings. Source: *RERBG* (July 13, 1895), 69.

249 Prospect Place

One of three, four-story iron-spot brick and limestone flats designed in the Romanesque/Renaissance Revival style. Features include three bays; iron-spot brick façade; flat-arched main entrance with elaborately carved, stepped, limestone lintel; double-leaf, wood-and-glass door with single-light transom; molded stone sill course and two wood sash windows with elaborately carved limestone lintels; continuous stone sill course supported by brick corbelling; windows at second through fourth floors separated by three-story arcade with brick piers with molded corners, stone basket capitals and raised brick archivolt; paneled brick spandrels between stories; galvanized-iron

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cornice with open bracket with lion face, foliate modillions and rinceau frieze (Delaney and Collins, architects and owner/developers, ca. 1895). Built during a population increase and rise in property values in Greater New York, prompting the construction of multi-family dwellings. Source: *RERBG* (July 13, 1895), 69.

251 Prospect Place

One of two, three-story-over-basement brick and brownstone rowhouses designed in the Neo-Grec style. Features include three bays including a two-window-wide angular bay with projecting pier with brownstone capitals and carved foliate plaques at first and second floors; brick façade with brownstone trim; brownstone surround at entrance with half-fluted pilasters, capitals with floral decoration, stylized, fluted brackets, and molded lintel with dentils and plain frieze; continuous molded brownstone sill course and brick spandrel panels; projecting brownstone sill course; spandrel panels between the second and third stories; wood cornice with fluted brackets, dentils, and paneled frieze (John Mumford, architect; Nolan and Sims, builder; Robert Furey, owner/developer, ca. 1885). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (January 17, 1885), 69.

253 Prospect Place

One of two, three-story-over-basement brick and brownstone rowhouses designed in the Neo-Grec style. Features include three bays including a two-window-wide angular bay with projecting pier with brownstone capitals and carved foliate plaques at first and second floors; brick façade with brownstone trim; brownstone surround at entrance with half-fluted pilasters, capitals with floral decoration, stylized, fluted brackets, and molded lintel with dentils and plain frieze; continuous molded brownstone sill course and brick spandrel panels; projecting brownstone sill course; spandrel panels between the second and third stories; wood cornice with fluted brackets, dentils, and paneled frieze (John Mumford, architect; Nolan and Sims, builder; Robert Furey, owner/developer, ca. 1885). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (January 17, 1885), 69.

255 Prospect Place

One of six, four-story Renaissance Revival flats clad in iron-spot, Roman brick with limestone trim. Features include four bays including a three-window-wide angular bay; main entrance with elaborately carved lintel and half-pilasters with foliate corbels; continuous molded limestone sillcourses at the first through fourth floors; stepped limestone window lintels with carved, projecting keystones at the first floor; continuous limestone lintelcourses at the second through fourth floors; metal cornice with foliate modillions and rinceau frieze (Delaney and Collins, architect/owner/developer, ca. 1896). Built during a population increase and rise in property values in Greater New York, prompting the construction of multi-family dwellings. Source: *RERBG* (November 28, 1896), 827.

257 Prospect Place

One of six, four-story Renaissance Revival flats clad in iron-spot, Roman brick with limestone trim. Features include four bays including a three-window-wide angular bay; main entrance with elaborately carved lintel and half-pilasters with foliate corbels; continuous molded limestone sillcourses at the first through fourth floors; stepped limestone window lintels with carved, projecting keystones at the first floor; continuous limestone lintelcourses at the second through fourth floors; metal cornice with foliate modillions and rinceau frieze (Delaney and Collins, architect/owner/developer, ca. 1896). Built during a population increase and rise in property values in Greater New York, prompting the construction of multi-family dwellings. Source: *RERBG* (November 28, 1896), 827.

259 Prospect Place

One of six, four-story Renaissance Revival flats clad in iron-spot, Roman brick with limestone trim. Features include four bays including a three-window-wide angular bay; main entrance with elaborately carved lintel and half-pilasters with foliate corbels; continuous molded limestone sillcourses at the first through fourth floors; stepped limestone window lintels with carved, projecting keystones at the first floor; continuous limestone lintelcourses at the second through fourth floors; metal cornice with foliate modillions and rinceau frieze (Delaney and Collins,

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architect/owner/developer, ca. 1896). Built during a population increase and rise in property values in Greater New York, prompting the construction of multi-family dwellings. Source: *RERBG* (November 28, 1896), 827.

261 Prospect Place

One of six, four-story Renaissance Revival flats clad in iron-spot, Roman brick with limestone trim. Features include four bays including a three-window-wide angular bay; main entrance with elaborately carved lintel and half-pilasters with foliate corbels; continuous molded limestone sillcourses at the first through fourth floors; stepped limestone window lintels with carved, projecting keystones at the first floor; continuous limestone lintelcourses at the second through fourth floors; metal cornice with foliate modillions and rinceau frieze (Delaney and Collins, architect/owner/developer, ca. 1896). Built during a population increase and rise in property values in Greater New York, prompting the construction of multi-family dwellings. Source: *RERBG* (November 28, 1896), 827.

263 Prospect Place

One of six, four-story Renaissance Revival flats clad in iron-spot, Roman brick with limestone trim. Features include four bays including a three-window-wide angular bay; main entrance with elaborately carved lintel and half-pilasters with foliate corbels; continuous molded limestone sillcourses at the first through fourth floors; stepped limestone window lintels with carved, projecting keystones at the first floor; continuous limestone lintelcourses at the second through fourth floors; metal cornice with foliate modillions and rinceau frieze (Delaney and Collins, architect/owner/developer, ca. 1896). Built during a population increase and rise in property values in Greater New York, prompting the construction of multi-family dwellings. Source: *RERBG* (November 28, 1896), 827.

265 Prospect Place

One of six, four-story Renaissance Revival flats clad in iron-spot, Roman brick with limestone trim. Features include four bays including a three-window-wide angular bay; main entrance with elaborately carved lintel and half-pilasters with foliate corbels; continuous molded limestone sillcourses at the first through fourth floors; stepped limestone window lintels with carved, projecting keystones at the first floor; continuous limestone lintelcourses at the second through fourth floors; metal cornice with foliate modillions and rinceau frieze (Delaney and Collins, architect/owner/developer, ca. 1896). Built during a population increase and rise in property values in Greater New York, prompting the construction of multi-family dwellings. Source: *RERBG* (November 28, 1896), 827.

269 Prospect Place

Six-story-over-basement brick multi-family dwelling designed in the Colonial Revival style. Features include three bays with a slightly projecting central bay with central window flanked by smaller windows; brick façade laid in Flemish bond; stone entrance surround with pilasters, rosettes, fluted frieze and broken pediment with pineapple finial; door with leaded-glass transom; large windows at the second through fifth floors; molded stone cornice below a stone-capped brick parapet (Slee and Bryson, architect; Studio Building Corp., owner/developer, 1927-28). Built after the opening of the IRT Subway along Eastern Parkway which spurred a growth in the construction of middle-class elevator apartment buildings. Source: NYC-DOB.

273 Prospect Place

One of four, three-story-over-basement brick and stone rowhouses designed in the Neo-Grec style. Features two bays; main entrance with eared brownstone lintel with incised design and bas-relief rosettes supported by stylized brackets; bracketed brownstone sills and incised brownstone lintels; wood cornice with stylized brackets and dentils (T. Floyd Thomas, architect; Arthur Barlets, owner/developer, ca. 1883). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: NYC-DOB.

275 Prospect Place

One of four, three-story-over-basement Neo-Grec style buildings. Features two bays; main entrance with eared brownstone lintel with incised design and bas-relief rosettes supported by stylized brackets; bracketed brownstone sills and incised brownstone lintels; wood cornice with stylized brackets and dentils (T. Floyd Thomas, architect;

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Arthur Bartlets, owner/developer, ca. 1883). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: NYC-DOB.

277 Prospect Place

One of four, three-story-over-basement Neo-Grec style buildings. Features two bays; main entrance with eared brownstone lintel with incised design and bas-relief rosettes supported by stylized brackets; bracketed brownstone sills and incised brownstone lintels; wood cornice with stylized brackets and dentils (T. Floyd Thomas, architect; Arthur Bartlets, owner/developer, ca. 1883). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: NYC-DOB.

279 Prospect Place

One of four, three-story-over-basement Neo-Grec style buildings. Features two bays; main entrance with eared brownstone lintel with incised design and bas-relief rosettes supported by stylized brackets; bracketed brownstone sills and incised brownstone lintels; wood cornice with stylized brackets and dentils (T. Floyd Thomas, architect; Arthur Bartlets, owner/developer, ca. 1883). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: NYC-DOB.

285 (281-285) Prospect Place

A four-story brick Colonial Revival multi-family dwelling. Features include five bays on the first floor and seven bays on the second through fourth floors; wire-cut brick laid in a diaper pattern; round-arched main entrance with deep reveal; possibly double-leaf, metal-and-glass door and single-light transom within a projecting stone entrance surround with voussoirs, cartouche, engaged columns at the corners and molded cornice; projecting stone sills; molded stone cornice and bull header bond brick course; diaper-patterned brick parapet with stone or terra-cotta plaques with bas-relief shields and brick border capped with stone coping (Springsteen and Goldhammer, architect; Hecla Building Co., owner/developer, 1925). Built after the opening of the IRT Subway along Eastern Parkway which spurred a growth in the construction of middle-class elevator apartment buildings. Source: *RERBG* (December 3, 1892), 748.

287 Prospect Place

One of two, two-story-over-basement brownstone Renaissance Revival rowhouses. Features include three bays; molded stone lintel with stylized brackets at main entrance; wood-and-glass transom; rough-faced lintels; double, rough-faced band courses between molded stringcourses above first floor; alternating courses of rough-faced and smooth ashlar; wood cornice with stylized brackets and modillions with foliate ornamentation and scalloped molding (William H. Wirth, architect; Erick Soderstrom, owner/developer, ca. 1892). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (December 3, 1892), 748.

289 Prospect Place

One of two, two-story-over-basement brownstone Renaissance Revival rowhouses. Features include three bays; molded stone lintel with stylized brackets at main entrance; wood-and-glass transom; rough-faced lintels; double, rough-faced band courses between molded stringcourses above first floor; alternating courses of rough-faced and smooth ashlar; wood cornice with stylized brackets and modillions with foliate ornamentation and scalloped molding (William H. Wirth, architect; Erick Soderstrom, owner/developer, ca. 1892). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (December 3, 1892), 748.

291 Prospect Place

One of four, three-story-over-basement brick and stone rowhouses designed in the Neo-Grec style. Features two bays; recessed main entrance with paneled, wood reveal and wood frame with wood-and-glass transom; bracketed, brownstone lintel with rough-faced voussoirs and brackets at entrance; bracketed sills and flared, segmental-arched lintels at first through third floors; wood cornice with stylized brackets, dentils, and paneled

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frieze (Cozzens and Brown, architect/owner/developer, ca. 1887). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (March 26, 1887), 426.

293 Prospect Place

One of four, three-story-over-basement brick and stone rowhouses designed in the Neo-Grec style. Features two bays; recessed main entrance with paneled, wood reveal and wood frame with wood-and-glass transom; bracketed, brownstone lintel with rough-faced voussoirs and brackets at entrance; bracketed sills and flared, segmental-arched lintels at first through third floors; wood cornice with stylized brackets, dentils, and paneled frieze (Cozzens and Brown, architect/owner/developer, ca. 1887). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (March 26, 1887), 426.

295 Prospect Place

One of four, three-story-over-basement brick and stone rowhouses designed in the Neo-Grec style. Features two bays; recessed main entrance with paneled, wood reveal and wood frame with wood-and-glass transom; bracketed, brownstone lintel with rough-faced voussoirs and brackets at entrance; bracketed sills and flared, segmental-arched lintels at first through third floors; wood cornice with stylized brackets, dentils, and paneled frieze (Cozzens and Brown, architect/owner/developer, ca. 1887). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (March 26, 1887), 426.

297 Prospect Place

One of four, three-story-over-basement brick and stone rowhouses designed in the Neo-Grec style. Features two bays; recessed main entrance with paneled, wood reveal and wood frame with wood-and-glass transom; bracketed, brownstone lintel with rough-faced voussoirs and brackets at entrance; bracketed sills and flared, segmental-arched lintels at first through third floors; wood cornice with stylized brackets, dentils, and paneled frieze (Cozzens and Brown, architect/owner/developer, ca. 1887). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (March 26, 1887), 426.

299 Prospect Place

Four-story brick flats designed in the Renaissance Revival style. Features include three bays including a projecting, two-window-wide bay; iron-spot brick laid in stretcher bond; main entrance with paneled wood reveal and wood-and-glass transom; brownstone door lintel with foliate frieze supported by fluted colonnette with foliate capitals and corbels; projecting brownstone sill courses with brick corbelling and brownstone lintel courses with concave molding at the window heads; metal cornice with stylized brackets and paneled frieze (Peter M. Cassidy, architect; T.D. Lyons, owner/developer, ca. 1894). Built during a population increase and rise in property values in Greater New York, prompting the construction of multi-family dwellings. Source: *RERBG* (August 4, 1894), 188.

305 Prospect Place

One of two, four-story brick flats designed in the Renaissance Revival style. Features include five bays at the first floor; entrance lintel with rough-faced, stepped voussoirs and drips; rough-faced window sills and lintels at first through fourth floors; galvanized-iron cornice with dentils and a frieze with swags and scalloped molding (William Wirth, architect; Eric Soderstrom, owner/developer, ca. 1893). Built during a population increase and rise in property values in Greater New York, prompting the construction of multi-family dwellings. Source: *RERBG* (June 3, 1893), 896.

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307 Prospect Place

One of two, four-story brick flats designed in the Renaissance Revival style. Features include five bays at the first floor; entrance lintel with rough-faced, stepped voussoirs and drips; rough-faced window sills and lintels at first through fourth floors; galvanized-iron cornice with dentils and a frieze with swags and scalloped molding (William Wirth, architect; Eric Soderstrom, owner/developer, ca. 1893). Built during a population increase and rise in property values in Greater New York, prompting the construction of multi-family dwellings. Source: *RERBG* (June 3, 1893), 896.

309 Prospect Place

Four-story brick flats designed in the Renaissance Revival style. Features include three bays; entrance with molded wood reveal; projecting brownstone sills and flush brownstone lintels at first through fourth floors; galvanized-iron cornice with ovolo modillions, serrated molding, and dogtooth frieze (unknown architect; H.A. Gibbons, owner/developer, ca. 1889). Built during a population increase and rise in property values in Greater New York, prompting the construction of multi-family dwellings. Source: NYC-DOB.

311 Prospect Place

Vacant lot.

PROSPECT PLACE (Odd Numbers)

North Side, Between Underhill and Washington Avenue

321 Prospect Place

Four-story brick and cast-stone flats that has been substantially altered. Features include three bays; brick laid in American common bond; flat-arched door and window lintels; brick parapet (unknown architect; H.A. Gibbons, owner/developer, ca. 1880). Built during a population increase and rise in property values in Greater New York, prompting the construction of multi-family dwellings. Source: G.W. Bromley & Co., *Atlas of the Entire City of Brooklyn* (New York: G.W. Bromley & Co., 1880. NON-CONTRIBUTING

333 Prospect Place

Four-story brick and limestone flats designed in a Neo-Classical style. Features include three bays with recessed center bay; brick laid in running bond; round-arch main entry crowned with a swan's neck pediment over pilasters with Corinthian capitals; molded window surrounds with double-scroll detail; molded cornice over first floor; keyed window entablatures in upper floors; molded metal cornice with decorative fascia, modillions, and dentils (Danmar & Co., architect; Joseph M. Cohen, owner/developer, ca. 1906). Built during a population increase and rise in property values in Greater New York, prompting the construction of multi-family dwellings. Source: NYC-DOB NB# 1033-1906.

337 Prospect Place

Four-story brick and limestone flats designed in a Neo-Classical style. Features include three bays with recessed center bay; brick laid in running bond; round-arch main entry crowned with a swan's neck pediment over pilasters with Corinthian capitals; molded window surrounds with double-scroll detail; molded cornice over first floor; keyed window entablatures in upper floors; molded metal cornice with decorative fascia, modillions, and dentils (Danmar & Co., architect; Joseph M. Cohen, owner/developer, ca. 1906). Built during a population increase and rise in property values in Greater New York, prompting the construction of multi-family dwellings. Source: NYC-DOB NB# 267-1905.

341 Prospect Place

Four-story brick and limestone flats designed in a Neo-Classical style. Features include three bays with recessed center bay; brick laid in running bond; round-arch main entry crowned with a swan's neck pediment over pilasters with Corinthian capitals; molded window surrounds with double-scroll detail; molded cornice over first floor; keyed

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window entablatures in upper floors; molded metal cornice with decorative fascia, moldillions, and dentils (Danmar & Co., architect; Joseph M. Cohen, owner/developer, ca. 1906). Built during a population increase and rise in property values in Greater New York, prompting the construction of multi-family dwellings. Source: NYC-DOB NB# 267-1905.

347 Prospect Place

Four-story brick and limestone flats designed in a Neo-Classical style. Features include three bays with recessed center bay; brick laid in running bond; round-arch main entry crowned with a swan's neck pediment over pilasters with Corinthian capitals; molded window surrounds with double-scroll detail; molded cornice over first floor; keyed window entablatures in upper floors; molded metal cornice with decorative fascia, moldillions, and dentils (Danmar & Co., architect; Joseph M. Cohen, owner/developer, ca. 1906). Built during a population increase and rise in property values in Greater New York, prompting the construction of multi-family dwellings. Source: NYC-DOB NB# 267-1905.

PROSPECT PLACE (Even Numbers)

South Side, Between Carlton Avenue and Vanderbilt Avenue

214 (210A-216) Prospect Place

Two, four-story brick and limestone flats designed in the Neo-Classical style. Features five bays at first floor and six bays at the second through fourth floors; main entrance with wrought-iron-and-glass, double-leaf door and single-light transom set in a molded surround; portico with columns and pilasters topped by stylized capitals supporting an entablature with decorative moldings, rosettes, frieze, and balustrade; rusticated limestone façade with molded cornice and four windows with splayed voussoirs; light-colored brick laid in Flemish bond at second through fourth floor with dark brick, terra cotta and/or stone and stucco decoration; gabled parapet with cap, frieze and cartouche (unknown architect; Thomas R. Farrell, owner/developer, ca. 1913). Built as the "Roxanna" and "Serenio" during a population increase and rise in property values in Greater New York, prompting the construction of multi-family dwellings. Source: *NYT* (September 27, 1913), 20.

PROSPECT PLACE (Even Numbers)

South Side, Between Vanderbilt Avenue and Underhill Avenue

232-242 Prospect Place

See 647 Vanderbilt Avenue

244 Prospect Place

One of four, two-story-over-basement brownstone rowhouses designed in the Renaissance Revival style with Romanesque Revival elements. Features include three bays; wood-and-glass double doors; smooth stone with rough-faced stone banding; molded band with carved end medallions with leaf design; rough-faced stone lintels; cornice with modillions, dentils, and circle-and-cross design (Charles Infanger, architect; W.D. Bogart, owner/developer, ca. 1892). Constructed at a time when Prospect Park was being developed and improvements in transportation led to the construction of hundreds of rowhouses in the area; stylistically similar to 325-335 Park Place by the same architect. Source: *RERBG* (July 23, 1892), 131.

246 Prospect Place

One of four, two-story-over-basement brownstone rowhouses designed in the Renaissance Revival style with Romanesque Revival elements. Features include three bays; wood-and-glass double doors; smooth stone with rough-faced stone banding; molded band with carved end medallions with leaf design; rough-faced stone lintels; cornice with modillions, dentils, and circle-and-cross design (Charles Infanger, architect; W.D. Bogart, owner/developer, ca. 1892). Constructed at a time when Prospect Park was being developed and improvements in

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transportation led to the construction of hundreds of rowhouses in the area; stylistically similar to 325-335 Park Place by the same architect. Source: *RERBG* (July 23, 1892), 131.

248 Prospect Place

One of four, two-story-over-basement brownstone rowhouses designed in the Renaissance Revival style with Romanesque Revival elements. Features include three bays; wood-and-glass double doors; smooth stone with rough-faced stone banding; molded band with carved end medallions with leaf design; rough-faced stone lintels; cornice with modillions, dentils, and circle-and-cross design (Charles Infanger, architect; W.D. Bogart, owner/developer, ca. 1892). Constructed at a time when Prospect Park was being developed and improvements in transportation led to the construction of hundreds of rowhouses in the area; stylistically similar to 325-335 Park Place by the same architect. Source: *RERBG* (July 23, 1892), 131.

250 Prospect Place

One of four, two-story-over-basement brownstone rowhouses designed in the Renaissance Revival style with Romanesque Revival elements. Features include three bays; wood-and-glass double doors; smooth stone with rough-faced stone banding; molded band with carved end medallions with leaf design; rough-faced stone lintels; cornice with modillions, dentils, and circle-and-cross design (Charles Infanger, architect; W.D. Bogart, owner/developer, ca. 1892). Constructed at a time when Prospect Park was being developed and improvements in transportation led to the construction of hundreds of rowhouses in the area; stylistically similar to 325-335 Park Place by the same architect. Source: *RERBG* (July 23, 1892), 131.

252 Prospect Place

Four-story-over-basement brownstone and brick flats designed in the Renaissance Revival style. Features include five bays at basement and first floor and four bays at second, third and fourth floors; stone door surround with flat, incised pilasters with curved capitals, rectangular pediment with carved design at corners, and cornice featuring a continuous molded band; brick at the second through fourth floors with brick pilasters between the windows and at both ends with corbelling above the fourth story windows between the pilasters; rough-faced stone lintels and sills between the brick pilasters; metal cornice with modillions, dentils, and floral design (Andrew Klam, architect; John Knortz, owner/developer, ca. 1897). Built during a population increase and rise in property values in Greater New York, prompting the construction of multi-family dwellings. Source: NYC-DOB.

254 Prospect Place

One of three, two-story-over-basement Romanesque Revival brownstone rowhouses. Features include two bays at the basement and first floor and three bays at the second floor; wood-and-glass door and transom; door lintel with round pendants with carved base, floral design above with molded cornice; stained-glass transom above first floor; arch-headed window openings with smooth stone arch-headed window lintels with rough-faced molded band; pilasters with floral design at both ends of the façade; cornice with scroll floral design (William L. Beers, architect; T.B. Langston, owner/developer, ca. 1892). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (April 16, 1892), 697.

256 Prospect Place

One of three, two-story-over-basement Romanesque Revival brownstone rowhouses. Features include two bays at the basement and first floor and three bays at second floor; wood-and-glass door and wood paneled reveal; door surround with carved floral band and rectangular lintel with molded cornice and base with rough-faced stone brackets; paired window with stained-glass transom at first floor with smooth stone splayed lintel with carved floral design keystone; flat pilasters; cornice with wide-spaced dentils (William L. Beers, architect; T.B. Langston, owner/developer, ca. 1892). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (April 16, 1892), 697.

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258 Prospect Place

One of three, two-story-over-basement Romanesque Revival brownstone rowhouses. Features include two bays at the basement and first floor and three bays at the second floor; wood-and-glass door and transom with stone transom bar and wood paneled reveal; door lintel with decoratively carved pendants; smooth and rough-faced stone checkerboard design in upper portion of second-floor windows; paired window and stained-glass transom at first floor with stone transom bar and sill incorporated into a continuous molded band; flat pilasters; triangular pedimented cornice with floral design and semicircular and angular designs below (William L. Beers, architect; T.B. Langston, owner/developer, ca. 1892). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (April 16, 1892), 697.

260 Prospect Place

One of three, two-story-over-basement Romanesque Revival brownstone rowhouses. Features include three bays; wood-and-glass entrance door with wood paneled reveal and stained-glass transom; carved panels with leaf design at first floor above rough-faced stone; molded windows sills; smooth stone; cornice with modillions and band with an egg-and-dart design and a circular floral motif (William L. Beers, architect/owner/developer, ca. 1892). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (August 6, 1892), 195.

262 Prospect Place

One of three, two-story-over-basement Romanesque Revival brownstone rowhouses. Features include three bays at basement and second floor and two bays at first floor; door surround with round pilasters and carved floral design at the transom; rough-faced stone at the first floor with arch-headed stained-glass transom; grouped fenestration of three arch-headed windows at the second floor; cornice with modillions and band above the second-floor windows with an egg-and-dart design and a circular floral motif (William L. Beers, architect/owner/developer, ca. 1892). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (August 6, 1892), 195.

264 Prospect Place

One of three, two-story-over-basement Romanesque Revival brownstone rowhouses. Features include three bays; wood-and-glass entrance door with wood paneled reveal and stained-glass transom; carved panels with leaf design at first floor above rough-faced stone; molded windows sills; smooth stone; cornice with modillions and band with an egg-and-dart design and a circular floral motif (William L. Beers, architect/owner/developer, ca. 1892). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (August 6, 1892), 195.

266 Prospect Place

One of four, two-story-over-basement brownstone rowhouses designed in the Renaissance/Romanesque Revival style in an A-B-A-B pattern. "A" pattern includes three bays; wood-and-glass double doors and transom; main entrance door surround with a molded base, stone transom bar, lintel with carved rosettes at both ends and a molded cornice; alternating smooth and rough-faced stone; continuous lintel with carved rosettes at either end and a molded cornice; smooth-stone eared lintels with molded cornices; cornice with dentils and inset square design (M.F. Walsh, architect; George Burke, owner/developer, ca. 1892). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (July 30, 1892), 163.

268 Prospect Place

One of four, two-story-over-basement brownstone rowhouses designed in the Renaissance/Romanesque Revival style in an A-B-A-B pattern. "B" pattern includes three bays; full-height slightly projecting curved bay; wood-and-glass double doors and transom; stained-glass transoms at first-floor windows; smooth stone with rough-faced stone banding at all stories; alternating rough-faced and smooth rectangular stone in a checkerboard pattern

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between first- and second-floor banding; cornice with dentils and semi-circular designs (M.F. Walsh, architect; George Burke, owner/developer, ca. 1892). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (July 30, 1892), 163.

270 Prospect Place

One of four, two-story-over-basement brownstone rowhouses designed in the Renaissance/Romanesque Revival style in an A-B-A-B pattern. "A" pattern includes three bays; wood-and-glass double doors and transom; main entrance door surround with a molded base, stone transom bar, lintel with carved rosettes at both ends and a molded cornice; alternating smooth and rough-faced stone; continuous lintel with carved rosettes at either end and a molded cornice; smooth-stone eared lintels with molded cornices; cornice with dentils and inset square design (M.F. Walsh, architect; George Burke, owner/developer, ca. 1892). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (July 30, 1892), 163.

272 Prospect Place

One of four, two-story-over-basement brownstone rowhouses designed in the Renaissance/Romanesque Revival style in an A-B-A-B pattern. "B" pattern includes three bays; full-height slightly projecting curved bay; wood-and-glass double doors and transom; stained-glass transoms at first-floor windows; smooth stone with rough-faced stone banding at all stories; alternating rough-faced and smooth rectangular stone in a checkerboard pattern between first- and second-floor banding; cornice with dentils and semi-circular designs (M.F. Walsh, architect; George Burke, owner/developer, ca. 1892). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (July 30, 1892), 163.

274 Prospect Place

One of five, two-story-over-basement brownstone rowhouses designed in the Romanesque Revival style with Renaissance elements in an A-B-C-B-D pattern that is linked to two successive rows in a B-A-C-D-B (nos. 284-288; 296-298) and a C-B-D (nos. 300-304) pattern. "A" pattern includes three bays; wood-and-glass double doors and transom; rectangular rough-faced stone lintel above entrance door with carved floral design at both ends and square pendants terminating with a carved floral design; splayed smooth-stone lintels; continuous molded bands; cornice with block modillions, dentils, and a frieze featuring a floral scroll design (Dahlander and Hedman, architect; Bessie L. Martin, owner/developer, ca. 1896). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (November 23, 1895), 751.

276 Prospect Place

One of five, two-story-over-basement brownstone rowhouses designed in the Romanesque Revival style with Renaissance elements in an A-B-C-B-D pattern that is linked to two successive rows in a B-A-C-D-B (nos. 284-288; 296-298) and a C-B-D (nos. 300-304) pattern. "B" pattern includes three bays; wood-and-glass double doors and transom; door lintel with rectangular frieze with cornice and pendants terminating in a leaf design; alternating smooth- and rough-faced stone; segmental-arch-headed stained-glass transom in first floor; flat pilasters with incised rectangular carving and floral capitals, and splayed keystone lintels; flat panel with two incised rectangles; cornice with modillions, dentils, and a frieze with a floral scroll design (Dahlander and Hedman, architect; Bessie L. Martin, owner/developer, ca. 1896). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (November 23, 1895), 751.

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One of five, two-story-over-basement brownstone rowhouses designed in the Romanesque Revival style with Renaissance elements in an A-B-C-B-D pattern that is linked to two successive rows in a B-A-C-D-B (nos. 284-288; 296-298) and a C-B-D (nos. 300-304) pattern. "C" pattern includes three bays; wood-and-glass double doors and arch-headed transom; alternating courses of rough and smooth stone; arch-headed stained-glass transoms at first-floor windows; arch-headed lintels at entrance door and first story windows with arch-headed lintels having alternating rough and smooth stone voussoirs with a molded enframingent; continuous frieze with carved decoration at first floor below door and window lintels; rough-faced stone splayed lintels; cornice with modillions, dentils, and a frieze with a floral scroll design (Dahlander and Hedman, architect; Bessie L. Martin, owner/developer, ca. 1896).Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (November 23, 1895), 751.

280 Prospect Place

One of five, two-story-over-basement brownstone rowhouses designed in the Romanesque Revival style with Renaissance elements in an A-B-C-B-D pattern that is linked to two successive rows in a B-A-C-D-B (nos. 284-288; 296-298) and a C-B-D (nos. 300-304) pattern. "B" pattern includes three bays; wood-and-glass double doors and transom; door lintel with rectangular frieze with cornice and pendants terminating in a leaf design; alternating smooth- and rough-faced stone; segmental-arch-headed stained-glass transom in first floor; flat pilasters with incised rectangular carving and floral capitals, and splayed keystone lintels; flat panel with two incised rectangles; cornice with modillions, dentils, and a frieze with a floral scroll design (Dahlander and Hedman, architect; Bessie L. Martin, owner/developer, ca. 1896).Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (November 23, 1895), 751.

282 Prospect Place

One of five, two-story-over-basement brownstone rowhouses designed in the Romanesque Revival style with Renaissance elements in an A-B-C-B-D pattern that is linked to two successive rows in a B-A-C-D-B (nos. 284-288; 296-298) and a C-B-D (nos. 300-304) pattern. "D" pattern includes three bays; wood-and-glass double doors and transom; door surround with flat pilasters and capitals with carved floral design and a rectangular pediment; smooth stone at first floor with thin courses of rough-faced stone banding; stained-glass transoms at first-floor windows; arch-headed window openings; alternating rough and smooth stone voussoirs with a molded enframingent; cornice with modillions, dentils, and a frieze with a floral scroll design (Dahlander and Hedman, architect; Bessie L. Martin, owner/developer, ca. 1896).Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (November 23, 1895), 751.

284 Prospect Place

One of five, two-story-over-basement brownstone rowhouses designed in the Romanesque Revival style with Renaissance elements in a B-A-C-D-B pattern that is linked to two other rows in an A-B-C-B-D pattern (nos. 274-282) and a C-B-D (nos. 300-304) pattern. "B" pattern includes three bays; wood-and-glass double doors and transom; door lintel with rectangular frieze with cornice and pendants terminating in a leaf design; alternating smooth- and rough-faced stone; segmental-arch-headed stained-glass transom in first floor; flat pilasters with incised rectangular carving and floral capitals, and splayed keystone lintels; flat panel with two incised rectangles; cornice with modillions, dentils, and a frieze with a floral scroll design (Dahlander and Hedman, architect; Bessie L. Martin, owner/developer, ca. 1896).Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (October 31, 1896), 658.

286 Prospect Place

One of five, two-story-over-basement brownstone rowhouses designed in the Romanesque Revival style with Renaissance elements in a B-A-C-D-B pattern that is linked to two other rows in an A-B-C-B-D pattern (nos. 274-282) and a C-B-D (nos. 300-304) pattern. "A" pattern includes three bays; wood-and-glass double doors and

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transom; rectangular rough-faced stone lintel above entrance door with carved floral design at both ends and square pendants terminating with a carved floral design; splayed smooth-stone lintels; continuous molded bands; cornice with block modillions, dentils, and a frieze featuring a floral scroll design (Dahlander and Hedman, architect; Bessie L. Martin, owner/developer, ca. 1896). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (October 31, 1896), 658.

288 Prospect Place

One of five, two-story-over-basement brownstone rowhouses designed in the Romanesque Revival style with Renaissance elements in a B-A-C-D-B pattern that is linked to two other rows in an A-B-C-B-D pattern (nos. 274-282) and a C-B-D (nos. 300-304) pattern. "C" pattern includes three bays; wood-and-glass double doors and arch-headed transom; alternating courses of rough and smooth stone; arch-headed stained-glass transoms at first-floor windows; arch-headed lintels at entrance door and first story windows with arch-headed lintels having alternating rough and smooth stone voussoirs with a molded enframingent; continuous frieze with carved decoration at first floor below door and window lintels; rough-faced stone splayed lintels; cornice with modillions, dentils, and a frieze with a floral scroll design (Dahlander and Hedman, architect; Bessie L. Martin, owner/developer, ca. 1896). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (October 31, 1896), 658.

296 Prospect Place

One of five, two-story-over-basement brownstone rowhouses designed in the Romanesque Revival style with Renaissance elements in a B-A-C-D-B pattern that is linked to two other rows in an A-B-C-B-D pattern (nos. 274-282) and a C-B-D (nos. 300-304) pattern. "D" pattern includes three bays; wood-and-glass double doors and transom; door surround with flat pilasters and capitals with carved floral design and a rectangular pediment; smooth stone at first floor with thin courses of rough-faced stone banding; stained-glass transoms at first-floor windows; arch-headed window openings; alternating rough and smooth stone voussoirs with a molded enframingent; cornice with modillions, dentils, and a frieze with a floral scroll design (Dahlander and Hedman, architect; Bessie L. Martin, owner/developer, ca. 1896). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (October 31, 1896), 658.

298 Prospect Place

One of five, two-story-over-basement brownstone rowhouses designed in the Romanesque Revival style with Renaissance elements in a B-A-C-D-B pattern that is linked to two other rows in an A-B-C-B-D pattern (nos. 274-282) and a C-B-D (nos. 300-304) pattern. "B" pattern includes three bays; wood-and-glass double doors and transom; door lintel with rectangular frieze with cornice and pendants terminating in a leaf design; alternating smooth- and rough-faced stone; segmental-arch-headed stained-glass transom in first floor; flat pilasters with incised rectangular carving and floral capitals, and splayed keystone lintels; flat panel with two incised rectangles; cornice with modillions, dentils, and a frieze with a floral scroll design (Dahlander and Hedman, architect; Bessie L. Martin, owner/developer, ca. 1896). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (October 31, 1896), 658.

300 Prospect Place

One of five, two-story-over-basement brownstone rowhouses designed in the Romanesque Revival style with Renaissance elements in a C-B-D pattern that is linked to two other rows in an A-B-C-B-D pattern (nos. 274-282) and a B-A-C-D-B pattern (nos. 284-288; 296-298). "C" pattern includes three bays; wood-and-glass double doors and arch-headed transom; alternating courses of rough and smooth stone; arch-headed stained-glass transoms at first-floor windows; arch-headed lintels at entrance door and first story windows with arch-headed lintels having alternating rough and smooth stone voussoirs with a molded enframingent; continuous frieze with carved decoration at first floor below door and window lintels; rough-faced stone splayed lintels; cornice with modillions,

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dentils, and a frieze with a floral scroll design (Dahlander and Hedman, architect; Bessie L. Martin, owner/developer, ca. 1896). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (April 25, 1896), 733.

302 Prospect Place

One of five, two-story-over-basement brownstone rowhouses designed in the Romanesque Revival style with Renaissance elements in a C-B-D pattern that is linked to two other rows in an A-B-C-B-D pattern (nos. 274-282) and a B-A-C-D-B pattern (nos. 284-288; 296-298). "B" pattern includes three bays; wood-and-glass double doors and transom; door lintel with rectangular frieze with cornice and pendants terminating in a leaf design; alternating smooth- and rough-faced stone; segmental-arch-headed stained-glass transom in first floor; flat pilasters with incised rectangular carving and floral capitals, and splayed keystone lintels; flat panel with two incised rectangles; cornice with modillions, dentils, and a frieze with a floral scroll design (Dahlander and Hedman, architect; Bessie L. Martin, owner/developer, ca. 1896). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (April 25, 1896), 733.

304 Prospect Place

One of five, two-story-over-basement brownstone rowhouses designed in the Romanesque Revival style with Renaissance elements in a C-B-D pattern that is linked to two other rows in an A-B-C-B-D pattern (nos. 274-282) and a B-A-C-D-B pattern (nos. 284-288; 296-298). "D" pattern includes three bays; wood-and-glass double doors and transom; door surround with flat pilasters and capitals with carved floral design and a rectangular pediment; smooth stone at first floor with thin courses of rough-faced stone banding; stained-glass transoms at first-floor windows; arch-headed window openings; alternating rough and smooth stone voussoirs with a molded enframingent; cornice with modillions, dentils, and a frieze with a floral scroll design (Dahlander and Hedman, architect; Bessie L. Martin, owner/developer, ca. 1896). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (April 25, 1896), 733.

306 Prospect Place

Four-story-over-basement brick, brownstone, and cast-stone flats designed in the Colonial Revival style. Features include three bays at the basement and first floor, two bays at the second and third floors, four bays at the fourth floor; Flemish bond with red and black bricks; eared stone door surround with pilasters on either side and a cornice with a triangular pediment; splayed brick lintels with cast stone scroll keystones; stone window sills; soldier course above molded banding at the fourth story; metal cornice with over-sized modillions (unknown architect/owner/developer, ca. 1898-1903). Built during a population increase and rise in property values in Greater New York, prompting the construction of multi-family dwellings. Source: E. Belcher Hyde, *Atlas of the Borough of Brooklyn* (Brooklyn: E. Belcher Hyde & Company, 1898); E. Belcher Hyde, *Atlas of the Borough of Brooklyn* (Brooklyn: E. Belcher Hyde & Company, 1903).

310-318 Prospect Place

See 118 Underhill Avenue

PROSPECT PLACE (even numbers)

South Side, between Underhill Avenue and Washington Avenue

338 Prospect Place – Rivera Court

Six-story brick and cast-stone elevator apartment house designed in a vernacular Neo-Classical style. Features include 9 bays, brick laid in American common bond; main entry with molded elliptical-arch within flat-arch surround under an entablature flanked by pilasters extending to the roofline; molded cornice over first floor with sunburst motifs; molded cornice crowned by parapet featuring shield and banner plaque in center bay (Edward Adelsohn, architect; 59th St. Bldg. Corp., owner/developer, ca. 1933). Built after the opening of the IRT Subway

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along Eastern Parkway which spurred a growth in the construction of middle-class elevator apartment buildings. Source: NYC-DOB NB# 8737-1933.

350 Prospect Place

One of six, three-story brick and brownstone rowhouses designed in the Neo-Grec style. Features include 2 bays on the first floor and three bays on the upper floors, brick laid in running bond; flat-arched door and window lintels; molded cornice with angular modillions and brackets (James O'Connor, architect; Ann O'Connor, owner/developer, ca. 1892). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: NYC-DOB NB# 753-1887.

352 Prospect Place

One of six, three-story brick and brownstone rowhouses designed in the Neo-Grec style. Features include 2 bays on the first floor and three bays on the upper floors, brick laid in running bond; rough-faced flat-arched door and window lintels; molded cornice with angular modillions and brackets (James O'Connor, architect; Ann O'Connor, owner/developer, ca. 1892). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: NYC-DOB NB# 588-1887.

354 Prospect Place

One of six, three-story brick and brownstone rowhouses designed in the Neo-Grec style. Features include 2 bays on the first floor and three bays on the upper floors, brick laid in running bond; rough-faced flat-arched door and window lintels; molded cornice with angular modillions and brackets (James O'Connor, architect; Ann O'Connor, owner/developer, ca. 1892). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: NYC-DOB NB# 588-1887.

356 Prospect Place

One of six, three-story brick and brownstone rowhouses designed in the Neo-Grec style. Features include 2 bays on the first floor and three bays on the upper floors, brick laid in running bond; rough-faced flat-arched door and window lintels; molded cornice with angular modillions and brackets (James O'Connor, architect; Ann O'Connor, owner/developer, ca. 1892). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: NYC-DOB NB# 307-1887.

358 Prospect Place

One of six, three-story brick and brownstone rowhouses designed in the Neo-Grec style. Features include 2 bays on the first floor and three bays on the upper floors, brick laid in running bond; rough-faced flat-arched door and window lintels; molded cornice with angular modillions and brackets (James O'Connor, architect; Ann O'Connor, owner/developer, ca. 1892). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: NYC-DOB NB# 307-1887.

360 Prospect Place

One of six, three-story brick and brownstone rowhouses designed in the Neo-Grec style. Features include 2 bays on the first floor and three bays on the upper floors, brick laid in running bond; rough-faced flat-arched door and window lintels; molded cornice with angular modillions and brackets (James O'Connor, architect; Ann O'Connor, owner/developer, ca. 1892). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: NYC-DOB NB# 307-1887.

364 Prospect Place

Four-story brick and brownstone flats designed in the Romanesque Revival style. Features include 4 bays with a series of brownstone Rundbogenstil arches with molded lintels on the first floor and Romanesque arched on the fourth floor; brick laid in running bond; cornice replaced with brick parapet (James O'Connor, architect; Ann

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O'Connor, owner/developer, ca. 1892). Built during a time when multiple dwellings were popular among developers due to increased property values and population. Source: *RERBG* (September 3, 1892).

374 Prospect Place

Four-story brick and cast-stone flats designed in the Arts and Crafts style. Features include 5 bays with a molded main entrance surround; variegated tan and red brick laid in Flemish bond; soldier-sailor-brick window surrounds; decorative plaques; geometrically-configured brickwork in fourth floor consisting of round-arch window lintels with keystones and wall patterns; stepped parapet flanked by pilasters and segmental arches with geometric patterns capped with cast-stone coping (Edward Adelson, architect; David Bershadsky, owner/developer, ca. 1916). Built during a time when multiple dwellings were popular among developers due to increased property values and population. Source: NYC-DOB NB# 3925-1916.

382 Prospect Place

Four-story brick and cast-stone flats designed in the Colonial Revival style with Romanesque Revival elements. Features include 5 bays with a main entrance crowned by an entablature; brick laid in Flemish bond; flat-arch window lintels with entablatures on the first floor, splayed and keyed block lintels on the second and third floors, and round-arch lintels on the fourth floor; molded cornice with molded fascia, brackets, and modillions (James Millman, architect; Howard Degraw, owner/developer, ca. 1911). Built during a time when multiple dwellings were popular among developers due to increased property values and population. Source: NYC-DOB NB# 5270-1911.

386 Prospect Place

Four-story brick and cast-stone flats designed in the Colonial Revival style with Romanesque Revival elements. Features include 5 bays with a main entrance crowned by an entablature; white-brick base and red-brick upper stories laid in Flemish bond; flat-arch window lintels with entablatures on the first floor, splayed and keyed block lintels on the second and third floors, and keyed round-arch lintels on the fourth floor; molded cornice with molded fascia, brackets, and modillions (James Millman, architect; Howard Degraw, owner/developer, ca. 1911). Built during a time when multiple dwellings were popular among developers due to increased property values and population. Source: NYC-DOB NB# 4284-1911.

ST. MARK'S AVENUE (odd numbers)

North Side, Between Carlton Avenue and Vanderbilt Avenue

171 St. Mark's Avenue

Four-story-over-basement brownstone attached house designed in the Second Empire style. Features include three bays; round-headed main-entrance opening crowned by foliate keystone; entry surround with paneled pilasters, recessed spandrel panels, and foliate brackets supporting angular pediment with molded horizontal and raked cornices; projecting molded window surrounds, bracketed sills, and hoods at first through third floors; Mansard roof covered with hexagonal shingles, crowned by bracketed wood cornice and antefix; two wood dormers with carved wood brackets supporting angular pediments (unknown architect/owner/developer unknown, ca. 1869-1880). Built during a period of speculative development in anticipation of the Brooklyn Bridge's completion in 1883. Source: Matthew Dripps, *Map of the City of Brooklyn* (New York: Matthew Dripps, 1869); G.W. Bromley & Co., *Atlas of the Entire City of Brooklyn* (New York: G.W. Bromley & Elisha Robinson, 1880).

173 St. Mark's Avenue

One of five, four-story-over-basement brownstone rowhouses designed in the Second Empire style. Features include three bays; round-headed main-entrance opening crowned by foliate keystone with engaged columns and round moldings and surround comprised of paneled pilasters, spandrel panels, and brackets supporting segmental pediment with molded cornices; bracketed and molded sills and molded window hoods; Mansard roof with coping at its edges; two wood dormers crowned by an angular pediment supported by denticulated molding and scrolled brackets (unknown architect/owner/developer, ca. 1869-1880). Built during a period of speculative

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development in anticipation of the Brooklyn Bridge's completion in 1883. Source: Matthew Dripps, *Map of the City of Brooklyn* (New York: Matthew Dripps, 1869); G.W. Bromley & Co., *Atlas of the Entire City of Brooklyn* (New York: G.W. Bromley & Elisha Robinson, 1880).

175 St. Mark's Avenue

One of five, four-story-over-basement brownstone rowhouses designed in the Second Empire style. Features include three bays; round-headed main-entrance opening crowned by foliate keystone with engaged columns and round moldings and surround comprised of paneled pilasters, spandrel panels, and brackets supporting segmental pediment with molded cornices; bracketed and molded sills and molded window hoods; Mansard roof with coping at its edges; two wood dormers crowned by an angular pediment supported by denticulated molding and scrolled brackets (unknown architect/owner/developer, ca. 1869-1880). Built during a period of speculative development in anticipation of the Brooklyn Bridge's completion in 1883. Source: Matthew Dripps, *Map of the City of Brooklyn* (New York: Matthew Dripps, 1869); G.W. Bromley & Co., *Atlas of the Entire City of Brooklyn* (New York: G.W. Bromley & Elisha Robinson, 1880).

177 St. Mark's Avenue

One of five, four-story-over-basement brownstone rowhouses designed in the Second Empire style. Features include three bays; round-headed main-entrance opening crowned by foliate keystone with engaged columns and round moldings and surround comprised of paneled pilasters, spandrel panels, and brackets supporting segmental pediment with molded cornices; bracketed and molded sills and molded window hoods; Mansard roof with coping at its edges; two wood dormers crowned by an angular pediment supported by denticulated molding and scrolled brackets (unknown architect/owner/developer, ca. 1869-1880). Built during a period of speculative development in anticipation of the Brooklyn Bridge's completion in 1883. Source: Matthew Dripps, *Map of the City of Brooklyn* (New York: Matthew Dripps, 1869); G.W. Bromley & Co., *Atlas of the Entire City of Brooklyn* (New York: G.W. Bromley & Elisha Robinson, 1880).

