

NPS Form 10-900
(Oct. 1990)

OMB No. 10024-0018

United States Department of the Interior
National Park Service**National Register of Historic Places
Registration Form****Registration Form**

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

1. Name of Propertyhistoric name Wallabout Historic District

other names/site number _____

2. Locationstreet & number 73-83 & 123-141 Clermont Ave.; 74-148 & 75-143 Clinton Ave.; 381-387, 403-421 & 455-461 Myrtle Ave.; 74-132 & 69-149 Vanderbilt Ave.; 108-166 & 123-153 Washington Ave; 66-128 & 67-131 Waverly Ave.

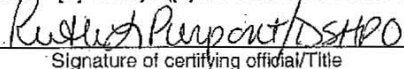
[] not for publication

city or town Brooklyn

[] vicinity

state New York code NY county Kings code 047 zip code 11205**3. State/Federal Agency Certification**

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



Deputy Commissioner for Historic Preservation

3/11/11
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

Wallabout Historic District

Kings County, New York

Name of Property

County and State

5. Classification**Ownership of Property**
(check as many boxes as apply)**Category of Property**
(Check only one box)**Number of Resources within Property**

(Do not include previously listed resources in the count)

☒ private☐ building(s)

Contributing

Noncontributing

☒ private☐ building(s)

Contributing

Noncontributing

☐ public-local☒ district

203

30

buildings

☐ public-State☐ site☐ public-Federal☐ structure☐ object

203

30

structures

objects

TOTAL**Name of related multiple property listing**

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

N/A

Number of contributing resources previously listed in the National Register

1

6. Function or Use**Historic Functions**

(enter categories from instructions)

Domestic: single dwelling; multiple dwelling

Commerce/Trade: business

Industry: manufacturing facility

Current Functions

(Enter categories from instructions)

Domestic: single dwelling; multiple dwelling

Commerce/Trade: business

Industry: manufacturing facility

7. Description**Architectural Classification**

(Enter categories from instructions)

Early Republic: Greek Revival

Mid-19th Century: Greek Revival; Gothic Revival

Late Victorian: Italianate; Second Empire; Queen Anne;

Renaissance; Other – Neo-Grec.

Late 19th & 20th Century Revivals: Beaux Arts;

Colonial Revival

Materials

(Enter categories from instructions)

foundation brick

walls brick, brownstone, wood, limestone,

terra cotta, cast iron, aluminum, asphalt, vinyl

roof slate, synthetics

other

Narrative Description

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

United States Department of the Interior
National Park ServiceNational Register of Historic Places
National Register of Historic Places
Continuation SheetSection 7 Page 1

Wallabout Historic District

Wallabout Historic District

Name of Property

Kings County, New York

County and State

7. Description

The Wallabout Historic District consists of 204 contributing buildings on five blocks located in northern Brooklyn, Kings County, New York. The houses in the district are located along (from west to east) Clermont Avenue, Vanderbilt Avenue, Clinton Avenue, Waverly Avenue, and Washington Avenue, between Myrtle Avenue on the south and Park Avenue on the north. The district boundaries incorporate a portion of the Wallabout neighborhood, the area of Brooklyn located north of Fort Greene and Clinton Hill (both NR-listed Historic Districts), between Myrtle Avenue, Park Avenue, and Flushing Avenue, from Carlton Avenue on the west to Marcy Avenue on the east. The neighborhood is a mix of residential and industrial/commercial buildings. The district boundaries include the largely residential blocks of Wallabout that retain their integrity to the highest degree. To the west of the historic district is a Modern school building and several blocks with largely altered residential buildings. To the east of the historic district are blocks heavily built up with mid-nineteenth-century wood row houses that have, unfortunately, been heavily altered. To the north of the historic district, the Brooklyn-Queens Expressway runs above Park Avenue. North of Park Avenue, the area is largely industrial and includes the National Register-listed Rockwood Chocolate Factory Historic District. To the south of the historic district are the neighborhoods of Fort Greene and Clinton Hill. Both of these neighborhoods contain large historic districts, although neither of these districts extends as far north as Myrtle Avenue.

The Wallabout Historic District contains an extremely rare concentration of pre-Civil War wooden vernacular structures, as well as several early villas, many mid-nineteenth-century masonry row houses, including a rare group with gable fronts facing the street, mid-nineteenth-century flats with commercial ground floors, and three distinguished industrial/commercial buildings. The houses in the district provide an opportunity to understand the vernacular architecture of Brooklyn from c. 1830 through the 1880s, with a few examples from later dates. Because many of the buildings in the district were built as simple wooden structures and because this area went through a period of decline when building maintenance deteriorated, there have been alterations and residing. However, the rarity of the resource type found here (the district contains the largest concentration of pre-Civil War frame houses in New York City) the significance of the buildings is not diminished by these changes.

As residential development in Brooklyn pushed eastward along the shoreline in the 1830s, development began to reach the Wallabout area. The earliest building in the district appears to be the extraordinary Federal/Greek Revival style clapboard house at 73 Vanderbilt Avenue, probably erected in the early 1830s by John Spader. Like many of the vernacular frame houses built in Brooklyn in the pre-Civil War period, this is a 2½-story structure with a peak roof. It has an exceptional entrance, with carved, Federal style detail, as well as Greek Revival style eared entrance enframingent, transom, sidelights, and attic windows.

A number of wood houses in the historic district appear to date from the 1840s and early 1850s and are ornamented with Greek Revival style features or with a mix of Greek Revival and Italianate details. These transitional houses often have a Greek Revival style eared entrance enframingent, with the door surrounded by sidelights and a transom and a Greek Revival style porch with Temple of the Winds columns, as well as porch and main cornice with a combination of Greek Revival dentils and Italianate brackets. Examples of such peak-

NPS Form 10-900a
(8-86)

OMB No. 1024-0018

United States Department of the Interior
National Park ServiceNational Register of Historic Places
National Register of Historic Places
Continuation SheetSection 7 Page 2

Wallabout Historic District

Wallabout Historic District

Name of Property

Kings County, New York

County and State

roof houses (or those that originally had peak roofs, but were later altered) with Greek Revival features include 75-77 Clermont Avenue, 141 Clermont Avenue, 71-73 Vanderbilt Avenue, 81 Vanderbilt Avenue, 98-102 Vanderbilt Avenue, 143-145 Vanderbilt Avenue, 128 Clinton Avenue, and 166 Washington Avenue, with its particularly fine entrance enframingent.