179 St. Mark's Avenue

One of five, four-story-over-basement brownstone rowhouses designed in the Second Empire style. Features include three bays; round-headed main-entrance opening crowned by foliate keystone with engaged columns and round moldings and surround comprised of paneled pilasters, spandrel panels, and brackets supporting segmental pediment with molded cornices; bracketed and molded sills and molded window hoods; Mansard roof with coping at its edges; two wood dormers crowned by an angular pediment supported by denticulated molding and scrolled brackets (unknown architect/owner/developer, ca. 1869-1880). Built during a period of speculative development in anticipation of the Brooklyn Bridge's completion in 1883. Source: Matthew Dripps, *Map of the City of Brooklyn* (New York: Matthew Dripps, 1869); G.W. Bromley & Co., *Atlas of the Entire City of Brooklyn* (New York: G.W. Bromley & Elisha Robinson, 1880).

181 St. Mark's Avenue

One of five, four-story-over-basement brownstone rowhouses designed in the Second Empire style. Features include three bays; round-headed main-entrance opening crowned by foliate keystone with engaged columns and round moldings and surround comprised of paneled pilasters, spandrel panels, and brackets supporting segmental pediment with molded cornices; bracketed and molded sills and molded window hoods; Mansard roof with coping at its edges; two wood dormers crowned by an angular pediment supported by denticulated molding and scrolled brackets (unknown architect/owner/developer, ca. 1869-1880). Built during a period of speculative development in anticipation of the Brooklyn Bridge's completion in 1883. Source: Matthew Dripps, *Map of the City of Brooklyn* (New York: Matthew Dripps, 1869); G.W. Bromley & Co., *Atlas of the Entire City of Brooklyn* (New York: G.W. Bromley & Elisha Robinson, 1880).

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One of four, four-story brick and limestone flats designed in the Renaissance Revival style. Features include three large bays, including two-window-wide central bay and two, two-window-wide full-height curved outer bays; iron-spot running-bond face brick; main-entrance surround consisting of fluted pilasters supporting carved entablature containing central shield surrounded by foliate ornament, and crowned by molded cornice; continuous projecting stone sills and flush lintelcourses at first through fourth floors; iron cornice with large brackets decorated with acanthus leaves, denticulation, egg-and-dart moldings, foliate ornament, and modillions (Thomas Farrell, architect/owner/developer, ca. 1901). Built during a population increase and rise in property values in Greater New York, prompting the construction of multi-family dwellings. Source: *RERBG* (April 13, 1901), 686.

187 St. Mark's Avenue

One of four, four-story brick and limestone flats designed in the Renaissance Revival style. Features include three large bays, including two-window-wide central bay and two, two-window-wide full-height curved outer bays; iron-spot running-bond face brick; main-entrance surround consisting of fluted pilasters supporting carved entablature containing central shield surrounded by foliate ornament, and crowned by molded cornice; continuous projecting stone sills and flush lintelcourses at first through fourth floors; iron cornice with large brackets decorated with acanthus leaves, denticulation, egg-and-dart moldings, foliate ornament, and modillions (Thomas Farrell, architect/owner/developer, ca. 1901). Built during a population increase and rise in property values in Greater New York, prompting the construction of multi-family dwellings. Source: *RERBG* (April 13, 1901), 686.

189 St. Mark's Avenue

One of four, four-story brick and limestone flats designed in the Renaissance Revival style. Features include three large bays, including two-window-wide central bay and two, two-window-wide full-height curved outer bays; iron-spot running-bond face brick; main-entrance surround consisting of fluted pilasters supporting carved entablature containing central shield surrounded by foliate ornament, and crowned by molded cornice; continuous projecting stone sills and flush lintelcourses at first through fourth floors; iron cornice with large brackets decorated with acanthus leaves, denticulation, egg-and-dart moldings, foliate ornament, and modillions (Thomas Farrell, architect/owner/developer, ca. 1901). Built during a population increase and rise in property values in Greater New York, prompting the construction of multi-family dwellings. Source: *RERBG* (April 13, 1901), 686.

191 St. Mark's Avenue

One of four, four-story brick and limestone flats designed in the Renaissance Revival style. Features include three large bays, including two-window-wide central bay and two, two-window-wide full-height curved outer bays; iron-spot running-bond face brick; main-entrance surround consisting of fluted pilasters supporting carved entablature containing central shield surrounded by foliate ornament, and crowned by molded cornice; continuous projecting stone sills and flush lintelcourses at first through fourth floors; iron cornice with large brackets decorated with acanthus leaves, denticulation, egg-and-dart moldings, foliate ornament, and modillions (Thomas Farrell, architect/owner/developer, ca. 1901). Built during a population increase and rise in property values in Greater New York, prompting the construction of multi-family dwellings. Source: *RERBG* (April 13, 1901), 686.

195 St. Mark's Avenue

A four-story brick and brownstone flats designed in the Italianate style. Features include three bays; running-bond face brick; square-headed main-entrance opening containing single-pane, rectangular wood transom; smooth brownstone brackets supporting molded door hood; plain projecting brownstone windowsills and plain, flush brownstone lintels at all floors; paneled and bracketed cornice (architect/owner/developer unknown, ca. 1869-1880). Described in 1918 as a four family tenement. Source: Matthew Dripps, *Map of the City of Brooklyn* (New York: Matthew Dripps, 1869); G.W. Bromley & Co., *Atlas of the Entire City of Brooklyn* (New York: G.W. Bromley & Elisha Robinson, 1880).

197 St. Mark's Avenue

Three-story brick flats designed in the Arts and Crafts style. Features include three bays at first floor; two bays at second and third floors; Flemish-bond yellow face brick; square-headed main-entrance opening headed by plain

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stone lintel crowned by molding; projecting header-brick windowsills at first, second, and third floors; spandrel panels between second- and third-floor windows; stepped parapet with cast-stone coping and central diamond ornament containing basketweave brick (architect/owner/developer unknown, ca. 1922-1929). Built during a population increase and rise in property values in Greater New York, prompting the construction of multi-family dwellings. Source: *Desk Atlas of the Borough of Brooklyn, City of New York* (Brooklyn: E. Belcher Hyde, 1920-1922); E. Belcher Hyde & Company, *Desk Atlas, Borough of Brooklyn, City of New York* (New York: E. Belcher Hyde, 1929).

199 St. Mark's Avenue

Two-story-over-basement with attic vernacular 19th-century single family dwelling covered in wood and synthetic siding and stone. Features include three unevenly spaced bays; pedimented portico with fluted pilasters; portion of historic bracketed wood cornice; pitched roof with chimney (architect/owner/developer unknown, ca. 1865). Once a common house type in Brooklyn during the nineteenth century, this dwelling was altered between 1930-1940 with the removal of its stoop and the introduction of a large shed-roof dormer on the roof, and later with its replacement siding. Source: Matthew Dripps, *Map of the City of Brooklyn* (New York: Matthew Dripps, 1869).
NON-CONTRIBUTING

201-203 St. Mark's Avenue

Two-story polished pink granite and stucco church. Features include a large central bay rising to a peak that projects above the roofline; two first-floor openings containing metal-and-glass doors; peak-head windows at first and second floors containing stained-glass sashes; gilded lettering ("CHURCH OF GOD VICTORY"); large half-round panel with keystone; cross above main entrance (Strange and Vella, architect; unknown owner/developer, 1912-1922; remodeled ca. 1991-1999). Originally constructed as a two-story building and then renovated into a church. Source: 1988; E. Belcher Hyde & Company, *Atlas of the Borough of Brooklyn, City of New York* (Brooklyn: E. Belcher Hyde, 1911-12); *Desk Atlas of the Borough of Brooklyn, City of New York* (Brooklyn: E. Belcher Hyde, 1920-1922). NON-CONTRIBUTING

211-217 St. Mark's Avenue

See 594 Vanderbilt Avenue

ST. MARK'S AVENUE (even numbers)

South Side, Between Vanderbilt Avenue and Underhill Avenue

294 St. Mark's Avenue

One of six, three-story-over-basement brick and brownstone rowhouses designed in the Neo-Grec style. Features include three bays; entry portico with Eastlake motif over fluted brackets; flat-arched lintels connected by denticulated brick sillcourses and lintelcourses; molded cornice with dentils (Timothy Remsen, architect; Daniel O'Connell, owner/developer, ca. 1890). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Row is identical to 98-104 Underhill Avenue, which had the same architect and owner/developer. Source: NYC-DOB NB# 114-1890.

296 St. Mark's Avenue

One of six, three-story-over-basement brick and brownstone rowhouses designed in the Neo-Grec style. Features include three bays; entry portico with Eastlake motif over fluted brackets; flat-arched lintels connected by denticulated brick sillcourses and lintelcourses; molded cornice with dentils (Timothy Remsen, architect; Daniel O'Connell, owner/developer, ca. 1890). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Row is identical to 98-104 Underhill Avenue, which had the same architect and owner/developer. Source: NYC-DOB NB# 114-1890.

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One of six, three-story-over-basement brick and brownstone rowhouses designed in the Neo-Grec style. Features include three bays; entry portico with Eastlake motif over fluted brackets; flat-arched lintels connected by denticulated brick sillcourses and lintelcourses; molded cornice with dentils (Timothy Remsen, architect; Daniel O'Connell, owner/developer, ca. 1890). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Row is identical to 98-104 Underhill Avenue, which had the same architect and owner/developer. Source: NYC-DOB NB# 114-1890.

300 St. Mark's Avenue

One of six, three-story-over-basement brick and brownstone rowhouses designed in the Neo-Grec style. Features include three bays; entry portico with Eastlake motif over fluted brackets; flat-arched lintels connected by denticulated brick sillcourses and lintelcourses; molded cornice with dentils (Timothy Remsen, architect; Daniel O'Connell, owner/developer, ca. 1890). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Row is identical to 98-104 Underhill Avenue, which had the same architect and owner/developer. Source: NYC-DOB NB# 114-1890.

302 St. Mark's Avenue

One of six, three-story-over-basement brick and brownstone rowhouses designed in the Neo-Grec style. Features include three bays; entry portico with Eastlake motif over fluted brackets; flat-arched lintels connected by denticulated brick sillcourses and lintelcourses; molded cornice with dentils (Timothy Remsen, architect; Daniel O'Connell, owner/developer, ca. 1890). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Row is identical to 98-104 Underhill Avenue, which had the same architect and owner/developer. Source: NYC-DOB NB# 114-1890.

304 St. Mark's Avenue

One of six, three-story-over-basement brick and brownstone rowhouses designed in the Neo-Grec style. Features include three bays; base with stucco parging; entry portico with Eastlake motif over fluted brackets (on Underhill Avenue); window lintels on upper floors with Eastlake motif; molded cornice with dentils (Timothy Remsen, architect; Daniel O'Connell, owner/developer, ca. 1890). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Row is identical to 98-104 Underhill Avenue, which had the same architect and owner/developer. Source: NYC-DOB NB# 114-1890.

ST. MARK'S AVENUE (even numbers)

South Side, Between Underhill Avenue and Washington Avenue

348 St. Mark's Avenue

Three-story brick and metal mixed-use flats designed in the Renaissance Revival style. Features include chamfered corner with cast-iron storefront with fluted pilasters under a rectilinear oriel with paneled fascias; brick laid in running bond; rough-faced flat-arch window lintels; molded pressed-metal cornice with wreaths and dentils (W.M. Coots, architect; Mary Brown, owner/developer, ca. 1892). Built during a population increase and rise in property values in Greater New York, prompting the construction of multi-family dwellings. Source: *RERBG* (June 25, 1892).

STERLING PLACE (Odd Numbers)

North Side, Between Flatbush Avenue and Vanderbilt Avenue

185 Sterling Place

One of two, three-story-over-basement Neo-Grec brownstone rowhouses. Features include three bays; bracketed pedimented hood at main entrance with channeled pilasters; wood-and glass-double leaf door; transom with carved cartouche above; full stone window enframements with bracketed sills and incised detailing; denticulated

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cornice with raised decorative square panels and denticulated brackets (William Cook, architect; John Konvalinka, owner/developer, ca. 1886). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (October 31, 1885), 1211.

187 Sterling Place

One of two, three-story-over-basement Neo-Grec brownstone rowhouses. Features include three bays; bracketed pedimented hood at main entrance with channeled pilasters; wood-and glass-double leaf door; transom with carved cartouche above; full stone window enframements with bracketed sills and incised detailing; denticulated cornice with raised decorative square panels and denticulated brackets (William Cook, architect; John Konvalinka, owner/developer, ca. 1886). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (October 31, 1885), 1211.

189 Sterling Place

Three-story-over-basement brick and stone flats designed in the Renaissance Revival style. Features include three bays; blonde brick cladding; raised base clad in limestone; prominent central stone portico with Ionic columns and pilasters supporting a frieze that bears the name "THE MAJESTIC" followed by a denticulated cornice with a open roundel balustrade wood-and-glass double leaf door with transom; slightly projecting concave bays; molded metal cornice with dentils, modillions and brackets at both ends with ball finials (Pohlman and Patrick, architect; Thomas Kelly, owner/developer, ca. 1903). Built during a population increase and rise in property values in Greater New York, prompting the construction of multi-family dwellings. Source: *RERBG* (May 19, 1903), 972.

193 Sterling Place

One of two, three-story-over-basement Neo-Grec brownstone rowhouses. Features include three bays; main entryway with carved keystone, fluted pilasters with rosettes; pediment with incised carvings, supported by a rectangular concave molded stone hood with carved brackets and broken scroll; projecting angular bay with continuous stone banded lintel at first-floor windows; full window enframements, fluted pilasters, molded stone bracketed sills and broken scroll pediment lintels at upper floors, molded metal cornice with raised decorative square panels and a rectangular gridded fascia (Robert Dixon, architect; John Konvalinka, John Brophy, builder, owner/developer; 1890-91). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: NYC-DOB NB# 522-1890.

195 Sterling Place

One of two, three-story-over-basement Neo-Grec brownstone rowhouses. Features include three bays; main entryway with carved keystone, fluted pilasters with rosettes; pediment with incised carvings, supported by a rectangular concave molded stone hood with carved brackets and broken scroll; projecting angular bay with continuous stone banded lintel at first-floor windows; full window enframements, fluted pilasters, molded stone bracketed sills and broken scroll pediment lintels at upper floors, molded metal cornice with raised decorative square panels and a rectangular gridded fascia (Robert Dixon, architect; John Konvalinka, John Brophy, builder, owner/developer; 1890-91). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: NYC-DOB NB# 522-1890.

197 Sterling Place

One of two, three-story-over-basement Neo-Grec brownstone rowhouses. Features include three bays; pediment with incised carvings, supported by a rectangular concave molded stone hood with carved brackets and broken scroll; projecting angular bay with continuous stone banded lintel at first-floor windows; molded stone bracketed sills and broken scroll pediment lintels at upper floors, molded metal cornice with raised decorative square panels and rectangular gridded fascia (architect/owner/developer unknown, 1890s). Constructed after the opening of

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Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: NYC-DOB.

199 Sterling Place

One of two, three-story-over-basement Neo-Grec brownstone rowhouses. Features include three bays; pediment with incised carvings, supported by a rectangular concave molded stone hood with carved brackets and broken scroll; projecting angular bay with continuous stone banded lintel at first-floor windows; molded stone bracketed sills and broken scroll pediment lintels at upper floors, molded metal cornice with raised decorative square panels and rectangular gridded fascia (architect/owner/developer unknown, 1890s). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: NYC-DOB.

201 Sterling Place

One of two, three-story-over-basement brownstone rowhouses designed in the Italianate style with Neo-Grec elements. Features include three bays; arched main entryway with carved keystone, half fluted pilasters with rosettes; carved brackets and angular pediment; full stone window enframements with molded lintel and bracketed sills; molded metal bracketed cornice with raised decorative square panels, dentils, and foliation (unknown architect; Robert Graves, owner/developer, ca. 1886). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: NYC-DOB.

203 Sterling Place

One of two, three-story-over-basement brownstone rowhouses designed in the Italianate style with Neo-Grec elements. Features include three bays; arched main entryway with carved keystone, half fluted pilasters with rosettes; carved brackets and angular pediment; full stone window enframements with molded lintel and bracketed sills; molded metal bracketed cornice with raised decorative square panels, dentils, and foliation (unknown architect; Robert Graves, owner/developer, ca. 1886). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: NYC-DOB.

205 Sterling Place

One of four, three-story-over-basement brownstone rowhouses designed in the Italianate style with Neo-Grec elements. Features include three bays; round-arch main entryway with carved keystone and channeled pilasters; carved brackets and angular pediment; wood-and-glass double leaf door with arched transom; windows throughout with molded stone lintels and bracketed stone sills; molded metal roof cornice with heavy brackets, dentils, and geometrical ornamentation (John V. Porter, architect/owner/developer, 1880). Built during a period of speculative development in anticipation of the Brooklyn Bridge's completion in 1883. Source: *RERBG* (August 7, 1880), 715.

207 Sterling Place

One of four, three-story-over-basement brownstone rowhouses designed in the Italianate style with Neo-Grec elements. Features include three bays; round-arch main entryway with carved keystone and channeled pilasters; carved brackets and angular pediment; wood-and-glass double leaf door with arched transom; windows throughout with molded stone lintels and bracketed stone sills; molded metal roof cornice with heavy brackets, dentils, and geometrical ornamentation (John V. Porter, architect/owner/developer, 1880). Built during a period of speculative development in anticipation of the Brooklyn Bridge's completion in 1883. Source: *RERBG* (August 7, 1880), 715.

209 Sterling Place

One of four, three-story-over-basement brownstone rowhouses designed in the Italianate style with Neo-Grec elements. Features include three bays; round-arch main entryway with carved keystone and channeled pilasters; carved brackets and angular pediment; wood-and-glass double leaf door with arched transom; windows throughout with molded stone lintels and bracketed stone sills; molded metal roof cornice with heavy brackets,

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dentils, and geometrical ornamentation (John V. Porter, architect/owner/developer, 1880). Built during a period of speculative development in anticipation of the Brooklyn Bridge's completion in 1883. Source: *RERBG* (August 7, 1880), 715.

211 Sterling Place

One of four, three-story-over-basement brownstone rowhouses designed in the Italianate style with Neo-Grec elements. Features include three bays; round-arch main entryway with carved keystone and channeled pilasters; carved brackets and angular pediment; wood-and-glass double leaf door with arched transom; windows throughout with molded stone lintels and bracketed stone sills; molded metal roof cornice with heavy brackets, dentils, and geometrical ornamentation (John V. Porter, architect/owner/developer, 1880). Built during a period of speculative development in anticipation of the Brooklyn Bridge's completion in 1883. Source: *RERBG* (August 7, 1880), 715.

213 Sterling Place

Three-story-over-basement Neo-Classical brick rowhouse. Features include a single bay; wood pilasters supporting segmental pedimented hood at entry; parapet with cast-stone coping (John V. Porter, architect/owner/developer, 1880). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. The 1937 façade alteration of this dwelling is emblematic of rowhouse architecture in the early-mid twentieth century. Source: *RERBG* (August 7, 1880), 715.

215 Sterling Place

Six-story brick and cast-stone elevator apartment building designed in the Neo-Colonial style. Features include an enormous U-shaped plan with a Colonial Revival-style entry portico consisting of a flat-roof with dentils supported by square posts; entry with paired French doors under a fanlight; brick laid in Flemish bond with rusticated ornamentation at the corners and within select areas, bowed balconettes on the sixth floor; corbelled-brick and cast-stone cornice between fourth and fifth floors; parapet with octagonal plaques and capped with cast-stone coping (Shampan & Shampan, architect; Turret Realty, owner/developer, ca. 1936). Built after the opening of the IRT Subway along Eastern Parkway which spurred a growth in the construction of middle-class elevator apartment buildings. Source: Department of Buildings, Borough of Brooklyn NB# 13966-1936.

249 Sterling Place – Originally Public School 9/Later Public School 111/Currently Public School 340

Two-story-over-basement brick and brownstone institutional building designed in the Romanesque Revival style. Features include three large bays facing Sterling Place and a Palladian plan facing Vanderbilt Avenue; brick laid in running bond; centrally-located entrance with a bracketed and segmental-arched portico; combination of slightly recessed round-arch window openings with double-brick stretcher-laid lintels and pediments; bracketed sills; pedimented roof with cornice returns over the center bay; cornice with paired brackets and modillions (Samuel B. Leonard, Superintendent of Buildings for the Board of Education, architect; City of Brooklyn Board of Education, owner/developer, 1867-1868; additions: 1887). New York City Landmark. Source: LPC, *Public School 111 Designation Report* (LP-0975) (New York: City of New York, 1978). Previously NR Listed: Public School 111 and Public School 9 Annex, 1981

STERLING PLACE (Odd Numbers)

North Side, Between Vanderbilt Avenue and Underhill Avenue

251 Sterling Place – former Public School 9 Annex

Three-and-one-half-story-over-basement brick, sandstone, and terra cotta institutional building designed in the Romanesque Revival style with Neo-Classical elements. Features include H plan; tall square-headed multi-pane

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double-hung windows at first story surmounted by a wide bandcourse with a geometric pattern under a deep cornice which extends around the entire building; main entrance with round-arched entrance flanked by paired engaged columns; large arch of the entrance embellished with a heavy foliate keystone; recessed wood-and-glass double doors with arch-headed transom; round arch-headed one-over-one double-hung windows over entrance, flanked by short engaged columns with cushion capitals, surmounted by raised archivolts with carved keystones and bosses; carved terra-cotta medallions ornament the spandrels; stone enframements are keyed to the brick work; end pavilions are two windows wide and three windows deep along the sides and are flanked by two-story-high fluted pilasters with Corinthian capitals; a single dormer, similar to those of the central section, crowns the end pavilions (James W. Naughton, architect; City of Brooklyn Board of Education, owner/developer, 1895). Built to relieve the overcrowding of Public School 9. Converted to residential use after 1978. New York City Landmark. Source: LPC, *Public School 9 Annex Designation Report* (LP-0974) (New York: City of New York, 1978); "From Classes to Coops: Restoring a Landmarked Public School," *NYT* (October 15, 1989), R1. Previously NR Listed: Public School 111 and Public School 9 Annex, 1981

281 Sterling Place

One of twenty-two, three-story-over-basement brownstone and sandstone rowhouses designed in the Renaissance/Romanesque Revival style. Features include four bays including a full-height three-window-wide angled bay; door surround with egg-and-dart molding, molded cornice with two carved leaf design finials supported by two incised brackets; stained-glass transoms at the first story windows; incised egg-and-dart and curl designs above first story windows; continuous molded sills at first, second and third floors with carved relief panels beneath each window in the angled bay; continuous molded band; cornice with dentils and scroll design and scroll brackets at both ends (William H. Reynolds, architect/owner/developer, ca. 1897). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. This row is almost identical to a row of twenty-two built by the same architect/owner/developer at 280-322 Park Place. Source: *RERBG* (March 6, 1897), 406.

283 Sterling Place

One of twenty-two, three-story-over-basement brownstone and sandstone rowhouses designed in the Renaissance/Romanesque Revival style. Features include four bays including a full-height three-window-wide curved bay; wood-and-glass double doors with transom; door surround with pilasters with carved capitals and incised brackets supporting a lintel with carved leaf and incised curl design with molded cornice and carved panel between scroll finials; stained-glass transoms at first story windows; continuous molded sills at first, second and third floors with carved relief panels below; cornice with dentils and scroll design (William H. Reynolds, architect/owner/developer, ca. 1897). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. This row is almost identical to a row of twenty-two built by the same architect/owner/developer at 280-322 Park Place. Source: *RERBG* (March 6, 1897), 406.

285 Sterling Place

One of twenty-two, three-story-over-basement brownstone and sandstone rowhouses designed in the Renaissance/Romanesque Revival style. Features include three bays; first story door surround with twisted leaf molding, carved leaf design at base, molded cornice with carved leaf and fleur-de-lis design above; first-floor paired windows with engaged column wood mullion and surround with twisted leaf molding, carved leaf design at the outer base and continuous molded cornice; continuous molded sills at first, second and third floors; window voussoirs and molded enframement; cornice with dentils and scroll design and scroll brackets at both ends; stoop removed and entry relocated to basement (William H. Reynolds, architect/owner/developer, ca. 1897). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. This row is almost identical to a row of twenty-two built by the same architect/owner/developer at 280-322 Park Place. Source: *RERBG* (March 6, 1897), 406.

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One of twenty-two, three-story-over-basement brownstone and sandstone rowhouses designed in the Renaissance/Romanesque Revival style. Features include three bays including a full-height two-window-wide angled bay; door surround with egg-and-dart molding, molded cornice with two carved leaf design finials supported by two incised brackets; stained-glass transoms at the first story windows; incised egg-and-dart and curl designs above first story windows; continuous molded sills at first, second and third floors with carved relief panels beneath each window in the angled bay; continuous molded band; cornice with dentils and scroll design and scroll brackets at both ends (William H. Reynolds, architect/owner/developer, ca. 1897). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. This row is almost identical to a row of twenty-two built by the same architect/owner/developer at 280-322 Park Place. Source: *RERBG* (March 6, 1897), 406.

289 Sterling Place

One of twenty-two, three-story-over-basement brownstone and sandstone rowhouses designed in the Renaissance/Romanesque Revival style. Features include Features include four bays including a full-height three-window-wide curved bay; continuous molded sills at first, second and third floors with carved relief panels below; cornice with dentils and scroll design; stoop removed and entry relocated to basement (William H. Reynolds, architect/owner/developer, ca. 1897). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. This row is almost identical to a row of twenty-two built by the same architect/owner/developer at 280-322 Park Place. Source: *RERBG* (March 6, 1897), 406.

291 Sterling Place

One of twenty-two, three-story-over-basement brownstone and sandstone rowhouses designed in the Renaissance/Romanesque Revival style. Features include three bays; first story door surround with twisted leaf molding, carved leaf design at base, molded cornice with carved leaf and fleur-de-lis design above; first-floor paired windows with engaged column wood mullion and surround with twisted leaf molding, carved leaf design at the outer base and continuous molded cornice; continuous molded sills at first, second and third floors; window voussoirs and molded enframingent; cornice with dentils and scroll design and scroll brackets at both ends; stoop removed and entry relocated to basement (William H. Reynolds, architect/owner/developer, ca. 1897). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. This row is almost identical to a row of twenty-two built by the same architect/owner/developer at 280-322 Park Place. Source: *RERBG* (March 6, 1897), 406.

293 Sterling Place

One of twenty-two, three-story-over-basement brownstone and sandstone rowhouses designed in the Renaissance/Romanesque Revival style. Features include three bays; first story door surround with twisted leaf molding, carved leaf design at base, molded cornice with carved leaf and fleur-de-lis design above; first-floor paired windows with engaged column wood mullion and surround with twisted leaf molding, carved leaf design at the outer base and continuous molded cornice; continuous molded sills at first, second and third floors; window voussoirs and molded enframingent; cornice with dentils and scroll design and scroll brackets at both ends; stoop removed and entry relocated to basement (William H. Reynolds, architect/owner/developer, ca. 1897). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. This row is almost identical to a row of twenty-two built by the same architect/owner/developer at 280-322 Park Place. Source: *RERBG* (March 6, 1897), 406.

295 Sterling Place

One of twenty-two, three-story-over-basement brownstone and sandstone rowhouses designed in the Renaissance/Romanesque Revival style. Features include four bays including a full-height three-window-wide angled bay; door surround with egg-and-dart molding, molded cornice with two carved leaf design finials supported by two incised brackets; stained-glass transoms at the first story windows; incised egg-and-dart and curl designs

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above first story windows; continuous molded sills at first, second and third floors with carved relief panels beneath each window in the angled bay; continuous molded band; cornice with dentils and scroll design and scroll brackets at both ends (William H. Reynolds, architect/owner/developer, ca. 1897). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. This row is almost identical to a row of twenty-two built by the same architect/owner/developer at 280-322 Park Place. Source: *RERBG* (March 6, 1897), 406.

297 Sterling Place

One of twenty-two, three-story-over-basement brownstone and sandstone rowhouses designed in the Renaissance/Romanesque Revival style. Features include three bays including a full-height two-window-wide curved bay; wood-and-glass double doors with transom; door surround with pilasters with carved capitals and incised brackets supporting a lintel with carved leaf and incised curl design with molded cornice and carved panel between scroll finials; stained-glass transoms at first story windows; continuous molded sills at first, second and third floors with carved relief panels below; cornice with dentils and scroll design (William H. Reynolds, architect/owner/developer, ca. 1897). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. This row is almost identical to a row of twenty-two built by the same architect/owner/developer at 280-322 Park Place. Source: *RERBG* (March 6, 1897), 406.

299 Sterling Place

One of twenty-two, three-story-over-basement brownstone and sandstone rowhouses designed in the Renaissance/Romanesque Revival style. Features include four bays including a full-height three-window-wide angled bay; door surround with egg-and-dart molding, molded cornice with two carved leaf design finials supported by two incised brackets; stained-glass transoms at the first story windows; incised egg-and-dart and curl designs above first story windows; continuous molded sills at first, second and third floors with carved relief panels beneath each window in the angled bay; continuous molded band; cornice with dentils and scroll design and scroll brackets at both ends (William H. Reynolds, architect/owner/developer, ca. 1897). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. This row is almost identical to a row of twenty-two built by the same architect/owner/developer at 280-322 Park Place. Source: *RERBG* (March 6, 1897), 406.

301 Sterling Place

One of twenty-two, three-story-over-basement brownstone and sandstone rowhouses designed in the Renaissance/Romanesque Revival style. Features include four bays including a full-height three-window-wide curved bay; wood-and-glass double doors with transom; door surround with pilasters with carved capitals and incised brackets supporting a lintel with carved leaf and incised curl design with molded cornice and carved panel between scroll finials; stained-glass transoms at first story windows; continuous molded sills at first, second and third floors with carved relief panels below; cornice with dentils and scroll design (William H. Reynolds, architect/owner/developer, ca. 1897). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. This row is almost identical to a row of twenty-two built by the same architect/owner/developer at 280-322 Park Place. Source: *RERBG* (March 6, 1897), 406.

303 Sterling Place

One of twenty-two, three-story-over-basement brownstone and sandstone rowhouses designed in the Renaissance/Romanesque Revival style. Features include three bays; first story door surround with twisted leaf molding, carved leaf design at base, molded cornice with carved leaf and fleur-de-lis design above; first-floor paired windows with engaged column wood mullion and surround with twisted leaf molding, carved leaf design at the outer base and continuous molded cornice; continuous molded sills at first, second and third floors; window voussiors and molded enframingent; cornice with dentils and scroll design and scroll brackets at both ends; stoop removed and entry relocated to basement (William H. Reynolds, architect/owner/developer, ca. 1897).

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Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. This row is almost identical to a row of twenty-two built by the same architect/owner/developer at 280-322 Park Place. Source: *RERBG* (March 6, 1897), 406.

305 Sterling Place

One of twenty-two, three-story-over-basement brownstone and sandstone rowhouses designed in the Renaissance/Romanesque Revival style. Features include four bays including a full-height three-window-wide angled bay; door surround with egg-and-dart molding, molded cornice with two carved leaf design finials supported by two incised brackets; stained-glass transoms at the first story windows; incised egg-and-dart and curl designs above first story windows; continuous molded sills at first, second and third floors with carved relief panels beneath each window in the angled bay; continuous molded band; cornice with dentils and scroll design and scroll brackets at both ends (William H. Reynolds, architect/owner/developer, ca. 1897). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. This row is almost identical to a row of twenty-two built by the same architect/owner/developer at 280-322 Park Place. Source: *RERBG* (March 6, 1897), 406.

307 Sterling Place

One of twenty-two, three-story-over-basement brownstone and sandstone rowhouses designed in the Renaissance/Romanesque Revival style. Features include three bays including a full-height two-window-wide angled bay; door surround with egg-and-dart molding, molded cornice with two carved leaf design finials supported by two incised brackets; stained-glass transoms at the first story windows; incised egg-and-dart and curl designs above first story windows; continuous molded sills at first, second and third floors with carved relief panels beneath each window in the angled bay; continuous molded band; cornice with dentils and scroll design and scroll brackets at both ends (William H. Reynolds, architect/owner/developer, ca. 1897). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. This row is almost identical to a row of twenty-two built by the same architect/owner/developer at 280-322 Park Place. Source: *RERBG* (March 6, 1897), 406.

309 Sterling Place

One of twenty-two, three-story-over-basement brownstone and sandstone rowhouses designed in the Renaissance/Romanesque Revival style. Features include three bays; first story door surround with twisted leaf molding, carved leaf design at base, molded cornice with carved leaf and fleur-de-lis design above; first-floor paired windows with engaged column wood mullion and surround with twisted leaf molding, carved leaf design at the outer base and continuous molded cornice; continuous molded sills at first, second and third floors; window voussairs and molded enframingent; cornice with dentils and scroll design and scroll brackets at both ends; stoop removed and entry relocated to basement; stoop removed and entry relocated to basement (William H. Reynolds, architect/owner/developer, ca. 1897). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. This row is almost identical to a row of twenty-two built by the same architect/owner/developer at 280-322 Park Place. Source: *RERBG* (March 6, 1897), 406.

311 Sterling Place

One of twenty-two, three-story-over-basement brownstone and sandstone rowhouses designed in the Renaissance/Romanesque Revival style. Features include three bays including a full-height two-window-wide curved bay; wood-and-glass double doors with transom; door surround with pilasters with carved capitals and incised brackets supporting a lintel with carved leaf and incised curl design with molded cornice and carved panel between scroll finials; stained-glass transoms at first story windows; continuous molded sills at first, second and third floors with carved relief panels below; cornice with dentils and scroll design (William H. Reynolds, architect/owner/developer, ca. 1897). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. This row is almost identical to a row of

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twenty-two built by the same architect/owner/developer at 280-322 Park Place. Source: *RERBG* (March 6, 1897), 406.

313 Sterling Place

One of twenty-two, three-story-over-basement brownstone and sandstone rowhouses designed in the Renaissance/Romanesque Revival style. Features include four bays including a full-height three-window-wide angled bay; door surround with egg-and-dart molding, molded cornice with two carved leaf design finials supported by two incised brackets; stained-glass transoms at the first story windows; incised egg-and-dart and curl designs above first story windows; continuous molded sills at first, second and third floors with carved relief panels beneath each window in the angled bay; continuous molded band; cornice with dentils and scroll design and scroll brackets at both ends (William H. Reynolds, architect/owner/developer, ca. 1897). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. This row is almost identical to a row of twenty-two built by the same architect/owner/developer at 280-322 Park Place. Source: *RERBG* (March 6, 1897), 406.

315 Sterling Place

One of twenty-two, three-story-over-basement brownstone and sandstone rowhouses designed in the Renaissance/Romanesque Revival style. Features include three bays including a full-height two-window-wide curved bay; wood-and-glass double doors with transom; door surround with pilasters with carved capitals and incised brackets supporting a lintel with carved leaf and incised curl design with molded cornice and carved panel between scroll finials; stained-glass transoms at first story windows; continuous molded sills at first, second and third floors with carved relief panels below; cornice with dentils and scroll design (William H. Reynolds, architect/owner/developer, ca. 1897). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. This row is almost identical to a row of twenty-two built by the same architect/owner/developer at 280-322 Park Place. Source: *RERBG* (March 6, 1897), 406.

317 Sterling Place

One of twenty-two, three-story-over-basement brownstone and sandstone rowhouses designed in the Renaissance/Romanesque Revival style. Features include three bays; first story door surround with twisted leaf molding, carved leaf design at base, molded cornice with carved leaf and fleur-de-lis design above; first-floor paired windows with engaged column wood mullion and surround with twisted leaf molding, carved leaf design at the outer base and continuous molded cornice; continuous molded sills at first, second and third floors; window voussoirs and molded enframing; cornice with dentils and scroll design and scroll brackets at both ends; stoop removed and entry relocated to basement (William H. Reynolds, architect/owner/developer, ca. 1897). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. This row is almost identical to a row of twenty-two built by the same architect/owner/developer at 280-322 Park Place. Source: *RERBG* (March 6, 1897), 406.

319 Sterling Place

One of twenty-two, three-story-over-basement brownstone and sandstone rowhouses designed in the Renaissance/Romanesque Revival style. Features include Features include four bays including a full-height three-window-wide angled bay; door surround with egg-and-dart molding, molded cornice with two carved leaf design finials supported by two incised brackets; stained-glass transoms at the first story windows; incised egg-and-dart and curl designs above first story windows; continuous molded sills at first, second and third floors with carved relief panels beneath each window in the angled bay; continuous molded band; cornice with dentils and scroll design and scroll brackets at both ends; stoop removed and entry relocated to basement (William H. Reynolds, architect/owner/developer, ca. 1897). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. This row is almost identical to a row of twenty-two built by the same architect/owner/developer at 280-322 Park Place. Source: *RERBG* (March 6, 1897), 406.

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321 Sterling Place

One of twenty-two, three-story-over-basement brownstone and sandstone rowhouses designed in the Renaissance/Romanesque Revival style. Features include four bays including a full-height three-window-wide curved bay; wood-and-glass double doors with transom; door surround with pilasters with carved capitals and incised brackets supporting a lintel with carved leaf and incised curl design with molded cornice and carved panel between scroll finials; stained-glass transoms at first story windows; continuous molded sills at first, second and third floors with carved relief panels below; cornice with dentils and scroll design (William H. Reynolds, architect/owner/developer, ca. 1897). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. This row is almost identical to a row of twenty-two built by the same architect/owner/developer at 280-322 Park Place. Source: *RERBG* (March 6, 1897), 406.

323 Sterling Place

One of twenty-two, three-story-over-basement brownstone and sandstone rowhouses designed in the Renaissance/Romanesque Revival style. Features include three bays including a full-height two-window-wide angled bay; door surround with egg-and-dart molding, molded cornice with two carved leaf design finials supported by two incised brackets; stained-glass transoms at the first story windows; incised egg-and-dart and curl designs above first story windows; continuous molded sills at first, second and third floors with carved relief panels beneath each window in the angled bay; continuous molded band; cornice with dentils and scroll design and scroll brackets at both ends (William H. Reynolds, architect/owner/developer, ca. 1897). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. This row is almost identical to a row of twenty-two built by the same architect/owner/developer at 280-322 Park Place. Source: *RERBG* (March 6, 1897), 406.

327 Sterling Place

Four-story-over-basement brick and terra cotta flats designed in the Renaissance Revival style. Features include six bays at basement, seven bays at first floor, and eight bays at second, third and fourth floors with paired fenestration; door portico with round Ionic columns, brick piers, decoratively carved terra-cotta lintel, molded cornice with beading and balustrade; elaborate terra-cotta door surround with leaf and floral moldings and bundled leaf design; terra-cotta quoined window surrounds with scrolled keystone; cornice with dentils and block modillions (George F. Roosen, architect; Hugh C. Munday, owner/developer, ca. 1906). Built during a time when multiple dwellings were popular among developers due to increased property values and population. Source: NYC-DOB.

333-343 Sterling Place

Four-story-over-basement iron spot brick and terra cotta flats designed in the Renaissance Revival style. Features include seven bays at basement and first floor, eight bays at second, third and fourth floors; portico with fluted columns and pilasters with bands, cornice with block modillions and balustrade; door surround with decorative molding and scroll keystone; splayed brick lintels with cast-stone keystones; stone sills, brick quoins, and banding; cornice with egg-and-dart design (Henry Wolfensberger, architect; T.J. Sellev, owner/developer, ca. 1905). Built during a time when multiple dwellings were popular among developers due to increased property values and population. Source: NYC-DOB.

STERLING PLACE (Odd Numbers)

North Side, Between Underhill Avenue and Washington Avenue

361 Sterling Place – The Sterling Apartments

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Four-story-over-basement brick, limestone, and terra cotta flats designed in the Renaissance Revival style. Features include nine bays at the basement and first floor, eleven bays at the second, third, and fourth floors; brick quoins; portico with Tuscan columns, flat pilasters, coved ceiling, and carved sign panel bearing the inscription: "Sterling" flanked by rosettes and a molded cornice with modillions and cartouches decorated with masks, wreaths, and guttae; splayed brick lintels; limestone keystones; splayed lintels with keystones; cornice with metopes, guttae, dentils and modillions (D.G.Malcolm, architect; E. S. Delemeter, owner/developer, ca. 1902). Built during a time when multiple dwellings were popular among developers due to increased property values and population. Source: *RERBG* (November 29, 1902), XI.

363 Sterling Place

One of fifteen, three-story-over-basement brownstone rowhouses designed in the Romanesque/Renaissance Revival style. Features include three bays, including two bays in a full-height, rectilinear projection and an additional bay; paneled wood-and-glass double doors; window sills in continuous molded bands above carved panels; molded crowns above the first, second, and third floors; cornice decorated with wreaths, foliation, and bead moldings (Benjamin Driesler, architect; William H. Reynolds, owner/developer, ca. 1901). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (May 25, 1901), 969.

365 Sterling Place

One of fifteen, three-story-over-basement brownstone rowhouses designed in the Romanesque/Renaissance Revival style. Features include three bays; paneled wood-and-glass double doors and round-arch transom; projecting window sills; round-arch lintels at the first-floor windows; stained-glass window transoms; molded labels with foliated brackets and panels at the first-story windows and doorway; round-arch third-floor fenestration, flanked by foliated panels and topped by rough-faced voussoirs; cornice decorated with wreaths, foliation, and bead moldings (Benjamin Driesler, architect; William H. Reynolds, owner/developer, ca. 1901). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (May 25, 1901), 969.

367 Sterling Place

One of fifteen, three-story-over-basement brownstone rowhouses designed in the Romanesque/Renaissance Revival style. Features include four bays, including the full-height, three bay curved projection; main entryway flanked by paneled pilasters with composite capitals and topped by molded hood with dentils; second-and-third-story fenestration flanked by piers topped by composite caps; cornice decorated with wreaths, foliation, and bead moldings; replacement main entryway (post-ca. 1940) (Benjamin Driesler, architect; William H. Reynolds, owner/developer, ca. 1901). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (May 25, 1901), 969.

369 Sterling Place

One of fifteen, three-story-over-basement brownstone rowhouses designed in the Romanesque/Renaissance Revival style. Features include three bays; paneled wood-and-glass double doors and transom at the main entryway; first-floor piers topped with foliated caps; continuous second- and third-floor window sills in molded bands above foliated panels; beveled lintels, carved panels, and rough-faced quoins at the second and third floors; roof cornice with wreaths, foliation, and bead moldings (Benjamin Driesler, architect; William H. Reynolds, owner/developer, ca. 1901). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (May 25, 1901), 969.

371 Sterling Place

One of fifteen, three-story-over-basement brownstone rowhouses designed in the Romanesque/Renaissance Revival style. Features include four bays, including the full-height, three-bay angled projection; paneled wood-and-

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glass double doors and transom with a beaded and molded surround under a molded hood, foliated frieze, incised brackets, and carved finials; molded crowns and beveled lintels; cornice with wreaths, foliation, and bead moldings (Benjamin Driesler, architect; William H. Reynolds, owner/developer, ca. 1901). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (May 25, 1901), 969.

373 Sterling Place

One of fifteen, three-story-over-basement brownstone rowhouses designed in the Romanesque/Renaissance Revival style. Features include three bays, including a full-height, two-bay angled projection; paneled wood-and-glass double doors and transom at the main entryway with a molded surround with foliated and floral decorations; molded window sills and molded piers decorated with floral and foliated carvings; molded crowns; cornice with wreaths, foliation, and bead moldings (Benjamin Driesler, architect; William H. Reynolds, owner/developer, ca. 1901). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (May 25, 1901), 969.

375 Sterling Place

One of fifteen, three-story-over-basement brownstone rowhouses designed in the Romanesque/Renaissance Revival style. Features include four bays, including the full-height, three-bay curved projection; entryway topped by a foliated keystone and a molded hood on incised brackets; window sills in continuous molded bands above foliated panels; crown moldings above each story; beveled and incised lintels; cornice with wreaths, foliation, and bead moldings. (Benjamin Driesler, architect; William H. Reynolds, owner/developer, ca. 1901). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (May 25, 1901), 969.

377 Sterling Place

One of fifteen, three-story-over-basement brownstone rowhouses designed in the Romanesque/Renaissance Revival style. Features include three bays; main entryway crowned by a carved hood on brackets, decorated with bead moldings and a scrolled keystone; round-arch fenestration with beaded hoods, foliated brackets, and keystones; molded hoods on projecting bands and keystones; alternating rough-faced and smooth voussoirs; molded crowns; roof cornice with wreaths, foliation, and bead moldings (Benjamin Driesler, architect; William H. Reynolds, owner/developer, ca. 1901). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (May 25, 1901), 969.

379 Sterling Place

One of fifteen, three-story-over-basement brownstone rowhouses designed in the Romanesque/Renaissance Revival style. Features include four bays, including a full-height, three-bay curved projection; paneled wood-and-glass double doors and transom at the main entryway with a bracketed hood and bead molding; stained-glass transoms at the first floor flanked by piers topped with foliated capitals; beveled lintels; cornice with wreaths, foliation, and bead moldings (Benjamin Driesler, architect; William H. Reynolds, owner/developer, ca. 1901). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (May 25, 1901), 969.

381 Sterling Place

One of fifteen, three-story-over-basement brownstone rowhouses designed in the Romanesque/Renaissance Revival style. Features include four bays, including a full-height, three-bay angled projection; paneled wood-and-glass double doors and transom at the main entryway with a molded and beaded surround and hood with a foliated frieze and central medallion; stained-glass transoms and beaded surrounds at the first floor; first- and second-floor piers topped by foliated caps; molded crowns at the first, second, and third floors; cornice with wreaths, foliation, and bead moldings (Benjamin Driesler, architect; William H. Reynolds, owner/developer, ca. 1901). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (May 25, 1901), 969.

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383 Sterling Place

One of fifteen, three-story-over-basement brownstone rowhouses designed in the Romanesque/Renaissance Revival style. Features include four bays, including a full-height, three-bay curved projection; elaborate surround at the former main entryway, consisting of flat pilasters topped by composite capitals, incised brackets, beaded lintel, and molded hood topped by stylized finials; stained-glass transoms and beaded surround at the first-floor fenestration; molded crowns; cornice with wreaths, foliation, and bead moldings; stoop removed and entryway relocated (prior to ca. 1940) (Benjamin Driesler, architect; William H. Reynolds, owner/developer, ca. 1901). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (May 25, 1901), 969.