The district also has a small concentration of unusual Gothic Revival and Italianate style houses, both frame and masonry, with gable fronts facing the streets. This type of row house is extremely rare in New York, creating an especially interesting grouping on Clermont and Vanderbilt Avenues. The frame houses, such as 135-137 Clermont Avenue originally had board-and-batten siding, which may survive beneath later siding (it was partially extant as late as c. 1980). The brick houses combine Gothic and Italianate forms in a unique manner. Nos. 117-121 Vanderbilt Avenue have facades with prominent Gothic Revival features, such as drip lintels, bargeboards with quatrefoils and other Gothic features, and cast-iron railings with pointed arches. In contrast, 128-132 Vanderbilt Avenue employs both Gothic and Italianate motifs on the gabled facades.

In the 1850s and 1860s, more substantial, but still generally relatively modest, masonry row houses were erected in the district by speculative builders. Most of these early row houses were faced with brick, a less expensive alternative to the more fashionable brownstone that appeared in more affluent neighborhoods at this time.

These simple Italianate houses are two or three stories tall with raised basements, high stoops, brownstone trim, bracketed wood cornices, and wrought- or cast-iron areaway and stoop railings. A variant of the type, Anglo-Italianate style row houses, i.e., Italianate houses with sunken basements and entrances near street level, resembling the form of row houses in England, also appear in the district, in a heavier concentration than in most mid-nineteenth-century Brooklyn residential neighborhoods. The Italianate and Anglo-Italianate row houses are most heavily represented in the district along Waverly and Washington Avenues. Examples of Italianate row houses can be found at 129-135 Washington Avenue, and 93-101 Clinton Avenue. A bit more unusual, are the Italianate style brick houses at 127, 129, and 131 Vanderbilt Avenue with their one-story wood porches. Representative Anglo-Italianate houses can be seen at 67-69 and 71-87 Waverly Avenue. A few buildings in the historic district were designed in the French Second Empire style, a style that in Brooklyn usually consists of an Italianate style house crowned by a mansard roof. This is evident at the individual house at 137 Clinton Avenue and at the mixed-use buildings at 411-421 Myrtle Avenue, all probably dating from the 1860s.

At the same time that these early masonry single-family row houses were appearing, mixed-use residential/commercial buildings were erected on Myrtle Avenue. Myrtle Avenue developed as a major transportation corridor through north Brooklyn neighborhoods, with many three- and four-story Italianate and French Second Empire style buildings erected with stores on the ground floor and apartments above. The storefronts are almost always supported by cast-iron columns and piers. These cast-iron elements are sometimes visible, but in other cases they are extant but have been covered with later storefront cladding. Two of the corner buildings on Myrtle Avenue display street-name panels. At 381 Myrtle Avenue, on the corner of Clermont Avenue, marble panels are inset into the corner, announcing the street names, while at No. 409, on 409 Clinton Avenue the street names are carved in high relief on corner quoins.

NPS Form 10-900a
(8-88)

OMB No. 1024-0018

United States Department of the Interior
National Park ServiceNational Register of Historic Places
National Register of Historic Places
Continuation SheetSection 7 Page 3

Wallabout Historic District

Wallabout Historic District

Name of Property

Kings County, New York

County and State

In the 1870s, brick row houses continued to be erected, but brownstone dwellings also appeared in the district. Several notable rows of Neo-Grec style brick and/or brownstone row houses appeared in this and the following decade. Responding to new legal requirements, architects were involved in the design of these buildings, including several architects who were quite prominent in Brooklyn. Neo-Grec row houses resemble earlier Italianate dwellings in their form, but are ornamented with then-fashionable stylized ornamental features (such as brackets) and incised carved detail. Notable brownstone-fronted Neo-Grec rows can be seen at 80-86 Vanderbilt Avenue (Ebenezer L. Roberts, 1878) and 125-133 Clinton Avenue (Robert Dixon, 1884), while brick examples are evident at 90 Vanderbilt Avenue, 123-127 Washington Avenue (No. 123 has especially fine cast-iron railings and newel posts), and 156-160 Washington Avenue. Styles, of course, are never clear cut; builders and architects often combined features of old and new styles (such as the builders of the transitional Greek Revival/Italianate style frame houses discussed above) or combined physical features of several design modes. This is evident at 137-143 Washington Avenue, an unusual row of six narrow houses with low stoops and sunken basements in the Anglo-Italianate mode, but ornamented with doorway lintels with the Neo-Grec incising that became fashionable in the late 1870s.

At the same time that these single-family row houses were erected, multiple dwellings – tenements and flat houses – for working-class households were being built in the historic district. Neo-Grec style tenements were erected on several streets, notably at 79 (1877) and 86-93 (1880) Vanderbilt Avenue. The finest multiple dwellings in the district are the three, eight-family tenements designed by Parfitt Brothers in 1888 in the Queen Anne style at 88-94 Clinton Avenue, with their lively red brick, brownstone, and terra-cotta facades. Apartment houses continued to appear in the district into the early years of the twentieth century, as is evident at the exuberant Colonial Revival style 129 Clermont Avenue designed by Henry S. Lion in 1908 and the Beaux-Arts style 119 Clinton Avenue dating from c. 1910.

The Wallabout area began to attract industry in the post-Civil War period. Although the blocks just to the north were almost entirely transformed into industrial districts, only a few factories appeared between Myrtle and Park Avenues. The district includes three important factories, most notably the Drake Brothers Bakery at 75-91 Clinton Avenue (through to Waverly Avenue), one of the most important bakery complexes in New York and a handsome example of reinforced concrete factory design in an Arts & Crafts manner. Also within the district are an unusual and delightful Neo-Medieval commercial building at 118 Waverly Avenue and the beautifully designed late-19th-century factory at 122 Washington Avenue.

Besides the buildings themselves, the historic district also retains a significant amount of original or early iron detail and many bluestone sidewalk paving blocks. Iron railings, newel posts, and gates, were common on nineteenth-century houses. Early houses, had hand-made wrought-iron railings, but beginning in the 1840s cast iron began to dominate, only to be displaced later in the century by machine made wrought iron. Examples of all of these types of iron can be found in the historic district, with cast iron dominant. Bluestone was the paving material of choice in Brooklyn's residential districts in the nineteenth century, prior to the advent of cement paving. Bluestone is a type of sandstone with a bluish-gray hue resembling the color of slate. It was quarried in New York and Pennsylvania and was, therefore, easily transported to Brooklyn, where it was extremely popular (a list of addresses with bluestone paving on the sidewalks is provided at the end of the building list).

NPS Form 10-900a
(8-86)

OMB No. 1024-0018

United States Department of the Interior
National Park ServiceNational Register of Historic Places
~~Continuation Sheet~~
Continuation SheetSection 7 Page 4

Wallabout Historic District

Wallabout Historic District

Name of Property

Kings County, New York

County and State

Construction in the historic district slowed in the early twentieth century and there was little new construction after World War I. In recent years, vacant lots and marginal buildings have been subject to new residential development, often out of scale with the district. Several projects were begun early in the 21st century, but were abandoned in mid-construction as the real estate economy collapsed. Notwithstanding the appearance of these buildings, the Wallabout Historic District retains a sense of vernacular mid-nineteenth-century neighborhood character better than any other district in New York City.

Building List

Notes on the building list: This list details each building in the historic district, generally including its date or approximate date of construction; builder and/or architect, when known; materials; style; and key elements of the facade. Records for this section of Brooklyn and for the era when these buildings were erected are limited, so some historical information is speculative. All buildings were researched in the records of the Brooklyn Department of Buildings, but most buildings pre-date the establishment of this office and records are missing for some buildings that date from a later period. Buildings were also researched in the Block Conveyance Collection at the Brooklyn Historical Society, Department of Finance Conveyance Books (a difficult source for the nineteenth century since they are not keyed to lot numbers); and in the projected building lists in the *Real Estate Record and Builders Guide*, which only begin in the late 1870s. Some buildings have been dated using visual, stylistic clues.

Clermont Avenue, east side

73. c. 1850, Valentine Abrams, builder. One, three-story and brick basement, frame house (resided). Originally 2½-story house, expanded to three full stories, c. 1880. Three bays; rectangular windows; high stoop; three-light transom; Neo-Grec style bracketed wood cornice.

75 and 77. c. 1850; James Brown, builder. Three-story, wood-frame houses (resided) with brick basements. Probably originally 2½-stories with later full third story; three bays; rectangular windows; stoops; walkway between buildings at basement level continuing through recessed wing that connects two houses; recessed wing, south side of No. 75 and north side of No. 77 clad with clapboards.

No. 75. Scallop-shingle siding; enclosed porch, simple entrance enframing with bracketed lintel and original Greek Revival, two-light transom; bracketed lintels with hoods; Neo-Grec style cornice on later full third story, c. 1880.

No. 77. Square-cut wood shingles; first-story porch with chamfered piers and balustrade railing; wood stoop; Greek Revival entrance with eared enframing; mid-nineteenth-century wooden double doors and transom; first-floor windows with eared enframements; wood window enframements above with shingled hoods; Greek Revival/Italianate cornice.

79 and 79A. 1878, John C. Rustin, architect/builder and owner. Two narrow, three-story and basement, Neo-

United States Department of the Interior
National Park Service

National Register of Historic Places

Continuation Sheet

Continuation Sheet

Section 7 Page 5

Wallabout Historic District

Wallabout Historic District

Name of Property

Kings County, New York

County and State

Grec style, brick row houses with brownstone trim. Two bays; rectangular windows; high stoops; brownstone lintels and sills; wood cornices.

81. c. 1850. Three-story frame house (resided) with brick basement. Three bays; rectangular entrance and windows; entrance with double doors and transom; deep hood above entrance; window surrounds with bracketed lintels and carved ornament; windows supporting hoods; bracketed cornice; iron stoop railing and areaway railing.

83. late 1850s, William G. Hunt, builder. Two-story and basement, Italianate style, brick house. Three bays; rectangular entrance and windows; brownstone trim; double doors; wood cornice; Neo-Grec style cast-iron stoop railings and newels dating from c. 1880; iron areaway railing. Hunt sold the house in 1858 to Newbury Roe, a clerk.

Nos. 85-121 Clermont Avenue are excluded from the historic district.

123. c. 1850; third story and rear addition, 1892, John McKeefrey, architect. Originally freestanding, brick, two- or 2½-story house, with third story added. Set back from the lot line; three bays; rectangular windows; Queen Anne style porch columns with pierced spandrels probably also added in 1892; Neo-Renaissance style pressed-metal cornice; double doors with metal grilles and transom (probably also 1892); original, c. 1850 window lintels and sills and areaway ironwork; bay on south elevation. First resident was Joseph Brittan, a bookseller. No. 123 Clermont Avenue is mentioned in a *Brooklyn Eagle* article of 1877 as being the Mayor's residence (see "Banquet and Caucus at the Mayor's Residence Late Night, *Brooklyn Eagle*, 3 May 1877, p. 4).

129. 1908, Henry S. Lion for Mary Eichler. Five-story, brick, Colonial Revival style apartment building planned for twenty families. Five bays; rectangular windows; brick laid in rusticated pattern on first story; eared limestone entrance enframement with bracketed lintel; splayed window lintels, limestone on first story and terra cotta above; corner quoins from second through fifth stories; deep metal cornice with blocks, dentils, and egg-and-dart molding; iron areaway railing.

135 and 137. c. 1852. Two, two-story and brick basement, frame houses with gable fronts facing the street. Three bays; rectangular windows; one-story connected entrance pavilions between the gable fronts, set in front of two-story ells with peak roof; houses originally clad with board-and-batten siding (both resided) and had Gothic Revival drip lintels and bargeboards; one-story and basement, two-sided, angled bays; paired windows on second story; walkways to north and south leading to rear yard. Apparently built as an investment by lawyer Frederick Stallknecht, who sold the houses in 1852.

139. c. 1855. Two-story, transitional Greek Revival/Italianate style frame house (resided). Three bays; rectangular windows; shallow peak roof; wood enframements; bracketed cornice.