385 Sterling Place

One of fifteen, three-story-over-basement brownstone rowhouses designed in the Romanesque/Renaissance Revival style. Features include three bays; paneled wood-and-glass double doors and round-arch transoms at the main entryway flanked by attenuated pilasters springing from convex wall surfaces and crowned by a molded label with foliated brackets and panels; window sills in continuous moldings above carved panels; foliated bosses; cornice with wreaths, foliation, and bead moldings (Benjamin Driesler, architect; William H. Reynolds, owner/developer, ca. 1901). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (May 25, 1901), 969.

387 Sterling Place

One of fifteen, three-story-over-basement brownstone rowhouses designed in the Romanesque/Renaissance Revival style. Features include three bays, including a full-height, two-bay curved projection; paneled wood-and-glass double doors and transom at the main entryway, which is crowned by a molded hood on twisted, squat pilasters supported on foliated brackets, a foliated frieze, and topped with finials; molded window sills in continuous bands above foliated panels; stained-glass transoms and piers with foliated caps at the first floor; cornice with wreaths, foliation, and bead moldings (Benjamin Driesler, architect; William H. Reynolds, owner/developer, ca. 1901). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (May 25, 1901), 969.

389 Sterling Place

One of fifteen, three-story-over-basement brownstone rowhouses designed in the Romanesque/Renaissance Revival style. Features include three bays, including a full-height, two-bay angled projection; paneled wood-and-glass double doors and transom at the main entryway, flanked by paired, attenuated pilasters sharing composite capitals, and scrolled brackets supporting a molded hood; molded crowns; cornice with wreaths, foliation, and bead moldings (Benjamin Driesler, architect; William H. Reynolds, owner/developer, ca. 1901). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (May 25, 1901), 969.

391 Sterling Place

One of fifteen, three-story-over-basement brownstone rowhouses designed in the Romanesque/Renaissance Revival style. Features include four bays, including a full-height, three-bay angled projection; paneled wood-and-glass double doors and transom at the main entryway, which is crowned by a bracketed hood with a chamfered lintel and bead molding; stained-glass transoms at the first-floor windows, which are flanked by flat pilasters with foliated bases and caps; crown moldings; cornice with wreaths, foliation, and bead moldings (Benjamin Driesler, architect; William H. Reynolds, owner/developer, ca. 1901). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (May 25, 1901), 969.

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One of eleven, three-story-over-basement sandstone rowhouses designed in the Renaissance/Romanesque Revival style in an A-B-A-B-A-C-A-B-C-A-A pattern. "A" pattern includes three bays, including a full-height, two-bay curved projection; paneled wood-and-glass double doors and transom at the main entryway with a molded surround, foliated frieze, and molded hood topped by a scrolled and foliated gable; foliation at the first-floor lintels; rough-faced bands at the second floor; crown moldings; third-floor fenestration flanked by paneled pilasters; cornice with swags and scrolled modillions (Axel S. Hedman, architect; Bessie L. Martin, owner/developer, ca. 1898). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (November 12, 1898), 736.

395 Sterling Place

One of eleven, three-story-over-basement sandstone rowhouses designed in the Renaissance/Romanesque Revival style in an A-B-A-B-A-C-A-B-C-A-A pattern. "B" pattern includes three bays, paneled wood-and-glass double doors and round-arch transom at the main entryway; first-floor main entryway and windows flanked by piers with molded bases and foliated caps with round-arch lintels with alternating smooth and rough-faced voussoirs, foliated keystones, and molded labels; stained-glass transoms at the first floor; crown moldings; cornice with swags and scrolled modillions (Axel S. Hedman, architect; Bessie L. Martin, owner/developer, ca. 1898). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (November 12, 1898), 736.

397 Sterling Place

One of eleven, three-story-over-basement sandstone rowhouses designed in the Renaissance/Romanesque Revival style in an A-B-A-B-A-C-A-B-C-A-A pattern. "A" pattern includes three bays, including a full-height, two-bay curved projection; paneled wood-and-glass double doors and transom at the main entryway with a molded surround, foliated frieze, and molded hood topped by a scrolled and foliated gable; foliation at the first-floor lintels; rough-faced bands at the second floor; crown moldings; third-floor fenestration flanked by paneled pilasters; cornice with swags and scrolled modillions; removal of stoop and relocation of main entry (pre-ca. 1940) (Axel S. Hedman, architect; Bessie L. Martin, owner/developer, ca. 1898). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (November 12, 1898), 736.

399 Sterling Place

One of eleven, three-story-over-basement sandstone rowhouses designed in the Renaissance/Romanesque Revival style in an A-B-A-B-A-C-A-B-C-A-A pattern. "B" pattern includes three bays, paneled wood-and-glass double doors and round-arch transom at the main entryway; first-floor main entryway and windows flanked by piers with molded bases and foliated caps with round-arch lintels with alternating smooth and rough-faced voussoirs, foliated keystones, and molded labels; stained-glass transoms at the first floor; crown moldings; cornice with swags and scrolled modillions (Axel S. Hedman, architect; Bessie L. Martin, owner/developer, ca. 1898). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (November 12, 1898), 736.

401 Sterling Place

One of eleven, three-story-over-basement sandstone rowhouses designed in the Renaissance/Romanesque Revival style in an A-B-A-B-A-C-A-B-C-A-A pattern. "A" pattern includes three bays, including a full-height, two-bay curved projection; paneled wood-and-glass double doors and transom at the main entryway with a molded surround, foliated frieze, and molded hood topped by a scrolled and foliated gable; foliation at the first-floor lintels; rough-faced bands at the second floor; crown moldings; third-floor fenestration flanked by paneled pilasters; cornice with swags and scrolled modillions (Axel S. Hedman, architect; Bessie L. Martin, owner/developer, ca. 1898). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (November 12, 1898), 736.

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403 Sterling Place

One of eleven, three-story-over-basement sandstone rowhouses designed in the Renaissance/Romanesque Revival style in an A-B-A-B-A-C-A-B-C-A-A pattern. "C" pattern includes three bays; paneled wood-and-glass double doors and transom, flanked by Corinthian pilasters supporting a molded hood; window sills in continuous moldings; rough-faced central band and beaded lintels at the first floor; cornice with sash, swags, and scrolled modillions (Axel S. Hedman, architect; Bessie L. Martin, owner/developer, ca. 1898). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (November 12, 1898), 736.

405 Sterling Place

One of eleven, three-story-over-basement sandstone rowhouses designed in the Renaissance/Romanesque Revival style. One of eleven, three-story-over-basement sandstone rowhouses designed in the Renaissance/Romanesque Revival style in an A-B-A-B-A-C-A-B-C-A-A pattern. "A" pattern includes three bays, including a full-height, two-bay curved projection; paneled wood-and-glass double doors and transom at the main entryway with a molded surround, foliated frieze, and molded hood topped by a scrolled and foliated gable; foliation at the first-floor lintels; rough-faced bands at the second floor; crown moldings; third-floor fenestration flanked by paneled pilasters; cornice with swags and scrolled modillions; removal of stoop and relocation of main entry (pre-ca. 1940) (Axel S. Hedman, architect; Bessie L. Martin, owner/developer, ca. 1898). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (November 12, 1898), 736.

407 Sterling Place

One of eleven, three-story-over-basement sandstone rowhouses designed in the Renaissance/Romanesque Revival style in an A-B-A-B-A-C-A-B-C-A-A pattern. "B" pattern includes three bays, paneled wood-and-glass double doors and round-arch transom at the main entryway; first-floor main entryway and windows flanked by piers with molded bases and foliated caps with round-arch lintels with alternating smooth and rough-faced voussoirs, foliated keystones, and molded labels; stained-glass transoms at the first floor; crown moldings; cornice with swags and scrolled modillions (Axel S. Hedman, architect; Bessie L. Martin, owner/developer, ca. 1898). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (November 12, 1898), 736.

409 Sterling Place

One of eleven, three-story-over-basement sandstone rowhouses designed in the Renaissance/Romanesque Revival style in an A-B-A-B-A-C-A-B-C-A-A pattern. "C" pattern includes three bays; paneled wood-and-glass double doors and transom, flanked by Corinthian pilasters supporting a molded hood; window sills in continuous moldings; rough-faced central band and beaded lintels at the first floor; cornice with sash, swags, and scrolled modillions (Axel S. Hedman, architect; Bessie L. Martin, owner/developer, ca. 1898). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (November 12, 1898), 736.

411 Sterling Place

One of eleven, three-story-over-basement sandstone rowhouses designed in the Renaissance/Romanesque Revival style in an A-B-A-B-A-C-A-B-C-A-A pattern. "A" pattern includes three bays, including a full-height, two-bay curved projection; paneled wood-and-glass double doors and transom at the main entryway with a molded surround, foliated frieze, and molded hood topped by a scrolled and foliated gable; foliation at the first-floor lintels; rough-faced bands at the second floor; crown moldings; third-floor fenestration flanked by paneled pilasters; cornice with swags and scrolled modillions (Axel S. Hedman, architect; Bessie L. Martin, owner/developer, ca. 1898). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (November 12, 1898), 736.

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413 Sterling Place

One of eleven, three-story-over-basement sandstone rowhouses designed in the Renaissance/Romanesque Revival style in an A-B-A-B-A-C-A-B-C-A-A pattern. "A" pattern includes three bays, including a full-height, two-bay curved projection; paneled wood-and-glass double doors and transom at the main entryway with a molded surround, foliated frieze, and molded hood topped by a scrolled and foliated gable; foliation at the first-floor lintels; rough-faced bands at the second floor; crown moldings; third-floor fenestration flanked by paneled pilasters; cornice with swags and scrolled modillions (Axel S. Hedman, architect; Bessie L. Martin, owner/developer, ca. 1898). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (November 12, 1898), 736.

415 Sterling Place

One of five, two-story-over-basement Renaissance Revival sandstone rowhouses in an A-B-A-B-A pattern. "A" pattern includes four bays, including a three-bay curved projection; wrought-iron and glass double doors and transom at the main entryway, flanked by Corinthian pilasters, a foliated frieze, and a molded hood; sills in continuous bands above foliated panels; stained-glass transoms at the first-floor windows flanked by smooth piers with foliated caps; crown moldings; cornice with moldings, foliation, dentils, and scrolled modillions (Axel S. Hedman, architect; Charles G. Reynolds, owner/developer, ca. 1904). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: NYC-DOB.

417 Sterling Place

One of five, two-story-over-basement Renaissance Revival sandstone rowhouses in an A-B-A-B-A pattern. "B" pattern includes four bays, including a three-bay angled projection; paneled wood-and-glass double doors and transom at the main entryway, flanked by composite pilasters and topped by a foliated frieze and molded hood; molded window sills in continuous bands above carved panels; stained-glass transoms at the first-floor windows flanked by smooth piers with foliated caps; crown moldings; cornice with a vermiculated molding, swags, dentils, and scrolled modillions (Axel S. Hedman, architect; Charles G. Reynolds, owner/developer, ca. 1904). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: NYC-DOB.

419 Sterling Place

One of five, two-story-over-basement Renaissance Revival sandstone rowhouses in an A-B-A-B-A pattern. "A" pattern includes four bays, including a three-bay curved projection; wrought-iron and glass double doors and transom at the main entryway, flanked by Corinthian pilasters, a foliated frieze, and a molded hood; sills in continuous bands above foliated panels; stained-glass transoms at the first-floor windows flanked by smooth piers with foliated caps; crown moldings; cornice with moldings, foliation, dentils, and scrolled modillions; stoop removal and relocation of main entry (pre-ca. 1940) (Axel S. Hedman, architect; Charles G. Reynolds, owner/developer, ca. 1904). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: NYC-DOB.

421 Sterling Place

One of five, two-story-over-basement Renaissance Revival sandstone rowhouses in an A-B-A-B-A pattern. "B" pattern includes four bays, including a three-bay angled projection; paneled wood-and-glass double doors and transom at the main entryway, flanked by composite pilasters and topped by a foliated frieze and molded hood; molded window sills in continuous bands above carved panels; stained-glass transoms at the first-floor windows flanked by smooth piers with foliated caps; crown moldings; cornice with a vermiculated molding, swags, dentils, and scrolled modillions (Axel S. Hedman, architect; Charles G. Reynolds, owner/developer, ca. 1904). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: NYC-DOB.

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423 Sterling Place

One of five, two-story-over-basement Renaissance Revival sandstone rowhouses in an A-B-A-B-A pattern. "A" pattern includes four bays, including a three-bay curved projection; wrought-iron and glass double doors and transom at the main entryway, flanked by Corinthian pilasters, a foliated frieze, and a molded hood; sills in continuous bands above foliated panels; stained-glass transoms at the first-floor windows flanked by smooth piers with foliated caps; crown moldings; cornice with moldings, foliation, dentils, and scrolled modillions (Axel S. Hedman, architect; Charles G. Reynolds, owner/developer, ca. 1904). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: NYC-DOB.

425 Sterling Place

One of four, four-story-over-basement, limestone, brick, and terra cotta flats designed in the Renaissance Revival style. Features include five bays at the basement and first floor and six bays at the second, third, and fourth floors, including two-bay-wide curved projections at the ends; paneled wood-and-glass double doors and transom at the main entryway, which features a molded surround and a bracketed hood with scrolls, foliation and dentils; rusticated first story, topped by a molded crown; eared window surrounds at the second, third, and fourth floors; brick coursing at the upper stories; pressed-metal cornice with festoons, dentils, and scrolled modillions (architect/owner/developer unknown, ca. 1903-1908). Built during a population increase and rise in property values in Greater New York, prompting the construction of multi-family dwellings. Source: E. Belcher Hyde, *Atlas of the Borough of Brooklyn, City of New York* (Brooklyn: E. Belcher Hyde & Company, 1903); George W. and Walter S. Bromley, *Atlas of the Borough of Brooklyn, City of New York* (Philadelphia: G.W. Bromley & Company, 1908).

427 Sterling Place

One of four, four-story-over-basement, limestone, brick, and terra cotta flats designed in the Renaissance Revival style. Features include five bays at the basement and first floor and six bays at the second, third, and fourth floors, including two-bay-wide curved projections at the ends; paneled wood-and-glass double doors and transom at the main entryway, which features a molded surround and a bracketed hood with scrolls, foliation and dentils; rusticated first story, topped by a molded crown; eared window surrounds at the second, third, and fourth floors; brick coursing at the upper stories; pressed-metal cornice with festoons, dentils, and scrolled modillions (architect/owner/developer unknown, ca. 1903-1908). Built during a population increase and rise in property values in Greater New York, prompting the construction of multi-family dwellings. Source: E. Belcher Hyde, *Atlas of the Borough of Brooklyn, City of New York* (Brooklyn: E. Belcher Hyde & Company, 1903); George W. and Walter S. Bromley, *Atlas of the Borough of Brooklyn, City of New York* (Philadelphia: G.W. Bromley & Company, 1908).

429 Sterling Place

One of four, four-story-over-basement, limestone, brick, and terra cotta flats designed in the Renaissance Revival style. Features include five bays at the basement and first floor and six bays at the second, third, and fourth floors, including two-bay-wide curved projections at the ends; paneled wood-and-glass double doors and transom at the main entryway, which features a molded surround and a bracketed hood with scrolls, foliation and dentils; rusticated first story, topped by a molded crown; eared window surrounds at the second, third, and fourth floors; brick coursing at the upper stories; pressed-metal cornice with festoons, dentils, and scrolled modillions (architect/owner/developer unknown, ca. 1903-1908). Built during a population increase and rise in property values in Greater New York, prompting the construction of multi-family dwellings. Source: E. Belcher Hyde, *Atlas of the Borough of Brooklyn, City of New York* (Brooklyn: E. Belcher Hyde & Company, 1903); George W. and Walter S. Bromley, *Atlas of the Borough of Brooklyn, City of New York* (Philadelphia: G.W. Bromley & Company, 1908).

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One of four, four-story-over-basement, limestone, brick, and terra cotta flats designed in the Renaissance Revival style. Features include five bays at the basement and first floor and six bays at the second, third, and fourth floors, including two-bay-wide curved projections at the ends; paneled wood-and-glass double doors and transom at the main entryway, which features a molded surround and a bracketed hood with scrolls, foliation and dentils; rusticated first story, topped by a molded crown; eared window surrounds at the second, third, and fourth floors; brick coursing at the upper stories; pressed-metal cornice with festoons, dentils, and scrolled modillions (architect/owner/developer unknown, ca. 1903-1908). Built during a population increase and rise in property values in Greater New York, prompting the construction of multi-family dwellings. Source: E. Belcher Hyde, *Atlas of the Borough of Brooklyn, City of New York* (Brooklyn: E. Belcher Hyde & Company, 1903); George W. and Walter S. Bromley, *Atlas of the Borough of Brooklyn, City of New York* (Philadelphia: G.W. Bromley & Company, 1908).

433 Sterling Place

One of thirteen, three-story brick and limestone mixed-use flats designed in the Neo-Classical style in an A-A-A-A-A-B-C-C-C-C-B-C-C pattern in conjunction with nos. 760-778 and 782-784 Washington Avenue. "B" pattern includes replacement storefront; rusticated buff brick; quoins; Palladian-style treatment of second-floor windows with a center pediment flanked by entablatures, molded surrounds, brackets, and sillcourse; tripartite third-floor windows with keyed and molded surrounds with a bracketed sillcourse; bracketed pressed-metal cornice with swags and festoons (William Debus, architect; Edgar Improvement Co., owner/developer, ca. 1907). Built during a period when Washington Avenue was beginning to flourish as a commercial thoroughfare in Prospect Heights. Source: NYC-DOB NB# 404-1907.

STERLING PLACE (Even Numbers)

South Side, Between Vanderbilt Avenue and Butler Place

268 Sterling Place

One of eleven, three-story-over-basement brownstone rowhouses designed in the Romanesque/Renaissance Revival style. Features include three bays, including two bays in a full-height, rectilinear projection; paneled wood-and-glass double doors with a transom light, a molded enframement with an elaborate brownstone surround with joined columns and colonettes with foliated capitals, molded crowns, and surmounting lunette with foliated carvings and egg-and-dart lining; stained-glass transoms above the molded first-floor window; molded crowns; molded cornice with a foliated frieze (Benjamin Driesler, architect; W.H. Reynolds, owner/developer, ca. 1899). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (July 1, 1899), 35.

270 Sterling Place

One of eleven, three-story-over-basement brownstone rowhouses designed in the Romanesque/Renaissance Revival style. Features include four bays, including a full-height, three-bay angular projection; wood-and-glass double doors, flanking pilasters with molded caps supporting a projecting hood; window sills in a continuous molding above scrolled panels; projecting first-floor bays with stained-glass transoms and flanking, flat pilasters with molded bases and caps, and surmounting molded crown; lintels in a continuous crown molding supporting scrolled and molded lunettes topped by fleurs-de-lis, and flanking shield panels; bracketed hood topped by acroteria; molded cornice with festoons and garland at the frieze; stoop removed and main entry relocated (pre-ca. 1940) (Benjamin Driesler, architect; W.H. Reynolds, owner/developer, ca. 1899). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (July 1, 1899), 35.

272 Sterling Place

One of eleven, three-story-over-basement brownstone rowhouses designed in the Romanesque/Renaissance Revival style. Features include three bays; paneled wood-and-glass double doors and transom at the main entryway, featuring a molded surround and curved and eared entablature with a carved frieze decorated with

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shells and foliation; projecting pediments with friezes decorated with shells and foliation; glass transoms at the first-floor; molded second-floor window surrounds featuring projecting sills above curved valances with guttae, label moldings with guttae, and scrolled entablatures with foliation and medallions; molded cornice with festoons and garland at the frieze (Benjamin Driesler, architect; W.H. Reynolds, owner/developer, ca. 1899). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (July 1, 1899), 35.

274 Sterling Place

One of eleven, three-story-over-basement brownstone rowhouses designed in the Romanesque/Renaissance Revival style. Features include four bays, including a three-bay in a curved projection; paneled wood-and-glass double doors and chamfered transom at the main entryway with an elaborate surround consisting of attached Ionic columns supporting twisted and angled attached shafts, flanking a carved panel with foliations, an blind ogee arch, abutments with masks, and a keystone incorporated into the window sill at the second story; curved window heads and stained-glass transoms at the first floor; elaborate first-floor window hoods with blind ogee arches, carved moldings and panels, masks and cusps, and brackets with foliated bases supporting angular shafts; molded cornice with festoons and garland at the frieze (Benjamin Driesler, architect; W.H. Reynolds, owner/developer, ca. 1899). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (July 1, 1899), 35.

276 Sterling Place

One of eleven, three-story-over-basement brownstone rowhouses designed in the Romanesque/Renaissance Revival style. Features include four bays, including three bays in an angled projection; paneled wood-and-glass double doors and round-arch transom at the main entryway with an elaborate surround consisting of Corinthian pilasters, carved panels in the abutments, cartouche-decorated keystone, and surmounting crown; round-arch fenestration at the first floor with molded sills in a continuous band above carved panels, clear transoms, scrolled keystones, and carved panels at the abutments; blind-arched lintels with medallions and foliation; molded cornice with festoons and garland at the frieze (Benjamin Driesler, architect; W.H. Reynolds, owner/developer, ca. 1899). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (July 1, 1899), 35.

278 Sterling Place

One of eleven, three-story-over-basement brownstone rowhouses designed in the Romanesque/Renaissance Revival style. Features include four bays, including a curving three-bay projection; paneled wood-and-glass double doors and round-arch transom at the main entryway with an elaborate entablature on foliated brackets, with molded architrave, scrolled keystone, carved spandrels (shells and leaves), flanking pilasters, tripartite frieze with tablets topped by sunbursts, interspersed with fluted panels, and with a surmounting molded crown; chamfered reveal; stained-glass transoms at the first-floor windows; window sills in a continuous molding; molded cornice with festoons and garland at the frieze (Benjamin Driesler, architect; W.H. Reynolds, owner/developer, ca. 1899). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (July 1, 1899), 35.

280 Sterling Place

One of eleven, three-story-over-basement brownstone rowhouses designed in the Romanesque/Renaissance Revival style. Features include three bays, including two bays in a full-height, rectilinear projection; paneled wood-and-glass double doors with a transom light, a molded enframingent with an elaborate brownstone surround with joined columns and colonettes with foliated capitals, molded crowns, and surmounting lunette with foliated carvings and egg-and-dart lining; stained-glass transoms above the molded first-floor window; molded crowns; molded cornice with a foliated frieze (Benjamin Driesler, architect; W.H. Reynolds, owner/developer, ca. 1899). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (July 1, 1899), 35.

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282 Sterling Place

One of eleven, three-story-over-basement brownstone rowhouses designed in the Romanesque/Renaissance Revival style. Features include four bays, including three bays in an angled projection; paneled wood-and-glass double doors and overhead transom at the main entryway; elaborately-carved main entryway surround, featuring fluted pilasters with molded bases and caps, and a prominent gable with a cartouche and foliation; first-floor fenestration flanked by flat pilasters with molded bases and caps; stained-glass transoms at the first floor; elaborate window surround at the second floor above the main entryway, consisting of a molded sill above carved panels and scrolls, rope moldings, cartouches and swags decorating the lintel, garlands, and surmounting label molding on brackets; molded cornice with festoons and garland at the frieze; central window at the basement level converted to a secondary entry (pre-ca. 1940) (Benjamin Driesler, architect; W.H. Reynolds, owner/developer, ca. 1899). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (July 1, 1899), 35.

284 Sterling Place

One of eleven, three-story-over-basement brownstone rowhouses designed in the Romanesque/Renaissance Revival style. Features include three bays; stained-glass transoms at the first story; molded window sills set in a continuous band; carved window lintels with shells and foliation, topped by bracketed gables with carved fleurs de lis; paneled third-story lintels on brackets, decorated with cartouches and leaves; molded cornice with festoons and garland at the frieze; stoop removed and entry relocated to basement (post ca. 1940) (Benjamin Driesler, architect; W.H. Reynolds, owner/developer, ca. 1899). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (July 1, 1899), 35.

286 Sterling Place

One of eleven, three-story-over-basement brownstone rowhouses designed in the Romanesque/Renaissance Revival style. Features include four bays, including three bays in an angled projection; paneled wood-and-glass double doors, glass transom, and elaborate lintel; entry surround with paneled pilasters and molded hood; molded window sills in continuous bands; stained-glass transoms at the first floor; molded cornice with festoons and garland at the frieze (Benjamin Driesler, architect; W.H. Reynolds, owner/developer, ca. 1899). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (July 1, 1899), 35.

288 Sterling Place

One of eleven, three-story-over-basement brownstone rowhouses designed in the Romanesque/Renaissance Revival style. Features include three bays, including a two-bay full-height rectilinear projection; elaborate brownstone surround with paneled pilasters, lunette decorated with a cartouche and foliation, and surmounting blind, flaring arch hood; flat pilasters; window sills in continuous molded bands; molded cornice with festoons and garland at the frieze (Benjamin Driesler, architect; W.H. Reynolds, owner/developer, ca. 1899). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (July 1, 1899), 35.

296 Sterling Place

Six-story limestone and brick multi-family dwelling designed in the Colonial Revival style. Features include a flatiron plan with a rusticated base and buff brick upper floors laid in Flemish bond; brick quoins; classically-inspired main entrance with an imposing entablature with modillions supported by columns with Doric capitals; splayed and keyed window lintels with raised-brick window surrounds and bracketed sills; cartouches along the roofline; cornice replaced with stucco parapet (Cohn Bros., architect; Levy Bros. Realty Co., owner/developer, ca. 1910). Built during a time when multiple dwellings were popular among developers due to increased property values and population. Source: NYC-DOB NB# 1850-1910.

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STERLING PLACE (Even Numbers)

South Side, Between Butler Place and Underhill Avenue

328 Sterling Place

Five-story brick and limestone multi-family dwelling designed in the Neo-Classical style. Features include five bays in the first floor and six bays in the upper floors; red and black brick laid in Flemish bond; classically-inspired main entry portico with brick piers flanking columns with Doric capitals surmounted by a molded cornice with railing; molded window surrounds on the first floor fronted by faux balustrades; bandcourse with abstracted pediments over the first floor; slightly projecting end bays crowned by balustrades over a molded cornice (Benjamin Driesler, architect; William H. Reynolds, owner/developer, ca. 1910). Built during a time when multiple dwellings were popular among developers due to increased property values and population. Source: NYC-DOB NB# 948-1910.

STERLING PLACE (Even Numbers)

South Side, Between Underhill Avenue and Washington Avenue

364 Sterling Place

One of seventeen, three-story-over basement brownstone rowhouses designed in the Renaissance/Romanesque Revival style. Features include three bays, including a two-bay full-height rectilinear projection; paneled wood-and-glass double doors and transom light, a molded enframingent, and a carved surround with bead and egg-and-dart moldings and a surmounting crown; window sills in continuous molded bands above carved panels; flat lintels with inset ogee arches springing from foliated bands at the second-story windows; galvanized iron cornice with wreaths and garlands at the frieze, and egg-and-dart moldings in the crown (Benjamin Driesler, architect; William H. Reynolds, owner/developer, ca. 1901). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: NYC-DOB, *RERBG*.

366 Sterling Place

One of seventeen, three-story-over basement brownstone rowhouses designed in the Renaissance/Romanesque Revival style. Features include four bays, including a full-height, three-bay angular projection; paneled wood-and-glass double doors and transom at the main entryway with a bracketed hood featuring egg-and-dart molding and dentils; chamfered lintels decorated with bead moldings, flat pilasters with foliated caps, and a molded crown; flat lintels, round pilasters with scrolled bases and banding; galvanized iron cornice with wreaths and garlands at the frieze, and egg-and-dart moldings in the crown (Benjamin Driesler, architect; William H. Reynolds, owner/developer, ca. 1901). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (March 9, 1901), 442.

368 Sterling Place

One of seventeen, three-story-over basement brownstone rowhouses designed in the Renaissance/Romanesque Revival style. Features include four bays, including a full-height three-bay curved projection; paneled wood-and-glass double doors and transom light at the main entryway with a beaded surround, foliated keystone, and a bracketed hood; window sills in a continuous molded band above carved panels and supporting additional carved panels that flank the windows and entryway; beaded window molding, transoms, and molded crown; galvanized iron cornice with wreaths and garlands at the frieze and egg-and-dart moldings in the crown (Benjamin Driesler, architect; William H. Reynolds, owner/developer, ca. 1901). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (March 9, 1901), 442.

370 Sterling Place

One of seventeen, three-story-over basement brownstone rowhouses designed in the Renaissance/Romanesque Revival style. Features include three bays; paneled wood-and-glass double doors, and transom light; window sills in a continuous molded band above carved panels; round-arch main entry and fenestration at the first floor in a

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three-bay composition (including the entryway) featuring flanking attached foliated half-columns on common bases that support voussoirs topped by curved labels with foliated ends; galvanized iron cornice with wreaths and garlands at the frieze and egg-and-dart moldings in the crown (Benjamin Driesler, architect; William H. Reynolds, owner/developer, ca. 1901). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (March 9, 1901), 442.

372 Sterling Place

One of seventeen, three-story-over basement brownstone rowhouses designed in the Renaissance/Romanesque Revival style. Features include four bays, including a full-height, three-bay curved projection; paneled wood-and-glass double doors and transom at the main entryway flanked by flat pilasters with foliated caps and topped by a bracketed hood with a beaded lintel; beaded window surrounds, stained-glass transoms, and molded crown at the first floor; smooth piers topped by foliated caps and molded crown; galvanized iron cornice with wreaths and garlands at the frieze and egg-and-dart moldings in the crown; central basement window replaced by a secondary entry (post-ca. 1940) (Benjamin Driesler, architect; William H. Reynolds, owner/developer, ca. 1901). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (March 9, 1901), 442.

374 Sterling Place

One of seventeen, three-story-over basement brownstone rowhouses designed in the Renaissance/Romanesque Revival style. Features include four bays, including a full-height, three-bay angular projection; Ionic pilasters and prominent hood featuring foliation and dentils at window in the original main entryway; continuous, molded sills above carved panels, egg-and-dart jamb moldings, and foliated crown at the angled first-floor windows; molded window sills; round-arch fenestration and foliated keystones; galvanized iron cornice with wreaths and garlands at the frieze and egg-and-dart moldings in the crown; stoop removed and entry relocated to basement (pre-ca. 1940) (Benjamin Driesler, architect; William H. Reynolds, owner/developer, ca. 1901). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (March 9, 1901), 442.

376 Sterling Place

One of seventeen, three-story-over basement brownstone rowhouses designed in the Renaissance/Romanesque Revival style. Features include three bays, including a two-bay-wide curved projection; paneled wood-and-glass double doors and transom at the main entryway under a prominent hood with twisted cylindrically-shaped brackets on foliated bases; first-floor fenestration flanked by brownstone piers on molded bases and topped by foliated caps; stained-glass transoms and chamfered lintels at the first-floor windows; beaded window surrounds and molded crowns; galvanized iron cornice with wreaths and garlands at the frieze and egg-and-dart moldings in the crown (Benjamin Driesler, architect; William H. Reynolds, owner/developer, ca. 1901). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (March 9, 1901), 442.

378 Sterling Place

One of seventeen, three-story-over basement brownstone rowhouses designed in the Renaissance/Romanesque Revival style. Features include three bays, including a two-bay-wide angled projection; paneled wood-and-glass double doors and transom at the main entryway, flanked by paired pilasters with foliated caps and topped by a molded hood on scrolled brackets; window sills in continuous molded bands above carved panels; prominent crown molding featuring elaborately-carved panels with cartouches, fleur-de-lis, medallions, foliation, and dentils; round-arch window at the bay above the main entryway; galvanized iron cornice with wreaths and garlands at the frieze and egg-and-dart moldings in the crown (Benjamin Driesler, architect; William H. Reynolds, owner/developer, ca. 1901). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (March 9, 1901), 442.

380 Sterling Place

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One of seventeen, three-story-over basement brownstone rowhouses designed in the Renaissance/Romanesque Revival style. Features include four bays, including a three-bay-wide angled bay; paneled wood-and-glass double doors, curved transom, label molding with foliated ends and a scrolled keystone; continuous, molded first-floor window sills above convex panels with elaborate carvings; paired, attenuated columns with molded bases and foliated caps flank the first-floor windows; window sills in continuous molded bands above carved panels; flat lintels above foliated panels; galvanized iron cornice with wreaths and garlands at the frieze, and egg-and-dart moldings in the crown (Benjamin Driesler, architect; William H. Reynolds, owner/developer, ca. 1901).

Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (March 9, 1901), 442.

382 Sterling Place

One of seventeen, three-story-over basement brownstone rowhouses designed in the Renaissance/Romanesque Revival style. Features include three bays; paneled wood-and-glass double doors and transom; wide piers, topped by elaborately-carved caps, flanking the entryway and windows and beveled lintels; molded sills above carved panels; elaborately carved crown moldings, featuring foliation and a central cartouches, above the first and second floors; galvanized iron roof cornice with wreaths and garlands at the frieze and egg-and-dart moldings in the crown (Benjamin Driesler, architect; William H. Reynolds, owner/developer, ca. 1901). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (March 9, 1901), 442.

384 Sterling Place

One of seventeen, three-story-over basement brownstone rowhouses designed in the Renaissance/Romanesque Revival style. Features include four bays, including a three-bay-wide angular projection; paneled wood-and-glass double doors and transom, chamfered jambs and lintel, and a molded hood at the main entryway; windows sills in continuous moldings; carved keystone featuring fleurs-de-lis at the second-floor windows; molded crown; galvanized iron cornice with wreaths and garlands at the frieze and egg-and-dart moldings in the crown (Benjamin Driesler, architect; William H. Reynolds, owner/developer, ca. 1901). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (March 9, 1901), 442.

386 Sterling Place

One of seventeen, three-story-over basement brownstone rowhouses designed in the Renaissance/Romanesque Revival style. Features include three bays; paneled wood-and-glass doors and transom at the main entryway within a beaded and molded surround topped by a hood; beaded window moldings; bracketed hoods topped by gables and a molded crown; round-arch third-story fenestration topped by molded labels; galvanized iron cornice with wreaths and garlands at the frieze and egg-and-dart moldings in the crown (Benjamin Driesler, architect; William H. Reynolds, owner/developer, ca. 1901). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (March 9, 1901), 442.

388 Sterling Place

One of seventeen, three-story-over basement brownstone rowhouses designed in the Renaissance/Romanesque Revival style. Features include three bays, including a two-bay-wide curved projection; paneled wood-and-glass double doors and transom at the main entryway, flanked by Ionic pilasters supporting a beaded lintel and banded and segmental gable filled with foliation; molded window sills in continuous bands; molded window surrounds and hoods; galvanized iron cornice with wreaths and garlands at the frieze and egg-and-dart moldings in the crown (Benjamin Driesler, architect; William H. Reynolds, owner/developer, ca. 1901). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (March 9, 1901), 442.

390 Sterling Place

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One of seventeen, three-story-over basement brownstone rowhouses designed in the Renaissance/Romanesque Revival style. Features include three bays; paneled wood and glass doors and round-arch transom at the main entryway; attached half-columns with foliated caps flank the main entryway and the first-floor windows, which are grouped beneath label lintels with foliated brackets; round-arch, stained-glass transoms at the first-floor windows; molded crown and triangular panels filled with foliation; window sills in continuous molded bands with foliated ends; round-arch, third-story fenestration with rough-faced voussoirs and label moldings; galvanized iron cornice with wreaths and garlands at the frieze and egg-and-dart moldings in the crown (Benjamin Driesler, architect; William H. Reynolds, owner/developer, ca. 1901). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (March 9, 1901), 442.

392 Sterling Place

One of seventeen, three-story-over basement brownstone rowhouses designed in the Renaissance/Romanesque Revival style. Features include four bays, including a three-bay-wide angled projection; paneled wood-and-glass double doors and transom within a beaded surround and a foliated hood topped with finials; molded window sills in continuous bands above carved panels; rusticated piers with foliated bases and caps; beaded lintels on carved panels and a molded crown at the projecting second-story bays; galvanized iron cornice decorated with wreaths and garlands at the frieze and egg-and-dart moldings in the crown (Benjamin Driesler, architect; William H. Reynolds, owner/developer, ca. 1901). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (March 9, 1901), 442.

394 Sterling Place

One of seventeen, three-story-over basement brownstone rowhouses designed in the Renaissance/Romanesque Revival style. Features include three bays; round-arch fenestration; paneled wood-and-glass double doors and transom light; round-arch entryway with an elaborate hood with foliated brackets, a rope molding, a bead molding, and a scrolled keystone incorporated into the molded crown that surmounts the first floor; label moldings and projecting keystones at the second-story window heads within a brownstone ashlar field crowned by a molded crown; banded brownstone and alternating smooth and rough-faced voussoirs and keystones; galvanized iron cornice with wreaths and garlands at the frieze and egg-and-dart moldings in the crown (Benjamin Driesler, architect; William H. Reynolds, owner/developer, ca. 1901). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (March 9, 1901), 442.

396 Sterling Place

One of seventeen, three-story-over basement brownstone rowhouses designed in the Renaissance/Romanesque Revival style. Features include four bays, including a three-bay-wide curved projection; paneled wood-and-glass double doors; main entryway flanked by paneled pilasters with scrolled caps supporting a molded hood with dentils and surmounting blank panel; projecting window sills; molded window sills in continuous bands; galvanized iron cornice with wreaths and garlands at the frieze and egg-and-dart moldings in the crown (Benjamin Driesler, architect; William H. Reynolds, owner/developer, ca. 1901). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (March 9, 1901), 442.

398 Sterling Place

One of five, three-story-over-basement brownstone rowhouses designed in the Romanesque/ Renaissance Revival style in an A-B-A-B-A pattern. "A" pattern includes four bays, including a three-bay-wide curved projection; paneled wood-and-glass double doors and transom at the main entry with an elaborate surround consisting of geometrically-carved moldings, scrolled brackets, foliated frieze, and a molded hood topped with finials and a central panel supporting a window sill; molded window sills in continuous molded bands above carved panels; carved medallions above the first floor; galvanized iron cornice with foliated panels, egg-and-dart moldings, dentils, and scrolled modillions (Axel S. Hedman, architect; C.G. Reynolds, owner/developer, ca. 1904). Constructed after

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the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (September 17, 1904), 615.

400 Sterling Place

One of five, three-story-over-basement brownstone rowhouses designed in the Romanesque/ Renaissance Revival style in an A-B-A-B-A pattern. "B" pattern includes four bays, including a three-bay-wide angular projection; paneled wood-and-glass double doors and transom at the main entry with an elaborate surround consisting of fluted pilasters with caps decorated with florettes and bead molding, supporting a foliated entablature topped by a raised panel with decorative scrolls and a diamond-shaped central panel with a carved mask; molded window sills in continuous bands above carved panels; galvanized iron cornice with foliated panels, egg-and-dart moldings, dentils, and scrolled modillions (Axel S. Hedman, architect; C.G. Reynolds, owner/developer, ca. 1904). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (September 17, 1904), 615.

402 Sterling Place

One of five, three-story-over-basement brownstone rowhouses designed in the Romanesque/ Renaissance Revival style in an A-B-A-B-A pattern. "A" pattern includes four bays, including a three-bay-wide curved projection; paneled wood-and-glass double doors and transom at the main entry with an elaborate surround consisting of geometrically-carved moldings, scrolled brackets, foliated frieze, and a molded hood topped with finials and a central panel supporting a window sill; molded window sills in continuous molded bands above carved panels; carved medallions above the first floor; galvanized iron cornice with foliated panels, egg-and-dart moldings, dentils, and scrolled modillions (Axel S. Hedman, architect; C.G. Reynolds, owner/developer, ca. 1904). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (September 17, 1904), 615.

404 Sterling Place

One of five, three-story-over-basement brownstone rowhouses designed in the Romanesque/ Renaissance Revival style in an A-B-A-B-A pattern. "B" pattern includes four bays, including a three-bay-wide angular projection; paneled wood-and-glass double doors and transom at the main entry with an elaborate surround consisting of fluted pilasters with caps decorated with florettes and bead molding, supporting a foliated entablature topped by a raised panel with decorative scrolls and a diamond-shaped central panel with a carved mask; molded window sills in continuous bands above carved panels; galvanized iron cornice with foliated panels, egg-and-dart moldings, dentils, and scrolled modillions (Axel S. Hedman, architect; C.G. Reynolds, owner/developer, ca. 1904). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (September 17, 1904), 615.

406 Sterling Place

One of five, three-story-over-basement brownstone rowhouses designed in the Romanesque/ Renaissance Revival style in an A-B-A-B-A pattern. "A" pattern includes four bays, including a three-bay-wide curved projection; paneled wood-and-glass double doors and transom at the main entry with an elaborate surround consisting of geometrically-carved moldings, scrolled brackets, foliated frieze, and a molded hood topped with finials and a central panel supporting a window sill; molded window sills in continuous molded bands above carved panels; carved medallions above the first floor; galvanized iron cornice with foliated panels, egg-and-dart moldings, dentils, and scrolled modillions (Axel S. Hedman, architect; C.G. Reynolds, owner/developer, ca. 1904). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (September 17, 1904), 615.

408 Sterling Place

One of seven, three-story-over-basement brownstone rowhouses designed in the Renaissance Revival style in an A-B-A-B-A-B-A pattern. "A" pattern includes four bays, including a three-bay-wide curved projection; paneled

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wood-and-glass double doors and transom flanked by Corinthian columns on high bases and topped by an entablature with a carved panel featuring foliation, rosettes, and ribbons; stained-glass transoms at the first-floor windows flanked by smooth piers topped by carved caps decorated with foliation and shells; molded crowns; galvanized iron cornice with egg-and-dart moldings, foliation, dentils, and scrolled modillions (Axel S. Hedman, architect; C.G. Reynolds, owner/developer, ca. 1904). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: NYC-DOB, *RERBG*.

410 Sterling Place

One of seven, three-story-over-basement brownstone rowhouses designed in the Renaissance Revival style in an A-B-A-B-A-B-A pattern. "B" pattern includes four bays, including the three-bay-wide angular projection; paneled wood-and-glass double doors and transom, flanked by flat pilasters with Corinthian capitals on high bases and topped by an entablature with a carved panel featuring foliation, rosettes, and ribbons; stained-glass transoms at the first-floor windows, which are flanked by smooth piers topped by carved caps decorated with foliation; molded crowns; galvanized iron cornice with egg-and-dart moldings, swags, dentils, and scrolled modillions (Axel S. Hedman, architect; C.G. Reynolds, owner/developer, ca. 1904). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: Guide (September 17, 1904), 615.

412 Sterling Place

One of seven, three-story-over-basement brownstone rowhouses designed in the Renaissance Revival style in an A-B-A-B-A-B-A pattern. "A" pattern includes four bays, including a three-bay-wide curved projection; paneled wood-and-glass double doors and transom flanked by Corinthian columns on high bases and topped by an entablature with a carved panel featuring foliation, rosettes, and ribbons; stained-glass transoms at the first-floor windows flanked by smooth piers topped by carved caps decorated with foliation and shells; molded crowns; galvanized iron cornice with egg-and-dart moldings, foliation, dentils, and scrolled modillions (Axel S. Hedman, architect; C.G. Reynolds, owner/developer, ca. 1904). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: Guide (September 17, 1904), 615.

414 Sterling Place

One of seven, three-story-over-basement brownstone rowhouses designed in the Renaissance Revival style in an A-B-A-B-A-B-A pattern. "B" pattern includes four bays, including the three-bay-wide angular projection; paneled wood-and-glass double doors and transom, flanked by flat pilasters with Corinthian capitals on high bases and topped by an entablature with a carved panel featuring foliation, rosettes, and ribbons; stained-glass transoms at the first-floor windows, which are flanked by smooth piers topped by carved caps decorated with foliation; molded crowns; galvanized iron cornice with egg-and-dart moldings, swags, dentils, and scrolled modillions; stoop removed and entry relocated to basement (pre-ca. 1940) (Axel S. Hedman, architect; C.G. Reynolds, owner/developer, ca. 1904). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: Guide (September 17, 1904), 615.

416 Sterling Place

One of seven, three-story-over-basement brownstone rowhouses designed in the Renaissance Revival style in an A-B-A-B-A-B-A pattern. "A" pattern includes four bays, including a three-bay-wide curved projection; paneled wood-and-glass double doors and transom flanked by Corinthian columns on high bases and topped by an entablature with a carved panel featuring foliation, rosettes, and ribbons; stained-glass transoms at the first-floor windows flanked by smooth piers topped by carved caps decorated with foliation and shells; molded crowns; galvanized iron cornice with egg-and-dart moldings, foliation, dentils, and scrolled modillions (Axel S. Hedman, architect; C.G. Reynolds, owner/developer, ca. 1904). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: Guide (September 17, 1904), 615.

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418 Sterling Place

One of seven, three-story-over-basement brownstone rowhouses designed in the Renaissance Revival style in an A-B-A-B-A-B-A pattern. "B" pattern includes four bays, including the three-bay-wide angular projection; paneled wood-and-glass double doors and transom, flanked by flat pilasters with Corinthian capitals on high bases and topped by an entablature with a carved panel featuring foliation, rosettes, and ribbons; stained-glass transoms at the first-floor windows, which are flanked by smooth piers topped by carved caps decorated with foliation; molded crowns; galvanized iron cornice with egg-and-dart moldings, swags, dentils, and scrolled modillions; stoop removed and entry relocated to basement (pre-ca. 1940) (Axel S. Hedman, architect; C.G. Reynolds, owner/developer, ca. 1904). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: Guide (September 17, 1904), 615.

420 Sterling Place

One of seven, three-story-over-basement brownstone rowhouses designed in the Renaissance Revival style in an A-B-A-B-A-B-A pattern. "A" pattern includes four bays, including a three-bay-wide curved projection; paneled wood-and-glass double doors and transom flanked by Corinthian columns on high bases and topped by an entablature with a carved panel featuring foliation, rosettes, and ribbons; stained-glass transoms at the first-floor windows flanked by smooth piers topped by carved caps decorated with foliation and shells; molded crowns; galvanized iron cornice with egg-and-dart moldings, foliation, dentils, and scrolled modillions (Axel S. Hedman, architect; C.G. Reynolds, owner/developer, ca. 1904). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: Guide (September 17, 1904), 615.

426-428 Sterling Place

One of two, four-story-over-basement limestone and rusticated brick flats designed in the Renaissance Revival style. Features include five bays at the basements and first floors; six bays at the upper floors; flat lintels incorporated into vertically-grooved moldings at the first floor which are crowned by crown moldings featuring blocks and incorporating the second-story window sills; angled panels with elaborately-carved urns; stuccoed roof parapet (architect/owner/developer unknown, ca. 1908). Built during a population increase and rise in property values in Greater New York, prompting the construction of multi-family dwellings. Source: George W. and Walter S. Bromley, *Atlas of the Borough of Brooklyn, City of New York* (Philadelphia: G.W. Bromley & Company, 1908); Hugo Ullitz, *Atlas of the Borough of Brooklyn, City of New York* (New York: E. Belcher Hyde & Company, 1911).

430-434 Sterling Place

One of two, four-story-over-basement limestone and rusticated brick flats designed in the Renaissance Revival style. Features include five bays at the basements and first floors; six bays at the upper floors; flat lintels incorporated into vertically-grooved moldings at the first floor which are crowned by crown moldings featuring blocks and incorporating the second-story window sills; angled panels with elaborately-carved urns; stuccoed roof parapet (architect/owner/developer unknown, ca. 1908). Built during a population increase and rise in property values in Greater New York, prompting the construction of multi-family dwellings. Source: George W. and Walter S. Bromley, *Atlas of the Borough of Brooklyn, City of New York* (Philadelphia: G.W. Bromley & Company, 1908); Hugo Ullitz, *Atlas of the Borough of Brooklyn, City of New York* (New York: E. Belcher Hyde & Company, 1911).

436-440 Sterling Place

One of two, four-story-over-basement limestone and rusticated brick flats designed in the Renaissance Revival style. Features include five bays at the basement and first floor; six bays at the upper floors; main entry flanked by angled panels featuring elaborately-carved urns; projecting window sills and flat lintels incorporated into a vertically-grooved molding topped by a crown molding featuring blocks and a wave molding; stuccoed fascia below the battlemented roof parapet with a central shield of arms (architect/owner/developer unknown, ca. 1908-1911). Built during a population increase and rise in property values in Greater New York, prompting the construction of

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multi-family dwellings. Source: George W. and Walter S. Bromley, *Atlas of the Borough of Brooklyn, City of New York* (Philadelphia: G.W. Bromley & Company, 1908); Hugo Ullitz, *Atlas of the Borough of Brooklyn, City of New York* (New York: E. Belcher Hyde & Company, 1911).

442-446 Sterling Place

One of two, four-story-over-basement limestone and rusticated brick flats designed in the Renaissance Revival style. Features include five bays at the basement and first floor; six bays at the upper floors; main entry flanked by angled panels featuring elaborately-carved urns; projecting window sills and flat lintels incorporated into a vertically-grooved molding topped by a crown molding featuring blocks and a wave molding; stuccoed fascia below the battlemented roof parapet with a central shield of arms (architect/owner/developer unknown, ca. 1908-1911). Built during a population increase and rise in property values in Greater New York, prompting the construction of multi-family dwellings. Source: George W. and Walter S. Bromley, *Atlas of the Borough of Brooklyn, City of New York* (Philadelphia: G.W. Bromley & Company, 1908); Hugo Ullitz, *Atlas of the Borough of Brooklyn, City of New York* (New York: E. Belcher Hyde & Company, 1911).

UNDERHILL AVENUE (Even Numbers)

West Side, Between St. Mark's Avenue and Prospect Place

98 Underhill Avenue

One of four, three-story brick and brownstone rowhouses designed in the Neo-Grec style. Features include three bays; entry portico with Eastlake motif over fluted brackets; flat-arched lintels connected by denticulated brick sillcourses and lintelcourses; molded cornice (Timothy Remsen, architect; Daniel O'Connell, owner/developer unknown, ca. 1890). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Row is identical to 294-302 St. Mark's Avenue, which had the same architect and owner/developer. Source: NYC-DOB NB# 651-1890.

100 Underhill Avenue

One of four, three-story brick and brownstone rowhouses designed in the Neo-Grec style. Features include three bays; entry portico with Eastlake motif over fluted brackets; flat-arched lintels connected by denticulated brick sillcourses and lintelcourses; molded and bracketed cornice (Timothy Remsen, architect; Daniel O'Connell, owner/developer unknown, ca. 1890). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Row is identical to 294-302 St. Mark's Avenue, which had the same architect and owner/developer. Source: NYC-DOB NB# 651-1890.

102 Underhill Avenue

One of four, three-story brick and brownstone rowhouses designed in the Neo-Grec style. Features include three bays; entry portico with Eastlake motif over fluted brackets; flat-arched lintels connected by denticulated brick sillcourses and lintelcourses; molded and bracketed cornice (Timothy Remsen, architect; Daniel O'Connell, owner/developer unknown, ca. 1890). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Row is identical to 294-302 St. Mark's Avenue, which had the same architect and owner/developer. Source: NYC-DOB NB# 651-1890.

104 Underhill Avenue

One of four, three-story brick and brownstone rowhouses designed in the Neo-Grec style. Features include three bays; entry portico with Eastlake motif over fluted brackets; flat-arched lintels connected by denticulated brick sillcourses and lintelcourses; molded bracketed cornice (Timothy Remsen, architect; Daniel O'Connell, owner/developer unknown, ca. 1890). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Row is identical to 294-302 St. Mark's Avenue, which had the same architect and owner/developer. Source: NYC-DOB NB# 651-1890.

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106 Underhill Avenue

Three-story brick and brownstone rowhouse designed in the Neo-Grec style. Features include three bays; flat-arched lintels; bracketed cornice with molded fascia (architect/owner/developer unknown, ca. 1886). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: Elisha Robinson, *Robinson's Atlas of the City of Brooklyn, New York* (New York: Elisha Robinson, 1886).

108 Underhill Avenue

Three-story brick and cast-iron rowhouse designed in the Italianate style. Features include three bays; entry portico with a bracketed and segmental-arched portico; molded segmental-arched lintels and bracketed sills; molded and bracketed cornice with arched fascia (architect/owner/developer unknown, ca. 1886). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: Elisha Robinson, *Robinson's Atlas of the City of Brooklyn, New York* (New York: Elisha Robinson, 1886).

112 Underhill Avenue

Three-story brick and cast-stone multi-family dwelling designed in a vernacular style. Features include three bays; twin entrances under a hipped-roof portico; flat-arched lintels; single oculi on the upper floors; parapet with cast-stone coping (architect/owner/developer unknown, ca. 2012). Source: NYC-DOB Job # 320006603. NON-CONTRIBUTING

116 Underhill Avenue

Two-story stucco mixed-use dwelling designed in a vernacular style. Features include stucco parging throughout; flat-arched lintels; molded and bracketed cornice (architect/owner/developer unknown, ca. 1888; alteration: J. Hamann, architect, 1917). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. According to an ad in the *BDE* dated 6/4/1888, this building may have originally housed a liquor store. Source: *BDE*, 6/4/1888; NYC-DOB NB# 1236-1917.

UNDERHILL AVENUE (Even Numbers)

West Side, Between Prospect Place and Park Place

118 Underhill Avenue (310-318 Prospect Place)

Four-story-over-basement brick, cast stone, and brownstone flats designed in the Renaissance Revival style. Features include four bays at first through fourth floors including a full-height three-bay-wide curved projection; door surround with engaged columns with stylized floral capitals and rectangular pediment with molded cornice; stone lintels and sills incorporated into continuous bands; cornice with dentils, scroll leaf design, and a scroll bracket; two brick chimneys (William H. Reynolds, architect/owner/developer, ca. 1892). Built during a population increase and rise in property values in Greater New York, prompting the construction of multi-family dwellings. Source: NYC-DOB.

120 Underhill Avenue

One of twelve, three-story-over-basement brownstone flats designed in the Romanesque Revival/Renaissance Revival style in an A-B-C-D-E-D-B-D-E-B-E-D pattern. "A" pattern includes three bays including a full-height two-window-wide angled bay; molded door surround with carved leaf design in spandrel and cornice incorporated into a continuous molded band; molded surrounds, molded sills with carved panels below and stained-glass transoms at first-floor windows; thin rough-faced stone banding at second story; keystone lintels with rough-faced outer voussoirs connected to the banding and molded sills with carved panels below at second-floor windows; metal molded cornice with scroll floral design (William H. Reynolds, architect/owner/developer, ca. 1896). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (April 11, 1896), 647.

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122 Underhill Avenue

One of twelve, three-story-over-basement brownstone flats designed in the Romanesque Revival/Renaissance Revival style in an A-B-C-D-E-D-B-D-E-B-E-D pattern. "B" pattern includes three bays; door and windows at first floor with chamfered corners, rough-faced splayed lintels and decorative carved panels with molding in between the top of the door and windows; stained-glass transoms at first floor; thin rough-faced banding and smooth stone splayed lintels at second floor; metal molded cornice with scroll floral design (William H. Reynolds, architect/owner/developer, ca. 1896). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (April 11, 1896), 647.

124 Underhill Avenue

One of twelve, three-story-over-basement brownstone flats designed in the Romanesque Revival/Renaissance Revival style in an A-B-C-D-E-D-B-D-E-B-E-D pattern. "C" pattern includes three bays with paired fenestration at the first story; first-floor door and paired window with carved keystone and tooled voussoirs connected to tooled banding; stained-glass transoms and continuous molded sill with carved panel below at first story; arch-headed window openings at second floor with rough-faced lintels incorporated into the banding and molded sills; metal molded cornice with scroll floral design (William H. Reynolds, architect/owner/developer, ca. 1896). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (April 11, 1896), 647.

126 Underhill Avenue

One of twelve, three-story-over-basement brownstone flats designed in the Romanesque Revival/Renaissance Revival style in an A-B-C-D-E-D-B-D-E-B-E-D pattern. "D" pattern includes three bays; first-floor door and windows with keystone with cornice incorporated into a molded band and rough-faced stone voussoirs with egg-and-dart enframement supported by a carved band at top of the door and windows; arch-headed stained-glass transoms and molded sills with carved panels below at the first floor; thin rough-faced banding between the second and third floors; metal molded cornice with scroll floral design (William H. Reynolds, architect/owner/developer, ca. 1896). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (April 11, 1896), 647.

128 Underhill Avenue

One of twelve, three-story-over-basement brownstone flats designed in the Romanesque Revival/Renaissance Revival style in an A-B-C-D-E-D-B-D-E-B-E-D pattern. "E" pattern includes three bays; wood-and-glass double doors with transom; entrance door with articulated molding and lintel having a rectangular panel and carved triangular pediment; stained-glass transoms, articulated moldings, rectangular lintels with incised curls and molded cornices and continuous molded sill with carved panels below at first-floor windows; metal molded cornice with scroll floral design (William H. Reynolds, architect/owner/developer, ca. 1896). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (April 11, 1896), 647.

130 Underhill Avenue

One of twelve, three-story-over-basement brownstone flats designed in the Romanesque Revival/Renaissance Revival style in an A-B-C-D-E-D-B-D-E-B-E-D pattern. "D" pattern includes three bays; first-floor door and windows with keystone with cornice incorporated into a molded band and rough-faced stone voussoirs with egg-and-dart enframement supported by a carved band at top of the door and windows; arch-headed stained-glass transoms and molded sills with carved panels below at the first floor; thin rough-faced banding between the second and third floors; metal molded cornice with scroll floral design (William H. Reynolds, architect/owner/developer, ca. 1896). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (April 11, 1896), 647.

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132 Underhill Avenue

One of twelve, three-story-over-basement brownstone flats designed in the Romanesque Revival/Renaissance Revival style in an A-B-C-D-E-D-B-D-E-B-E-D pattern. "B" pattern includes three bays; door and windows at first floor with chamfered corners, rough-faced splayed lintels and decorative carved panels with molding in between the top of the door and windows; stained-glass transoms at first floor; thin rough-faced banding and smooth stone splayed lintels at second floor; metal molded cornice with scroll floral design (William H. Reynolds, architect/owner/developer, ca. 1896). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (April 11, 1896), 647.

134 Underhill Avenue

One of twelve, three-story-over-basement brownstone flats designed in the Romanesque Revival/Renaissance Revival style in an A-B-C-D-E-D-B-D-E-B-E-D pattern. "D" pattern includes three bays; first-floor door and windows with keystone with cornice incorporated into a molded band and rough-faced stone voussoirs with egg-and-dart enframing supported by a carved band at top of the door and windows; arch-headed stained-glass transoms and molded sills with carved panels below at the first floor; thin rough-faced banding between the second and third floors; metal molded cornice with scroll floral design (William H. Reynolds, architect/owner/developer, ca. 1896). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (April 11, 1896), 647.

136 Underhill Avenue

One of twelve, three-story-over-basement brownstone flats designed in the Romanesque Revival/Renaissance Revival style in an A-B-C-D-E-D-B-D-E-B-E-D pattern. "E" pattern includes three bays; wood-and-glass double doors with transom; entrance door with articulated molding and lintel having a rectangular panel and carved triangular pediment; stained-glass transoms, articulated moldings, rectangular lintels with incised curls and molded cornices and continuous molded sill with carved panels below at first-floor windows; metal molded cornice with scroll floral design (William H. Reynolds, architect/owner/developer, ca. 1896). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (April 11, 1896), 647.

138 Underhill Avenue

One of twelve, three-story-over-basement brownstone flats designed in the Romanesque Revival/Renaissance Revival style in an A-B-C-D-E-D-B-D-E-B-E-D pattern. "B" pattern includes three bays; door and windows at first floor with chamfered corners, rough-faced splayed lintels and decorative carved panels with molding in between the top of the door and windows; stained-glass transoms at first floor; thin rough-faced banding and smooth stone splayed lintels at second floor; metal molded cornice with scroll floral design (William H. Reynolds, architect/owner/developer, ca. 1896). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (April 11, 1896), 647.

140 Underhill Avenue

One of twelve, three-story-over-basement brownstone flats designed in the Romanesque Revival/Renaissance Revival style in an A-B-C-D-E-D-B-D-E-B-E-D pattern. "E" pattern includes three bays; wood-and-glass double doors with transom; entrance door with articulated molding and lintel having a rectangular panel and carved triangular pediment; stained-glass transoms, articulated moldings, rectangular lintels with incised curls and molded cornices and continuous molded sill with carved panels below at first-floor windows; metal molded cornice with scroll floral design (William H. Reynolds, architect/owner/developer, ca. 1896). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (April 11, 1896), 647.

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One of twelve, three-story-over-basement brownstone flats designed in the Romanesque Revival/Renaissance Revival style in an A-B-C-D-E-D-B-D-E-B-E-D pattern. "D" pattern includes three bays; first-floor door and windows with keystone with cornice incorporated into a molded band and rough-faced stone voussoirs with egg-and-dart enframement supported by a carved band at top of the door and windows; arch-headed transoms and molded sills with carved panels below at the first floor; thin rough-faced banding between the second and third floors; metal molded cornice with scroll floral design (William H. Reynolds, architect/owner/developer, ca. 1896). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (April 11, 1896), 647.

144 Underhill Avenue (337-347 Park Place)

Three-story-over-basement brownstone and brick rowhouse designed in the Renaissance Revival style. Features include three bays; wood-and-glass double doors with transom; molded door surround with cornice incorporated into a continuous molded band; thin rough-faced banding; stained-glass transoms and molded window surrounds at first floor with lintels and sills incorporated into continuous molded bands and carved panels below; lintels with rough-faced stone sunburst design and molded cornice and molded sills with carved panels below; arch-headed window openings at third story with carved keystones and rough-faced voussoirs connected to the banding and molded sills; cornice with dentils and scroll design (William H. Reynolds, architect/owner/developer, ca. 1896). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: *RERBG* (April 18, 1896), 691.

UNDERHILL AVENUE (Even Numbers)

West Side, Between Park Place and Sterling Place

146 Underhill Avenue

See 344 Park Place

152 Underhill Avenue

One of two, two-story-over-basement limestone and brownstone rowhouses designed in the Renaissance Revival style in an A-B pattern that continue with nos. 156-164 Underhill Avenue and 336-344 Park Place. "A" pattern includes four bays including a full-height three-window-wide angled bay; wood-and-glass double doors with transom; door surround with pilasters with carved capitals, incised dentils at the lintel and a molded cornice; window sills incorporated into a continuous molded band at first and second floors; cornice with modillions, dentils, and scroll leaf design (Benjamin Driesler, architect; Wilfred Burn, owner/developer, ca. 1906). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: NYC-DOB.

154 Underhill Avenue

One of two, two-story-over-basement limestone and brownstone rowhouses designed in the Renaissance Revival style in an A-B pattern that continue with nos. 156-164 Underhill Avenue and 336-344 Park Place. "B" pattern includes four bays including a full-height three-window-wide curved bay; wood-and-glass double doors with transom; molded door surround with cornice and scroll pediment with carved design; window sills incorporated into a continuous molded band; incised lines at top of the first-floor windows with semi-circular carved leaf design above the windows; cornice with modillions, dentils, and leaf scroll design (Benjamin Driesler, architect; Wilfred Burn, owner/developer, ca. 1906). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: NYC-DOB.

156 Underhill Avenue

One of two, two-story-over-basement limestone and brownstone rowhouses designed in the Renaissance Revival style in an A-B pattern that continue with nos. 156-164 Underhill Avenue and 336-344 Park Place. "A" pattern includes four bays including a full-height three-window-wide angled bay; wood-and-glass double doors with

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transom; door surround with pilasters with carved capitals, incised dentils at the lintel and a molded cornice; window sills incorporated into a continuous molded band at first and second floors; cornice with modillions, dentils, and scroll leaf design (Benjamin Driesler, architect; Wilfred Burn, owner/developer, ca. 1906). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: NYC-DOB.

158 Underhill Avenue

One of two, two-story-over-basement limestone and brownstone rowhouses designed in the Renaissance Revival style in an A-B pattern that continue with nos. 156-164 Underhill Avenue and 336-344 Park Place. "A" pattern includes four bays including a full-height three-window-wide angled bay; wood-and-glass double doors with transom; door surround with pilasters with carved capitals, incised dentils at the lintel and a molded cornice; window sills incorporated into a continuous molded band at first and second floors; cornice with modillions, dentils, and scroll leaf design (Benjamin Driesler, architect; Wilfred Burn, owner/developer, ca. 1906). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: NYC-DOB.

160 Underhill Avenue

One of two, two-story-over-basement limestone and brownstone rowhouses designed in the Renaissance Revival style in an A-B pattern that continue with nos. 156-164 Underhill Avenue and 336-344 Park Place. "B" pattern includes four bays including a full-height three-window-wide curved bay; wood-and-glass double doors with transom; molded door surround with cornice and scroll pediment with carved design; window sills incorporated into a continuous molded band; incised lines at top of the first-floor windows with semi-circular carved leaf design above the windows; cornice with modillions, dentils, and leaf scroll design (Benjamin Driesler, architect; Wilfred Burn, owner/developer, ca. 1906). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: NYC-DOB.

162 Underhill Avenue

One of two, two-story-over-basement limestone and brownstone rowhouses designed in the Renaissance Revival style in an A-B pattern that continue with nos. 156-164 Underhill Avenue and 336-344 Park Place. "A" pattern includes four bays including a full-height three-window-wide angled bay; wood-and-glass double doors with transom; door surround with pilasters with carved capitals, incised dentils at the lintel and a molded cornice; window sills incorporated into a continuous molded band at first and second floors; cornice with modillions, dentils, and scroll leaf design (Benjamin Driesler, architect; Wilfred Burn, owner/developer, ca. 1906). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: NYC-DOB.

164 Underhill Avenue

One of two, two-story-over-basement limestone and brownstone rowhouses designed in the Renaissance Revival style in an A-B pattern that continue with nos. 156-164 Underhill Avenue and 336-344 Park Place. "A" pattern includes four bays including a full-height three-window-wide angled bay; wood-and-glass double doors with transom; door surround with pilasters with carved capitals, incised dentils at the lintel and a molded cornice; window sills incorporated into a continuous molded band at first and second floors; cornice with modillions, dentils, and scroll leaf design; stoop removed and entry relocated to basement (Benjamin Driesler, architect; Wilfred Burn, owner/developer, ca. 1906). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: NYC-DOB.

166 Underhill Avenue

See 333-343 Sterling Place

172-174 Underhill Avenue

See 333-343 Sterling Place

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UNDERHILL AVENUE (Even Numbers)

West Side, Between Sterling Place and St. John's Place

176 Underhill Avenue

Four-story-over-basement brick mixed-use flats designed in the Renaissance Revival style. Features include two bays above the storefront; divided display windows; window sills in continuous limestone bands; header brick lintels; stacked bond window surrounds and soldier coursing; galvanized iron roof cornice with a paneled frieze and scrolled brackets (Frank S. Lowe, architect; Margaret Mowbray, owner/developer, ca. 1899). Built during a population increase and rise in property values in Greater New York, prompting the construction of multi-family dwellings. Source: *RERBG* (Oct. 28. 1899), 669.

180 Underhill Avenue

One of eleven, three-story brick and terra cotta mixed-use flats designed in the Renaissance Revival style in an A-B-A-C-B-C-A-B-A-C-D pattern. "A" pattern includes one bay with grouped fenestration; non-historic aluminum-and-glass storefront with recessed doorway; molded window sills and lintels; brick panels at the spandrel between the second and third stories; quoins; brick parapet with stone coping at the roofline; cornice removed (architect/owner/developer unknown, ca. 1915). Built during a population increase and rise in property values in Greater New York, prompting the construction of multi-family dwellings. Source: NYC-DOB.

182 Underhill Avenue

One of eleven, three-story brick and terra cotta mixed-use flats designed in the Renaissance Revival style in an A-B-A-C-B-C-A-B-A-C-D pattern. "B" pattern includes two bays with grouped fenestration at the first floor and three bays at the second and third floor; non-historic brick first-story façade topped by a flat stone band; second-floor window sills in a continuous molded band above terra-cotta panels; molded, round-arch window surrounds at the second story with lunettes decorated with cartouches and garlands; projecting sills and splayed lintels with keystones at the third floor; bracketed cornice with a pent roof, clay tile coping, and flanking end walls with decorative cartouches and stepped copings (architect/owner/developer unknown, ca. 1915). Built during a population increase and rise in property values in Greater New York, prompting the construction of multi-family dwellings. Source: NYC-DOB.

184 Underhill Avenue

One of eleven, three-story brick and terra cotta mixed-use flats designed in the Renaissance Revival style in an A-B-A-C-B-C-A-B-A-C-D pattern. "A" pattern includes one bay with grouped fenestration; non-historic aluminum-and-glass storefront with recessed doorway; molded window sills and lintels; brick panels at the spandrel between the second and third stories; quoins; brick parapet with stone coping at the roofline; cornice removed (architect/owner/developer unknown, ca. 1915). Built during a population increase and rise in property values in Greater New York, prompting the construction of multi-family dwellings. Source: NYC-DOB.

186 Underhill Avenue

One of eleven, three-story brick and terra cotta mixed-use flats designed in the Renaissance Revival style in an A-B-A-C-B-C-A-B-A-C-D pattern. "C" pattern includes three bays above the first floor; non-historic aluminum and glass storefront; limestone band crowning the first floor; first-floor window sills in a continuous, projecting limestone band above recessed, geometrical brick panels; two-story, flat-pilasters with molded bases and Ionic capitals; recessed fenestration at the second and third stories with elaborate limestone panels and vertical brickwork at the spandrels; molded entablature at the roofline with herringbone brick and limestone panels at the frieze and a denticulated, pressed-metal cornice (architect/owner/developer unknown, ca. 1915). Built during a population increase and rise in property values in Greater New York, prompting the construction of multi-family dwellings. Source: NYC-DOB.

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188 Underhill Avenue

One of eleven, three-story brick and terra cotta mixed-use flats designed in the Renaissance Revival style in an A-B-A-C-B-C-A-B-A-C-D pattern. "B" pattern includes two bays with grouped fenestration at the first floor and three bays at the second and third floor; non-historic brick first-story façade topped by a flat stone band; second-floor window sills in a continuous molded band above terra-cotta panels; molded, round-arch window surrounds at the second story with lunettes decorated with cartouches and garlands; projecting sills and splayed lintels with keystones at the third floor; bracketed cornice with a pent roof, clay tile coping, and flanking end walls with decorative cartouches and stepped copings (architect/owner/developer unknown, ca. 1915). Built during a population increase and rise in property values in Greater New York, prompting the construction of multi-family dwellings. Source: NYC-DOB.

190 Underhill Avenue

One of eleven, three-story brick and terra cotta mixed-use flats designed in the Renaissance Revival style in an A-B-A-C-B-C-A-B-A-C-D pattern. "C" pattern includes three bays above the first floor; non-historic aluminum and glass storefront; limestone band crowning the first floor; first-floor window sills in a continuous, projecting limestone band above recessed, geometrical brick panels; two-story, flat-pilasters with molded bases and Ionic capitals; recessed fenestration at the second and third stories with elaborate limestone panels and vertical brickwork at the spandrels; molded entablature at the roofline with herringbone brick and limestone panels at the frieze and a denticulated, pressed-metal cornice (architect/owner/developer unknown, ca. 1915). Built during a population increase and rise in property values in Greater New York, prompting the construction of multi-family dwellings. Source: NYC-DOB.

192 Underhill Avenue

One of eleven, three-story brick and terra cotta mixed-use flats designed in the Renaissance Revival style in an A-B-A-C-B-C-A-B-A-C-D pattern. "A" pattern includes one bay with grouped fenestration; non-historic aluminum-and-glass storefront with recessed doorway; molded window sills and lintels; brick panels at the spandrel between the second and third stories; quoins; brick parapet with stone coping at the roofline; cornice removed (architect/owner/developer unknown, ca. 1915). Built during a population increase and rise in property values in Greater New York, prompting the construction of multi-family dwellings. Source: NYC-DOB.

194 Underhill Avenue

One of eleven, three-story brick and terra cotta mixed-use flats designed in the Renaissance Revival style in an A-B-A-C-B-C-A-B-A-C-D pattern. "B" pattern includes two bays with grouped fenestration at the first floor and three bays at the second and third floor; non-historic brick first-story façade topped by a flat stone band; second-floor window sills in a continuous molded band above terra-cotta panels; molded, round-arch window surrounds at the second story with lunettes decorated with cartouches and garlands; projecting sills and splayed lintels with keystones at the third floor; bracketed cornice with a pent roof, clay tile coping, and flanking end walls with decorative cartouches and stepped copings (architect/owner/developer unknown, ca. 1915). Built during a population increase and rise in property values in Greater New York, prompting the construction of multi-family dwellings. Source: NYC-DOB.

196 Underhill Avenue

One of eleven, three-story brick and terra cotta mixed-use flats designed in the Renaissance Revival style in an A-B-A-C-B-C-A-B-A-C-D pattern. "A" pattern includes one bay with grouped fenestration; non-historic aluminum-and-glass storefront with recessed doorway; molded window sills and lintels; brick panels at the spandrel between the second and third stories; quoins; brick parapet with stone coping at the roofline; cornice removed (architect/owner/developer unknown, ca. 1915). Built during a population increase and rise in property values in Greater New York, prompting the construction of multi-family dwellings. Source: NYC-DOB.

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198 Underhill Avenue

One of eleven, three-story brick and terra cotta mixed-use flats designed in the Renaissance Revival style in an A-B-A-C-B-C-A-B-A-C-D pattern. "C" pattern includes three bays above the first floor; non-historic aluminum and glass storefront; limestone band crowning the first floor; first-floor window sills in a continuous, projecting limestone band above recessed, geometrical brick panels; two-story, flat-pilasters with molded bases and Ionic capitals; recessed fenestration at the second and third stories with elaborate limestone panels and vertical brickwork at the spandrels; molded entablature at the roofline with herringbone brick and limestone panels at the frieze and a denticulated, pressed-metal cornice (architect/owner/developer unknown, ca. 1915). Built during a population increase and rise in property values in Greater New York, prompting the construction of multi-family dwellings. Source: NYC-DOB.

200 Underhill Avenue

One of eleven, three-story brick and terra cotta mixed-use flats designed in the Renaissance Revival style in an A-B-A-C-B-C-A-B-A-C-D pattern. "D" pattern includes two bays at the first floor, three bays at the second and third floors; non-historic aluminum-and-glass storefront; second-and third-story fenestration grouped within a limestone molding topped by a cartouche and festoons; projecting window sills in continuous bands; header brick lintels; cornice removed and replaced by smooth cement fascia with some molded detailing; paneled brick roof parapet topped by stone coping; cornice removed (architect/owner/developer unknown, ca. 1915). Built during a population increase and rise in property values in Greater New York, prompting the construction of multi-family dwellings. Source: NYC-DOB.

UNDERHILL AVENUE (Odd Numbers)

East Side, Between St. Mark's Avenue and Prospect Place

93 Underhill Avenue

Six-story brick and stone factory building (now multi-family dwelling) designed in the Romanesque Revival style and a two-story brick façade with multi-light muntins and a corbelled-brick cornice. Features include brick laid in American common bond with pilasters; large segmental-arched window openings throughout with quadruple rows of stretcher lintels; decorative tie rods; machicolated cornice (architect unknown; W.C. Vosburgh Manufacturing Company, owner/developer, 1902; residential conversion: Gowshow Architects, 1985-1988). Originally built for the manufacture of gas and electric lighting fixtures; company was highly successful and had showrooms in Brooklyn and Chicago. Source: Brownstoner, "Building of the Day," accessed 3/23/12, www.brownstoner.com/blog/2012/03/building-of-the-day-93-underhill-avenue.

105 Underhill Avenue

Two-story brick and cast-stone parking garage designed in a commercial vernacular style. Features include four garage bays; gray brick; pilasters; multiple corbelled columns spanning the length of the façade over the first floor; tripartite windows; parapet with cast-stone coping; cbu infill in openings of 4th bay (Benjamin Driesler, architect; William Becker, owner/developer, ca. 1911; garage conversion: Lauritz Lauritzen, architect; Hugo Kramer, owner/developer, 1930). This building was originally built as a factory for dye manufacturer, W. Beckers Aniline and Chemical Works before it was converted into a garage. Source: NYC-DOB NB# 1059-1911; 937-1930; www.colorantshistory.org.

115 Underhill Avenue

Four-story brick and brownstone flats designed in the Renaissance Revival style. Features include three bays, including one angled bay; bracketed cornice over first floor; beige brick laid in running bond; rough-faced window lintels; molded and bracketed pressed-metal cornice with decorative fascia (Timothy Remsen, architect; D. McArdle, owner/developer, ca. 1897). Built during a time when multiple dwellings were popular among developers due to increased property values and population. Source: *RERBG*: vol. 59, no. 1513, 3/13/1897.

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117B Underhill Avenue

Four-story brick and cast-stone multi-family dwelling designed in a vernacular Neo-Classical style. Features include three bays on the first floor and two bays on the second floor; brick laid in running bond; molded entry surround and window entablatures with plaque labels; elongated corner pilasters; parapet with cast-stone coping (architect/owner/developer unknown, ca. 2000). Source: visual evidence. NON-CONTRIBUTING

117 Underhill Avenue

Rear lot of 117B. NON-CONTRIBUTING

117A Underhill Avenue

Rear lot of 117B. NON-CONTRIBUTING

119 Underhill Avenue

Two-story wood-frame mixed-use single-family dwelling designed in a vernacular style. Features include permastone-clad storefront and asbestos siding on second floor; simple cornice (architect/owner/developer unknown, ca. 1890). According to the *BE* dated 9/25/1890, this building may have existed in 1890. Source: NYC-DOB. NON-CONTRIBUTING

UNDERHILL AVENUE (Odd Numbers)

East Side, Between St. Mark's Avenue and Prospect Place

121 Underhill Avenue – Underhill Playground

Playground owned and operated by the New York City Department of Parks and Recreation.

147-151 Underhill Avenue

See 349-355 Park Place

UNDERHILL AVENUE (Odd Numbers)

East Side, Between Park Place and Sterling Place

153 Underhill Avenue

Three-story-over-basement brownstone rowhouse designed in the Renaissance/Romanesque Revival style. Features include three bays; paneled wood-and-glass double doors and transom at the main entryway with a molded surround and hood, supported on foliated brackets; molded first-floor window sills above foliated reliefs; window sills in a continuous molded band above curved panels decorated with swags; molded window surrounds crowned by hoods on scrolled brackets; metal roof cornice with scrolled brackets, foliated frieze, and a dentil course (William H. Reynolds, architect/owner/developer, ca. 1897). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: NYC-DOB.

155 Underhill Avenue

One of eleven, three-story-over-basement brownstone rowhouses designed in the Renaissance/Romanesque Revival style in an A-B-C-A-D-E-F-B-F-A-G pattern. "A" pattern includes three bays; round-arch main entryway featuring paneled wood-and-glass double doors, molded label on short colonettes, and scrolled keystone; first-floor window sills in a continuous molded bands above foliated panels; round-arch first-floor fenestration with stained-glass transoms, short colonettes, molded labels, scrolled keystones, round-arch second-floor fenestration with foliated keystones and molded hoods; metal cornice with foliation, scrolled brackets, and egg-and-dart molding (William H. Reynolds architect/owner/developer, ca. 1897). Constructed after the opening of Prospect

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Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: NYC-DOB.

157 Underhill Avenue

One of eleven, three-story-over-basement brownstone rowhouses designed in the Renaissance/Romanesque Revival style in an A-B-C-A-D-E-F-B-F-A-G pattern. "B" pattern includes three bays at the basement, second and third floor; two bays at the first floor with paired fenestration; paneled wood-and-glass double doors and transom at the main entryway, crowned by an elaborately-carved gabled lintel supported by squat Corinthian pilasters on foliated bases; molded window sills; molded window surround with foliated bases and surmounting, elaborately-carved gable; metal cornice with foliation, scrolled brackets, an egg-and-dart molding (William H. Reynolds architect/owner/developer, ca. 1897). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: NYC-DOB.

159 Underhill Avenue

One of eleven, three-story-over-basement brownstone rowhouses designed in the Renaissance/Romanesque Revival style in an A-B-C-A-D-E-F-B-F-A-G pattern. "C" pattern includes three bays; paneled wood-and-glass double doors and transom at the main entryway within a molded surround with ears, foliation, and surmounting ogee arch; molded window sills; molded window surrounds with ears, rosettes, and ogee arches; metal cornice with foliation, scrolled brackets, and egg-and-dart molding (William H. Reynolds architect/owner/developer, ca. 1897). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: NYC-DOB.

161 Underhill Avenue

One of eleven, three-story-over-basement brownstone rowhouses designed in the Renaissance/Romanesque Revival style in an A-B-C-A-D-E-F-B-F-A-G pattern. "A" pattern includes three bays; round-arch main entryway featuring paneled wood-and-glass double doors, molded label on short colonettes, and scrolled keystone; first-floor window sills in a continuous molded bands above foliated panels; round-arch first-floor fenestration with stained-glass transoms, short colonettes, molded labels, scrolled keystones, round-arch second-floor fenestration with foliated keystones and molded hoods; metal cornice with foliation, scrolled brackets, and egg-and-dart molding (William H. Reynolds architect/owner/developer, ca. 1897). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: NYC-DOB.

163 Underhill Avenue

One of eleven, three-story-over-basement brownstone rowhouses designed in the Renaissance/Romanesque Revival style in an A-B-C-A-D-E-F-B-F-A-G pattern. "D" pattern includes three bays; paneled-wood-and-glass double doors and transom at the main entryway with fluted pilasters with composite capitals, a molded lintels, and surmounting foliated gable; brownstone banding, projecting window sills in a continuous molding, rough-faced lintels; first-story window sills in a continuous molded band above foliated panels flanked by square panels; historic stained-glass transoms at the first floor windows, which are flanked by paneled pilasters with fluted caps, supporting foliated brackets and a molded hood topped by scrolls and anthemion; molded sills and eared surround at the second-floor fenestration; metal cornice with foliation, scrolled brackets, and egg-and-dart molding (William H. Reynolds architect/owner/developer, ca. 1897). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: NYC-DOB.

165 Underhill Avenue

One of eleven, three-story-over-basement brownstone rowhouses designed in the Renaissance/Romanesque Revival style in an A-B-C-A-D-E-F-B-F-A-G pattern. "E" pattern includes three bays at the basement, second and third floors; two bays at the first floor; paneled wood-and-glass double doors and multi-pane transom at the main entryway, which features a molded surround with ears, a foliated lintel, and a molded hood; molded window surrounds surmounted by bracketed hoods; metal cornice with foliation, scrolled brackets, and egg-and-dart

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molding (William H. Reynolds architect/owner/developer, ca. 1897). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: NYC-DOB.

167 Underhill Avenue

One of eleven, three-story-over-basement brownstone rowhouses designed in the Renaissance/Romanesque Revival style in an A-B-C-A-D-E-F-B-F-A-G pattern. "F" pattern includes three bays; paneled wood-and-glass double doors and transom at the main entryway, which has a molded surround, foliated lintel, and molded hood; molded window sills above carved panels at the first and second floors; stained-glass transoms at the first floor; molded window surrounds with geometrically-carved lintels and molded hoods at the first and second floors; metal cornice with foliation, scrolled brackets, and egg-and-dart molding (William H. Reynolds architect/owner/developer, ca. 1897). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: NYC-DOB.

169 Underhill Avenue

One of eleven, three-story-over-basement brownstone rowhouses designed in the Renaissance/Romanesque Revival style in an A-B-C-A-D-E-F-B-F-A-G pattern. "B" pattern includes three bays at the basement, second and third floor; two bays at the first floor with paired fenestration; paneled wood-and-glass double doors and transom at the main entryway, crowned by an elaborately-carved gabled lintel supported by squat Corinthian pilasters on foliated bases; molded window sills; molded window surround with foliated bases and surmounting, elaborately-carved gable; metal cornice with foliation, scrolled brackets, an egg-and-dart molding (William H. Reynolds architect/owner/developer, ca. 1897). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: NYC-DOB.

171 Underhill Avenue

One of eleven, three-story-over-basement brownstone rowhouses designed in the Renaissance/Romanesque Revival style in an A-B-C-A-D-E-F-B-F-A-G pattern. "F" pattern includes three bays; paneled wood-and-glass double doors and transom at the main entryway, which has a molded surround, foliated lintel, and molded hood; molded window sills above carved panels at the first and second floors; stained-glass transoms at the first floor; molded window surrounds with geometrically-carved lintels and molded hoods at the first and second floors; metal cornice with foliation, scrolled brackets, and egg-and-dart molding (William H. Reynolds architect/owner/developer, ca. 1897). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: NYC-DOB.

173 Underhill Avenue

One of eleven, three-story-over-basement brownstone rowhouses designed in the Renaissance/Romanesque Revival style in an A-B-C-A-D-E-F-B-F-A-G pattern. "A" pattern includes three bays; round-arch main entryway featuring paneled wood-and-glass double doors, molded label on short colonettes, and scrolled keystone; first-floor window sills in a continuous molded bands above foliated panels; round-arch first-floor fenestration with stained-glass transoms, short colonettes, molded labels, scrolled keystones, round-arch second-floor fenestration with foliated keystones and molded hoods; metal cornice with foliation, scrolled brackets, and egg-and-dart molding (William H. Reynolds architect/owner/developer, ca. 1897). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: NYC-DOB.

175 Underhill Avenue

One of eleven, three-story-over-basement brownstone rowhouses designed in the Renaissance/Romanesque Revival style in an A-B-C-A-D-E-F-B-F-A-G pattern. "G" pattern includes three angled bays; paneled wood door and transom at the main entryway, which has a molded surround, foliated lintels, and projecting hood; rough-faced brownstone bands and molded window sills at the first and second floors; replacement transoms and beveled lintels with carved foliation and flowers at the first story; flat lintels and geometrically-carved keystones; metal

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cornice with foliation, scrolled brackets, and egg-and-dart molding (William H. Reynolds architect/owner/developer, ca. 1897). Constructed after the opening of Prospect Park and improvements in transportation led to the construction of hundreds of rowhouses in the area. Source: NYC-DOB.

177-179 Underhill Avenue

See 361 Sterling Place

UNDERHILL AVENUE (Odd Numbers)

East Side, Between Sterling Place and St. John's Place

185 Underhill Avenue - Duryea Presbyterian Church

One-story main section and multi-storied rough-faced granite ashlar church designed in the Romanesque Revival style. Features include a symmetrical cruciform plan comprised of a rough-faced granite ashlar foundation crowned by molded limestone water table; gabled roofs over the nave and crossing with peaked roofs above the side aisles; corner towers at the Underhill Avenue which differ in height and are crowned by hipped roofs; prominent stained-glass window (W.O. Weaver & Son, architect; Duryea Presbyterian Church, owner/developer, ca. 1905). Originally founded in the nineteenth century as the Duryea Presbyterian Mission as an outgrowth of the Classon Avenue Presbyterian Church. Duryea Presbyterian Church was founded in early 1887 by the Reverend Samuel P. Halsey with its first location on Clermont Avenue, near Atlantic Avenue, where it remained until the present church was built in 1905. In 1902, the congregation began considering a move to the Prospect Heights since most worshippers had moved to the neighborhood. Source: *BE* (January 26, 1887), 2; (April 26, 1902), 2.

VANDERBILT AVENUE (Even Numbers)

West Side, Between Dean Street and Bergen Street

552 Vanderbilt Avenue

A three-story mixed-use brick and brownstone flats designed in the Italianate style. Features include three bays; running-bond brick at second and third floors; plain projecting stone sills and plain flush stone lintels; wood cornice with dentils and modillions; storefront replacement (unknown architect; John Doherty, owner/builder, ca. 1879). Originally one of four, three-story mixed-use brick and brownstone flats designed in the Italianate style. Built during a period when Vanderbilt Avenue was establishing itself as the most important commercial thoroughfare in Prospect Heights. Source: *RERBG* (December 20, 1879), 1,044.

554 Vanderbilt Avenue

A seven-story mixed-use building. Features include three bays; main-entrance opening at northern end of façade; terraced setbacks above fourth floor; façade coated with stucco; replacement wood-and-glass storefront with sign band and metal roll-down security gate; window openings reduced in size, filled with one-over-one, double-hung sashes, and crowned by splayed lintels with keystones; cornice removed; balustraded parapets at fifth and sixth floors (unknown architect; John Doherty, owner/builder, ca. 1879). Originally one of four, three-story mixed-use brick and brownstone flats designed in the Italianate style. Built during a period when Vanderbilt Avenue was establishing itself as the most important commercial thoroughfare in Prospect Heights. Source: *RERBG* (December 20, 1879), 1,044. NON-CONTRIBUTING

556 Vanderbilt Avenue

A three-story mixed-use brick and brownstone flats designed in an altered Italianate style. Features include replacement door and transom, roll-down security gate boxes over storefront door and window openings; cornice removed; parapet coated with stucco; chimney coated with stucco and/or painted (unknown architect; John Doherty, owner/builder, ca. 1879). Originally one of four, three-story mixed-use brick and brownstone flats designed in the Italianate style. Built during a period when Vanderbilt Avenue was establishing itself as the most important commercial thoroughfare in Prospect Heights. Source: *RERBG* (December 20, 1879), 1,044.

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558 Vanderbilt Avenue

A three-story mixed-use brick and brownstone flats designed in the Italianate style. Features include three bays; running-bond brick at second and third floors; plain projecting stone sills and plain flush stone lintels; wood cornice with dentils and modillions; replacement main-entrance door; replacement storefront and storefront door (unknown architect; John Doherty, owner/builder, ca. 1879). Originally one of four, three-story mixed-use brick and brownstone flats designed in the Italianate style. Built during a period when Vanderbilt Avenue was establishing itself as the most important commercial thoroughfare in Prospect Heights. Source: *RERBG* (December 20, 1879), 1,044.

560 Vanderbilt Avenue

One of two, four-story mixed-use brick and brownstone flats designed in an altered Italianate style. Features include four bays; central main-entrance opening, flanked by replacement storefronts; brick at the ground floor; continuous brownstone sill at second floor, running-bond brick with rough-faced stone sills and lintels at second through fourth floors; cornice replaced with stuccoed parapet (Francis Halsted, architect/owner/developer, ca. 1889). Built during a period when Vanderbilt Avenue was establishing itself as the most important commercial thoroughfare in Prospect Heights. Source: *RERBG* (November 23, 1889), 1,591.

564 Vanderbilt Avenue

One of two, four-story mixed-use brick and brownstone flats designed in an altered Italianate style. Features include high, square-headed main-entrance opening flanked by fluted cast-iron pilasters crowned by foliate ornament; brick at ground floor; molded storefront cornice; replacement storefront; cornice replaced with parapet with a vertical center projection (Francis Halsted, architect/owner/developer, ca. 1889). Built during a period when Vanderbilt Avenue was establishing itself as the most important commercial thoroughfare in Prospect Heights. Source: *RERBG* (November 23, 1889), 1,591.

566 Vanderbilt Avenue

One of three, four-story brick and brownstone flats designed in the Neo-Grec style. Features include four bays; replacement storefront; running-bond brick, continuous brownstone sillcourses, and projecting brownstone sills at second through fourth floors; continuous brownstone courses; bracketed wood cornice with rectangular panels, denticulation, bead-and-reel molding, and molded crown (Issac D. Reynolds, architect; Henry H. Mahland, owner; Brown & Byrns, builder, ca. 1887). Built during a period when Vanderbilt Avenue was establishing itself as the most important commercial thoroughfare in Prospect Heights. Source: *RERBG* (August 27, 1887), 1,119.

568 Vanderbilt Avenue

One of three, four-story brick and brownstone flats designed in the Neo-Grec style. Features include four bays; fluted cast-iron pilasters with foliate ornament flanking main entrance; wood main-entrance transom bar, window, and paneled reveal; running-bond brick, continuous brownstone sillcourses, and projecting brownstone sills at second through fourth floors; continuous brownstone courses; cornice replaced with brick parapet (Issac D. Reynolds, architect; Henry H. Mahland, owner; Brown & Byrns, builder, ca. 1887). Built during a period when Vanderbilt Avenue was establishing itself as the most important commercial thoroughfare in Prospect Heights. Source: *RERBG* (August 27, 1887), 1,119.

570 Vanderbilt Avenue

One of three, four-story brick and brownstone flats designed in the Neo-Grec style. Features include four bays; fluted cast-iron pilasters with foliate ornament flanking main entrance; wood main-entrance transom bar, window, and paneled reveal; running-bond brick, continuous brownstone sillcourses, and projecting brownstone sills at second through fourth floors; continuous brownstone courses; bracketed wood cornice with denticulation, bead-and-reel molding, and molded crown (Issac D. Reynolds, architect; Henry H. Mahland, owner; Brown & Byrns,

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builder, ca. 1887). Built during a period when Vanderbilt Avenue was establishing itself as the most important commercial thoroughfare in Prospect Heights. Source: *RERBG* (August 27, 1887), 1,119.

VANDERBILT AVENUE (Even Numbers)

West Side, Between Bergen Street and St. Mark's Avenue

578 Vanderbilt Avenue

Originally one of six, four-story brick and brownstone flats designed in the Romanesque Revival style. Features include three bays; round-arch-headed main-entrance opening with plain brick pilasters and Doric brownstone capitals; round-arch portico with incised channeling, rough-faced keystone, bush-hammered spandrels, and a molded cornice; projecting brownstone sill and broad brownstone lintelcourse; continuous smooth brownstone sills; rough-faced brownstone lintels at first through fourth floors; cornice removed (Timothy Remsen, architect/builder; Daniel O'Connell, owner, ca. 1891). Built during a time when multiple dwellings were popular among developers due to increased property values and population. Source: *RERBG* (October 3, 1891), 420.