141. c. 1850. 2½-story transitional Greek Revival/Italianate style frame house (resided with scalloped wood shingles). Three bays; rectangular windows; peak roof; eared entrance enframement; dentiled and bracketed

NPS Form 10-900a
(8-86)

OMB No. 1024-0018

United States Department of the Interior
National Park Service

National Register of Historic Places

Continuation Sheet

Continuation Sheet

Section 7 Page 6

Wallabout Historic District

Wallabout Historic District

Name of Property

Kings County, New York

County and State

cornice; wood enframements.

Clinton Avenue, west side

74 and 76. c. 1850. Two, 2½-story, frame houses (resided). Three bays; rectangular entrances and windows; peak roofs; one dormer at No. 76; walkway on north side of pair, leading to rear yard; large vacant plot at south side of lot.

78, 80, 82, 84, and 86. 1880, C. B. Sheldon, architect for George Brown. Five, four-story Italianate style, tenements for four families each. Three bays; round-arch entrances flanked by Tuscan pilasters; doors set in wood frames with colonettes; rectangular windows; facades mostly stripped and cornices removed at all except No. 82. PermaStone cladding at No. 84, a **non-contributing** building.

88, 90, 94. 1888, Parfitt Brothers, architect for J. J. Richardson. Three, four-story, red brick, brownstone, and terra-cotta, Queen Anne style flats, each built for eight families (two per floor). Round-arch, centrally-placed entrances with ornate terra-cotta frames with foliage and dragon heads; three-sided angled bays at No. 90 flanking door; similar bays on inner sides of other houses, with rectangular bays on outside ends; bay at north end capped with pressed-metal pediment; spandrels with foliate detail; brownstone beltcourses, lintels, and sills; pressed-metal cornices. Parfitt Brothers were among the leading architects in Brooklyn in the 1880s and were said to have been the architects who introduced the use of terra cotta to residential buildings in that borough (*Brooklyn Advance* vol. 4, August 1881, 189).

[Note: Beginning at No. 102, most of the houses are set back from the lot line with deep front gardens, as planned when Clinton Avenue was laid out in the 1830s. Many of the houses are also set on terraces with stone retaining walls; houses reached by stairs.]

102. c. 1860. One, three-story and basement, brownstone, Italianate style house. Three bays; rectangular windows. Stoop and cornice removed. Probably once a pair with No. 104. Garage at rear of lot. **Non-contributing** building.

104. c. 1860. One, three-story and basement, brownstone, Italianate style, row house with cast-iron trim. Three bays; rectangular windows; high stoop; cast-iron lintels and sills on second and third stories; pressed-metal cornice dating from c. 1900; iron stoop and areaway railings also c. 1900.

106. 1911, W. J. Conway, architect for James Rollo. One, two-story and basement, limestone, Neo-Renaissance style, two-family house. Four bays; ornate entrance enframingent with central cartouche and lintel with acroteria; rectangular windows; glass and iron grille front door; three window wide rounded bay; Renaissance-inspired carved ornament; pressed-metal cornice with modillions and a frieze with cartouches. Garage cut into basement.

110. One, three-story, Italianate style, freestanding house set on a large plot. Facade stucco; side elevations brick. c. 1850s building with extensive additions and alterations, many in nineteenth century. Ghost of original

NPS Form 10-900a
(8-86)

OMB No. 1024-0018

United States Department of the Interior
National Park Service

National Register of Historic Places

Continuation Sheet

Continuation Sheet

Section 7 Page 7

Wallabout Historic District

Wallabout Historic District

Name of Property

Kings County, New York

County and State

round-arch entrance evident; segmental-arch windows on second story; bracketed cornice; three-story porch; second-story box oriel at rear of north facade.

116. c. 1850s. One, three-story and basement, brick, transitional Greek Revival/Italianate style house. House set back from street, but without raised terrace. Three bays; rectangular windows; rusticated brownstone base and trim; pedimented lintels on first story; simple lintels on upper floors; bracketed and dentiled wood cornice. Stoop and original entrance enframing removed.

118. 1899, Frederick Jacobsen, architect for Louis Horowitz. One, four-story, Neo-Renaissance style, limestone and Roman brick flat for eight families and a janitor. Four bays; rectangular windows; rusticated limestone on first story; Roman brick above; brick laid in rusticated manner on second story; three-sided, angled oriel on third and fourth stories; tall cornice somewhat altered.

122. c. 1850s. One, three-story, brick, Italian villa style, freestanding house. Three bays; rectangular windows; one-story porch supported by c. 1880s posts; rectangular entrance with wood enframing and double doors; brownstone lintels and sills; deep lintels on second story with brackets; deep wood cornice with brackets; on south elevation, three-sided oriel with bracketed cornice on first story; drive to south leads to large open garage with mansard roof; iron areaway railing.

128. c. 1850. One, freestanding, transitional Greek Revival/Italianate style frame house. Three bays; rectangular windows; tongue-and-groove siding; porch with Greek Revival style "Temple of the Winds" columns; segmental-arch entrance with double doors and transom; eared parlor-floor windows; heavy lintels on second story; attic windows located between cornice brackets (windows have been enlarged); porch and main cornices with dentils and paired brackets; wrought-iron areaway railing; wrought-iron gate with anthemion; wide wrought-iron gate at driveway to south. South side elevation resided; north side partly clapboard.

136. (aka 134-38). Lefferts-Laidlaw House. Southwest wing, c. 1835; moved to site c. 1836-40 and main house built; southeast wing built before 1855. Exceptional two-story, wood, freestanding, Greek Revival style temple-fronted house. **Individually listed on the National Register** on September 12, 1985; designated as an individual New York City landmark on November 13, 2001. Three bays; rectangular windows; monumental, fluted "Temple of the Winds" columns support full entablature with triangular pediment; entrance with bold eared enframing with rosettes and crowning anthemion; original front door with two panels and anthemion; clapboard siding; multi-pane windows; early wings to south side and in rear; wrought-iron railings in front and along north side of lot. Built for Marshall Lefferts, an engineer. House restored, c. 1980.

140. Vacant lot.

142. c. 1860. One, three-story and basement, Italianate style house. Three bays; rectangular entrance and windows; high stoop; modillioned wood cornice with bead-and-reel molding; bracketed wood cornice. Original brownstone facade stuccoed.