580 Vanderbilt Avenue

Originally one of six, four-story brick and brownstone flats designed in the Romanesque Revival style. Features include three bays; round-arch-headed main-entrance opening with plain brick pilasters and Doric brownstone capitals; round-arch portico with incised channeling, rough-faced keystone, bush-hammered spandrels, and a molded cornice; projecting brownstone sill and broad brownstone lintelcourse; continuous smooth brownstone sills; rough-faced brownstone lintels at first through fourth floors; cornice removed (Timothy Remsen, architect/builder; Daniel O'Connell, owner, ca. 1891). Built during a time when multiple dwellings were popular among developers due to increased property values and population. Source: *RERBG* (October 3, 1891), 420.

582 Vanderbilt Avenue

Originally one of six, four-story brick and brownstone flats designed in the Romanesque Revival style. Features include three bays; round-arch-headed main-entrance opening with plain brick pilasters and Doric brownstone capitals; round-arch portico with incised channeling, rough-faced keystone, bush-hammered spandrels, and a molded cornice; projecting brownstone sill and broad brownstone lintelcourse; continuous smooth brownstone sills; rough-faced brownstone lintels at first through fourth floors; cornice removed (Timothy Remsen, architect/builder; Daniel O'Connell, owner, ca. 1891). Built during a time when multiple dwellings were popular among developers due to increased property values and population. Source: *RERBG* (October 3, 1891), 420.

584 Vanderbilt Avenue

Originally one of six, four-story brick and brownstone flats designed in the Romanesque Revival style. Features include three bays; round-arch-headed main-entrance opening with plain brick pilasters and Doric brownstone capitals; round-arch portico with incised channeling, rough-faced keystone, bush-hammered spandrels, and a molded cornice; projecting brownstone sill and broad brownstone lintelcourse; continuous smooth brownstone sills; rough-faced brownstone lintels at first through fourth floors; cornice removed (Timothy Remsen, architect/builder; Daniel O'Connell, owner, ca. 1891). Built during a time when multiple dwellings were popular among developers due to increased property values and population. Source: *RERBG* (October 3, 1891), 420.

586 Vanderbilt Avenue

Originally one of six, four-story brick and brownstone flats designed in the Romanesque Revival style. Features include three bays; round-arch-headed main-entrance opening with plain brick pilasters and Doric brownstone capitals; round-arch portico with incised channeling, rough-faced keystone, bush-hammered spandrels, and a molded cornice; projecting brownstone sill and broad brownstone lintelcourse; continuous smooth brownstone sills; rough-faced brownstone lintels at first through fourth floors; bracketed wood cornice with round dentils, modillions, and molded crown (Timothy Remsen, architect/builder; Daniel O'Connell, owner, ca. 1891). Built during

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a time when multiple dwellings were popular among developers due to increased property values and population. Source: *RERBG* (October 3, 1891), 420.

588 Vanderbilt Avenue

Originally one of six, four-story brick and brownstone flats designed in the Romanesque Revival style. Features include three bays; round-arch-headed main-entrance opening with plain brick pilasters and Doric brownstone capitals; round-arch portico with incised channeling, rough-faced keystone, bush-hammered spandrels, and a molded cornice; projecting brownstone sill and broad brownstone lintelcourse; continuous smooth brownstone sills; rough-faced brownstone lintels at first through fourth floors; bracketed wood cornice with round dentils, modillions, and molded crown (Timothy Remsen, architect/builder; Daniel O'Connell, owner, ca. 1891). Built during a time when multiple dwellings were popular among developers due to increased property values and population. Source: *RERBG* (October 3, 1891), 420.

590 Vanderbilt Avenue

One of two, four-story brick and brownstone flats designed in the Romanesque/Renaissance Revival style. Features include three bays; round-arch-headed main-entrance opening with plain brick pilasters and Doric brownstone capitals; round-arch portico with incised channeling, rough-faced keystone, bush-hammered spandrels, and a molded cornice; projecting brownstone sill and broad brownstone lintelcourse; continuous smooth brownstone sills; rough-faced brownstone lintels at first through fourth floors; bracketed wood cornice with round dentils, modillions, and molded crown (Timothy Remsen, architect; Daniel O'Connell, owner/developer, ca. 1894). Built during a time when multiple dwellings were popular among developers due to increased property values and population. Source: *RERBG* (January 20, 1894), 124.

592 Vanderbilt Avenue

One of two, four-story brick and brownstone flats designed in the Romanesque/Renaissance Revival style. Features include five bays with projecting central bay; round-arch-headed main-entrance opening with plain brick pilasters flanking main entrance and Doric brownstone capitals; brownstone main-entrance portico with a smooth round arch with incised channeling, rough-faced keystone, bush-hammered spandrels, and a molded cornice; continuous brownstone sills at first through fourth floors, rough-faced brownstone lintels at first through fourth floors; bracketed wood cornice with round dentils, modillions, and molded crown (Timothy Remsen, architect; Daniel O'Connell, owner/developer, ca. 1894). Built during a time when multiple dwellings were popular among developers due to increased property values and population. Source: *RERBG* (January 20, 1894), 124.

594 Vanderbilt Avenue

Three-story mixed-use brick flats designed in the Italianate style. Features include running-bond face brick; replacement storefront opening wrapping around to eastern portion of south façade; molded sills at second and third floors; third-floor brackets; eyebrow lintels with acanthus-leaf moldings at second and third floors; wood cornice with foliate brackets, denticulation, paneled fascia, and molded crown (architect/owner/developer unknown, ca. 1869-1880). Built during a period when Vanderbilt Avenue was establishing itself as the most important commercial thoroughfare in Prospect Heights. Source: Matthew Dripps, *Map of the City of Brooklyn* (New York: Matthew Dripps, 1869); G.W. Bromley & Co., *Atlas of the Entire City of Brooklyn* (New York: G.W. Bromley & Elisha Robinson, 1880).

VANDERBILT AVENUE (Even Numbers)

West Side, Between St. Mark's Avenue and Prospect Place

598 Vanderbilt Avenue (aka 220-228 St. Mark's Avenue)

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One of nine, three-story brick and brownstone mixed-use flats originally designed in the Italianate style. Features include three bays; replacement storefront; Philadelphia brick laid in stretcher bond; molded brownstone lintels and projecting brownstone sills; galvanized cornice with foliate brackets, scrolled modillions, and paneled frieze (architect/owner/developer unknown, ca. 1871). Built during a period when Vanderbilt Avenue was establishing itself as the most important commercial thoroughfare in Prospect Heights. Source: BARAVRE, 1869-1873.

600 Vanderbilt Avenue

One of nine, three-story brick and brownstone mixed-use flats originally designed in the Italianate style. Features include three bays; replacement storefront; Philadelphia brick laid in stretcher bond; molded brownstone lintels and projecting brownstone sills; cornice replaced with stepped parapet (architect/owner/developer unknown, ca. 1871). Built during a period when Vanderbilt Avenue was establishing itself as the most important commercial thoroughfare in Prospect Heights. Source: BARAVRE, 1869-1873.

602 Vanderbilt Avenue

One of nine, three-story brick and brownstone mixed-use flats originally designed in the Italianate style. Features include three bays; replacement storefront; Philadelphia brick laid in stretcher bond; molded brownstone lintels and projecting brownstone sills; galvanized cornice with foliate brackets, scrolled modillions, and paneled frieze (architect/owner/developer unknown, ca. 1871). Built during a period when Vanderbilt Avenue was establishing itself as the most important commercial thoroughfare in Prospect Heights. Source: BARAVRE, 1869-1873.

604 Vanderbilt Avenue

One of nine, three-story brick and brownstone mixed-use flats originally designed in the Italianate style. Features include three bays; replacement storefront; Philadelphia brick laid in stretcher bond; molded brownstone lintels and projecting brownstone sills; galvanized cornice with foliate brackets, scrolled modillions, and paneled frieze (architect/owner/developer unknown, ca. 1871). Built during a period when Vanderbilt Avenue was establishing itself as the most important commercial thoroughfare in Prospect Heights. Source: BARAVRE, 1869-1873.

606 Vanderbilt Avenue

One of nine, three-story brick and brownstone mixed-use flats originally designed in the Italianate style. Features include three bays; replacement storefront; Philadelphia brick laid in stretcher bond; molded brownstone lintels and projecting brownstone sills; galvanized cornice with foliate brackets, scrolled modillions, and paneled frieze (architect/owner/developer unknown, ca. 1871). Built during a period when Vanderbilt Avenue was establishing itself as the most important commercial thoroughfare in Prospect Heights. Source: BARAVRE, 1869-1873.

608 Vanderbilt Avenue

One of nine, three-story brick and brownstone mixed-use flats originally designed in the Italianate style. Features include three bays; replacement storefront; Philadelphia brick laid in stretcher bond; molded brownstone lintels and projecting brownstone sills; galvanized cornice with foliate brackets, scrolled modillions, and paneled frieze (architect/owner/developer unknown, ca. 1871). Built during a period when Vanderbilt Avenue was establishing itself as the most important commercial thoroughfare in Prospect Heights. Source: BARAVRE, 1869-1873.

610 Vanderbilt Avenue

One of nine, three-story brick and brownstone mixed-use flats originally designed in the Italianate style. Features include three bays; replacement storefront; Philadelphia brick laid in stretcher bond; molded brownstone lintels and projecting brownstone sills; altered cornice (architect/owner/developer unknown, ca. 1871). Built during a period when Vanderbilt Avenue was establishing itself as the most important commercial thoroughfare in Prospect Heights. Source: Borough of Brooklyn, BARAVRE, 1869-1873.

612 Vanderbilt Avenue

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One of nine, three-story brick and brownstone mixed-use flats originally designed in the Italianate style. Features include three bays; replacement storefront; Philadelphia brick laid in stretcher bond; molded brownstone lintels and projecting brownstone sills; altered cornice (architect/owner/developer unknown, ca. 1871). Built during a period when Vanderbilt Avenue was establishing itself as the most important commercial thoroughfare in Prospect Heights. Source: BARAVRE, 1869-1873.

614 Vanderbilt Avenue

One of nine, three-story brick and brownstone mixed-use flats originally designed in the Italianate style. Features include three bays; replacement storefront; perma-stone cladding; cornice removed (architect/owner/developer unknown, ca. 1871). Built during a period when Vanderbilt Avenue was establishing itself as the most important commercial thoroughfare in Prospect Heights. Source: BARAVRE, 1869-1873. NON-CONTRIBUTING

620 Vanderbilt Avenue (aka 616-620 Vanderbilt Avenue/227 Prospect Place)

Three-story brick rowhouse originally designed in the Italianate style. Features include three bays; molded stone lintels and projecting sills; wood cornice with foliate brackets and scrolled modillions; two brick chimneys, including a clay chimney pot (architect unknown; owner/developer, Edward Livermore, ca. 1872; 1905 alteration: J.C. Niebel, architect; Karl Nelson, owner; 1912 alteration: Brook & Rosenberg, architect; Karl Nelson, owner). In 1905 storefront additions were introduced and in 1912 a porch and angled window were added. Built during a period when Vanderbilt Avenue was establishing itself as the most important commercial thoroughfare in Prospect Heights. Source: BARAVRE, 1869-1873.

VANDERBILT AVENUE (Even Numbers)

West Side, Between Prospect Place and Park Place

622 Vanderbilt Avenue (224-230 Prospect Place)

Three-story mixed-use iron-spot brick mixed-use flats designed in the Renaissance Revival style. Features include three bays; buff-colored, iron-spot brick laid in stretcher bond; replacement storefront; stone lintels and projecting sills incorporated into continuous stone bands; galvanized-iron cornice with scrolled and fluted modillions, brackets, foliate frieze, and egg-and-dart molding (Henry Pohlman, architect; Jeremiah Gilligan, owner/developer, ca. 1902). Built during a period when Vanderbilt Avenue was establishing itself as the most important commercial thoroughfare in Prospect Heights. Source: NYC-DOB.

624 Vanderbilt Avenue

One of four, three-story iron-spot brick mixed-use flats designed in the Renaissance Revival style. Features include three bays; buff-colored, iron-spot brick, laid in stretcher bond; main entrance with cast-iron pilaster with foliate design (left) and paneled wood pilaster (right), wood-and-glass paneled door with single-light transom; replacement storefront; stone lintels and projecting sills incorporated into continuous stone bands; galvanized-iron cornice with foliate frieze, egg-and-dart molding, and scrolled and fluted modillions and brackets (Henry Pohlman, architect; Jeremiah J Gilligan, owner/developer, 1902). Built during a period when Vanderbilt Avenue was establishing itself as the most important commercial thoroughfare in Prospect Heights. Source: NYC-DOB.

626 Vanderbilt Avenue

One of four, three-story iron-spot brick mixed-use flats designed in the Renaissance Revival style. Features include three bays; buff-colored, iron-spot brick, laid in stretcher bond; main entrance with cast-iron pilaster with foliate design (left) and paneled wood pilaster (right), wood-and-glass paneled door with single-light transom; replacement storefront; stone lintels and projecting sills incorporated into continuous stone bands; galvanized-iron cornice with foliate frieze, egg-and-dart molding, and scrolled and fluted modillions and brackets (Henry Pohlman,

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architect; Jeremiah J Gilligan, owner/developer, 1902). Built during a period when Vanderbilt Avenue was establishing itself as the most important commercial thoroughfare in Prospect Heights. Source: NYC-DOB.

628 Vanderbilt Avenue

One of four, three-story iron-spot brick mixed-use flats designed in the Renaissance Revival style. Features include three bays; buff-colored, iron-spot brick, laid in stretcher bond; main entrance with cast-iron pilaster with foliate design (left) and paneled wood pilaster (right), wood-and-glass paneled door with single-light transom; replacement storefront; stone lintels and projecting sills incorporated into continuous stone bands; galvanized-iron cornice with foliate frieze, egg-and-dart molding, and scrolled and fluted modillions and brackets (Henry Pohlman, architect; Jeremiah J Gilligan, owner/developer, 1902). Built during a period when Vanderbilt Avenue was establishing itself as the most important commercial thoroughfare in Prospect Heights. Source: NYC-DOB.

630 Vanderbilt Avenue

One of four, three-story iron-spot brick mixed-use flats designed in the Renaissance Revival style. Features include three bays; buff-colored, iron-spot brick, laid in stretcher bond; main entrance with cast-iron pilaster with foliate design (left) and paneled wood pilaster (right), wood-and-glass paneled door with single-light transom; replacement storefront; stone lintels and projecting sills incorporated into continuous stone bands; galvanized-iron cornice with foliate frieze, egg-and-dart molding, and scrolled and fluted modillions and brackets (Henry Pohlman, architect; Jeremiah J Gilligan, owner/developer, 1902). Built during a period when Vanderbilt Avenue was establishing itself as the most important commercial thoroughfare in Prospect Heights. Source: NYC-DOB.

632 Vanderbilt Avenue

Two-story stone and brick mixed-use commercial office building designed in a commercial vernacular style and one-story modern big-box retail building. Features for the two-story building include chamfered corner; replacement storefront; rusticated stone; brick parapet with cast-stone coping (architect/owner/developer unknown, c. 1910). Source: NYC-DOB. NON-CONTRIBUTING

VANDERBILT AVENUE (Even Numbers)

West Side, Between Park Place and Sterling Place

656 Vanderbilt Avenue

Two-story brick and terra cotta mixed-use single-family dwelling designed in a commercial vernacular style. Features include replacement storefront; brick laid in Flemish bond; windows with stretcher-laid brick surrounds; molded cornices with checkboard brick pattern between them; parapet with stone coping (original architect/owner/developer unknown, ca. 1886; ca. 1915 conversion: W.T. McCarthy, architect; Oraslina Ragusano, owner/developer). This building was originally a stable that was converted into a two-story mixed-use single-family dwelling ca. 1915. Source: NYC-DOB ALT# 4757-1915.

VANDERBILT AVENUE (Odd Numbers)

East Side, Between Pacific Street and Dean Street

565 Vanderbilt Avenue

Three-story brick and brownstone mixed-use flats designed in the Italianate style. Features include three bays at second and third floors; running-bond brick; cast-iron column at storefront corner and paneled cast-iron pilaster; sign band with molded cornice crowning ground floor and wrapping around to western portion of north façade; continuous brownstone sill; molded bracketed sills at third floor; molded eyebrow lintels; wraparound cornice with large foliate brackets, paneled fascia, denticulated band, and modillions (architect/owner/developer unknown, ca. 1869-1880). Built during a period when Vanderbilt Avenue was establishing itself as the most important commercial thoroughfare in Prospect Heights. In 1886 a rear addition was introduced Source: *REBGB* (October 16, 1886), 1,288.

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567 Vanderbilt Avenue

Four-story brick and stone mixed-use flats designed in the Neo-Grec style. Features include four bays at second through fourth floors; running-bond face brick; cast-iron framing elements, including pilasters with rosettes and ivy decoration; continuous stone sills projecting below window openings; window heads wrapped by continuous stone bands at second through fourth floors; eared lintels with incised ivy decoration; corbelled sill aprons at third and fourth floors; bracketed cornice with panels containing rosettes under denticulated molding (John W. Bailey, architect; Nils Pearson, owner/developer, ca. 1889). Built during a period when Vanderbilt Avenue was establishing itself as the most important commercial thoroughfare in Prospect Heights. Source: *RERBG* (February 9, 1889), 198.

569-571 Vanderbilt Avenue

Three-story-over-basement brick mixed-use flats designed in the Italianate style. Features include three bays; window openings at second and third floors; bracketed cornice with paneled fascia and foliate brackets and modillions (architect/owner/developer unknown, ca. 1869-1880). Built during a period when Vanderbilt Avenue was establishing itself as the most important commercial thoroughfare in Prospect Heights. It is unclear if building originally had 1939 storefront that has been removed. Source: Matthew Dripps, *Map of the City of Brooklyn* (New York: Matthew Dripps, 1869); G.W. Bromley & Co., *Atlas of the Entire City of Brooklyn* (New York: G.W. Bromley & Elisha Robinson, 1880).

573 Vanderbilt Avenue

Four-story brick and stone mixed-use flats designed in the Queen Anne style. Features include three bays at second through fourth floors; plain projecting stone sills and plain flush stone lintels; denticulated brick band between third- and fourth-floor windows; bracketed wood cornice with raised central portion, frillwork, square panels, and denticulation (architect/owner/developer unknown, ca. 1869-1880). Built during a period when Vanderbilt Avenue was establishing itself as the most important commercial thoroughfare in Prospect Heights. Source: Matthew Dripps, *Map of the City of Brooklyn* (New York: Matthew Dripps, 1869); G.W. Bromley & Co., *Atlas of the Entire City of Brooklyn* (New York: G.W. Bromley & Elisha Robinson, 1880).

575 Vanderbilt Avenue

Four-story brick and stone mixed-use flats designed in the Colonial Revival style. Features include two asymmetrical bays; running-bond brick; projecting header-brick sill; recessed central portion of façade with corbelled brick head framed by pilasters with patterned-brick bands and pendants; splayed lintels with scrolled keystones; heavy bracketed cornice with pendants, denticulated fascia, modillions, and paneled soffit (architect/owner/developer unknown, ca. 1912-1922). This building's ground floor was altered in 1948 by architect John J. Tricario to house the Stefano Funeral Home. Source: E. Belcher Hyde, *Atlas of the Borough of Brooklyn, City of New York* (Brooklyn: E. Belcher Hyde & Company, 1911-12); E. Belcher Hyde, *Desk Atlas of the Borough of Brooklyn, City of New York* (Brooklyn: E. Belcher Hyde & Company 1920-1922).

577 Vanderbilt Avenue

Three-story brick and stone flats designed in the Neo-Grec style. Features include three bays at ground floor and four bays at second and third floors; running-bond brick; square-headed main-entrance opening crowned by a bracketed, eared door hood; incised foliate ornament within entrance entablature; projecting plain stone sills and flush stone lintels; wood cornice with carved rosettes, panels, brackets, and molded crown (Thomas F. Houghton, architect; M. Fitzgerald, owner/developer, ca. 1877). One of the earliest flats in Prospect Heights. Source: *RERBG* (February 24, 1877), 149.

579 Vanderbilt Avenue

Four-story brick and brownstone flats designed in the Neo-Grec style. Features include three bays at first floor and four bays at second through fourth floors; running-bond brick; main entrance flanked by paneled metal pilasters; continuous brownstone sills; continuous rough-faced brownstone bands; bracketed wood cornice with paneled

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fascia, modillions, and molded crown (L.R. Holske, architect; Philip Sullivan, owner/developer, ca. 1889). Originally constructed for multiple dwellings, this flats had its storefront introduced by 1939 before it was reconverted back to residential in 1986. Source: *RERBG* (June 22, 1889), 898; NYC-DOB Certificate of Occupancy # 225223 (January 6, 1986).

581 Vanderbilt Avenue

One of two, four-story brick and brownstone mixed-use flats designed in the Italianate style. Features include three bays; running-bond brick; square-headed main entrance with wood soffit and four-pane wood transom window; cast-iron paneled pilasters with foundry imprints on their bases ("JOSEPH TAYLOR EAGLE FOUNDRY 315 WEST 41ST ST NEW YORK"); Arts-and-Crafts-style brick storefront bulkhead with diamond ornament; ground-floor cornice with molded crown; projecting stone sills and flush stone lintels; cornice with foliate brackets and modillions, paneled fascia, and molded crown (architect/owner/developer unknown, ca. 1869-1880). Built during a period when Vanderbilt Avenue was establishing itself as the most important commercial thoroughfare in Prospect Heights. Source: Matthew Dripps, *Map of the City of Brooklyn* (New York: Matthew Dripps, 1869); G.W. Bromley & Co., *Atlas of the Entire City of Brooklyn* (New York: G.W. Bromley & Elisha Robinson, 1880).

583 Vanderbilt Avenue

One of two, four-story brick and brownstone mixed-use flats designed in the Italianate style. Features include three bays; running-bond brick; square-headed main entrance with wood soffit and four-pane wood transom window; cast-iron paneled pilasters with foundry imprints on their bases ("JOSEPH TAYLOR EAGLE FOUNDRY 315 WEST 41ST ST NEW YORK"); Arts-and-Crafts-style brick storefront bulkhead with diamond ornament; ground-floor cornice with molded crown; projecting stone sills and flush stone lintels; cornice with foliate brackets and modillions, paneled fascia, and molded crown (architect/owner/developer unknown, ca. 1869-1880). Built during a period when Vanderbilt Avenue was establishing itself as the most important commercial thoroughfare in Prospect Heights. Source: Matthew Dripps, *Map of the City of Brooklyn* (New York: Matthew Dripps, 1869); G.W. Bromley & Co., *Atlas of the Entire City of Brooklyn* (New York: G.W. Bromley & Elisha Robinson, 1880).

VANDERBILT AVENUE (Odd Numbers)

East Side, Between Dean Street and Bergen Street

585 Vanderbilt Avenue

Three-story brick and brownstone mixed-use flats designed in a vernacular Italianate style. Features include three bays; running-bond brick; square-headed main entrance; recessed storefront entrance behind stone landing; brick storefront bulkhead with diamond-patterned-brick panels; projecting brownstone sills and flush stone lintels; wraparound bracketed cornice with foliate brackets, modillions, and denticulated band (architect/owner/developer unknown, ca. 1869-1880). This flats' rear addition was introduced in 1888. Source: Matthew Dripps, *Map of the City of Brooklyn* (New York: Matthew Dripps, 1869); G.W. Bromley & Co., *Atlas of the Entire City of Brooklyn* (New York: G.W. Bromley & Elisha Robinson, 1880).

587 Vanderbilt Avenue

Three-story brick mixed-use flats designed in the Italianate style. Features include three bays; common-bond brick; square-headed main entrance with transom; wood storefront with recessed central entrance and two display windows, crowned by metal sign band; projecting stone sills and flush stone lintels; bracketed cornice with foliate brackets, modillions, and denticulation (architect/owner/developer unknown, ca. 1869-1880). Built during a period when Vanderbilt Avenue was establishing itself as the most important commercial thoroughfare in Prospect Heights. Source: Matthew Dripps, *Map of the City of Brooklyn* (New York: Matthew Dripps, 1869); G.W. Bromley & Co., *Atlas of the Entire City of Brooklyn* (New York: G.W. Bromley & Elisha Robinson, 1880).

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One of two, four-story brick and brownstone mixed-use flats designed in a vernacular Italianate style. Features include three bays; replacement storefront; running-bond brick; square-headed main entrance with molded transom bar and single-pane wood transom sash; projecting brownstone sills and flush brownstone lintels; cornice removed (architect/owner/developer unknown, ca. 1869-1880). Built during a period when Vanderbilt Avenue was establishing itself as the most important commercial thoroughfare in Prospect Heights. Source: Matthew Dripps, *Map of the City of Brooklyn* (New York: Matthew Dripps, 1869); G.W. Bromley & Co., *Atlas of the Entire City of Brooklyn* (New York: G.W. Bromley & Elisha Robinson, 1880).

591 Vanderbilt Avenue

One of two, four-story brick and brownstone mixed-use flats designed in a vernacular Italianate style. Features include three bays; replacement storefront; running-bond brick; square-headed main entrance with molded transom bar and single-pane wood transom sash; projecting brownstone sills and flush brownstone lintels; cornice removed (architect/owner/developer unknown, ca. 1869-1880). Built during a period when Vanderbilt Avenue was establishing itself as the most important commercial thoroughfare in Prospect Heights. Source: Matthew Dripps, *Map of the City of Brooklyn* (New York: Matthew Dripps, 1869); G.W. Bromley & Co., *Atlas of the Entire City of Brooklyn* (New York: G.W. Bromley & Elisha Robinson, 1880).

593 Vanderbilt Avenue

One of two, three-story brick and brownstone mixed-use flats designed in the Italianate style. Features include three irregularly spaced bays at second and third floors; running-bond brick; stained-glass transom sash at main entrance reading "593"; paneled wood columns behind storefront glass; projecting stone sills and flush stone lintels at second and third floors; bracketed and denticulated wood cornice with molded crown (John H. Doherty for himself, 1879). Built during a period when Vanderbilt Avenue was establishing itself as the most important commercial thoroughfare in Prospect Heights. Source: *RERBG* (March 22, 1879), 238.

593A Vanderbilt Avenue

One of two, three-story brick and brownstone mixed-use flats designed in the Italianate style. Features include three irregularly spaced bays at second and third floors; running-bond brick; replacement storefront; projecting stone sills and flush stone lintels at second and third floors; bracketed and denticulated wood cornice with molded crown (John H. Doherty for himself, 1879). Built during a period when Vanderbilt Avenue was establishing itself as the most important commercial thoroughfare in Prospect Heights. Source: *RERBG* (March 22, 1879), 238.

595 Vanderbilt Avenue

Three-story brick and stone mixed-use flats designed in the Italianate style. Features include three bays at second and third floors; running-bond brick; projecting stone sills and flush stone lintels; bracketed and denticulated wood cornice (unknown architect; H.E. Wells, builder/owner/developer, ca. 1879). Built during a period when Vanderbilt Avenue was establishing itself as the most important commercial thoroughfare in Prospect Heights. Source: *RERBG* (August 2, 1879), 631.

597 Vanderbilt Avenue

One of three, three-story brick and brownstone mixed-use flats designed in the Italianate style. Features include three bays; running-bond brick; square-headed main entrance with molded wood transom bar; replacement storefront; projecting stone sills and flush stone lintels at second and third floors; bracketed and denticulated wood cornice (unknown architect; John Doherty, builder, ca. 1878). Built during a period when Vanderbilt Avenue was establishing itself as the most important commercial thoroughfare in Prospect Heights. Source: *RERBG* (May 4, 1878), 398; Elisha Robinson, *Robinson's Atlas of the City of Brooklyn, New York* (New York: Elisha Robinson, 1886); George Washington Bromley, *Atlas of the City of Brooklyn, N.Y.* (Philadelphia: Bromley, 1893).

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One of three, three-story brick and brownstone mixed-use flats designed in the Italianate style. Features include three bays; running-bond brick; square-headed main entrance with molded wood transom bar; replacement storefront; projecting stone sills and flush stone lintels at second and third floors; bracketed and denticulated wood cornice (unknown architect; John Doherty, builder, ca. 1878). Built during a period when Vanderbilt Avenue was establishing itself as the most important commercial thoroughfare in Prospect Heights. Source: *RERBG* (May 4, 1878), 398; Elisha Robinson, *Robinson's Atlas of the City of Brooklyn, New York* (New York: Elisha Robinson, 1886); George Washington Bromley, *Atlas of the City of Brooklyn, N.Y.* (Philadelphia: Bromley, 1893).

601 Vanderbilt Avenue

One of three, three-story brick and brownstone mixed-use flats designed in the Italianate style. Features include three bays; running-bond brick; square-headed main entrance with molded wood transom bar; replacement storefront; projecting stone sills and flush stone lintels at second and third floors; bracketed and denticulated wood cornice (unknown architect; John Doherty, builder, ca. 1878). Built during a period when Vanderbilt Avenue was establishing itself as the most important commercial thoroughfare in Prospect Heights. Source: *RERBG* (May 4, 1878), 398; Elisha Robinson, *Robinson's Atlas of the City of Brooklyn, New York* (New York: Elisha Robinson, 1886); George Washington Bromley, *Atlas of the City of Brooklyn, N.Y.* (Philadelphia: Bromley, 1893).

VANDERBILT AVENUE (Odd Numbers)

East Side, Between Bergen Street and St. Mark's Avenue

603 Vanderbilt Avenue/640 Bergen Street

Three-and-a-half-story brownstone and brick mixed-use flats designed in the Italianate style with subsequent alterations. Features include three bays at second and third floors; replacement storefront; cast-iron ground-floor columns; continuous projecting second-floor wraparound sill; projecting window surrounds with projecting sills at third floor; quoins (Robert Dixon, architect; W.C. Donnellon, owner/developer, ca. 1880). Built during a period when Vanderbilt Avenue was establishing itself as the most important commercial thoroughfare in Prospect Heights. Source: NYC-DOB.

605 Vanderbilt Avenue

One of four, three-story brownstone flats buildings designed in the Neo-Grec style. Features include three bays; segmental-arch-headed main entrance containing pair of full-height, paneled wood doors with transom panes, round moldings; main entrance surround comprised of plain pilasters supporting fluted brackets with guttae and angular pediment with molded cornices; projecting basement sill and lintelcourse; molded angular pediments crowning first-floor lintels; second- and third-floor bracketed sills and molded lintel hoods; bracketed and denticulated cornice with paneled fascia (John V. Porter, architect/owner/developer/builder, ca. 1882). Built during a population increase and rise in property values in Greater New York, prompting the construction of multi-family dwellings. Source: *RERBG* (September 2, 1882), 818.

607 Vanderbilt Avenue

One of four, three-story brownstone flats buildings designed in the Neo-Grec style. Features include three bays; segmental-arch-headed main entrance with plain pilasters supporting fluted brackets with guttae and angular pediment with molded cornices; projecting basement sill and lintelcourse; molded angular pediments crowning first-floor lintels; second- and third-floor bracketed sills and molded lintel hoods; bracketed and denticulated cornice with paneled fascia; storefront introduced (pre-ca. 1939) (John V. Porter, architect/owner/developer/builder, ca. 1882). Built during a population increase and rise in property values in Greater New York, prompting the construction of multi-family dwellings. Source: *RERBG* (September 2, 1882), 818.

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One of four, three-story brownstone flats buildings designed in the Neo-Grec style. Features include three bays; segmental-arch-headed main entrance with plain pilasters supporting fluted brackets with guttae and angular pediment with molded cornices; projecting basement sill and lintelcourse; molded angular pediments crowning first-floor lintels; third-floor bracketed sills and molded lintel hoods; bracketed and denticulated cornice with paneled fascia; storefront introduced (pre-ca. 1939) (John V. Porter, architect/owner/developer/builder, ca. 1882). Built during a population increase and rise in property values in Greater New York, prompting the construction of multi-family dwellings. Source: *RERBG* (September 2, 1882), 818.

609 Vanderbilt Avenue

One of four, three-story brownstone flats buildings designed in the Neo-Grec style. Features include three bays; segmental-arch-headed main entrance containing pair of full-height, paneled wood doors with transom panes, round moldings; main entrance surround comprised of plain pilasters supporting fluted brackets with guttae and angular pediment with molded cornices; projecting basement sill and lintelcourse; molded angular pediments crowning first-floor lintels; second- and third-floor bracketed sills and molded lintel hoods; bracketed and denticulated cornice with paneled fascia; storefront introduced (pre-ca. 1939) (John V. Porter, architect/owner/developer/builder, ca. 1882). Built during a population increase and rise in property values in Greater New York, prompting the construction of multi-family dwellings. Source: *RERBG* (September 2, 1882), 818.

611 Vanderbilt Avenue

Four-story brick and stone mixed-use flats designed in the Renaissance Revival style. Features include three bays at second through fourth floors; square-headed main entrance with molded wood transom bar and single-pane wood transom; ground-floor cast-iron elements with fluted pilasters with Corinthian capitals; storefront cornice with bead-and-reel molding and projecting, molded crown; rough-faced tan brick at the second through fourth floors; rough-faced stone windowsills, smooth tan-brick quoins and lintels composed of rough-faced stone voussoirs, with molded hoods; denticulated iron cornice with rosettes and festoons (Peter M. Cassidy, architect; Thomas Redmond, owner/developer, ca. 1893). Built during a period when Vanderbilt Avenue was establishing itself as the most important commercial thoroughfare in Prospect Heights. Source: *RERBG* (March 18, 1893), 436.

613 Vanderbilt Avenue

Four-story brick mixed-use flats designed in the Renaissance Revival style. Features include three bays at second through fourth floors; square-headed main entrance with paneled wood door with decorative apron, denticulated wood transom bar, and leaded-glass transom; ribbed cast-iron pilasters with foliate capitals flanking main entrance and at ground floor's southern end; continuous stone molding with scrolled ends crowning ground floor; four brick pilasters springing from stone foliate corbels at second floor and terminating in Ionic capitals just below cornice; decorative spandrel panels containing festoons and rosettes; decorative spandrel panels containing carved foliate ornament and lions' heads; flush stone lintels and projecting stone sills with egg-and-dart moldings; carved stone lintels and broken pediments; iron cornice with festoons, wreaths, denticulation, egg-and-dart molding, and foliate modillions (A. Nordberg, architect; Sophia Freberg, owner/developer, ca. 1898). Built during a period when Vanderbilt Avenue was establishing itself as the most important commercial thoroughfare in Prospect Heights. Source: *RERBG* (December 17, 1898), 945.

615 Vanderbilt Avenue

One of three, four-story brick and stone mixed-use flats designed in the Renaissance Revival style. Features include three bays at second through fourth floors; iron-spot brick; replacement storefront; square-headed main entrance cast-iron pilasters with urns, rosettes, and other foliate ornament; continuous molded sills with scrolled ends; quoined window surrounds crowned by broken pediments with denticulated and scrolled moldings and anthemion; splayed third-floor stone lintels with projecting scrolled keystones; stone beltcourses; three single projecting brick courses, and stone lintels with double-ogee bottom edges, crowned by angular pediments with denticulated moldings and anthemion at fourth floor; denticulated cornice decorated with festoons, wreaths, egg-and-dart molding, and foliate modillions (Charles H. Richter, Jr., architect; F. Berlenbach, owner/developer, ca.

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1901). Built during a period when Vanderbilt Avenue was establishing itself as the most important commercial thoroughfare in Prospect Heights. Source: *RERBG* (April 6, 1901), 634.

617 Vanderbilt Avenue

One of three, four-story brick and stone mixed-use flats designed in the Renaissance Revival style. Features include three bays at second through fourth floors; iron-spot brick; replacement storefront; square-headed main entrance cast-iron pilasters with urns, rosettes, and other foliate ornament; continuous molded sills with scrolled ends; quoined window surrounds crowned by broken pediments with denticulated and scrolled moldings and anthemias; splayed third-floor stone lintels with projecting scrolled keystones; stone beltcourses; three single projecting brick courses, and stone lintels with double-ogee bottom edges, crowned by angular pediments with denticulated moldings and anthemias at fourth floor; denticulated cornice decorated with festoons, wreaths, egg-and-dart molding, and foliate modillions (Charles H. Richter, Jr., architect; F. Berlenbach, owner/developer, ca. 1901). Built during a period when Vanderbilt Avenue was establishing itself as the most important commercial thoroughfare in Prospect Heights. Source: *RERBG* (April 6, 1901), 634.

617A Vanderbilt Avenue

One of three, four-story brick and stone mixed-use flats designed in the Renaissance Revival style. Features include three bays at second through fourth floors; iron-spot brick; replacement storefront; square-headed main entrance cast-iron pilasters with urns, rosettes, and other foliate ornament; continuous molded sills with scrolled ends; quoined window surrounds crowned by broken pediments with denticulated and scrolled moldings and anthemias; splayed third-floor stone lintels with projecting scrolled keystones; stone beltcourses; three single projecting brick courses, and stone lintels with double-ogee bottom edges, crowned by angular pediments with denticulated moldings and anthemias at fourth floor; denticulated cornice decorated with festoons, wreaths, egg-and-dart molding, and foliate modillions (Charles H. Richter, Jr., architect; F. Berlenbach, owner/developer, ca. 1901). Built during a period when Vanderbilt Avenue was establishing itself as the most important commercial thoroughfare in Prospect Heights. Source: *RERBG* (April 6, 1901), 634.

619 Vanderbilt Avenue

One of two, four-story brick flats designed in the Renaissance Revival style. Features include three bays at second through fourth floors; tan iron-spot, running-bond brick; square-headed main entrance with paneled brackets, paneled entablature with central rosette, molded cornice, and crowning panel containing carved leaves partially surrounding a roundel, flanked by antefixes; continuous molded stone sill and eared stone lintels crowned by scrolls and anthemias; molded sills and splayed lintels; stone surround supported by foliate brackets with Ionic capitals and cornice crowned by segmental pediment with antefix; bracketed cornice with denticulated band and foliate modillions (Theobald Englehardt, architect; F. Berlenbach, owner/developer, ca. 1898). Built during a time when multiple dwellings were popular among developers due to increased property values and population. Source: *RERBG* (August 6, 1898), 217.

621 Vanderbilt Avenue

One of two, four-story brick flats designed in the Renaissance Revival style. Features include three bays at second through fourth floors; tan iron-spot, running-bond brick; square-headed main entrance with paneled brackets, paneled entablature with central rosette, molded cornice, and crowning panel containing carved leaves partially surrounding a roundel, flanked by antefixes; continuous molded stone sill and eared stone lintels crowned by scrolls and anthemias; molded sills and splayed lintels; stone surround supported by foliate brackets with Ionic capitals and cornice crowned by segmental pediment with antefix; bracketed cornice with denticulated band and foliate modillions (Theobald Englehardt, architect; F. Berlenbach, owner/developer, ca. 1898). Built during a time when multiple dwellings were popular among developers due to increased property values and population. Source: *RERBG* (August 6, 1898), 217.

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Three-story brick and bluestone mixed-use flats designed in the Renaissance Revival style. Features include two asymmetrical bays; running-bond brick; chamfered main entrance; large ground-floor window opening; simple, denticulated ground-floor cornice projecting over window and main entrance; projecting brick sillcourses and window-head courses; rough-faced stone sills and lintels; denticulated cornice with buttons and foliate modillions (H. Henneman, architect; W.A. Brown, owner/developer, ca. 1896). Built during a period when Vanderbilt Avenue was establishing itself as the most important commercial thoroughfare in Prospect Heights. Source: *RERBG* (November 7, 1896), 700; Hugo Ullitz, *Atlas of the Brooklyn Borough of the City of New York* (New York: E. Belcher Hyde & Company, 1898).

VANDERBILT AVENUE (Odd Numbers)

East Side, Between St. Mark's Avenue and Prospect Place

625 Vanderbilt Avenue

One of two, three-story brick and brownstone mixed-use flats designed in the Italianate style. Features include three bays; brick laid in stretcher bond; replacement storefront; molded brownstone lintels and projecting brownstone sills; wood cornice with foliate brackets, scrolled modillions, and paneled frieze (architect/owner/developer unknown, 1871). Garage was added in 1917 and the ground floor was reconfigured for use as a church in 1979. Built during a period when Vanderbilt Avenue was establishing itself as the most important commercial thoroughfare in Prospect Heights. Source: BARAVRE, 1869-1873.

627 Vanderbilt Avenue

One of two, three-story brick and brownstone mixed-use flats designed in the Italianate style. Features include three bays; brick laid in stretcher bond; replacement storefront; molded brownstone lintels and projecting brownstone sills; wood cornice with foliate brackets, scrolled modillions, and paneled frieze (architect/owner/developer unknown, 1871). Garage was added in 1917 and the ground floor was reconfigured for use as a church in 1979. Built during a period when Vanderbilt Avenue was establishing itself as the most important commercial thoroughfare in Prospect Heights. Source: BARAVRE, 1869-1873.

629 Vanderbilt Avenue

Three-story brick and stone mixed-use flats designed in the Renaissance Revival style. Features include four bays; gray brick laid in stretcher bond; wood-and-glass paneled door; storefront with curved display windows and recessed, double-leaf wood-and-glass door; square-headed windows with projecting stone sills incorporated into a continuous band and stone lintel course; round-arched windows with stone sills incorporated into a continuous band supported on a denticulated brick course and stone lintel course with keystones; galvanized-iron cornice with foliate brackets, modillions, dentil course, and foliate frieze (Lewis Berger, architect; Annie E. Sullivan, owner/developer, ca. 1907). Built during a period when Vanderbilt Avenue was establishing itself as the most important commercial thoroughfare in Prospect Heights. Source: NYC-DOB.

631 Vanderbilt Avenue

One-story brick taxpayer designed in a utilitarian style. Features include brick laid in running bond; narrow fenestration with brick sills; parapet with concrete coping (architect/owner/developer unknown, ca. 1870). One-story taxpayer is all that remains of four-story mixed-use flats dating to ca. 1870. In 1963 upper floors were demolished Source: BARAVRE, 1869-1873. NON-CONTRIBUTING

633 Vanderbilt Avenue

One of five, three-story brownstone mixed-use flats designed in the Italianate style. Features include three bays; cast-iron paneled pilasters at first story stamped "Healy Iron Works"; replacement storefront; segmental-arched windows; wood cornice with foliate brackets, curved modillions, dentil course, and fascia with molded panels (architect/owner/developer unknown, ca. 1872). Built during a period when Vanderbilt Avenue was establishing itself as the most important commercial thoroughfare in Prospect Heights. Source: BARAVRE, 1869-1873.

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635 Vanderbilt Avenue

One of five, three-story brownstone mixed-use flats designed in the Italianate style. Features include three bays; cast-iron paneled pilasters at first story stamped "Healy Iron Works"; replacement storefront; segmental-arched windows; wood cornice with foliate brackets, curved modillions, dentil course, and fascia with molded panels (architect/owner/developer unknown, ca. 1872). Built during a period when Vanderbilt Avenue was establishing itself as the most important commercial thoroughfare in Prospect Heights. Source: BARAVRE, 1869-1873.

637 Vanderbilt Avenue

One of five, three-story brownstone mixed-use flats designed in the Italianate style. Features include three bays; cast-iron paneled pilasters at first story stamped "Healy Iron Works"; replacement storefront; segmental-arched windows; wood cornice with foliate brackets, curved modillions, dentil course, and fascia with molded panels (architect/owner/developer unknown, ca. 1872). Built during a period when Vanderbilt Avenue was establishing itself as the most important commercial thoroughfare in Prospect Heights. Source: BARAVRE, 1869-1873.

637A Vanderbilt Avenue

One of five, three-story brownstone mixed-use flats designed in the Italianate style. Features include three bays; cast-iron paneled pilasters at first story stamped "Healy Iron Works"; replacement storefront; segmental-arched windows; wood cornice with foliate brackets, curved modillions, dentil course, and fascia with molded panels (architect/owner/developer unknown, ca. 1872). Built during a period when Vanderbilt Avenue was establishing itself as the most important commercial thoroughfare in Prospect Heights. Source: BARAVRE, 1869-1873.

639 Vanderbilt Avenue

One of five, three-story brownstone mixed-use flats designed in the Italianate style. Features include three bays; cast-iron paneled pilasters at first story stamped "Healy Iron Works"; segmental-arched windows; wood cornice with foliate brackets, curved modillions, dentil course, and fascia with molded panels (architect/owner/developer unknown, ca. 1872). Built during a period when Vanderbilt Avenue was establishing itself as the most important commercial thoroughfare in Prospect Heights. Source: BARAVRE, 1869-1873.

641 Vanderbilt Avenue

One of two, three-story brick and stone mixed-use flats designed in the Arts and Crafts style. Features include three bays; wire-cut brick laid in Flemish bond; replacement storefront; brick spandrel with diamond-shaped medallions; stone sill course; two-story brick window surround with stuccoed frieze and molded keystone and brick spandrel panels with diamond-shaped medallions; projecting stone sills; pedimented parapet with diamond-shaped medallion and stone coping; hipped roof removed and replaced with stucco band (William H. Ludwig, architect; Minnie L von Lehn, owner/developer, ca. 1916). Built during a period when Vanderbilt Avenue was establishing itself as the most important commercial thoroughfare in Prospect Heights. Source: NYC-DOB.

643 Vanderbilt Avenue

One of two, three-story brick and stone mixed-use flats designed in the Arts and Crafts style. Features include three bays; wire-cut brick laid in Flemish bond; replacement storefront; brick spandrel with diamond-shaped medallions; stone sill course; two-story brick window surround with stuccoed frieze and molded keystone and brick spandrel panels with diamond-shaped medallions; projecting stone sills; pedimented parapet with diamond-shaped medallion and stone coping; hipped roof removed and replaced with stucco band (William H. Ludwig, architect; Minnie L von Lehn, owner/developer, ca. 1916). Built during a period when Vanderbilt Avenue was establishing itself as the most important commercial thoroughfare in Prospect Heights. Source: NYC-DOB.

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See 229/237 Prospect Place

VANDERBILT AVENUE (Odd Numbers)
East Side, Between Prospect Place and Park Place

647 Vanderbilt Avenue

One of two, four-story-over-basement iron-spot brick, brownstone, and cast stone mixed-use flats designed in the Renaissance Revival style. Features include corner replacement storefront at first floor and three bays at upper floors; cast stone quoins; stone sills; molded cornice with cartouche and scroll design; stone balconet with metal grille supported by scroll brackets; splayed brick lintels with stone keystone; arch-headed molded pediment; cornice with modillions, dentils, and circular designs; brick chimney (Angell and Higginson, architect; Charles Hagedorn, owner/developer, ca. 1898). Built during a period when Vanderbilt Avenue was establishing itself as the most important commercial thoroughfare in Prospect Heights. Source: *RERBG* (July 2, 1898), 46.

649 Vanderbilt Avenue

One of two, four-story-over-basement iron-spot brick, brownstone, and cast stone mixed-use flats designed in the Renaissance Revival style. Features include cast stone quoins; stone sills; molded cornice with cartouche and scroll design; splayed brick lintels with stone keystone; arch-headed molded pediment; cornice with modillions, dentils, and circular designs; brick chimney (Angell and Higginson, architect; Charles Hagedorn, owner/developer, ca. 1898). Built during a period when Vanderbilt Avenue was establishing itself as the most important commercial thoroughfare in Prospect Heights. Source: *RERBG* (July 2, 1898), 46.

651 Vanderbilt Avenue

One of seven, three-story iron-spot brick, stone, and terra cotta mixed-used, attached two-family dwellings designed in the Renaissance Revival style. Features include replacement storefront; paired molded lintels and sills and stone band; slightly recessed brick panels with basket weave pattern; lintels with keystone incorporated into a continuous band and paired sills; brick corbelling; cornice with brackets, dentils and modillions; slightly recessed brick panels with basket weave pattern between cornice brackets (A.J. and J.T. McManus, architect; Levy Bros. Realty, owner/developer, ca. 1909). Built during a period when Vanderbilt Avenue was establishing itself as the most important commercial thoroughfare in Prospect Heights. Source: NYC-DOB.

653 Vanderbilt Avenue

One of seven, three-story iron-spot brick, stone, and terra cotta mixed-used, attached two-family dwellings designed in the Renaissance Revival style. Features include replacement storefront; paired molded lintels and sills and stone band; slightly recessed brick panels with basket weave pattern; lintels with keystone incorporated into a continuous band and paired sills; brick corbelling; cornice with brackets, dentils and modillions; slightly recessed brick panels with basket weave pattern between cornice brackets (A.J. and J.T. McManus, architect; Levy Bros. Realty, owner/developer, ca. 1909). Built during a period when Vanderbilt Avenue was establishing itself as the most important commercial thoroughfare in Prospect Heights. Source: NYC-DOB.

655 Vanderbilt Avenue

One of seven, three-story iron-spot brick, stone, and terra cotta mixed-used, attached two-family dwellings designed in the Renaissance Revival style. Features include replacement storefront; paired molded lintels and sills and stone band; slightly recessed brick panels with basket weave pattern; lintels with keystone incorporated into a continuous band and paired sills; brick corbelling; cornice with brackets, dentils and modillions; slightly recessed brick panels with basket weave pattern between cornice brackets (A.J. and J.T. McManus, architect; Levy Bros. Realty, owner/developer, ca. 1909). Built during a period when Vanderbilt Avenue was establishing itself as the most important commercial thoroughfare in Prospect Heights. Source: NYC-DOB.

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One of seven, three-story iron-spot brick, stone, and terra cotta mixed-used, attached two-family dwellings designed in the Renaissance Revival style. Features include replacement storefront; paired molded lintels and sills and stone band; slightly recessed brick panels with basket weave pattern; lintels with keystone incorporated into a continuous band and paired sills; brick corbelling; cornice with brackets, dentils and modillions; slightly recessed brick panels with basket weave pattern between cornice brackets (A.J. and J.T. McManus, architect; Levy Bros. Realty, owner/developer, ca. 1909). Built during a period when Vanderbilt Avenue was establishing itself as the most important commercial thoroughfare in Prospect Heights. Source: NYC-DOB.

659 Vanderbilt Avenue

One of seven, three-story iron-spot brick, stone, and terra cotta mixed-used, attached two-family dwellings designed in the Renaissance Revival style. Features include replacement storefront; paired molded lintels and sills and stone band; slightly recessed brick panels with basket weave pattern; lintels with keystone incorporated into a continuous band and paired sills; brick corbelling; cornice with brackets, dentils and modillions; slightly recessed brick panels with basket weave pattern between cornice brackets (A.J. and J.T. McManus, architect; Levy Bros. Realty, owner/developer, ca. 1909). Built during a period when Vanderbilt Avenue was establishing itself as the most important commercial thoroughfare in Prospect Heights. Source: NYC-DOB.

661 Vanderbilt Avenue

One of seven, three-story iron-spot brick, stone, and terra cotta mixed-used, attached two-family dwellings designed in the Renaissance Revival style. Features include replacement storefront; paired molded lintels and sills and stone band; slightly recessed brick panels with basket weave pattern; lintels with keystone incorporated into a continuous band and paired sills; brick corbelling; cornice with brackets, dentils and modillions; slightly recessed brick panels with basket weave pattern between cornice brackets (A.J. and J.T. McManus, architect; Levy Bros. Realty, owner/developer, ca. 1909). Built during a period when Vanderbilt Avenue was establishing itself as the most important commercial thoroughfare in Prospect Heights. Source: NYC-DOB.

663 Vanderbilt Avenue

One of seven, three-story iron-spot brick, stone, and terra cotta mixed-used, attached two-family dwellings designed in the Renaissance Revival style. Features include replacement storefront; paired molded lintels and sills and stone band; slightly recessed brick panels with basket weave pattern; lintels with keystone incorporated into a continuous band and paired sills; brick corbelling; cornice with brackets, dentils and modillions; slightly recessed brick panels with basket weave pattern between cornice brackets (A.J. and J.T. McManus, architect; Levy Bros. Realty, owner/developer, ca. 1909). Built during a period when Vanderbilt Avenue was establishing itself as the most important commercial thoroughfare in Prospect Heights. Source: NYC-DOB.

665 Vanderbilt Avenue

One of three, four-story iron-spot brick and cast stone mixed-use flats designed in the Renaissance Revival style. Features include replacement storefront; three bays at second, third and fourth floors; cast stone door surround with pilasters and lintel with floral design and molded cornice supported by scroll brackets; door surround cornice incorporated into a continuous molded band; smooth band with rough-faced stones; window sills incorporated into continuous bands at the second (molded), third (smooth) and fourth (rough-faced) floors; molded lintels with smooth and rough-faced stone and carved keystone with continuous rough-faced band below at second (segmental-arched), third (square-headed) and fourth (arch-headed) floors; brick piers at either end of the façade with stone bases and molded cornice at fourth story lintels; brick corbelling; cornice with modillions, dentils, swags, and scroll brackets at both ends (S.H. Schmidt, architect; Stephan Burkard, owner/developer, ca. 1904). Built during a period when Vanderbilt Avenue was establishing itself as the most important commercial thoroughfare in Prospect Heights. Source: *RERBG* (April 2, 1904), 780; *RERBG* (October 15, 1904), 830.

667 Vanderbilt Avenue

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One of three, four-story iron-spot brick and cast stone mixed-use flats designed in the Renaissance Revival style. Features include replacement storefront; three bays at second, third and fourth floors; cast stone door surround with pilasters and lintel with floral design and molded cornice supported by scroll brackets; door surround cornice incorporated into a continuous molded band; smooth band with rough-faced stones; window sills incorporated into continuous bands at the second (molded), third (smooth) and fourth (rough-faced) floors; molded lintels with smooth and rough-faced stone and carved keystone with continuous rough-faced band below at second (segmental-arched), third (square-headed) and fourth (arch-headed) floors; brick piers at either end of the façade with stone bases and molded cornice at fourth story lintels; brick corbelling; cornice with modillions, dentils, swags, and scroll brackets at both ends (S.H. Schmidt, architect; Stephan Burkard, owner/developer, ca. 1904). Built during a period when Vanderbilt Avenue was establishing itself as the most important commercial thoroughfare in Prospect Heights. Source: *RERBG* (April 2, 1904), 780; *RERBG* (October 15, 1904), 830.

669-671 Vanderbilt Avenue (aka 261-271 Park Place)

One of three, four-story iron-spot brick and cast stone mixed-use flats designed in the Renaissance Revival style. Features include replacement storefront; three bays at second, third and fourth floors; cast stone door surround with pilasters and lintel with floral design and molded cornice supported by scroll brackets; door surround cornice incorporated into a continuous molded band; smooth band with rough-faced stones; window sills incorporated into continuous bands at the second (molded), third (smooth) and fourth (rough-faced) floors; molded lintels with smooth and rough-faced stone and carved keystone with continuous rough-faced band below at second (segmental-arched), third (square-headed) and fourth (arch-headed) floors; brick piers at either end of the façade with stone bases and molded cornice at fourth story lintels; brick corbelling; cornice with modillions, dentils, swags, and scroll brackets at both ends (S.H. Schmidt, architect; Stephan Burkard, owner/developer, ca. 1904). Built during a period when Vanderbilt Avenue was establishing itself as the most important commercial thoroughfare in Prospect Heights. Source: *RERBG* (April 2, 1904), 780; *RERBG* (October 15, 1904), 830.

VANDERBILT AVENUE (Odd Numbers)

East Side, Between Park Place and Sterling Place

673 Vanderbilt Avenue/262-278 Park Place

One of five, four-story-over-basement iron-spot brick and stone flats designed in the Romanesque/Renaissance Revival style in an A-B-C-C-B pattern. "A" pattern features two bays at basement, three bays at the first floor, and four bays at the second through fourth floors, including a projecting bay supporting a full-height round corner tower; entrance portico at projecting bay; window sills incorporated into a continuous molded band; molded stone band between stone base and brick upper stories; paired windows with molded surrounds and continuous molded sills and carved lintels; arch-headed window openings with continuous stone lintels and continuous sills; cornice with dentils, scroll design, and two scroll brackets at southern end (Dahlander and Hedman, architect; William H. Reynolds, owner/developer, ca. 1895). Built during a population increase and rise in property values in Greater New York, prompting the construction of multi-family dwellings. Source: *RERBG* (February 16, 1895), 279.

675 Vanderbilt Avenue

One of five, four-story-over-basement iron-spot brick and stone flats designed in the Romanesque/Renaissance Revival style in an A-B-C-C-B pattern. "B" pattern features four bays at basement, three bays at the first floor, and four bays at the second through fourth floors; molded stone door surround with molded cornice supported by carved square panels surmounted by arch-headed lintel with carved relief panel; molded surrounds and continuous molded sills and carved lintels with continuous molded cornice; molded surround and continuous molded sills; two southern arch-headed window openings at fourth story with stone lintels and continuous sills; cornice with dentils, scroll design, and scroll bracket (Dahlander and Hedman, architect; William H. Reynolds, owner/developer, ca. 1895). Built during a population increase and rise in property values in Greater New York, prompting the construction of multi-family dwellings. Source: *RERBG* (February 16, 1895), 279.

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677 Vanderbilt Avenue

One of five, four-story-over-basement iron-spot brick and stone flats designed in the Romanesque/Renaissance Revival style in an A-B-C-C-B pattern. "C" pattern features three bays with paired fenestration at the second through fourth stories including a full-height rectangular tower; entrance portico at projecting bay with round columns with carved capitals; molded stone band between stone base and brick upper floors between first and second floors; continuous molded window sills and carved lintels with sills incorporated into a continuous molded band and continuous molded cornice; arch-headed window openings; tower with chamfered corners from the second through fourth floors; continuous stone window surrounds at second through fourth floors with pilasters and lintel with carved relief and molded cornice; cornice with dentils, scroll design, and scroll bracket (Dahlander and Hedman, architect; William H. Reynolds, owner/developer, ca. 1895). Built during a population increase and rise in property values in Greater New York, prompting the construction of multi-family dwellings. Source: *RERBG* (February 16, 1895), 279.

679 Vanderbilt Avenue

One of five, four-story-over-basement iron-spot brick and stone flats designed in the Romanesque/Renaissance Revival style in an A-B-C-C-B pattern. "C" pattern features three bays with paired fenestration at the second through fourth stories including a full-height rectangular tower; entrance portico at projecting bay with round columns with carved capitals; molded stone band between stone base and brick upper floors between first and second floors; continuous molded window sills and carved lintels with sills incorporated into a continuous molded band and continuous molded cornice; arch-headed window openings; tower with chamfered corners from the second through fourth floors; continuous stone window surrounds at second through fourth floors with pilasters and lintel with carved relief and molded cornice; cornice with dentils, scroll design, and scroll bracket (Dahlander and Hedman, architect; William H. Reynolds, owner/developer, ca. 1895). Built during a population increase and rise in property values in Greater New York, prompting the construction of multi-family dwellings. Source: *RERBG* (February 16, 1895), 279.

681 Vanderbilt Avenue

One of five, four-story-over-basement iron-spot brick and stone flats designed in the Romanesque/Renaissance Revival style in an A-B-C-C-B pattern. "B" pattern features four bays at basement, three bays at the first floor, and four bays at the second through fourth floors; molded stone door surround with molded cornice supported by carved square panels surmounted by arch-headed lintel with carved relief panel; molded surrounds and continuous molded sills and carved lintels with continuous molded cornice; molded surround and continuous molded sills; two southern arch-headed window openings at fourth story with stone lintels and continuous sills; cornice with dentils, scroll design, and scroll bracket (Dahlander and Hedman, architect; William H. Reynolds, owner/developer, ca. 1895). Built during a population increase and rise in property values in Greater New York, prompting the construction of multi-family dwellings. Source: *RERBG* (February 16, 1895), 279.

689-697 Vanderbilt Avenue

See 251 Sterling Place

WASHINGTON AVENUE (Even Numbers)

West Side, Between St. Mark's Avenue and Prospect Place

688 Washington Avenue

One of seven, three-story brick and stone mixed-use flats designed in the Romanesque/Renaissance Revival style. Features include three bays; replacement storefront; tan brick laid in running bond; second-floor window entablatures; third-floor window lintels with keystone and voussors; sillcourses; pressed-metal cornice with swags, festoons, and modillions (L. Danancher, architect; I.A. Slater & Son, owner/developer, ca. 1906). Built during a period when Flatbush Avenue was beginning to flourish as a commercial thoroughfare in Prospect Heights. Source: NYC-DOB NB# 767-1906.

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690 Washington Avenue

One of seven, three-story brick and stone mixed-use flats designed in the Romanesque/Renaissance Revival style. Features include three bays; replacement storefront; tan brick laid in running bond; second-floor window entablatures; third-floor window lintels with keystone and voussors; sillcourses; pressed-metal cornice with swags, festoons, and modillions (L. Danancher, architect; I.A. Slater & Son, owner/developer, ca. 1906). Built during a period when Flatbush Avenue was beginning to flourish as a commercial thoroughfare in Prospect Heights. Source: NYC-DOB NB# 767-1906.

692 Washington Avenue

One of seven, three-story brick and stone mixed-use flats designed in the Romanesque/Renaissance Revival style. Features include three bays; replacement storefront; tan brick laid in running bond; second-floor window entablatures; third-floor window lintels with keystone and voussors; sillcourses; pressed-metal cornice with swags, festoons, and modillions (L. Danancher, architect; I.A. Slater & Son, owner/developer, ca. 1906). Built during a period when Flatbush Avenue was beginning to flourish as a commercial thoroughfare in Prospect Heights. Source: NYC-DOB NB# 767-1906.

694 Washington Avenue

One of seven, three-story brick and stone mixed-use flats designed in the Romanesque/Renaissance Revival style. Features include three bays; replacement storefront; tan brick laid in running bond; second-floor window entablatures; third-floor window lintels with keystone and voussors; sillcourses; pressed-metal cornice with swags, festoons, and modillions (L. Danancher, architect; I.A. Slater & Son, owner/developer, ca. 1906). Built during a period when Flatbush Avenue was beginning to flourish as a commercial thoroughfare in Prospect Heights. Source: NYC-DOB NB# 767-1906.

696 Washington Avenue

One of seven, three-story brick and stone mixed-use flats designed in the Romanesque/Renaissance Revival style. Features include three bays; replacement storefront; tan brick laid in running bond; second-floor window entablatures; third-floor window lintels with keystone and voussors; sillcourses; pressed-metal cornice with swags, festoons, and modillions (L. Danancher, architect; I.A. Slater & Son, owner/developer, ca. 1906). Built during a period when Flatbush Avenue was beginning to flourish as a commercial thoroughfare in Prospect Heights. Source: NYC-DOB NB# 767-1906.

698 Washington Avenue

One of seven, three-story brick and stone mixed-use flats designed in the Romanesque/Renaissance Revival style. Features include three bays; replacement storefront; tan brick laid in running bond; second-floor window entablatures; third-floor window lintels with keystone and voussors; sillcourses; pressed-metal cornice with swags, festoons, and modillions (L. Danancher, architect; I.A. Slater & Son, owner/developer, ca. 1906). Built during a period when Flatbush Avenue was beginning to flourish as a commercial thoroughfare in Prospect Heights. Source: NYC-DOB NB# 767-1906.

700 Washington Avenue

One of seven, three-story brick and stone mixed-use flats designed in the Romanesque/Renaissance Revival style. Features include three bays; replacement storefront; tan brick laid in running bond; second-floor window entablatures; third-floor window lintels with keystone and voussors; sillcourses; pressed-metal cornice with swags, festoons, and modillions (L. Danancher, architect; I.A. Slater & Son, owner/developer, ca. 1906). Built during a period when Flatbush Avenue was beginning to flourish as a commercial thoroughfare in Prospect Heights. Source: NYC-DOB NB# 767-1906.

702 Washington Avenue

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One of seven, three-story brick and stone mixed-use flats designed in the Renaissance Revival style. Features include three bays; replacement storefront; buff brick laid in running bond; modest flat-arched lintels; cornice with swags, festoons, and brackets (Frederick W. Rourke, architect; Strauss and Chang, owner/developer, ca. 1905). Built during a period when Flatbush Avenue was beginning to flourish as a commercial thoroughfare in Prospect Heights. Source: NYC-DOB NB# 4004-1905.

704 Washington Avenue

One of seven, three-story brick and stone mixed-use flats designed in the Renaissance Revival style. Features include three bays; replacement storefront; buff brick laid in running bond; modest flat-arched lintels; cornice with swags, festoons, and brackets (Frederick W. Rourke, architect; Strauss and Chang, owner/developer, ca. 1905). Built during a period when Flatbush Avenue was beginning to flourish as a commercial thoroughfare in Prospect Heights. Source: NYC-DOB NB# 4004-1905.

706 Washington Avenue

One of seven, three-story brick and stone mixed-use flats designed in the Renaissance Revival style. Features include three bays; replacement storefront; buff brick laid in running bond; modest flat-arched lintels; cornice with swags, festoons, and brackets (Frederick W. Rourke, architect; Strauss and Chang, owner/developer, ca. 1905). Built during a period when Flatbush Avenue was beginning to flourish as a commercial thoroughfare in Prospect Heights. Source: NYC-DOB NB# 4004-1905.

708 Washington Avenue

One of seven, three-story brick and stone mixed-use flats designed in the Renaissance Revival style. Features include three bays; replacement storefront; buff brick laid in running bond; modest flat-arched lintels; cornice with swags, festoons, and brackets (Frederick W. Rourke, architect; Strauss and Chang, owner/developer, ca. 1905). Built during a period when Flatbush Avenue was beginning to flourish as a commercial thoroughfare in Prospect Heights. Source: NYC-DOB NB# 4004-1905.

710 Washington Avenue

One of seven, three-story brick and stone mixed-use flats designed in the Renaissance Revival style. Features include three bays; replacement storefront; buff brick laid in running bond; modest flat-arched lintels; cornice with swags, festoons, and brackets (Frederick W. Rourke, architect; Strauss and Chang, owner/developer, ca. 1905). Built during a period when Flatbush Avenue was beginning to flourish as a commercial thoroughfare in Prospect Heights. Source: NYC-DOB NB# 4004-1905.

712 Washington Avenue

One of seven, three-story brick and stone mixed-use flats designed in the Renaissance Revival style. Features include three bays; replacement storefront; buff brick laid in running bond; modest flat-arched lintels; cornice with swags, festoons, and brackets (Frederick W. Rourke, architect; Strauss and Chang, owner/developer, ca. 1905). Built during a period when Flatbush Avenue was beginning to flourish as a commercial thoroughfare in Prospect Heights. Source: NYC-DOB NB# 4004-1905.

714 Washington Avenue

One of seven, three-story brick and stone mixed-use flats designed in the Renaissance Revival style. Features include four bays; replacement storefront; buff brick laid in running bond; modest flat-arched lintels; cornice with swags, festoons, and brackets (Frederick W. Rourke, architect; Strauss and Chang, owner/developer, ca. 1905). Built during a period when Flatbush Avenue was beginning to flourish as a commercial thoroughfare in Prospect Heights. Source: NYC-DOB NB# 4004-1905.

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WASHINGTON AVENUE (Even Numbers)
West Side, Between Prospect Place and Park Place

718 Washington Avenue

Four-story brick and stone mixed-use flats designed in the Colonial Revival style with Romanesque elements. Features include rectangular plan with curved corner; replacement storefront; brick laid in Flemish bond; keyed and splayed window lintels on second and third floors; arched windows with keystone and voussoirs on fourth floor with sillcourse; cornice with modillions and molded fascia (James Millman and Sons, architect; Howard Degraw Co. Inc., owner/developer, ca. 1915). Built during a period when Washington Avenue was beginning to flourish as a commercial thoroughfare in Prospect Heights. Source: NYC-DOB NB# 4285-1915.

720 Washington Avenue

Heavily altered two-story, stucco-parged-over brick, mixed-use commercial office building. Features include replacement storefront under large metal awning; brick substrate remnant on second floor; parapet (Charles A. Sandblom, architect; Sylvester Rosenthal/Samuel Moskowitz., owner/developer, ca. 1921). Built during a period when Washington Avenue was beginning to flourish as a commercial thoroughfare in Prospect Heights. Building has since been converted into big-box retail. Source: NYC-DOB NB# 1645-1921. NON-CONTRIBUTING

732 Washington Avenue

One of four, four-story brick and sandstone mixed-use flats designed in the Romanesque/Renaissance Revival style. Features include four bays; replacement storefront; rusticated salmon-colored brick laid in running bond; modest flat-arched window lintels on second and third floors; arched window lintels with voussoirs on fourth floor; decorative brick spandrels; molded cornice with dentils and decorative fascia (Dahlander & Hedman, architect; William H. Reynolds, owner/developer, ca. 1895). Built during a period when Washington Avenue was beginning to flourish as a commercial thoroughfare in Prospect Heights. Source: NYC-DOB NB# 298-1895.

734 Washington Avenue

One of four, four-story brick and sandstone mixed-use flats designed in the Romanesque/Renaissance Revival style. Features include four bays; replacement storefront; rusticated salmon-colored brick laid in running bond; modest flat-arched window lintels on second and third floors; arched window lintels with voussoirs on fourth floor; decorative brick spandrels; molded cornice with dentils and decorative fascia (Dahlander & Hedman, architect; William H. Reynolds, owner/developer, ca. 1895). Built during a period when Washington Avenue was beginning to flourish as a commercial thoroughfare in Prospect Heights. Source: NYC-DOB NB# 298-1895.

738 Washington Avenue

One of four, four-story brick and sandstone mixed-use flats designed in the Romanesque/Renaissance Revival style. Features include four bays; replacement storefront; rusticated salmon-colored brick laid in running bond; modest flat-arched window lintels on second and third floors; arched window lintels with voussoirs on fourth floor; decorative brick spandrels; molded replacement cornice (Dahlander & Hedman, architect; William H. Reynolds, owner/developer, ca. 1895). Built during a period when Washington Avenue was beginning to flourish as a commercial thoroughfare in Prospect Heights. Source: NYC-DOB NB# 298-1895.

742 Washington Avenue

One of four, four-story brick and sandstone mixed-use flats designed in the Romanesque/Renaissance Revival style. Features include four bays; replacement storefront; rusticated salmon-colored brick laid in running bond; modest flat-arched window lintels on second and third floors; arched window lintels with voussoirs on fourth floor; decorative brick spandrels; molded replacement cornice (Dahlander & Hedman, architect; William H. Reynolds, owner/developer, ca. 1895). Built during a period when Washington Avenue was beginning to flourish as a commercial thoroughfare in Prospect Heights. Source: NYC-DOB NB# 298-1895.

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744 Washington Avenue

One of four, four-story brick and sandstone mixed-use flats designed in the Romanesque/Renaissance Revival style. Features include chamfered corner with blind windows accentuated by rosettes; replacement storefront; rusticated salmon-colored brick laid in running bond; modest flat-arched window lintels on second and third floors; arched window lintels with voussoirs on fourth floor; decorative brick spandrels; cornice replaced with parapet (Maurice Freeman's Sons, architect; Claus Behling, owner/developer, ca. 1888). Built during a period when Washington Avenue was beginning to flourish as a commercial thoroughfare in Prospect Heights. Source: NYC-DOB NB# 494-1888.

WASHINGTON AVENUE (Even Numbers)

West Side, Between Park Place and Sterling Place

750 Washington Avenue

One of two, four-story brick and sandstone mixed-use flats designed in the Romanesque/Renaissance Revival style. Features include four bays; first-floor residential conversion with rusticated stone base; rusticated salmon-colored brick laid in running bond; modest flat-arched window lintels on second and third floors; arched window lintels with voussoirs on fourth floor; decorative brick spandrels; molded cornice with dentils, decorative fascia, and end brackets (Axel S. Hedman, architect; William H. Reynolds, owner/developer, ca. 1897). Built during a period when Washington Avenue was beginning to flourish as a commercial thoroughfare in Prospect Heights. Source: NYC-DOB NB# 25-1897.

754 Washington Avenue

One of two, four-story brick and sandstone mixed-use flats designed in the Romanesque/Renaissance Revival style. Features include four bays; replacement storefront; rusticated salmon-colored brick laid in running bond; modest flat-arched window lintels on second and third floors; arched window lintels with voussoirs on fourth floor; decorative brick spandrels; molded cornice with dentils, decorative fascia, and end brackets (Axel S. Hedman, architect; William H. Reynolds, owner/developer, ca. 1897). Built during a period when Washington Avenue was beginning to flourish as a commercial thoroughfare in Prospect Heights. Source: NYC-DOB NB# 25-1897.

760 Washington Avenue

One of thirteen, three-story brick and limestone mixed-use flats designed in the Neo-Classical style in an A-A-A-A-A-B-C-C-C-C-B-C-C pattern in conjunction with 433 Sterling Place and 782-784 Washington Avenue. "A" pattern includes replacement storefront; rusticated buff brick laid in running bond; quoins; second- and third-floor windows with molded surrounds (keyed third-floor windows); bracketed console between second and third floors; cornice with brackets and decorative fascia (William Debus, architect; Edgar Improvement Co., owner/developer, ca. 1907). Built during a period when Washington Avenue was beginning to flourish as a commercial thoroughfare in Prospect Heights. Source: NYC-DOB NB# 404-1907.

762 Washington Avenue

One of thirteen, three-story brick and limestone mixed-use flats designed in the Neo-Classical style in an A-A-A-A-A-B-C-C-C-C-B-C-C pattern in conjunction with 433 Sterling Place and 782-784 Washington Avenue. "A" pattern includes replacement storefront; rusticated buff brick laid in running bond; quoins; second- and third-floor windows with molded surrounds (keyed third-floor windows); bracketed console between second and third floors; cornice with brackets and decorative fascia (William Debus, architect; Edgar Improvement Co., owner/developer, ca. 1907). Built during a period when Washington Avenue was beginning to flourish as a commercial thoroughfare in Prospect Heights. Source: NYC-DOB NB# 404-1907.

764 Washington Avenue

One of thirteen, three-story brick and limestone mixed-use flats designed in the Neo-Classical style in an A-A-A-A-A-B-C-C-C-C-B-C-C pattern in conjunction with 433 Sterling Place and 782-784 Washington Avenue. "A" pattern

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includes replacement storefront; rusticated buff brick laid in running bond; quoins; second- and third-floor windows with molded surrounds (keyed third-floor windows); bracketed console between second and third floors; cornice replaced with parapet (William Debus, architect; Edgar Improvement Co., owner/developer, ca. 1907). Built during a period when Washington Avenue was beginning to flourish as a commercial thoroughfare in Prospect Heights. Source: NYC-DOB NB# 404-1907.

766 Washington Avenue

One of thirteen, three-story brick and limestone mixed-use flats designed in the Neo-Classical style in an A-A-A-A-A-B-C-C-C-C-B-C-C pattern in conjunction with 433 Sterling Place and 782-784 Washington Avenue. "A" pattern includes replacement storefront; rusticated buff brick laid in running bond; quoins; second- and third-floor windows with molded surrounds (keyed third-floor windows); bracketed console between second and third floors; cornice replaced with parapet (William Debus, architect; Edgar Improvement Co., owner/developer, ca. 1907). Built during a period when Washington Avenue was beginning to flourish as a commercial thoroughfare in Prospect Heights. Source: NYC-DOB NB# 404-1907.

768 Washington Avenue

One of thirteen, three-story brick and limestone mixed-use flats designed in the Neo-Classical style in an A-A-A-A-A-B-C-C-C-C-B-C-C pattern in conjunction with 433 Sterling Place and 782-784 Washington Avenue. "A" pattern includes replacement storefront; rusticated buff brick laid in running bond; quoins; second- and third-floor windows with molded surrounds (keyed third-floor windows); bracketed console between second and third floors; cornice removed (William Debus, architect; Edgar Improvement Co., owner/developer, ca. 1907). Built during a period when Washington Avenue was beginning to flourish as a commercial thoroughfare in Prospect Heights. Source: NYC-DOB NB# 404-1907.

770 Washington Avenue

One of thirteen, three-story brick and limestone mixed-use flats designed in the Neo-Classical style in an A-A-A-A-A-B-C-C-C-C-B-C-C pattern in conjunction with 433 Sterling Place and 782-784 Washington Avenue. "B" pattern includes replacement storefront; rusticated buff brick; quoins; Palladian-style treatment of second-floor windows with a center pediment flanked by entablatures, molded surrounds, brackets, and sillcourse; tripartite third-floor windows with keyed and molded surrounds with a bracketed sillcourse; bracketed pressed-metal cornice with swags and festoons (William Debus, architect; Edgar Improvement Co., owner/developer, ca. 1907). Built during a period when Washington Avenue was beginning to flourish as a commercial thoroughfare in Prospect Heights. Source: NYC-DOB NB# 404-1907.

772 Washington Avenue

One of thirteen, three-story brick and limestone mixed-use flats designed in the Neo-Classical style in an A-A-A-A-A-B-C-C-C-C-B-C-C pattern in conjunction with 433 Sterling Place and 782-784 Washington Avenue. "C" pattern includes replacement storefront; rusticated buff brick laid in running bond; quoins; second- and third-floor windows with molded surrounds (keyed third-floor windows); double bracketed pediment crowning second and third floors; cornice with brackets and decorative fascia (William Debus, architect; Edgar Improvement Co., owner/developer, ca. 1907). Built during a period when Washington Avenue was beginning to flourish as a commercial thoroughfare in Prospect Heights. Source: NYC-DOB NB# 404-1907.

774 Washington Avenue

One of thirteen, three-story brick and limestone mixed-use flats designed in the Neo-Classical style in an A-A-A-A-A-B-C-C-C-C-B-C-C pattern in conjunction with 433 Sterling Place and 782-784 Washington Avenue. "C" pattern includes replacement storefront; rusticated buff brick laid in running bond; quoins; second- and third-floor windows with molded surrounds (keyed third-floor windows); double bracketed pediment crowning second and third floors; cornice with brackets and decorative fascia (William Debus, architect; Edgar Improvement Co., owner/developer,

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ca. 1907). Built during a period when Washington Avenue was beginning to flourish as a commercial thoroughfare in Prospect Heights. Source: NYC-DOB NB# 404-1907.

776 Washington Avenue

One of thirteen, three-story brick and limestone mixed-use flats designed in the Neo-Classical style in an A-A-A-A-A-B-C-C-C-C-B-C-C pattern in conjunction with 433 Sterling Place and 782-784 Washington Avenue. "C" pattern includes replacement storefront; rusticated buff brick laid in running bond; quoins; second- and third-floor windows with molded surrounds (keyed third-floor windows); double bracketed pediment crowning second and third floors; cornice with brackets and decorative fascia (William Debus, architect; Edgar Improvement Co., owner/developer, ca. 1907). Built during a period when Washington Avenue was beginning to flourish as a commercial thoroughfare in Prospect Heights. Source: NYC-DOB NB# 404-1907.

778 Washington Avenue

One of thirteen, three-story brick and limestone mixed-use flats designed in the Neo-Classical style in an A-A-A-A-A-B-C-C-C-C-B-C-C pattern in conjunction with 433 Sterling Place and 782-784 Washington Avenue. "C" pattern includes replacement storefront; rusticated buff brick laid in running bond; quoins; second- and third-floor windows with molded surrounds (keyed third-floor windows); double bracketed pediment crowning second and third floors; cornice with brackets and decorative fascia (William Debus, architect; Edgar Improvement Co., owner/developer, ca. 1907). Built during a period when Washington Avenue was beginning to flourish as a commercial thoroughfare in Prospect Heights. Source: NYC-DOB NB# 404-1907.

WASHINGTON AVENUE (Even Numbers)

West Side, Between Sterling Place and St. John's Place

782 Washington Avenue

One of thirteen, three-story brick and limestone mixed-use flats designed in the Neo-Classical style in an A-A-A-A-A-B-C-C-C-C-B-C-C pattern in conjunction with 760-778 Washington Avenue and 433 Sterling Place. "C" pattern includes replacement storefront; rusticated buff brick laid in running bond; quoins; second- and third-floor windows with molded surrounds (keyed third-floor windows); double bracketed pediment crowning second and third floors; cornice with brackets and decorative fascia (William Debus, architect; Edgar Improvement Co., owner/developer, ca. 1907). Built during a period when Washington Avenue was beginning to flourish as a commercial thoroughfare in Prospect Heights. Source: NYC-DOB NB# 404-1907.

784 Washington Avenue

One of thirteen, three-story brick and limestone mixed-use flats designed in the Neo-Classical style in an A-A-A-A-A-B-C-C-C-C-B-C-C pattern in conjunction with 760-778 Washington Avenue and 433 Sterling Place. "C" pattern includes replacement storefront; rusticated buff brick laid in running bond; quoins; second- and third-floor windows with molded surrounds (keyed third-floor windows); double bracketed pediment crowning second and third floors; cornice with brackets and decorative fascia (William Debus, architect; Edgar Improvement Co., owner/developer, ca. 1907). Built during a period when Washington Avenue was beginning to flourish as a commercial thoroughfare in Prospect Heights. Source: NYC-DOB NB# 404-1907.

786 Washington Avenue

One of thirteen, four-story brick and stone flats designed in the Renaissance Revival style. Features include center bay flanked by two projecting curved bays; ground-floor storefront conversion; buff brick laid in running bond;

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second-floor molded window surrounds; narrow flat-arched window openings in second floor; flat-arch lintels in third and fourth floors; sillcourses and lintelcourses; pressed-metal cornice with dentils, swags, and festoons (Benjamin Driesler, architect; William G. Groves, owner/developer, ca. 1900). Built during a time when multiple dwellings were popular among developers due to increased property values and population. Source: *RERBG* (January 13, 1900).

790 Washington Avenue

One of thirteen, four-story brick and stone flats designed in the Renaissance Revival style. Features include center bay flanked by two projecting curved bays; ground-floor storefront conversion; buff brick laid in running bond; second-floor molded window surrounds; narrow round-arched window openings in second floor; flat-arch lintels in third and fourth floors; sillcourses and lintelcourses; pressed-metal cornice with dentils, swags, and festoons (Benjamin Driesler, architect; William G. Groves, owner/developer, ca. 1900). Built during a time when multiple dwellings were popular among developers due to increased property values and population. Source: *RERBG* (January 13, 1900).

794 Washington Avenue

One of thirteen, four-story brick and stone flats designed in the Renaissance Revival style. Features include center bay flanked by two projecting curved bays; ground-floor storefront conversion; buff brick laid in running bond; second-floor molded window surrounds; flat-arched window openings with entablatures in second floor; flat-arch lintels in third and fourth floors; sillcourses and lintelcourses; pressed-metal cornice with dentils, swags, and festoons (Benjamin Driesler, architect; William G. Groves, owner/developer, ca. 1900). Built during a time when multiple dwellings were popular among developers due to increased property values and population. Source: *RERBG* (January 13, 1900).

798 Washington Avenue

One of thirteen, four-story brick and stone flats designed in the Renaissance Revival style. Features include center bay flanked by two projecting curved bays; ground-floor storefront conversion; buff brick laid in running bond; second-floor molded window surrounds; flat-arched window openings under a single pediment in second floor; flat-arch lintels in third and fourth floors; sillcourses and lintelcourses; pressed-metal cornice with dentils, swags, and festoons (Benjamin Driesler, architect; William G. Groves, owner/developer, ca. 1900). Built during a time when multiple dwellings were popular among developers due to increased property values and population. Source: *RERBG* (January 13, 1900).

802 Washington Avenue

One of thirteen, four-story brick and stone flats designed in the Renaissance Revival style. Features include center bay flanked by two projecting curved bays; main entry under bracketed pediment; buff brick laid in running bond; second-floor molded window surrounds; round-arched window openings in second floor; flat-arch lintels in third and fourth floors; sillcourses and lintelcourses; pressed-metal cornice with dentils, swags, and festoons (Benjamin Driesler, architect; William G. Groves, owner/developer, ca. 1900). Built during a time when multiple dwellings were popular among developers due to increased property values and population. Source: *RERBG* (January 13, 1900).

806 Washington Avenue

One of thirteen, four-story brick and stone flats designed in the Renaissance Revival style. Features include center bay flanked by two projecting curved bays; ground-floor storefront conversion; buff brick laid in running bond; second-floor molded window surrounds; flat-arched window openings with entablatures in second floor; flat-arch lintels in third and fourth floors; sillcourses and lintelcourses; pressed-metal cornice with dentils, swags, and festoons (Benjamin Driesler, architect; William G. Groves, owner/developer, ca. 1900). Built during a time when multiple dwellings were popular among developers due to increased property values and population. Source: *RERBG* (January 13, 1900).

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810 Washington Avenue

One of thirteen, four-story brick and stone flats designed in the Renaissance Revival style. Features include four bays with recessed bays alternating with projecting curved bays; ground-floor storefront conversion; buff brick laid in running bond; second-floor molded window surrounds; flat-arched window openings with entablatures in second floor; flat-arch lintels in third and fourth floors; sillcourses and lintelcourses; pressed-metal cornice with dentils, swags, and festoons (Benjamin Driesler, architect; William G. Groves, owner/developer, ca. 1900). Built during a time when multiple dwellings were popular among developers due to increased property values and population. Source: *RERBG* (January 13, 1900).

WASHINGTON AVENUE (Even Numbers)

West Side, Between St. John's Place and Lincoln Place

816 Washington Avenue

Vacant lot

820 Washington Avenue

One of thirteen, four-story brick and stone flats designed in the Renaissance Revival style. Features include center bay flanked by two projecting curved bays; ground-floor storefront conversion; buff brick laid in running bond; second-floor molded window surrounds; narrow flat-arched window openings in second floor; flat-arch lintels in third and fourth floors; sillcourses and lintelcourses; cornice replaced with parapet (Benjamin Driesler, architect; William G. Groves, owner/developer, ca. 1900). Built during a time when multiple dwellings were popular among developers due to increased property values and population. Source: *RERBG* (January 13, 1900).

824 Washington Avenue

One of thirteen, four-story brick and stone flats designed in the Renaissance Revival style. Features include center bay flanked by two projecting curved bays; ground-floor storefront conversion; buff brick laid in running bond; second-floor molded window surrounds; narrow round-arched window openings in second floor; flat-arch lintels in third and fourth floors; sillcourses and lintelcourses; pressed-metal cornice with dentils, swags, and festoons (Benjamin Driesler, architect; William G. Groves, owner/developer, ca. 1900). Built during a time when multiple dwellings were popular among developers due to increased property values and population. Source: *RERBG* (January 13, 1900).

826 Washington Avenue

One of thirteen, four-story brick and stone flats designed in the Renaissance Revival style. Features include center bay flanked by two projecting curved bays; ground-floor storefront conversion; buff brick laid in running bond; second-floor molded window surrounds; narrow flat-arched window openings in second floor; flat-arch lintels in third and fourth floors; sillcourses and lintelcourses; pressed-metal cornice with dentils, swags, and festoons (Benjamin Driesler, architect; William G. Groves, owner/developer, ca. 1900). Built during a time when multiple dwellings were popular among developers due to increased property values and population. Source: *RERBG* (January 13, 1900).

832 Washington Avenue

One of thirteen, four-story brick and stone flats designed in the Renaissance Revival style. Features include center bay flanked by two projecting curved bays; ground-floor storefront conversion; buff brick laid in running bond; second-floor molded window surrounds; narrow round-arched window openings in second floor; flat-arch lintels in third and fourth floors; sillcourses and lintelcourses; pressed-metal cornice with dentils, swags, and festoons (Benjamin Driesler, architect; William G. Groves, owner/developer, ca. 1900). Built during a time when multiple dwellings were popular among developers due to increased property values and population. Source: *RERBG* (January 13, 1900).

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836 Washington Avenue

One of thirteen, four-story brick and stone flats designed in the Renaissance Revival style. Features include center bay flanked by two projecting curved bays; ground-floor storefront conversion; buff brick laid in running bond; second-floor molded window surrounds; narrow flat-arched window openings in second floor; flat-arch lintels in third and fourth floors; sillcourses and lintelcourses; cornice replaced with parapet (Benjamin Driesler, architect; William G. Groves, owner/developer, ca. 1900). Built during a time when multiple dwellings were popular among developers due to increased property values and population. Source: *RERBG* (January 13, 1900).

840 Washington Avenue

One of thirteen, four-story brick and stone flats designed in the Renaissance Revival style. Features include four bays with recessed bays alternating with projecting curved bays; notched corner; ground-floor storefront conversion; buff brick laid in running bond; second-floor molded window surrounds; flat-arched window openings with entablatures in second floor; flat-arch lintels in third and fourth floors; sillcourses and lintelcourses; pressed-metal cornice with dentils, swags, and festoons (Benjamin Driesler, architect; William G. Groves, owner/developer, ca. 1900). Built during a time when multiple dwellings were popular among developers due to increased property values and population. Source: NYC-DOB NB# 5-1899.

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Statement of Significance:

Summary Paragraph

The Prospect Heights Historic District (Boundary Expansion) is significant under Criterion C in the area of Architecture for embodying the distinctive characteristics of multiple periods of construction that encompass mid-late-19th-century to early-mid-20th-century residential, mixed-use residential, institutional, and commercial building designs. Comprised of rowhouses, two-family houses, semi-attached houses, free-standing houses, flats, apartment buildings, and institutional and commercial buildings, the district offers outstanding examples of mid-late-19th-century authentic American styles that include Italianate, neo-Grec, and French Second Empire; late-19th- and early-20th-century period revival styles that include Romanesque, French Renaissance, Italian Renaissance, and Colonial; early-20th-century styles incorporating revival motifs such as Arts and Crafts; and early-mid-20th-century Art Deco and its more streamlined derivative, Art Moderne. Furthermore, some of these buildings were designed by notable Brooklyn architects, such as Magnus Dahlander, Benjamin Driesler, Axel Hedman, and Slee & Bryson, as well as designers of national renown such as Aymer Embury.

Architectural Development

Development in the boundary expansion was ultimately spurred by transportation improvements into the area and the construction of Prospect Park.¹ By 1810, development in the area was scant, consisting of a tavern, Farmer's Resort and Citizen's Retreat, and a collection of small buildings and two houses. Following Brooklyn's incorporation as a city in 1834, it was divided into nine wards with the Prospect Heights portion occupying the 9th Ward, which together with the 8th Ward to the west of Flatbush Avenue, were the least populated of all the wards during the first half of the nineteenth century. Prior to the implementation of the current street grid in 1839, a series of 25- by 100-foot lots were platted and sold by property owners, Charles Hoyt and James E. Underhill, based on lot lines and a street plan dating to 1833 that had been laid out by the village surveyor.² However, following the 1835 announcement that the New York State Legislature had passed "an act authorizing the appointment of commissioners to lay out streets, avenues, and squares in the city of Brooklyn" and the subsequent implementation of the new street grid in 1839, virtually no construction occurred in the area during this time.³

In 1861, the Brooklyn Industrial School Association and Home for Destitute Children was constructed on fourteen lots within the block bounded by Flatbush Avenue, Park Place, Vanderbilt Avenue, and Sterling Place. Following its completion the institution stood in isolation surrounded by unpaved streets and was subsequently expanded in 1874 and 1880-1883.⁴ The introduction of Prospect Park precipitated the relocation of Public School 9, which had been established between 1830 and 1836 and was located on Prospect Hill in the eastern portion of the future park. Between 1867 and 1868 a new P.S. 9, designed in the Romanesque Revival style by Samuel B. Leonard, was built at 249 Sterling Place within the boundary expansion; this building was subject to an addition in 1887 with a design by James W. Naughton, the Superintendent of Buildings for the Brooklyn Board of Education (Photograph 1); this building later became P.S. 111 and is now P.S. 340.⁵ In 1895 an annex, also designed by Naughton in the Romanesque Revival style but with neo-Classical ornamentation, was constructed across Vanderbilt Avenue at 251 Sterling Place, also within the boundary expansion (Photograph 2).⁶

Despite the quadrupling of Brooklyn's population between 1850 and 1870 to 4,000,000 people, Prospect Heights was slow to develop during this period with initial development occurring in the northern portion of the neighborhood between Atlantic Avenue and Bergen Street.⁷ By 1869, development in the boundary expansion consisted of a mixed-use row along Flatbush Avenue between Wyckoff Street (aka St. Mark's Avenue) and Warren Street (aka Prospect Place), modest rows along the east side of Vanderbilt Avenue between Pacific and Bergen Streets, and sheds in other parts of the expansion

¹ Unless otherwise noted, information contained in this section was obtained from Cynthia Danza et al., *Prospect Heights Historic District Designation Report*, ed. Mary Beth Betts (New York: New York City Landmarks Preservation Commission, 2009), 9.

² Ibid., 14.

³ As quoted in Ibid.

⁴ Ibid., 15.

⁵ Ibid.

⁶ Ibid.

⁷ Danza, 16.

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(Photograph 3).⁸ However, in the aftermath of the Civil War residential rowhouse construction began increasing throughout the greater area so that by 1888, mixed-use developments had been introduced mostly along Flatbush and Vanderbilt Avenues and rowhouses had been built along most of the cross streets in the western, northern, and central portions of the boundary expansion (Photographs 4-7).⁹ By contrast, Underhill Avenue, Sterling Place (aka Butler Place), and the southern portion of Washington Avenue within the boundary expansion continued to remain largely undeveloped until the first decade of the twentieth century.¹⁰

The rowhouses that were designed during this period were executed in a host of mid-late-19th-century architectural styles that included Italianate, Anglo-Italianate, French Second Empire, and neo-Grec. This activity was in turn tempered by the Panic of 1893 which resulted in both a decrease in construction and reduced sales prices.¹¹ By the late nineteenth century, other styles began to be incorporated into rowhouse design such as Romanesque Revival and Renaissance Revival. The Romanesque Revival style, which was informed by Western European architecture of the 10th, 11th, and 12th centuries, frequently utilized Medieval-inspired ornament with severe massing, along with combinations of rough-faced stone and smooth stone and/or brick, heavy round arches, stone transom bars, dwarf columns, towers, turrets, and leaded glass applied in a variety of arrangements that ultimately showcased the work of both architect and craftsman.