United States Department of the Interior
National Park Service

National Register of Historic Places

Continuation Sheet

Continuation Sheet

Section 7 Page 8

Wallabout Historic District

Wallabout Historic District

Name of Property

Kings County, New York

County and State

144. c. 1920s. One, three-story, brick house. Three bays; rectangular windows; cast-stone voussoirs and keystone at entrance; brick laid in soldier courses, header courses, raised diamond patterns, and in parquet pattern (at the parapet); terrace with brick retaining wall. One-story brick garage, contemporaneous with house, reached by driveway to south.

148. 1879, F. Floyd Thomas, architect for George W. Brown. One, three-story and basement, Neo-Grec style house. Three bays; rectangular windows; round-arch entrance; entrance enframingent capped by pediment supported on brackets; bracketed window lintels with stylized detail; two-story and basement, three-sided, angled bay. House stuccoed and bay clad in perma stone; cornice boxed in.

Clinton Avenue, east side

75-91. Former Drake Brothers Bakery property, including factory building and yard (counted as one bldg). Main factory, 1913-15, Dodge & Morrison, architect; extended westerly onto Waverly Avenue, 1924-25. One, six-story, reinforced-concrete, Arts & Crafts style, brick-fronted factory. Dodge & Morrison designed several important buildings in Brooklyn, often for Lutheran church congregations. By the time this factory was erected, Drake Brothers was one of the largest commercial cake bakeries in the northeast. Ingredients for cakes were mixed on the top floor and sent down to ovens; then to packaging, and then to shipping; a laundry was located on the roof for washing white uniforms; company offices were on the second floor; the plant produced fifteen tons of pound cake per day (*Bakers Weekly*, 8 August 1914, 39). Red brick with concrete trim; concrete first story; three-story segmental-arch from second to fourth stories; large windows lighting factory interior (original windows replaced); concrete lintels and sills; tiles in concrete spandrels beneath third- and fourth-story windows; diamonds with tile insets ornamenting fourth story; stylized brackets with tile insets at cornice above fourth story; concrete keystones and belt courses; block cornice above fifth story; concrete window frames on fifth and sixth stories; brick side elevations. On Waverly Avenue, five-story concrete building with large expanses of windows (daylight factory; original windows replaced); rusticated corner on first story; large windows on north and south elevations as well; round-arch parapet. Two-story non-historic, concrete block addition to south of main factory; factory yard (now a parking lot) at south end of lot. In 2010, building used as a school.

[Note: Houses along the east side of Clinton Avenue are set back deeply from the lot line.]

93, 95, 97, 99, and 101. c. 1866, Niels Axel Schlesch, builder. Five, three-story and basement, Italianate style, brick row houses with brownstone trim. Three bays; rectangular windows; rusticated brownstone bases (extant at 93, 95, and 101); high stoops; brownstone entrance enframements with round-arch entrances with double doors (extant at 93, 95, and 101) flanked by Tuscan pilasters supporting entablatures; entrance arches spring from secondary Tuscan pilasters; brownstone lintels and sills; bracketed wood cornices. Stoop and cornice removed at No. 99 and facade stripped in well-designed alteration probably dating from the early 1930s; basement entrance ornamented with a shield; parapet with accordion pattern.

103-107. Two-story concrete block house. **Non-contributing** building.

NPS Form 10-900a
(8-86)

OMB No. 1024-0018

United States Department of the Interior
National Park Service

National Register of Historic Places

Continuation Sheet

Continuation Sheet

Section 7 Page 9

Wallabout Historic District

Wallabout Historic District

Name of Property

Kings County, New York

County and State

109. c. 1850s. One, three-story brick, Italianate style house. Three bays; rectangular entrance and windows; high stoop; c. 1900 stoop railing. Cornice removed.

111. One, three-story house. Entirely resided in aluminum; cornice boxed: **Non-contributing**.

113. c. 1860. One, three-story, brick, French Second Empire style house set on low terrace. Three bays; rectangular windows; stoop; one-story porch with Doric columns supporting wide segmental arches; balustrade railing; round-arch entrance with heavy molding and double doors; segmental-arch windows; stone lintels and sills; slate mansard with dormers; angled bay on south side.

119. c. 1910. One, four-story, limestone, brownstone, brick, and terra-cotta, Beaux-Arts style apartment building. Five bays; rectangular windows; brownstone basement; rusticated limestone first story; beige brick on upper stories with terra-cotta trim; arched entrance with ornate enframing capped with cartouche; splayed terra-cotta lintels with projecting keystones ornamented with garlands; wrought-iron fire escape. Cornice removed.

123. Vacant lot.

125, 127, 129, 131, and 133. 1884, Robert Dixon, architect for John Gordon. Five, three-story and basement, brownstone, Neo-Grec style, row houses. Three bays; rectangular windows; high stoops; full-height, two-sided, angled bays; entrances with ornamented flat lintels; houses ornamented in an AB pattern; entrances of A houses carved with stylized pilasters and entablatures with stylized naturalistic foliage and capped by a cove with raised cylindrical detail; entrances of B houses with fluted brackets; foliate panels, and bands with stylized anthemion; double doors (replaced at Nos. 125 and 133); simple bay lintels on A houses with more ornate lintels with brackets and foliage above entrances; on B houses, ornate lintels with fluted brackets and leaf squares at all windows; unusual splayed wood cornices with rosettes; heavy iron stoops railings (removed at No. 125) and areaway railings and areaway newel posts.

135 and 137. c. late 1850s. Two, three-story and basement, brick, Italianate style row houses with brownstone trim. Three bays; rectangular windows; rusticated brownstone bases and brownstone trim; high stoops; bracketed lintels at door and parlor-floor windows; double doors (extant at No. 137); cast-iron stoop and areaway railings and parlor-floor balcony at No. 137. Stoop removed at No. 135; both cornices removed.

139. c. 1853. One, four-story and basement, Italianate style, brick, house. Three bays; rectangular windows; projecting stone lintels; stone sills; bracketed wood cornice. Stoop removed; basement clad in granite.