The Renaissance Revival style became popular between 1880 and 1910 incorporating classically inspired motifs through Renaissance planning and design. The architecture firm of McKim, Mead & White was especially influential in the promotion of both Beaux Arts design and its more refined counterpart, Renaissance Revival; first, with their design of the Villard Houses (1882-1884) in Manhattan, which was based on Rome's Palazzo della Cancelleria, and then through their work in collaboration with Richard Morris Hunt and a host of leading American designers on the World's Columbian Exposition in 1893. Countering the free application of color, materials, and texture espoused by the Romanesque Revival style, the Renaissance Revival style adhered to a more formal aesthetic informed by classical and Renaissance inspired massing and details. In particular, the Renaissance Revival style flourished in Brooklyn, informing designs of a range of buildings that encompassed rowhouses, mansions, flats, and apartment houses. The style was often characterized by entrance surrounds featuring a full stone enframing with restrained classical ornamentation around the door and window openings; motifs that included wreaths, baskets of fruit, and garlands of flowers; boxed stoops, paired wood-and-glass entry doors with transoms (sometimes supplemented with iron grilles); and pressed-metal cornices with Renaissance-inspired ornamentation.

A distinctive example of the Renaissance Revival style in the boundary expansion includes 287 to 289 Prospect Place (ca. 1892, William H. Wirth), which were built by Erick Soderstrom (Photograph 8). Among the Renaissance-inspired elements are molded door lintels supported by stylized brackets, carved rosettes, and bracketed and modillioned cornices. Prolific architects working in Brooklyn during this time that included Benjamin Driesler, Axel Hedman, and Magnus Dahlander often combined elements from both the Romanesque Revival and Renaissance Revival styles. Similarly, a prominent and prolific builder in the boundary expansion named William H. Reynolds, who was also active in Crown Heights North, built two rows of twenty-two houses apiece (280-322 Park Place and 281-323 Sterling Place, ca. 1897), incorporating both Renaissance- and Romanesque-inspired ornament, such as rough-faced stone, carved panels, capitals and keystones, pilasters, round-arch fenestration, and denticulated and bracketed cornices with scroll motifs (Photographs 9-10).

The earliest multi-family dwellings in the boundary expansion were introduced along Vanderbilt Avenue in the early 1870s and consisted of four-story flats designed in the Italianate, neo-Grec, Romanesque and Renaissance Revival styles. The majority of these buildings were mixed-use in character with commercial spaces housed in the ground floor, reflecting

⁸ Matthew Dripps, *Atlases of the City of New York, Map of the City of Brooklyn* (New York: M. Dripps, 1869).

⁹ Sanborn Map Company, *Insurance Maps of the Borough of Brooklyn, City of New York* (New York: Sanborn Map Company, 1886-1888).

¹⁰ Sanborn Map Company, *Insurance Maps of the Borough of Brooklyn, City of New York* (New York: Sanborn Map Company, 1904-1908); E. Belcher Hyde, *Miniature Atlas of the Borough of Brooklyn*, vol. 1 (New York: E. Belcher Hyde, 1912).

¹¹ Danza, 17.

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Vanderbilt's seminal role in the neighborhood as a commercial thoroughfare. Numbers 598 to 614 Vanderbilt Avenue (ca. 1871), constructed of brick with brownstone trim in the Italianate style, constitute one of the earliest rows, while 577 Vanderbilt Avenue (ca. 1877, Thomas F. Houghton), erected by M. Fitzgerald, is a three-story flats designed in the neo-Grec style with modest ornamentation consisting of an incised door entablature and a bracketed wooden cornice with rosettes. Like Vanderbilt Avenue, Flatbush Avenue was a popular thoroughfare for mixed-use, multi-family dwellings. In the district expansion, Flatbush's mixed-use character continues seamlessly into Sterling Place with a single row at 375-379 Flatbush Avenue and 185-187 Sterling Place (both ca. 1885, William M. Cook) (Photograph 11). Commissioned by developer John Konvalinka, this row fronting both streets incorporates both neo-Grec and French Second Empire elements with a prominent corner tower.

Most of the mixed-use flats along the west side of Vanderbilt Avenue between Bergen Street and St. Mark's Avenue were developed by Daniel O'Connell working with architect Timothy Remsen between 1891 and 1894. Number 638 Bergen Street (aka 574-576 Vanderbilt Avenue) is designed in a combination Romanesque Revival/Renaissance Revival style, featuring a rusticated base and prominent rounded corner bay, while 578-592 Vanderbilt Avenue incorporates simple brick facades with heavy rusticated stone window lintels and arched doorways topped by classically inspired lintels with keystones (Photographs 12-13). The series of triangular parcels informed by the diagonal trajectory of Flatbush Avenue historically contained mixed-use buildings with flatiron footprints. The facades oriented toward the side streets were typically residential, while the ground-floor spaces on the corner and oriented toward Flatbush Avenue were used for commercial purposes.

The last single-family houses constructed in the boundary expansion were several rows designed by architects Benjamin Driesler and Alex Hedman in the Renaissance and Romanesque Revival style and built during the first decade of the twentieth century on Sterling Place, west of Underhill Avenue. By contrast, 152-164 Underhill Avenue and 336-344 Park Place (both ca. 1906, Benjamin Driesler) were built by Wilfred Burr and consist of two rows of two-family houses that were designed in the Renaissance Revival style (Photograph 14). Both of these rows feature alternating curved and angled bays, brownstone basements and stoops, and limestone-clad upper stories, while also boasting high stoops and restrained Renaissance-inspired style ornamentation.

The Colonial Revival style was one of the most popular period revival styles, first receiving national attention at the 1876 Centennial Exhibition in Philadelphia and then again at the World's Columbian Exposition through a reconstruction of George Washington's Mount Vernon. At its most basic, the style is typically characterized by red brick walls and white trim (typically limestone), side-gable or side-gambrel roofs, and splayed lintels with single or double keystones; high-style iterations of Colonial Revival often include these elements on a grander scale, enhanced by a variety of classically inspired motifs such as pilasters, pediments, swags, and wreaths; Palladian windows, inspired by the Renaissance master, Andrea Palladio, are often incorporated into these high-style designs as well. The Colonial Revival style four-story apartment building at 285 Prospect Place (ca. 1925, Springsteen & Goldhammer) was built by Hecla Building Co. and consists of seven bays clad in wire-cut brick laid in a diaper pattern, blind round-arched lintels in the second story, and an arched entry with a massive stone surround (Photograph 15).

The Arts and Crafts Movement, which originated in England during the late nineteenth century, was a reaction to the mechanization and standardization of the Industrial Revolution. Espousing an "honest" use of materials that would be accessible to the common man, proponents of the movement sought a simplicity of form and modest decoration. Although the goods that were produced by its adherents were generally not affordable, the movement ironically influenced the mass production of buildings and elements in middle-class suburban America. The Arts and Crafts style flats at 641 and 643 Vanderbilt Avenue (ca. 1916, William H. Ludwig) were built by Minnie L. von Lehn (Photograph 16). These buildings are clad in wire-cut brick, and incorporate pedimented parapets and a common spandrel panel at the second story with diamond-shaped medallions and a continuous stone sill course. In addition, a decorative brick enframingent with a molded keystone surrounds the grouped windows at the second and third stories of each building.

There are three free-standing dwellings in the boundary expansion, all located on Park Place. Two of the houses, numbers 324 and 326 (ca. 1906, Benjamin Driesler), were commissioned by Samuel Charig and designed in the Neo-Classical

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style, while the third, number 334-336 (ca. 1922, Slee & Bryson), is a semi-attached house that was commissioned by Sigmund Orbach and designed in the Colonial Revival style (Photograph 17). Among the Neo-Classical elements found on numbers 324 and 326 are Doric columns, bay windows, splayed lintels, foliate, shell and swag ornamentation and cornices decorated with triglyphs, metope, guttae, dentils, and modillions. A fourth, located at 330 Park Place (1907, Carl L. Otto), was commissioned for Albin G. Schumann and converted into an apartment building ca. 2007.

The 1920 opening of the IRT subway extension under the Eastern Parkway motivated developers to construct six-story elevator apartment houses as a means of maximizing profit through high-density development and minimal fire-proofing. As required by New York City building law, buildings that were seven stories or higher required comprehensive fire-proofing, while buildings that were six floors or less only required the first two floors to be fireproofed. Most of these buildings were constructed just south of the district along the Plaza and Eastern Parkway. Number 226-246 Park Place (ca. 1937, architect unknown), which replaced the Home for Destitute Children, is the only Art Deco-style six-story elevator apartment house in the district (Photograph 18). The Art Deco style is characterized by geometrically configured and zigzag ornamentation (both streamlined and projecting) and horizontal- and vertical-oriented massing. It was first introduced through industrial design at the Paris Exposition des Internationales and shortly thereafter gained prominence in the United States for the design of skyscrapers, apartment buildings, theaters, and public buildings between the late 1920s and the 1940s.

Beyond the residential buildings in the district expansion are a religious institutional building dating to the early twentieth century and a former utility building dating to the early-mid twentieth century. The Duryea Presbyterian Church (ca. 1905, W.O. Weaver & Son) is located at 362 Sterling Place and designed in the Romanesque Revival style (Photograph 19). It was originally founded during the nineteenth century as the Duryea Presbyterian Mission, which was an outgrowth of the Classon Avenue Presbyterian Church. Its original location was on Clermont Avenue, near Atlantic Avenue, where it remained until 1902, at which time the congregation decided to relocate, owing to the fact that most of its members had moved to Prospect Heights. Its original Romanesque Revival design featured rough-faced granite walls with a tall corner tower crowned by an open belfry and a domed roof, along with a central rose window, blind arches containing lancets, and clerestory roof along the nave. Although both the belfry and domed roof were later replaced with a simpler roof, the church otherwise remains largely intact.

The former Mount Prospect Laboratory (now Department of Education) was commissioned by the Department of Water Supply, Gas & Electric of the City of New York at 349-355 Park Place (aka 147-151 Underhill Avenue) (Photograph 20). It was built ca. 1938 in accordance with a design by architect Aymar Embury II to replace the first laboratory building that had been constructed in 1897. It continued to serve as the city's chief water testing lab into the 1960s, after which time it was eventually converted into the offices of Community School District 13. A significant example of Depression-era public architecture, the building features hallmarks of the Moderne style that include a rectilinear design with restrained ornamentation that includes polished green granite spandrels and button moldings accentuating the parapets.

Narrative

Native American and Colonial History

Prior to European settlement, large portions of Long Island were inhabited by Lenape Indians. Lenape communities were generally comprised of bark- or grass-covered wigwams that were located along high grounds that were adjacent to fresh water, where their inhabitants subsided on fish, shellfish, game, fruits, and vegetables.¹² Given the elevated topography of Prospect Heights, it is possible that the area may have contained one of the tribe's inland campsites, where its members would have cultivated crops consisting of tobacco, as well as corn, beans, and other staples. Starting in 1637 Dutch and English settlers began acquiring land in the area, culminating in Dutch West India Company Director William Kieft's

¹² Unless otherwise noted, information for this section was obtained from Cynthia Danza et al., *Prospect Heights Historic District Designation Report*, ed. Mary Beth Betts (New York: New York City Landmarks Preservation Commission, 2009), 6-23.

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“purchase from the Indians the title to nearly all the land in the counties of Kings and Queens.”¹³ Prospect Heights constituted part of a larger tract that was patented in 1647 by Govern Kieft and conveyed to Gerrit Wolphertsen (Van Cowenhoven).¹⁴ It was subsequently inherited by a widow named Maritije Garretse, who in turn sold it to George (Jores) Hansen (Bergen) in 1698.¹⁵ The southeast portion of the neighborhood consisted of approximately 800-900 acres of common woodlands, with the middle portion located to the east of the original Flatbush Road and owned by the freeholders and inhabitants of Bedford and Cripplebush.¹⁶ Despite its multiple ownership, the area remained undeveloped until the greater part of the nineteenth century, consisting of either farm land or woodlands. It bears noting that most of the farming in Kings County during the early nineteenth century was done by African-Americans who provided labor to large landowners. Among the landowners in Prospect Heights who owned slaves were George (Joris) Hansen (Bergen), Jacob Hansen (Bergen), John Rapalje, John Cowenhoven, John R. Cowenhoven, Nicholas Cowenhoven, George Powers, Adolphus Brower, Aquila Giles, Nehemiah Denton and possibly Michael Hansen Bergen and Hans Bergen.¹⁷

Both the area that would become Prospect Heights and its surrounding area became the site of the first major battle of the American Revolution following the signing of the Declaration of Independence between August 22 and 27, 1776. Known as The Battle of Brooklyn, or The Battle of Long Island, this episode occurred on a series of wooded hills that included Mount Prospect, where General George Washington and his troops constructed earthworks and lookout posts to monitor British engagements. However, the Patriots were outnumbered by the Hessians, who together with the British, encircled them, resulting in the Americans retreating to Manhattan as the British began their occupation of Manhattan, Long Island, and Staten Island for the remainder of the war.

Nineteenth Century History

The area that would come to be known as Prospect Heights was historically located between the original villages of Brooklyn and Bedford, with the Ferry Road to Jamaica located to the north and the Ferry Road to Flatbush running diagonally through the future Prospect Heights neighborhood. These roads were formerly Indian trails that the Dutch had widened by the late eighteenth century and included the Kings Highway occupying two lines of the Ferry Road and the Flatbush Turnpike (or old Flatbush Road), which ran east of Flatbush Avenue and diagonally from northwest to southeast through the middle of the boundary expansion. However, the portion of the old Flatbush Road that traversed what is now Prospect Park was almost uninhabitable due to several stagnant ponds that bred infectious diseases such as malaria.¹⁸ In 1809, the Brooklyn, Jamaica and Flatbush Turnpike Company incorporated and constructed its turnpikes along the two main branches.¹⁹ These street improvements were complemented by the introduction of steam ferry service running between Brooklyn and Manhattan in 1814 and ultimately by the initiation of stage coaches in 1830 and horse-drawn omnibuses in 1834, which connected the area to downtown Brooklyn and the waterfront. Brooklyn's incorporation as a city in 1834 precipitated its division into nine wards, with the Prospect Heights area occupying the 8th and 9th Wards prior to 1852. As delineated, the area to the west of the old Flatbush Road constituted the 8th Ward and the area to the east constituted the 9th Ward. During the first half of the nineteenth century, these wards remained largely rural and were the least populated of all the wards.²⁰ Following the closure of old Flatbush Road and the introduction of the present-day alignment in 1852, the entire neighborhood became part of the 9th Ward.

Rowhouse speculation began in earnest after the Civil War, bolstered by improvements in transportation and the development of Prospect Park. In 1836, the Brooklyn & Jamaica Railroad, which connected the ferry with Jamaica,

¹³ Henry R. Stiles, *The Civil, Political, Professional and Ecclesiastical History of the County of Kings and the City of Brooklyn from 1683 to 1884* (New York: W.W. Munsell, 1884), 1:43-44.

¹⁴ Cynthia Danza et al., *Prospect Heights Historic District Designation Report*, ed. Mary Beth Betts (New York: New York City Landmarks Preservation Commission, 2009), 6-23.

¹⁵ Henry R. Stiles, *History of the City of Brooklyn* (Brooklyn: Published by Subscription, 1867-1870), 1:96-97.

¹⁶ Danza, 9.

¹⁷ Ibid.

¹⁸ Stiles, *The Civil, Political Professional and Ecclesiastical History...*, 1:135.

¹⁹ Danza, 10.

²⁰ Ibid.

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Continuation Sheet

Prospect Heights Historic District (Boundary Expansion)

Name of Property

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initiated service along Atlantic Avenue but the slow nature of locomotive service inhibited development. Three years later Brooklyn's street grid was implemented, signaling the potential for widespread development in the neighborhood. Concurrent with the introduction of service via the Brooklyn & Jamaica Railroad, there were multiple alternate modes of transit that could shuttle passengers to and from the Brooklyn waterfront that initially included small carriages and stagecoaches and, later, larger horse cars. Supplementing the existing railroad, carriage, and horse car lines running east and west was a new horse car line that was introduced along Flatbush Avenue in 1875. Bolstered by the completion of the Brooklyn Bridge in 1883, travel time from Brooklyn's inland communities to New York City's downtown was greatly improved. Additional transportation improvements included the introduction of elevated rail service along Fulton Street between the Fulton Ferry and Nostrand Avenue in 1888 and the conversion of horse car lines to electric trolleys in 1892. Of these improvements, the Flatbush Avenue trolley line was one of the first five horse car lines in Brooklyn to be successfully electrified. Following Brooklyn, Queens, Staten Island, and the Bronx's annexation to Manhattan to become part of greater New York City in 1898, the Kings County Railway introduced train service that ran to and from Manhattan along the Brooklyn Bridge.

In 1861, the City of Brooklyn acquired approximately 132 acres of property south of Prospect Place and east of Vanderbilt Avenue through eminent domain in order to construct Prospect Park in accordance with specifications by Central Park Engineer Egbert L. Viele; the area became known as the east side parklands.²¹ In 1856, a reservoir, gatehouse, and a tower were constructed on a portion of this land on Mount Prospect, just east of Flatbush Avenue roughly between Eastern Parkway and Union Street where the Brooklyn Botanic Garden is now located. In addition, there were associated buildings in the vicinity that included an engine house at Prospect Place and Underhill Avenue, a pumping station at St. Mark's and Underhill Avenues, and a laboratory building at Park Place and Underhill Avenues. The reservoir was discontinued after the Catskill Mountain and Delaware River Valley water systems supplanted it and the site was transferred to the Parks Department in 1940, eventually becoming Mount Prospect Park Playground.

Following the war the parks commissioner asked Frederick Law Olmsted and Calvert Vaux to review Viele's plan, which resulted in their redesign and relocation of the park to an area south of the present-day Eastern Parkway. Prospect Park opened to the public in 1871 (though it was not completed until 1873) and was composed of 585 acres, while Vaux's elliptically configured Prospect Park Plaza (aka Grand Army Plaza) was designed and constructed between 1865 and 1879, and Olmsted and Vaux's Eastern Parkway was designed and constructed between 1870 and 1874.²² The undeveloped parkland parcels, located in the boundary expansion, were later sold by the city in 1881 and 1888, enabling their development during the 1890s.

Although an article from the *Brooklyn Daily Eagle* dated November 17, 1881 promoted the city-owned property as desirable and conducive to development, in reality substantial grading and fill would be required in order to facilitate level construction and street access.²³ Moreover, on November 18, 1894, the newspaper recounted a barnyard scene in the area characterized by cows, pigs, goats, chickens, and geese amid squatters' shanties, suggesting that it had still not fully captured real estate developers' interests by this time.²⁴ By contrast, four years later as part of the Park Slope neighborhood, it was touted by *The New York Times* as one of the finest residential sections in Brooklyn.²⁵ In addition to its historical association with Park Slope, Prospect Heights was alternately referred to as Prospect Hill, Mount Prospect, and Flatbush Hill until the 1890s, when it became commonly known as Prospect Heights.²⁶ Regarding its demographic composition, U.S. Census data from 1880 to 1930 show that the residents of the neighborhood were overwhelmingly Caucasian, with more than half the residents born in the United States, with Irish immigrants constituting the highest

²¹ Ibid., 12.

²² Ibid., 11-12.

²³ "At Auction: The East Side Park Lands Under the Hammer," *Brooklyn Daily Eagle*, November 17, 1881, 4.

²⁴ "The East Side Lands: Changes Caused by Their Absorption by the City," *Brooklyn Daily Eagle*, November 18, 1894, 10.

²⁵ "Diphtheria in a School," *The New York Times*, March 22, 1898, 4.

²⁶ Danza, 8; "Prospect Heights," John B. Manbeck, consulting ed., in *The Neighborhoods of Brooklyn* (New Haven: Yale University Press, 1998), 177.

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Continuation Sheet

Prospect Heights Historic District (Boundary Expansion)

Name of Property

Kings County, New York

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number of foreign-born residents. These residents were employed in a variety of occupations, including service, retail, and manufacturing sectors.²⁷

Twentieth Century History

Following its development largely during the mid-late nineteenth century, Prospect Heights remained a predominantly residential neighborhood largely composed of Jews, Italians, and Irish until the mid twentieth century.²⁸ In 1936, the IND subway replaced the elevated line along Fulton Street, resulting in expedited service between Harlem and Brooklyn that contributed to the migration of some of Harlem's African-American residents to the neighboring Bedford-Stuyvesant and Crown Heights neighborhoods between the 1930s and the 1950s. Concurrently, Prospect Heights's population remained predominantly the same during this period. However, in the ensuing decades the black population of the neighborhood increased from less than 1 percent in 1950 to 22 percent by 1960 to 61 percent by 1970.²⁹ As the city-at-large suffered from rising unemployment and crime during the 1970s, many buildings were abandoned and Washington Avenue became the site of riots and arson.³⁰

As a countermeasure, the Prospect Heights Neighborhood Corporation was formed in 1980 to create low- and moderate-income housing in the community. In addition, the neighborhood was able to receive financial assistance for housing preservation and creation via the establishment of the non-profit New York City Community Preservation Corporation following its designation as a Neighborhood Preservation Area by the New York City Department of City Planning. During the 1980s the city began selling off abandoned buildings to promote their redevelopment, resulting in over a third of the buildings being renovated within an eight-year period.³¹ As described in *The Neighborhoods of Brooklyn*, "Residents within Prospect Heights have played an important role in their neighborhood's renewal by keeping the needs of their low-and moderate-income neighbors in focus. Many buildings have been restored with these inhabitants in mind. With middle- and upper-middle-income residents purchasing apartments in lavishly renovated buildings, the result has been a mixed-income neighborhood in which all benefit from the community's diversity."³² Concurrently, other individuals, known collectively as the "brownstoners" for their interest and activities in rehabilitating distressed rowhouses, began relocating to the neighborhood during the mid-late twentieth century, attracted to its locale, the quality of its housing stock, and its property values. Today, Prospect Heights is one of Brooklyn's most architecturally distinctive areas enhanced by its tree-lined streets, human scale, and predominantly residential character boasting a range of mid-late-19th-century to early-20th-century styles that include Italianate, neo-Grec, French Second Empire, Romanesque Revival, Colonial Revival, French and Italian Renaissance Revival, Arts and Crafts, Art Deco, and Moderne.

²⁷ Danza, 18.

²⁸ Manbeck, 177.

²⁹ Danza, 22.

³⁰ Manbeck, 178.

³¹ Ibid.

³² Ibid., 176.

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Prospect Heights Historic District (Boundary Expansion)

Name of Property

King County, New York

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Section 10 Page 1

Verbal Boundary Description

The boundary is indicated by a heavy line on the attached map with scale.

Boundary Justification

The Prospect Heights Historic District (Boundary Expansion) encompasses residential, commercial, and institutional properties situated to the west, east, and south of the previously listed Prospect Heights Historic District. This boundary expansion encompasses intact historic buildings that are both stylistically cohesive and contemporaneous with those found in the original district, and augments the district boundary by encompassing the greater Prospect Heights neighborhood as delineated during the nineteenth century as the 9th Ward.³³ Augmented by the boundary expansion, the Prospect Heights Historic District tells the story of middle- and upper-class development in Brooklyn between ca. 1869 and ca. 1940, as manifested in a cohesive array of rowhouses, two-family houses, sem-attached houses, free-standing houses, flats, apartment buildings, six-story elevator apartment houses, and commercial and institutional buildings.

³³ Andrew S. Dolkart, *Prospect Heights Historic District National Register Nomination* (Washington, D.C.: National Park Service, 1983), 10:2.

United States Department of the Interior
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Continuation Sheet

Prospect Heights Historic District (Boundary Expansion)

Name of Property

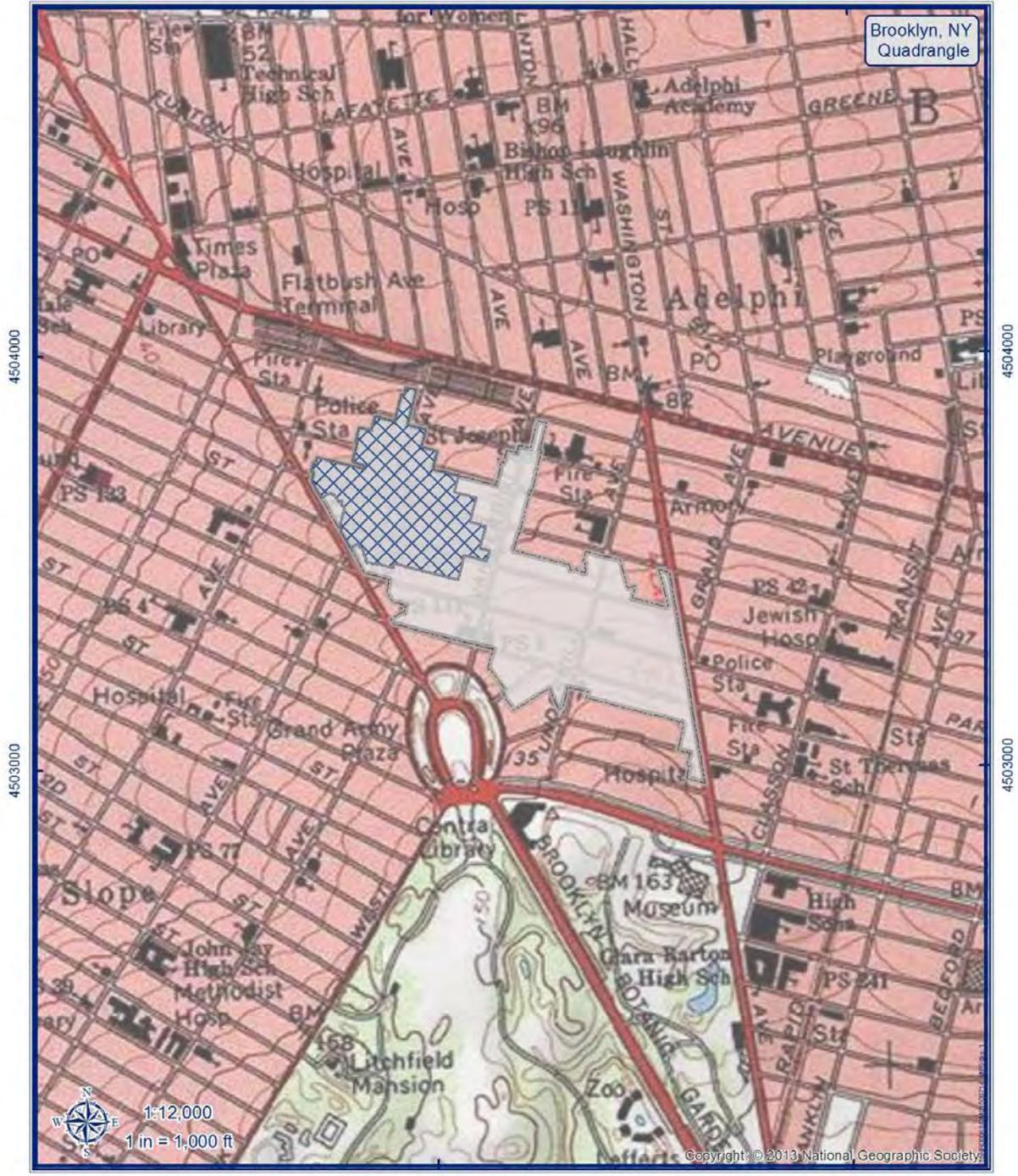
King County, New York

County and State

Section 10 Page 2

Prospect Heights (Boundary Expansion 2015)

Brooklyn,
Kings County, NY



4504000

4504000

4503000

4503000

587000

588000

Coordinate System: NAD 1983 UTM Zone 18N
Projection: Transverse Mercator
Datum: North American 1983
Units: Meter



-  Prospect Heights
-  Boundary Expansion



Parks, Recreation
and Historic Preservation

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Prospect Heights Historic District (Boundary Expansion)

Name of Property

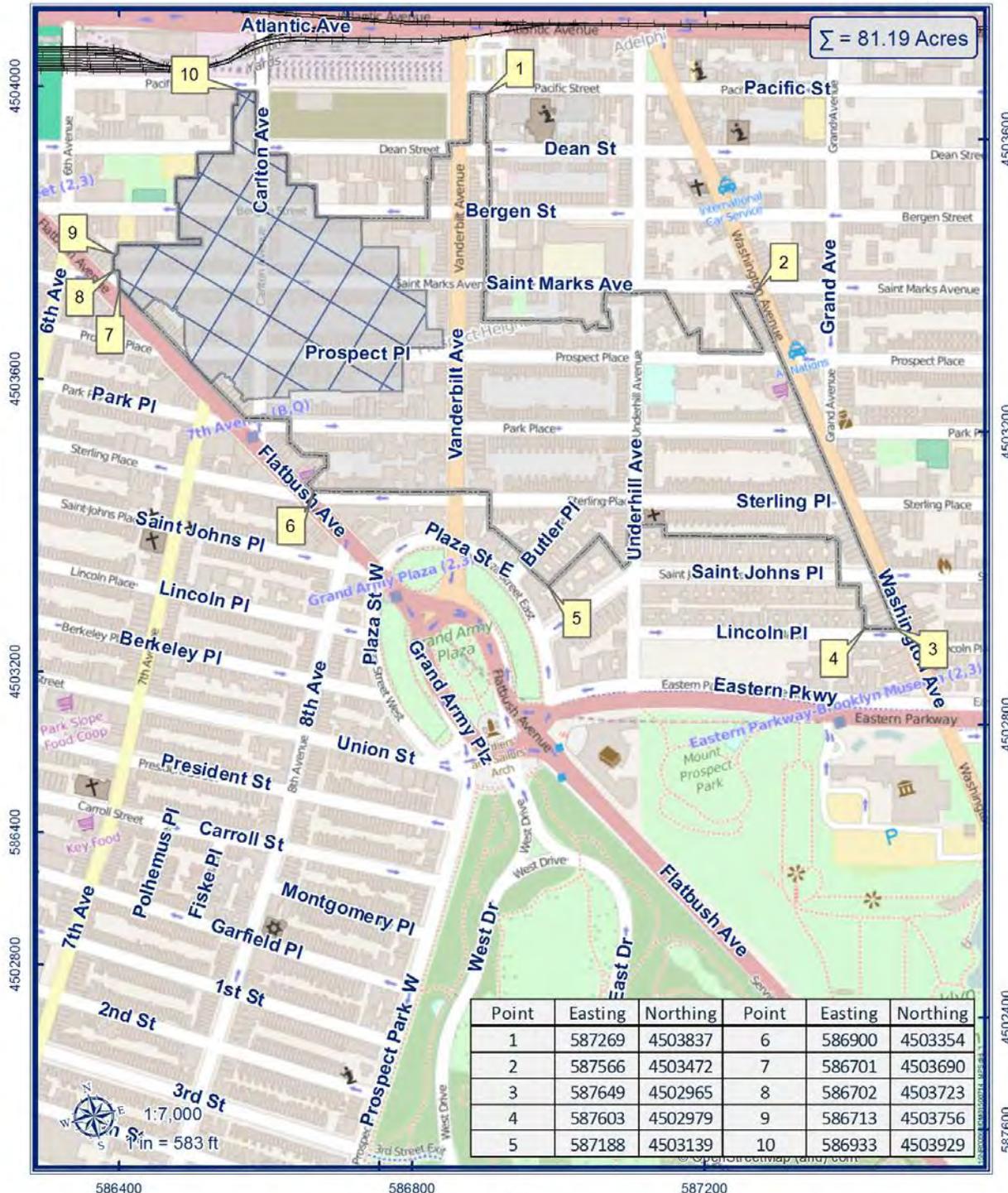
King County, New York

County and State

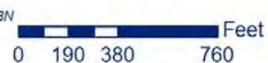
Section 10 Page 3

Prospect Heights (Boundary Expansion 2015)

Brooklyn,
Kings County, NY



Coordinate System: NAD 1983 UTM Zone 18N
Projection: Transverse Mercator
Datum: North American 1983
Units: Meter



Prospect Heights
Boundary Expansion

NEW YORK STATE OF OPPORTUNITY
Parks, Recreation and Historic Preservation

United States Department of the Interior
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Continuation Sheet

Prospect Heights Historic District (Boundary Expansion)

Section 11 Page 1

Name of Property

Kings County, New York

County and State

Additional Information

Photographer(s): Gregory Dietrich

Dates Photographed: 3/31/14 and 4/14/14

* 3/31/14

** 4/14/14

Description of Photograph(s) and number:

1. Public School 9, 249 Sterling Place.*
2. Public School 9 Annex, 251 Sterling Place.*
3. Flatbush Avenue, with no. 295 at left.*
4. Vanderbilt Avenue, between Bergen Street and Dean Street.**
5. Vanderbilt Avenue, between St. Mark's Avenue and Prospect Place.**
6. Underhill Avenue, between St. Mark's Avenue and Prospect Place.**
7. Washington Avenue, between Prospect Place and St. Mark's Avenue.*
8. 287-297 Prospect Place.**
9. 280-310 Park Place.**
10. 285-299 Sterling Place.**
11. 377 Flatbush Avenue.**
12. 638 Bergen Street.**
13. 578-592 Vanderbilt Avenue.**
14. 152-162 Underhill Avenue.**
15. 285 Prospect Place.**
16. Vanderbilt Avenue, with nos. 641 and 643 at center.**
17. 324 Park Place at left.**
18. 226-246 Park Place.**
19. Duryea Presbyterian Church, 362 Sterling Place.**
20. Former Mount Prospect Laboratory, 349-355 Park Place.**

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National Park Service**

**National Register of Historic Places
Continuation Sheet**

Prospect Heights Historic District (Boundary Expansion)

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Name of Property

Kings County, New York

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Additional items

Boundary Map Showing Prospect Heights National Register Historic District and Boundary Expansion

Prospect Heights Historic District (Boundary Expansion) Maps Showing Property Addresses:

Washington Avenue; Prospect Place to St. Mark's Avenue

Washington Avenue; Sterling Place to Prospect Place

Washington Avenue; Sterling Place to Lincoln Place

Prospect Place, Park Place and Sterling Place; Underhill Avenue to Washington Avenue

Underhill Avenue; St. Marks Avenue to Park Place

Underhill Avenue; Park Place to St. John's Place

Sterling Place and Butler Place; Vanderbilt Avenue to Underhill Avenue

Prospect Place and Park Place; Vanderbilt Avenue to Underhill Avenue

St. Mark's Avenue; Vanderbilt Avenue to Underhill Avenue

Vanderbilt Avenue; Pacific Street to St. Mark's Avenue/Bergen Street, Vanderbilt Avenue to Carlton Avenue/

St. Mark's Avenue, Vanderbilt Avenue to Carlton Avenue

Vanderbilt Avenue; St. Mark's Avenue to Park Place

Vanderbilt Avenue; Park Place to Sterling Place

Prospect Place, Park Place and Sterling Place; Vanderbilt Avenue to Flatbush Avenue

Flatbush Avenue; St. Mark's Avenue to Park Place

Prospect Heights Historic District (Boundary Expansion) Map showing Photo Angles

Historic Images:

1. "Plan of Prospect Park" as configured by Egbert L. Viele.
2. Electric fountain at Prospect Park Plaza, with Vanderbilt Avenue at center.
3. Prospect Heights, with Plaza Street East at left, Eastern Parkway in the foreground, and Underhill Avenue at right.
4. View southeast from Soldiers' and Sailors' Memorial Arch showing Mount Prospect Reservoir tower and gatehouse.



2. Electric fountain at Prospect Park Plaza, with Vanderbilt Avenue at center.
Date/Source: 1898/William Lee Younger

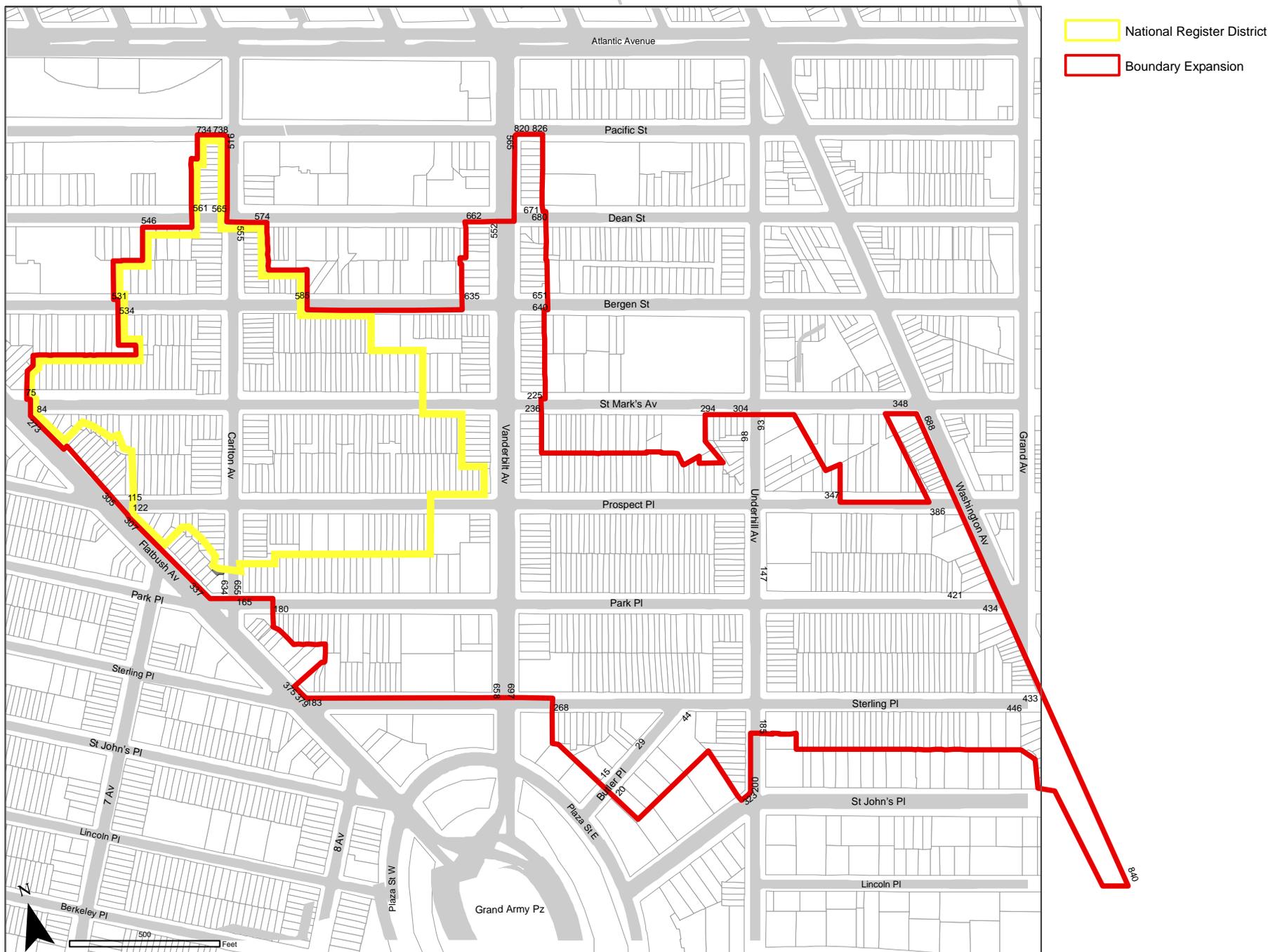


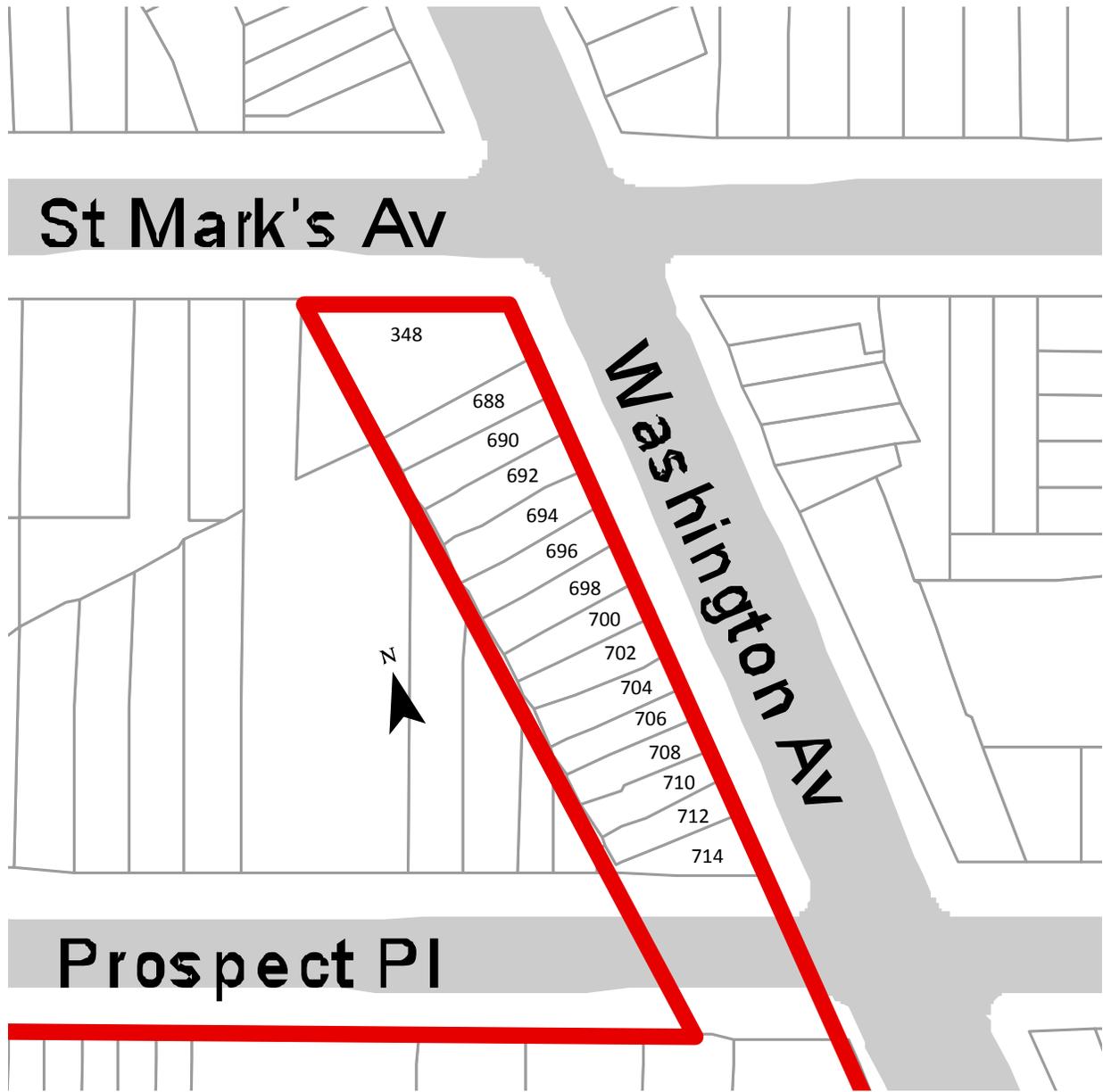
3. Prospect Heights, with Plaza Street East at left, Eastern Parkway in the foreground, and Underhill Avenue at right. Date/Source: 1898/William Lee Younger



4. View southeast from Soldiers' and Sailors' Memorial Arch showing Mount Prospect Reservoir tower and gatehouse (now demolished).
Date/Source: 1913/William Lee Younger

Boundary Map Showing Prospect Heights National Register Historic District and Boundary Expansion





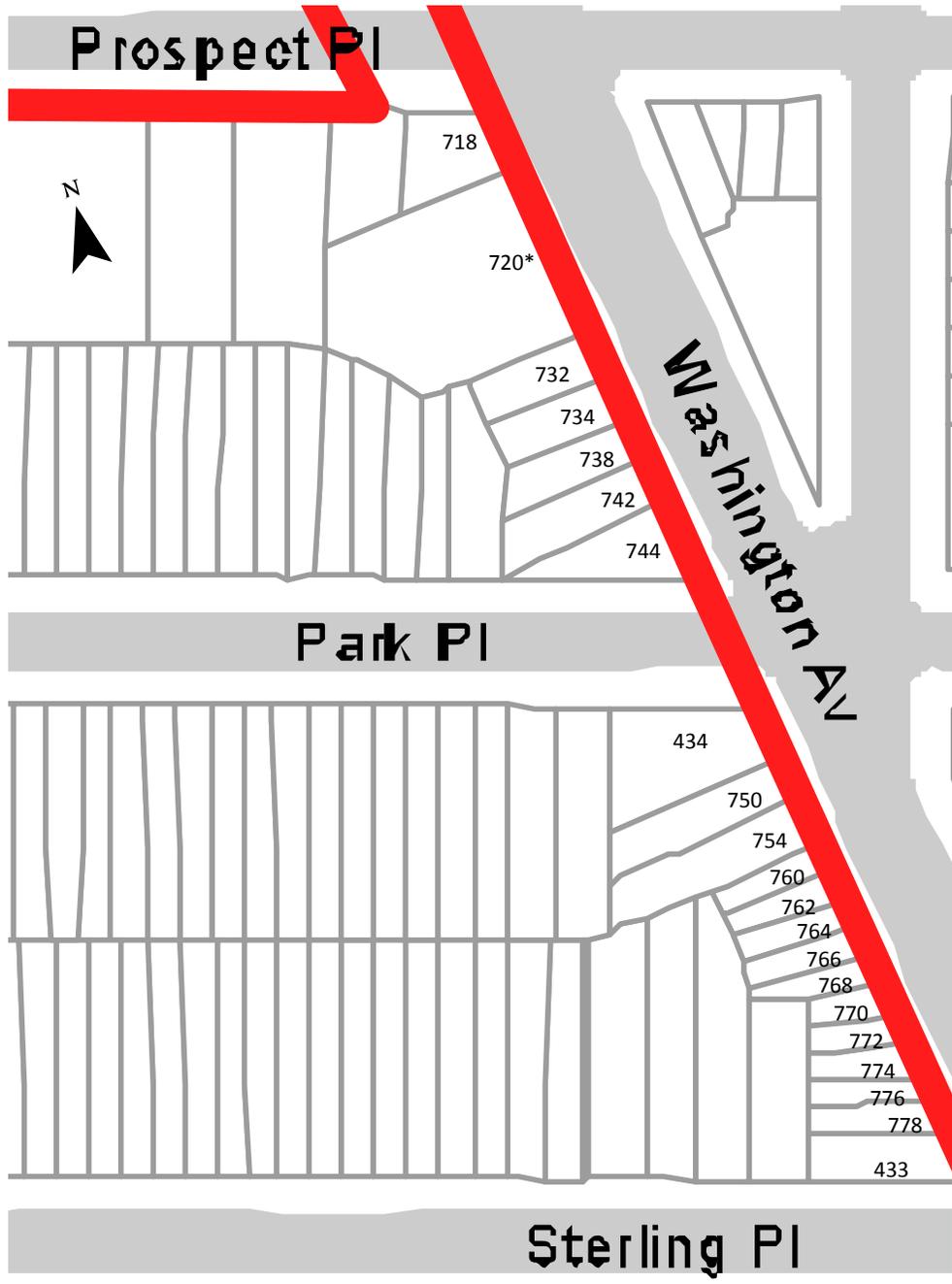
Prospect Heights Historic District (Boundary Expansion) Map Showing Property Addresses