141 and 143. c. late 1850s. Two, three-story and basement, brownstone, Italianate style row houses. Three bays; rectangular windows, except for central window on third floor of each house which has a segmental arch (a very unusual arrangement); rusticated bases; high stoops; rectangular entrances set within enframements with acanthus brackets supporting projecting, flat-topped cornices; bracketed wood cornices.

NPS Form 10-900a
(8-86)

OMB No. 1024-0018

United States Department of the Interior
National Park Service

National Register of Historic Places

Continuation Sheet

Continuation Sheet

Section 7 Page 10

Wallabout Historic District

Wallabout Historic District

Name of Property

Kings County, New York

County and State

Myrtle Avenue, north side, between Clermont Avenue and Vanderbilt Avenue

381, northeast corner Clermont Avenue; c. 1850s. One, three-story brick commercial and residential building with brownstone trim. Three bays on Myrtle Avenue; rectangular openings brownstone sills; pressed metal lintels and cornice dating from c. 1900; marble corner street-name panels inscribed "CLERMONT AV" and "MYRTLE AV." Storefront altered. One- and two-story, non-historic addition at rear of lot along Clermont Avenue.

383, 385, and 387. c. 1850, True Rollins, builder. Three, four-story brick commercial and residential buildings with brownstone trim. Three bays; rectangular windows with brownstone lintels and sills; brownstone quoins; bracketed and dentiled wood cornices; cast-iron piers flanking entrances to apartments at Nos. 383 and 387 (others probably extant but covered); entrance to No. 387 with wood enframing and tall, two-light transom. Storefronts altered.

Myrtle Avenue, north side between Vanderbilt Avenue and Clinton Avenue

403, 405, 407, and 409. c. 1850. Four, three-story, Italianate style, brick, commercial and residential buildings with brownstone trim. Three bays; rectangular windows with brownstone lintels and sills; brownstone corner quoins; bracketed and dentiled wood cornice; side elevation of No. 402 with residential entrance enframed with brownstone and capped with a pediment supported on brackets; three sets of quoins along Vanderbilt Avenue elevation; cast-iron piers at entrances of Nos. 405 and 407 (others probably extant but covered); the street names, MYRTLE AV and CLINTON AV carved in high relief on corner quoins of No. 409. Storefronts altered.

411, 413, 415, 417, 419, and 421. c. 1850. Six, four-story, brick, French Second Empire style, commercial and residential buildings with brownstone trim. Three bays; rectangular windows with brownstone lintels and sills; brownstone quoins; mansards with pairs of segmental-arch dormers; side elevation of No. 421 with brownstone trim, including quoins and fine entrance enframing with acanthus brackets. Storefronts altered; cornices removed; mansards reclad in rolled asphalt; one-story, non-historic brick structure at rear of lot of No. 421 (aka 150 Clinton Avenue).

Myrtle Avenue, north side between Waverly Avenue and Washington Avenue

455, 455A, 457, 459, and 461. c. 1868, Seymour L. Husted, builder. Five, three-story, Italianate style, brownstone, commercial and residential buildings. Three bays; rectangular windows; projecting lintels; bracketed wood cornices; cast iron piers at apartment entrances to Nos. 455 and 459 (others probably extant but covered); cast-iron storefront column visible at corner of No. 461 where storefront has deteriorated (others probably extant but covered); one-story rear extension at No. 461. Storefronts altered; side elevation of No. 461 resided in faux brick.

Vanderbilt Avenue, west side

74. c. 1857. One, three-story, brick, Anglo-Italianate house. Three bays; rectangular entrance and windows; two-light entrance transom; simple brownstone lintels and sills; iron areaway railing; cornice removed.

NPS Form 10-900a
(8-86)

OMB No. 1024-0018

United States Department of the Interior
National Park Service

National Register of Historic Places

Continuation Sheet

Continuation Sheet

Section 7 Page 11

Wallabout Historic District

Wallabout Historic District

Name of Property

Kings County, New York

County and State

76 and 78. c. early 1850s. Two, 2½-story, transitional Greek Revival/Italianate style, peak-roofed, frame houses (resided). Three bays; rectangular windows.

76. Greek Revival entrance enframingent with three-light transom; bracketed and dentiled cornice; iron areaway railing; walk to side leading to rear yard.

78. Dormer window in peak roof; porch enclosed; iron areaway railing; simple cornice.

80, 82, 82A, 84, and 86. 1878, Ebenezer L. Roberts, architect for Charles Pratt. Five, narrow, Anglo-Italianate/Neo-Grec, brownstone-fronted row houses with sunken basement. Two bays; rectangular windows with shallow projecting brownstone lintels and sills; low stoops, with cast-iron railings, leading to double doors (removed at Nos. 80 and 86); entrances with stylized brackets; wood cornices with stylized brackets (cornice removed at No. 82A); cast-iron areaway railings. Earliest speculative row houses identified as having been built for Charles Pratt, Brooklyn's wealthiest resident; designed by the same architect who was responsible for Pratt's own mansion.

88. c. early 1850s. 2½-story and brick basement, Greek Revival style, frame house (resided). Three bays; rectangular windows; peak roof; small rectangular attic windows; cornice with modest brackets.

90. c. late 1870s. One, three-story and basement, brick, Neo-Grec style house with brownstone trim. Three bays; rectangular windows; high stoop; brownstone basement, lintels, and sills; stylized brackets at pedimented entrance and parlor-floor lintels; wood cornice; iron areaway railings; cast-iron newel posts.

92, 94, and 96. c. early 1850s. Three, 2½- and three-story and brick basement, frame houses (resided). Three bays; rectangular windows; picturesque, vaguely Gothic Revival massing with central gables facing the street.

92 and 94. Rectangular Greek Revival windows in attic flank larger window in gable; wood pendants in gable; paneled door with transom at No. 92; iron areaway railings.

96. Full third story added, c. 1900

98 and 100. c. 1850, Isaac Opie, builder. Two, 2½-story, Greek Revival style, frame houses (resided) with brick basements. Three bays; paired entrances with original paneled door at No. 98; doors flanked by pilasters and four-light sidelights; four-light transoms; rectangular windows; wood window enframements at No. 98 with shingled hoods; doorways set below Doric porticos; 6x6 windows at No. 98; small 3x3 attic windows; iron areaway railings.