Washington Avenue; Prospect Place to St. Mark's Avenue

Base Map, 2009 NYC LPC

*Denotes non-contributing resource

-  Prospect Heights Historic District Boundary
-  Prospect Heights Historic District Boundary Expansion



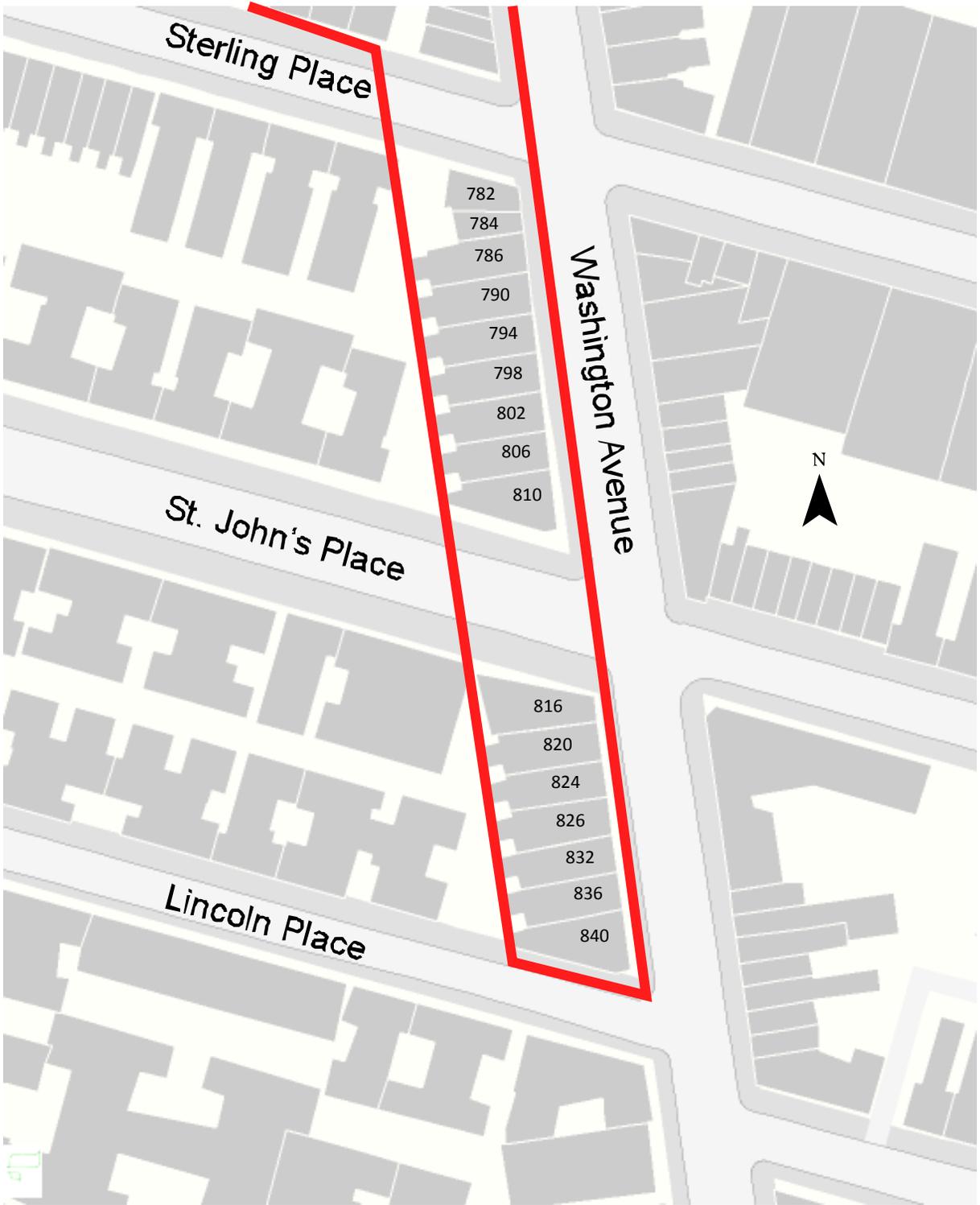
Prospect Heights Historic District (Boundary Expansion) Map Showing Property Addresses

Washington Avenue; Sterling Place to Prospect Place

Base Map, 2009 NYC LPC

*Denotes non-contributing resource

-  Prospect Heights Historic District Boundary
-  Prospect Heights Historic District Boundary Expansion



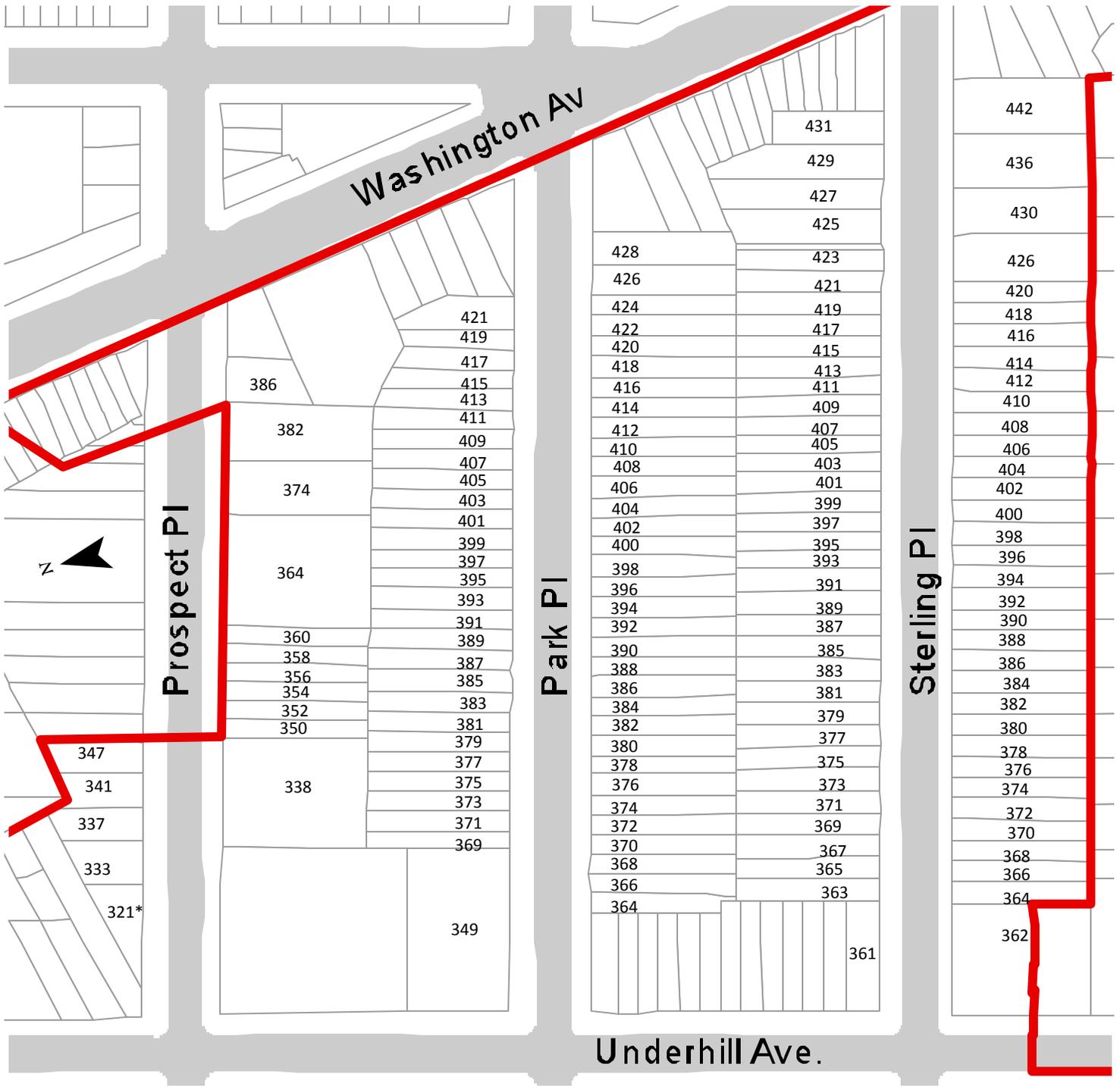
Prospect Heights Historic District (Boundary Expansion) Map Showing Property Addresses

Washington Avenue;, Sterling Place to Lincoln Place

Base Map, 2014 OASIS

*Denotes non-contributing resource

- Prospect Heights Historic District Boundary
- Prospect Heights Historic District Boundary Expansion

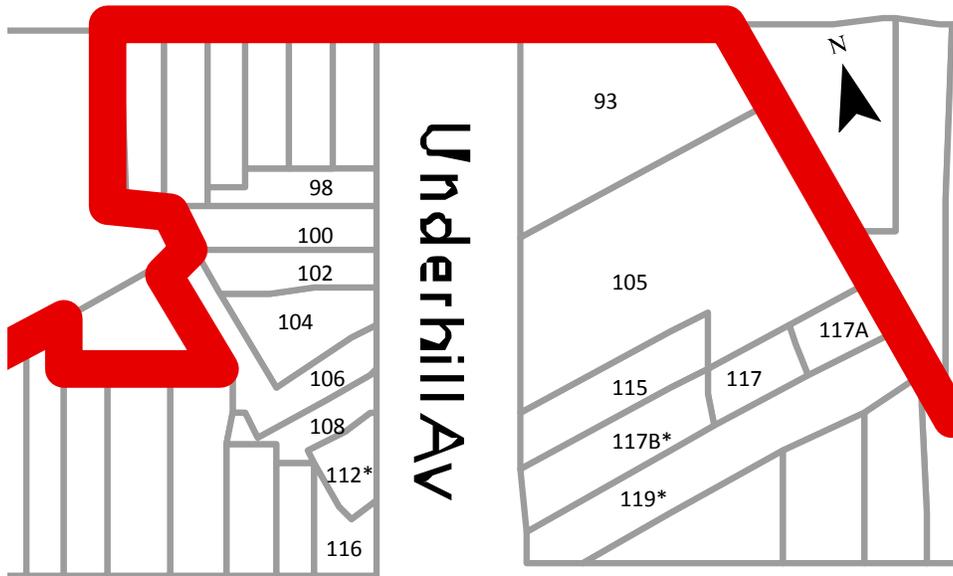


Prospect Heights Historic District (Boundary Expansion) Map Showing Property Addresses Prospect Place, Park Place and Sterling Place; Underhill Avenue to Washington Avenue

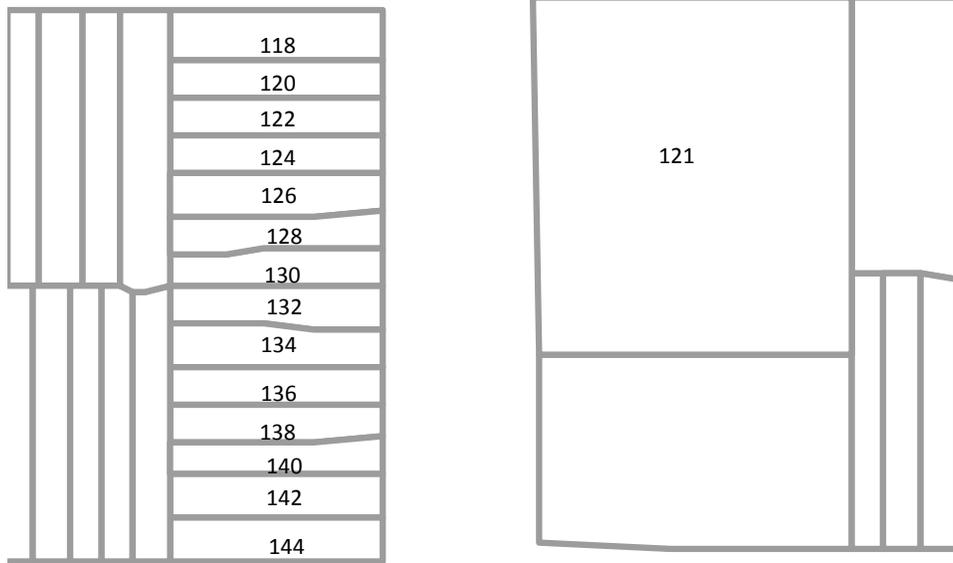
Base Map, 2009 NYC LPC

*Denotes non-contributing resource

- Prospect Heights Historic District Boundary
- Prospect Heights Historic District Boundary Expansion



Prospect PI



Park PI



Prospect Heights Historic District (Boundary Expansion) Map Showing Property Addresses

Underhill Avenue; St. Marks Avenue to Park Place

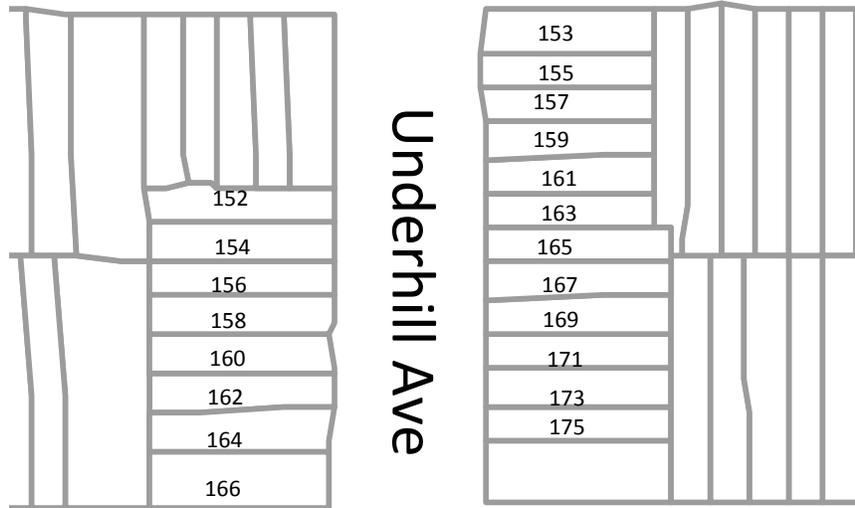
Base Map, 2009 NYC LPC

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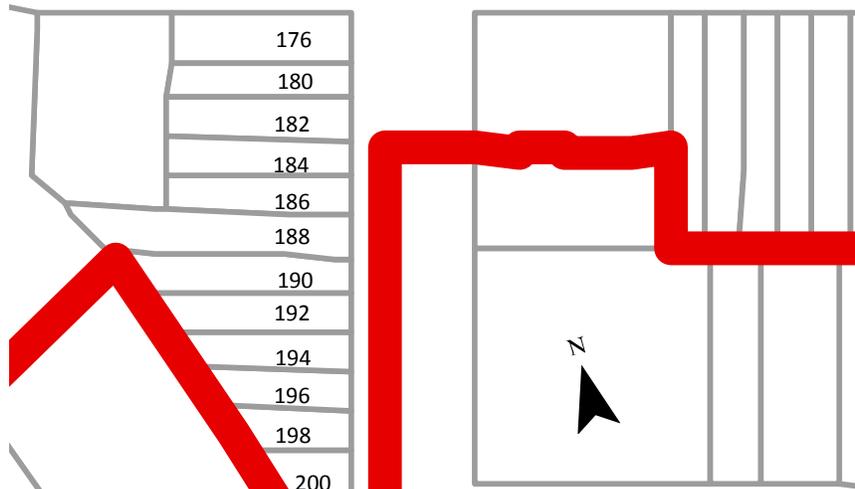
 Prospect Heights Historic District Boundary

 Prospect Heights Historic District Boundary Expansion

Park Pl



Sterling Pl



St. John's Pl

Prospect Heights Historic District (Boundary Expansion) Map Showing Property Addresses

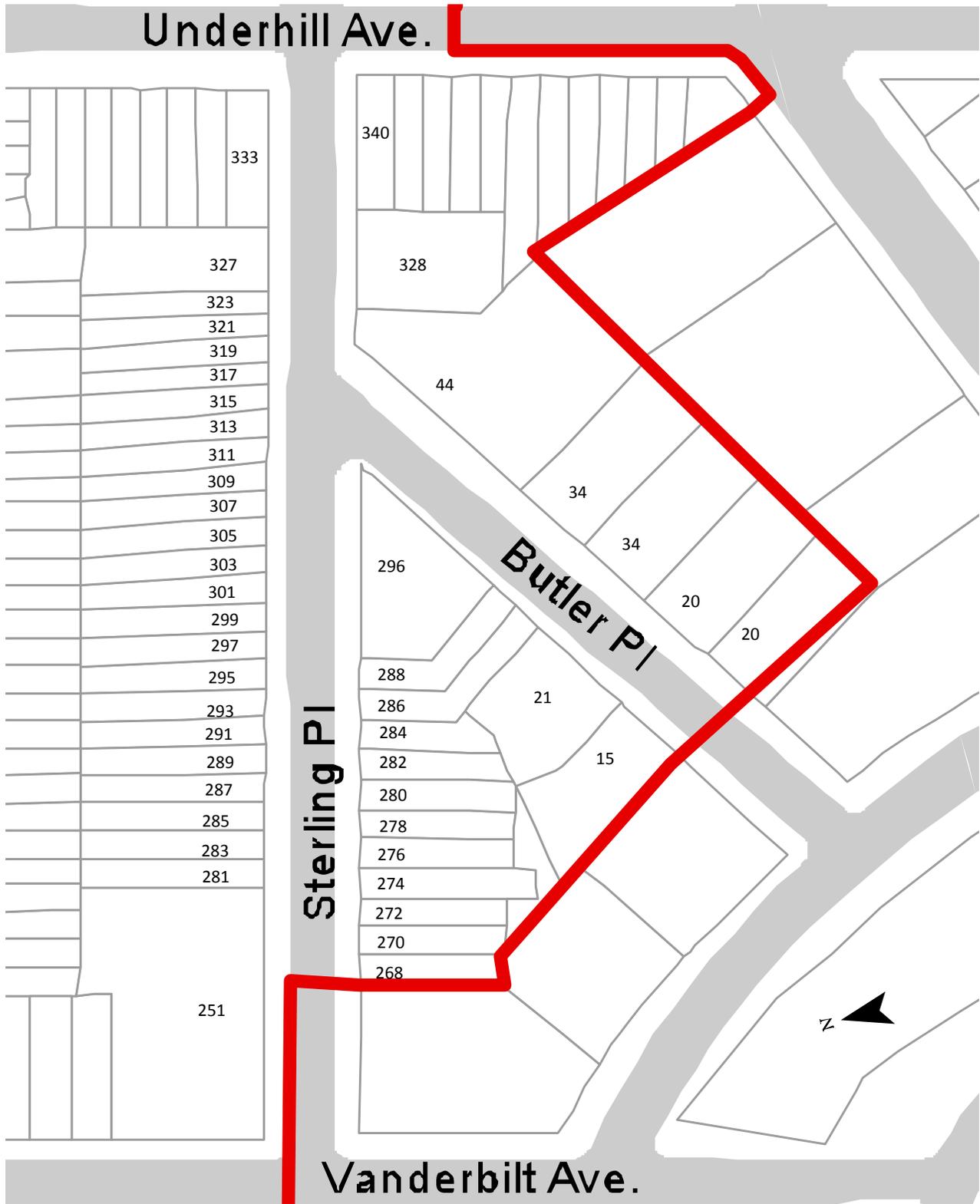
Underhill Avenue; Park Place to St. John's Place

Base Map, 2009 NYC LPC

*Denotes non-contributing resource

 Prospect Heights Historic District Boundary

 Prospect Heights Historic District Boundary Expansion

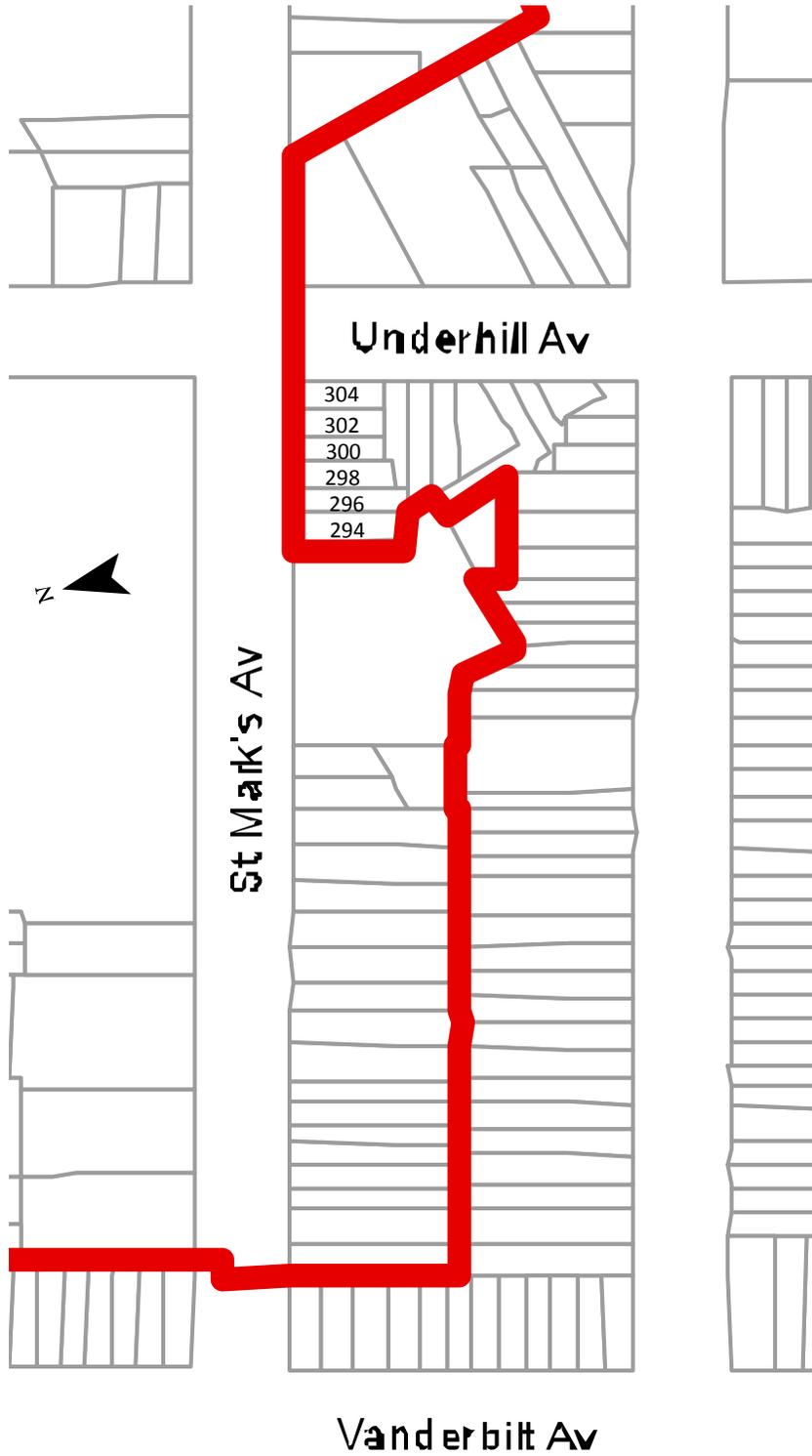


**Prospect Heights Historic District (Boundary Expansion) Map Showing Property Addresses
Sterling Place and Butler Place; Vanderbilt Avenue to Underhill Avenue**

Base Map, 2009 NYC LPC

*Denotes non-contributing resource

- Prospect Heights Historic District Boundary
- Prospect Heights Historic District Boundary Expansion

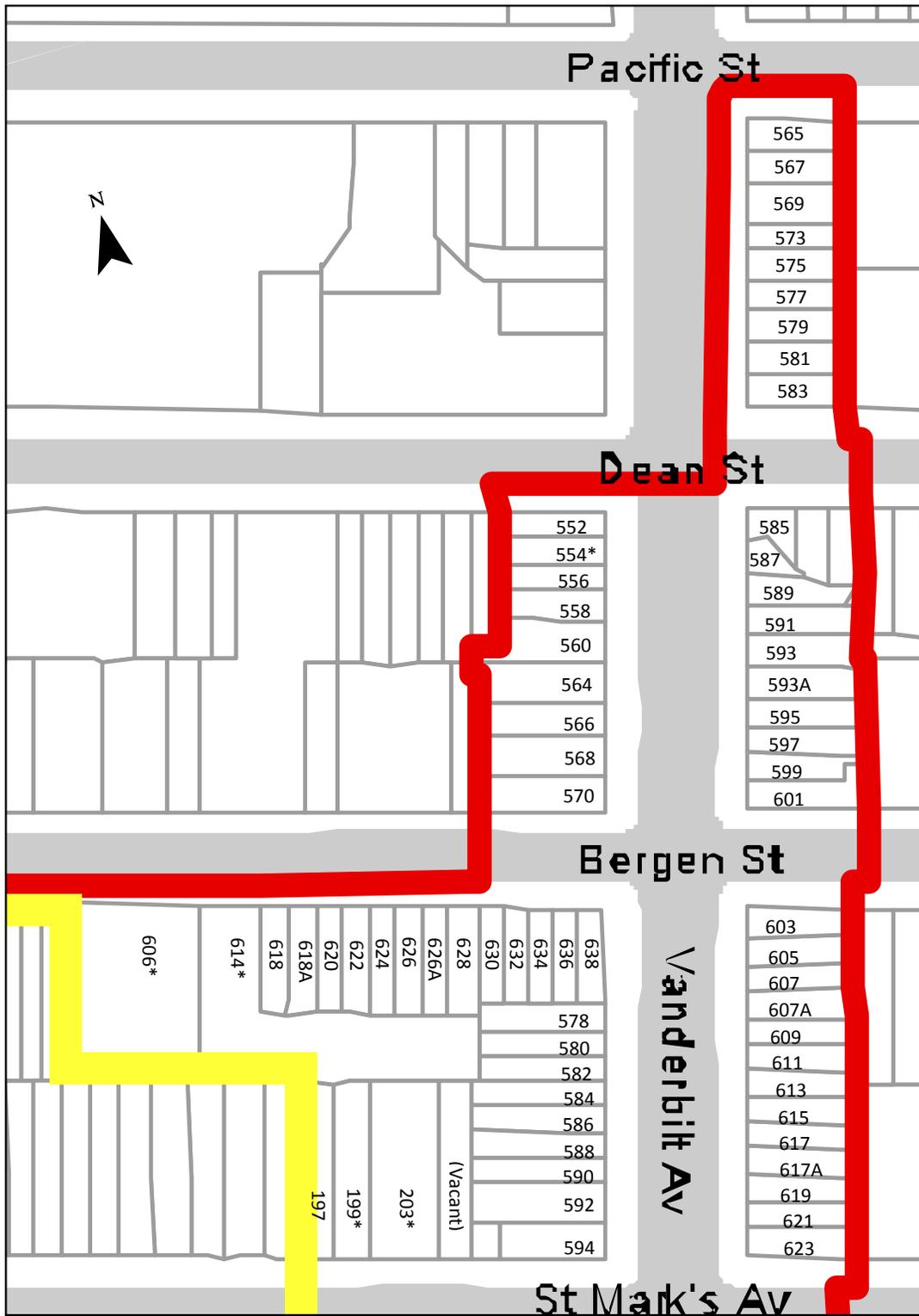


**Prospect Heights Historic District (Boundary Expansion) Map Showing Property Addresses
St. Mark's Avenue; Vanderbilt Avenue to Underhill Avenue**

Base Map, 2009 NYC LPC

*Denotes non-contributing resource

- Prospect Heights Historic District Boundary
- Prospect Heights Historic District Boundary Expansion



Prospect Heights Historic District (Boundary Expansion) Map Showing Property Addresses

Vanderbilt Avenue; Pacific Street to St. Mark's Avenue

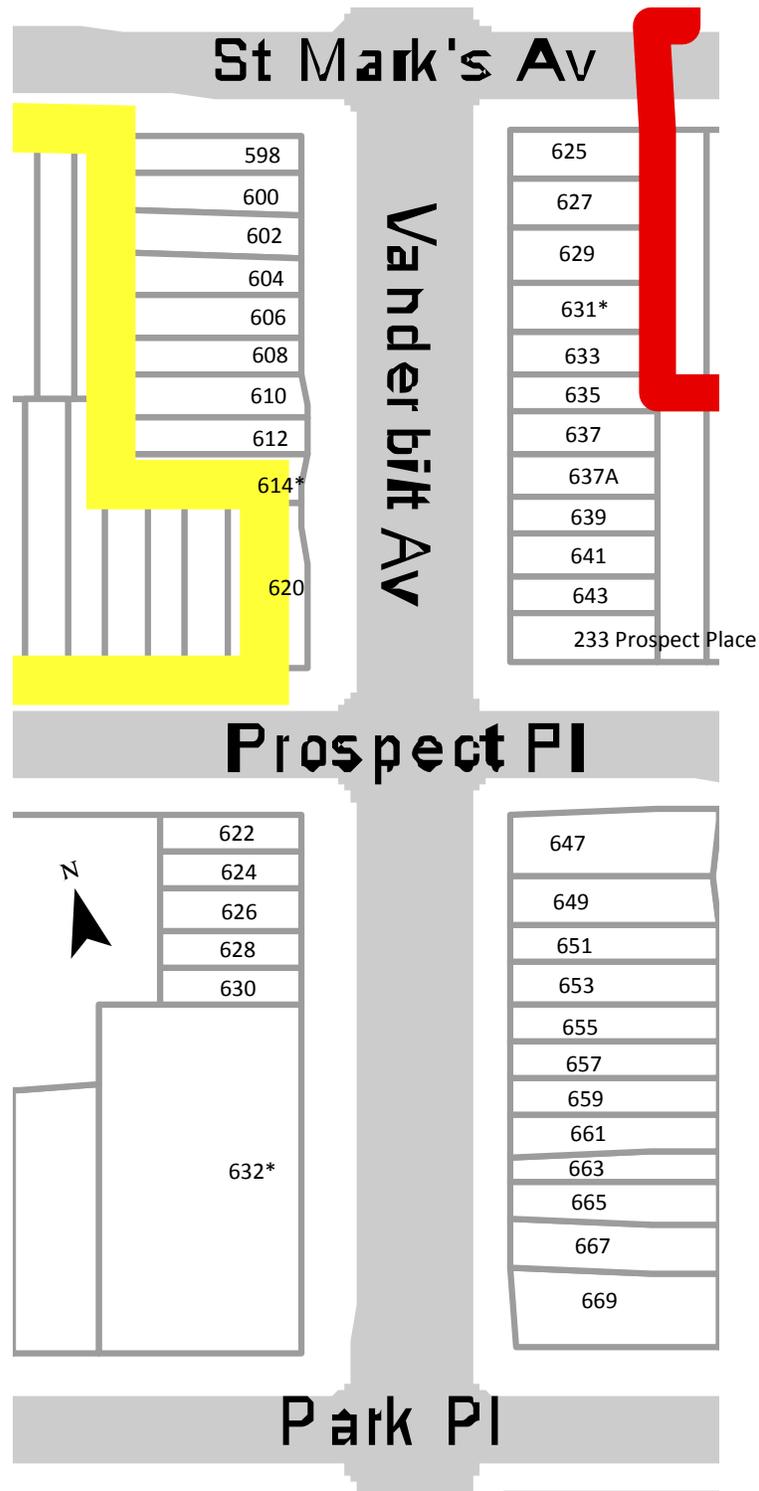
Bergen Street, Vanderbilt Avenue to Carlton Avenue

St. Mark's Avenue, Vanderbilt Avenue to Carlton Avenue

Base Map, 2009 NYC LPC

*Denotes non-contributing resource

- Prospect Heights Historic District Boundary
- Prospect Heights Historic District Boundary Expansion



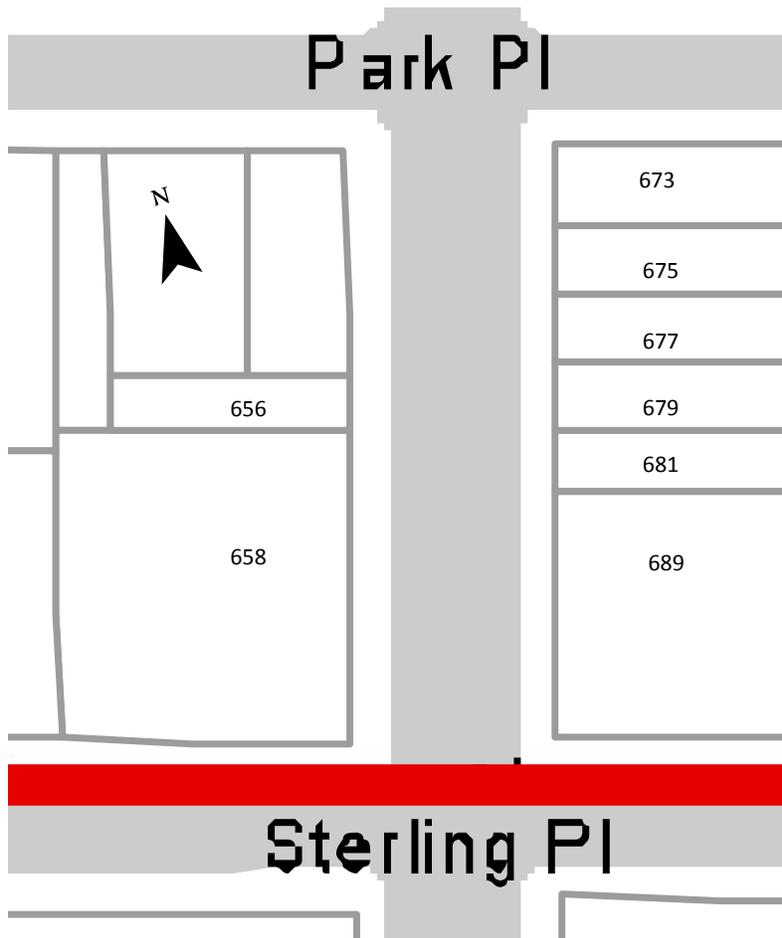
Prospect Heights Historic District (Boundary Expansion) Map Showing Property Addresses

Vanderbilt Avenue; St. Mark's Avenue to Park Place

Base Map, 2009 NYC LPC

*Denotes non-contributing resource

- Prospect Heights Historic District Boundary
- Prospect Heights Historic District Boundary Expansion



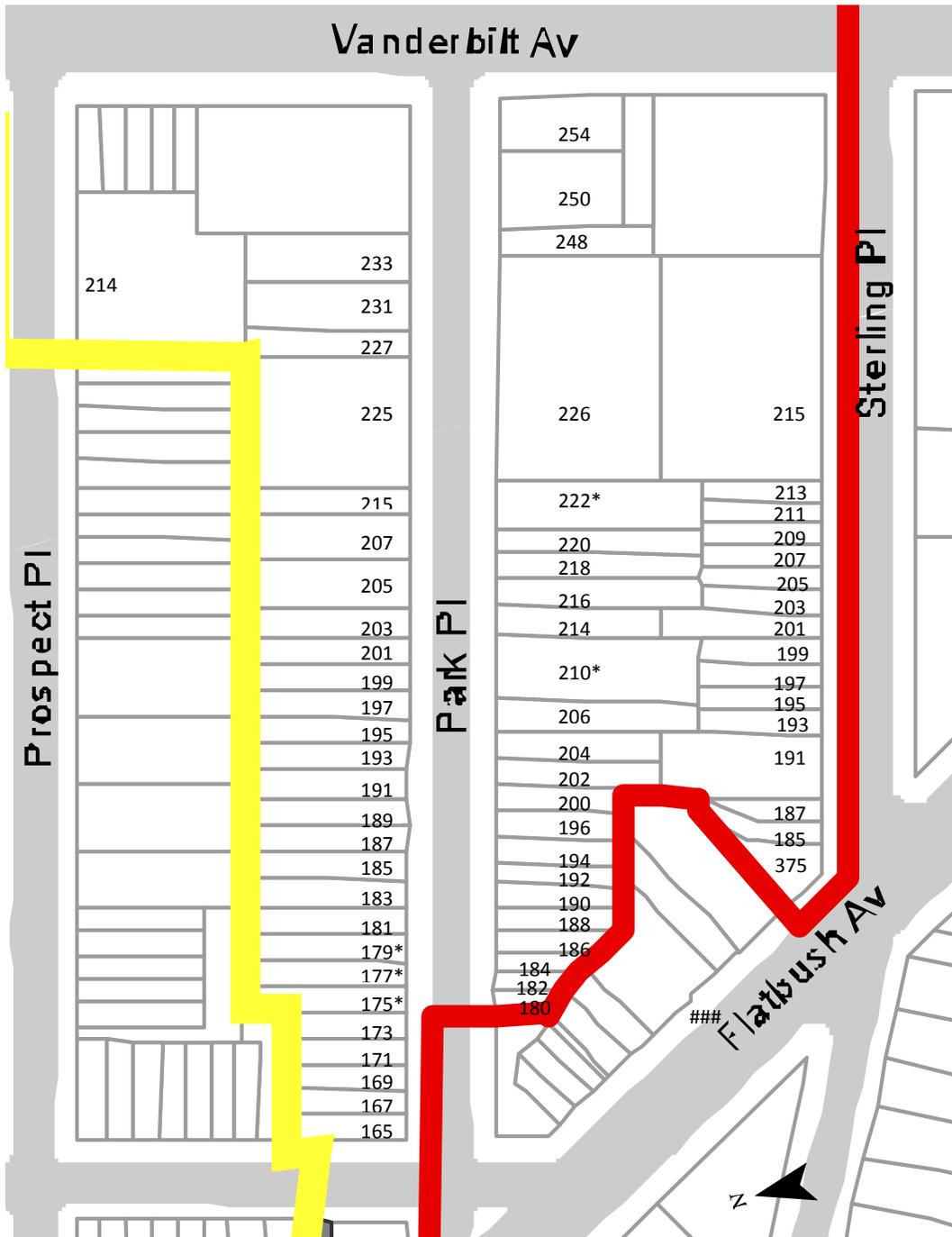
Prospect Heights Historic District (Boundary Expansion) Map Showing Property Addresses

Vanderbilt Avenue; Park Place to Sterling Place

Base Map, 2009 NYC LPC

*Denotes non-contributing resource

-  Prospect Heights Historic District Boundary
-  Prospect Heights Historic District Boundary Expansion



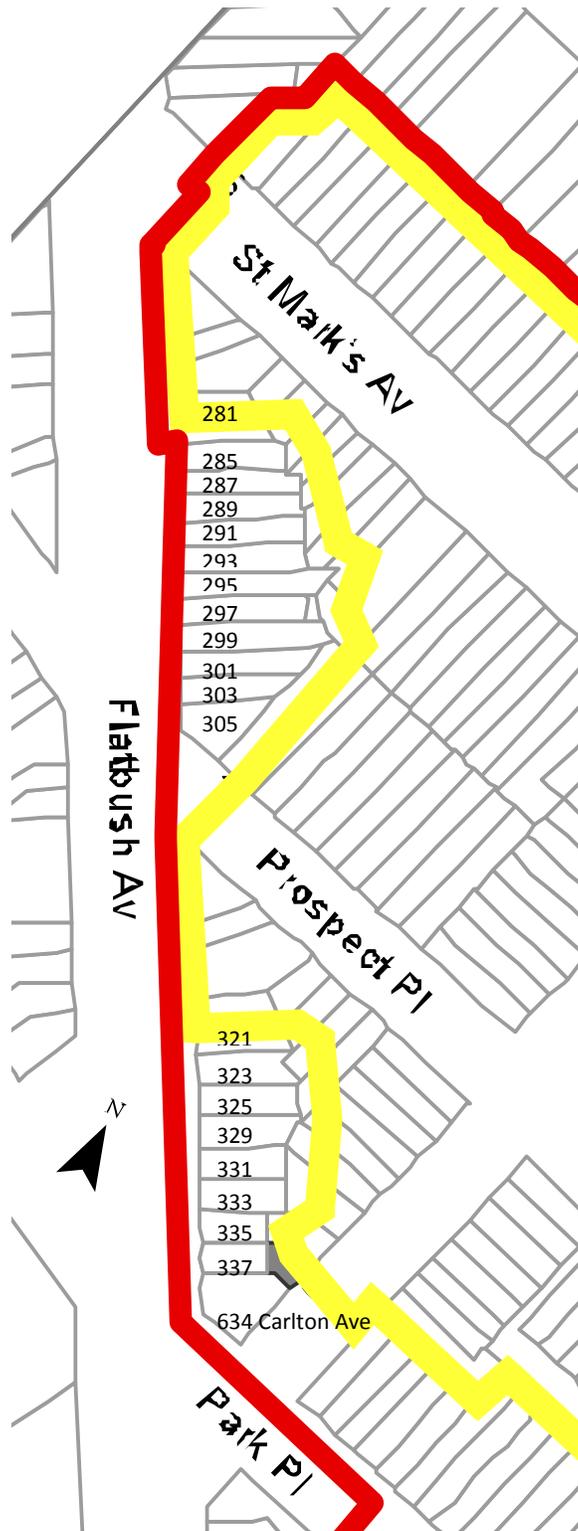
Prospect Heights Historic District (Boundary Expansion) Map Showing Property Addresses

Prospect Place, Park Place and Sterling Place; Vanderbilt Avenue to Flatbush Avenue

Base Map, 2009 NYC LPC

*Denotes non-contributing resource

- Prospect Heights Historic District Boundary
- Prospect Heights Historic District Boundary Expansion



Prospect Heights Historic District (Boundary Expansion) Map Showing Property Addresses

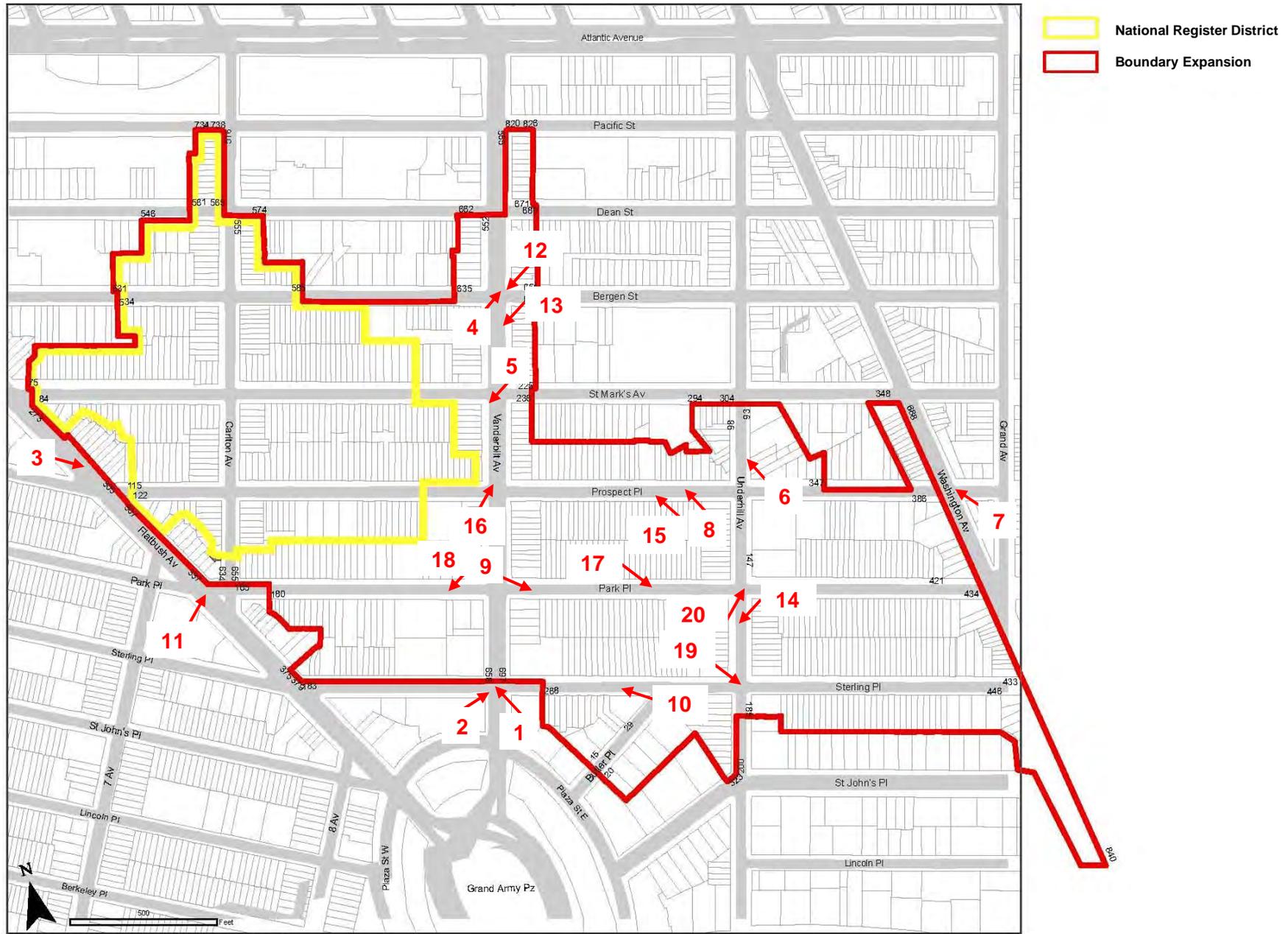
Flatbush Avenue; St. Mark's Avenue to Park Place

Base Map, 2009 NYC LPC

*Denotes non-contributing resource

- Prospect Heights Historic District Boundary
- Prospect Heights Historic District Boundary Expansion

Prospect Heights Historic District (Boundary Expansion) Map showing Photo Angles



Graphic Source: MapPLUTO, Edition 06C, 2006. June 23, 2009. JM.





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↑

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LANE
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1938





WASHINGTON
PROSPECT

ONE WAY

MASON & MUG

BICYCLE

13-23







15



STERLING PL

WAY

SUBWAY
SMOKE SHOP
CIGARETTES · CIGARS · CANDY · KITT
SMOKE SHOP
LOTTO

577

183
Prospect Park
CAFE
PROSPECT P

A



W 100th St
MADISON ST
ONE WAY
BICYCLE
STREET

BEAST

B&B
HOTEL



NO PARKING

PEDESTRIAN CROSSING
AHEAD

NO PARKING



AWAY







COFFEE HOUSE
TRUTH & RESERVE WINE
Namas
Namas

Namas
Namas









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