102. c. 1850 for speculator John Wiley. One, three-story and brick basement, Greek Revival style frame house (resided), probably originally 2 ½ stories. Three bays; rectangular windows; wood surround; porch with "Temple of the Winds" Corinthian columns and a cornice with dentils and simple brackets; entrance with three-light sidelights and transom; Neo-Grec style roof cornice added c. 1880. House purchased in 1850 by Robert Dixon of the United States Navy.

104 and 104½. c. 1860s. Two, three-story, brick, Anglo-Italianate style row houses with brownstone trim. Two

NPS Form 10-900a
(8-86)

OMB No. 1024-0018

United States Department of the Interior
National Park Service

National Register of Historic Places

Continuation Sheet

Continuation Sheet

Section 7 Page 12

Wallabout Historic District

Wallabout Historic District

Name of Property

Kings County, New York

County and State

bays; rectangular windows; round-arch entrances; paneled wood door at No. 104½; low stoops; wood bracketed and dentiled cornices; cast-iron newel posts at No. 104.

106. c. 1850. One, 2½-story and brick basement, frame house (resided). Four bays; wide, segmental-arch entrance with double doors; rectangular windows; cornice with dentils and simple brackets. Speculator John S. Wiley sold the house in 1850 to Archibald Cowan of the United States Navy.

108. c. 1850. One, 2½-story and brick basement, frame house (resided). Three bays; rectangular windows; peak roof; bracketed cornice.

110. Probably c. 1850s. One, three-story and brick basement frame house (resided with wood scalloped shingles). Originally probably 2½-story house; third story with Neo-Grec details, including bracketed cornice, added, c. 1880. Three bays; rectangular windows; entrance hood with sawn brackets; window hoods supported by brackets.

112. c. 1850, William Hunter, Jr., builder. One, 2½-story, frame house (resided). Three bays; rectangular windows; peak roof. Sold in 1850 to John Heath, a caulker (possibly employed at the nearby Navy Yard).

114. c. late 1870s. One, three-story and basement, brick, Neo-Grec style house with brownstone trim. Three bays; rectangular windows; high stoop; rectangular entrance with brownstone lintels with stylized brackets and incising; incised brownstone window lintels; brownstone sills with stylized incised brackets; wood cornice; iron areaway railing.

116. c. late 1870s. One, four-story, brick, Neo-Grec style tenement with brownstone trim. Four bays; rectangular windows; segmental-arch entrance with double doors and brownstone enframingent with fluting; stylized fluted brackets with incising, and pediment; incised irregularly-shaped, incised stone lintel supported by incised brackets; stone sills with incised detail and recessed circles; stone beltcourses at lintel level with angled detail; bracketed wood cornice; iron railings and newel posts.

118-122. c. 2008. Modern apartment building. **Non-contributing.**

124. c. 1850. One, three-story and brick basement, Greek Revival style, frame house (resided with wood scalloped shingles). Originally two or 2½ stories; third story added c. 1880, with Neo-Grec cornice. Three bays; rectangular windows; rectangular entrance with three-light transom; wood window enframements.

126. c. 1850s. One, two-story frame house (stripped and resided). Three bays; rectangular windows. **Non-contributing** building.

128, 130, and 132. c. 1853. Three, 2½-story and basement, brick/stucco, Gothic Revival/Italianate style houses with brownstone trim. Three bays; rectangular windows; rusticated brownstone base at No. 130; setback entrance bays with flat roofs; gable fronts facing the street; arched window in center of each gable; bracketed

United States Department of the Interior
National Park Service

National Register of Historic Places

Continuation Sheet

Continuation Sheet

Section 7 Page 13

Wallabout Historic District

Wallabout Historic District

Name of Property

Kings County, New York

County and State

wood cornice. Unclear if historically brick or brick with stucco scored to resemble stone; 128 and 132 now stuccoed; 130 now brick.

Vanderbilt Avenue, east side

69. c. 1852, Samuel Burtis and Ezra Baldwin, builders. One, 2½-story, Greek Revival style, frame house (resided), probably built as a pair with No. 71. Three bays; rectangular windows; peak roof; one-story porch; entrance with pilasters, three-light sidelights, and transom; 4x4 window sash; two-story rear extension with 6x6 wood window sash; 1870s areaway iron.

71. c. 1852, Samuel Burtis and Ezra Baldwin, builders. One, 2½-story, Greek Revival style, clapboard house. Three bays; rectangular windows; peak roof; one-story porch with "Temple of the Winds" columns; entrance enframement with pilasters and three-light sidelights and transom; simple window enframements; cornice with dentils and brackets; walk to south of house leading to rear building; south side elevation with diamond-shaped asphalt siding.

73. c. early 1830s. One, 2½-story and brick basement, transitional Federal/Greek Revival style; clapboard house. Three bays; rectangular windows; exceptional entrance with foliate-carved central and corner panels; multi-panel door; three-light sidelights and transom; console brackets between door and sidelights; eared window enframement; 6x6 wood window sash; small, three-light rectangular attic windows cut into frieze; cornice with brackets and egg-and-dart and acanthus moldings. Probably built c. 1834 for John Spader who sold the house in that year to merchant Amasa Wright.

75-77. Vacant lot.

79. 1877, George Graham, owner/architect-builder. One, three-story and low basement, brick, transitional Italianate/Neo-Grec style tenement for three families. Three bays; segmental-arch entrance and windows; entrance with double doors capped by four-light transom; cast-iron lintels and sills; pressed-metal Neo-Grec style cornice.

81. c. 1850, Samuel Burtis and Ezra Baldwin, builders. One, three-story, transitional Greek Revival/Italianate style, clapboard house. Three bays; rectangular windows; porch with chamfered columns; Greek Revival entrance with pilasters, pedimented enframement, paneled double doors, four-light sidelights and three-light transom; eared window enframements on first story; porch and main cornice with dentils and modest brackets; cast-iron areaway railing.

83. c. 1850, Samuel Burtis and Ezra Baldwin, builders. One, three-story, Italianate style, clapboard house. Three bays; rectangular entrance and windows; entrance with double doors and wood enframement; wood window enframements with projecting lintels and sills; "horse walk" cut into south side of house with original or early door; cast-iron areaway iron; pressed-metal block cornice, probably dating from c. 1900.

85, 87, 89, 91, and 93. 1880, C. B. Sheldon, architect for George Brown, owner. Five, three-story, brownstone-

NPS Form 10-900a
(8-86)

OMB No. 1024-0018

United States Department of the Interior
National Park Service

National Register of Historic Places

Continuation Sheet

Continuation Sheet

Section 7 Page 14

Wallabout Historic District

Wallabout Historic District

Name of Property

Kings County, New York

County and State

fronted, Neo-Grec style tenements for three families each. Three bays; segmental-arch entrances with pediments (extant at Nos. 91 and 93); double doors; rectangular windows; facade detail mostly shaved off; original wood cornice at No. 89; cast-iron railings and massive newel posts at all but No. 93.

95, 97, 99, 101, 103, 105, 107, 109, 111, 113, and 115. Eleven, "contextual" row houses erected c. 2000. **Non-contributing** buildings.

117, 119, and 121. c. 1853, Roswell Hovey, builder. Three, 2½- and three-story, brick, Gothic Revival style row houses with brownstone trim. Three bays; rectangular windows; brownstone drip lintels; stoops; double doors; drip lintels; bargeboards and friezes with Gothic fascia ornamented with quatrefoils, some of which are pierced to light windows; gables at Nos. 117 and 121 facing street, with flat roof in central house at No. 119; one-story and basement, three-sided angled bays at Nos. 117 and 121 (6x6 window sash on parlor level of bay at No. 121); second story triple windows above bays at Nos. 117 and 119, with large central window flanked by narrow side windows, set within wood frames and capped by drip lintels; brownstone beltcourses between basement and first story; Gothic cast-iron at Nos. 119 and 121. No. 121 stuccoed, lintels shaved and Gothic detail removed. [It is possible that all three houses were originally stuccoed and scored to resemble stone.]. In 1853, Hovey sold No. 117 to George Sisco and No. 119 to James Miller, both of whom were pilots, possibly employed in the nearby Navy Yard.

123 and 125. c. 1854, Roswell Hovey, builder. Two, three-story brick, row houses with brownstone trim. Closely related to Nos. 117-121 which appear to be slightly earlier in date. Three bays; rectangular windows on first and second stories; stoops; gable ends facing street provide a somewhat Gothic Revival feel; entrance bays slightly recessed; round-arch doorways more typical of Italianate design; paired round-arch basement windows; paired rectangular windows on first story; one segmental-arch window and pair of rectangular windows on second story; ocular window and round-arch window on third story; bracketed wood cornices.

127 and 129. c. 1854, Richard Seckerson, builder. Two, 2½-story and basement, Italianate style, brick row houses. Three bays; wood stoops; one-story porches with chamfered piers supporting segmental arches; dentiled porch cornice; round-arch entrance and parlor windows; French doors on parlor floor; segmental-arch windows with brownstone enframements above, full size on second story and small on third; 4x4 wood window sash; bracketed and dentiled wood cornice; wrought-iron railings. No. 127 was sold in 1854 to clockmaker Charles S. Sperry.

131. c. 1854. One, three-story and high basement, Italianate style, brick house. Three bays; wood stoop; one-story porch with chamfered piers supporting segmental arches; dentiled porch cornice; round-arch entrance and parlor windows; French doors on parlor floor; segmental-arch windows with brownstone enframements above; 4x4 wood window sash; wood cornice. Except for the additional story, this house is identical to those at Nos. 127-129. Research indicates that it was erected at the same time as its neighbors, but was built by Wiles O. Pettet, who sold the dwelling to merchant Emmanuel B. Pike in 1854.

135. One, one-story, shed. **Non-contributing** structure.

NPS Form 10-900a
(8-86)

OMB No. 1024-0018

United States Department of the Interior
National Park Service

National Register of Historic Places

Continuation Sheet

Continuation Sheet

Section 7 Page 15

Wallabout Historic District

Wallabout Historic District

Name of Property

Kings County, New York

County and State

137 and 139. c. 1860s. Two, three-story and basement, brick, Italianate style row houses. Three bays; rectangular entrance and windows; doorway with rope molding at No. 137; transom and double doors at No. 139; high stoops; rusticated brownstone base; brownstone lintels and sills; bracketed wood cornices; cast-iron stoop railings at both houses and areaway railing at No. 139. One-story, **non-contributing** garage on south side of No. 139.

143 and 145. c. late 1830s or early 1840. Two, 2½-story and brick basement, Greek Revival style, frame houses (resided in stucco with wood shingles on first story of No. 143). Three bays; rectangular windows; peak roofs; one-story porches with square piers; eared entrance enframements with pilasters; sidelights (at No. 143) and transoms; eared window enframements on first story.

147 and 149. 1879, F. Floyd Thomas, architect for George Brown, builder. Two, three-story, brownstone, Neo-Grec style tenements for three-families each. Three bays; rectangular windows; segmental-arch entrance with double doors; pediment above entrance with stylized, fluted brackets and incised frieze; pedimented lintels on first story; cornice at No. 147 dating from c. 1900. Cornice removed at No. 149.

Washington Avenue, west side

108, 110, and 112. c. 1861, Fisher Howe, builder. Three, three-story and basement, Italianate style, brick row houses. Three bays; rectangular entrance and windows; high stoops; rusticated brownstone bases; brownstone lintels and sills; entrances with modified, brownstone, swan's-neck pediments ending in rosettes (shaved at No. 112); bracketed wood cornice at No. 108 (cornices removed at Nos. 110 and 112).

114, 116. c. 1874, John Rustin, builder. Two, two-story and basement, Italianate style, brick row houses. Part of a group with Nos. 118-120 and 126-128 (Nos. 122-124 demolished); Nos. 116 and 118 separated by a driveway. Three bays; segmental-arch entrances and windows; brick lintels and stone sills; high stoops; segmental-arch entrances; bracketed wood cornices.

118, 118½, 120. c. 1873, John Rustin, builder. Three, two-story and basement, Italianate style, brick row houses. Part of a group with Nos. 114-116 and 126-128 (Nos. 122-124 demolished); Nos. 116 and 118 separated by a driveway. Three bays; segmental-arch entrances and windows; brick lintels and stone sills; high stoops; bracketed wood cornices.

122. One, four-story, Arts & Crafts style, pale yellow, ironspot brick factory with gold-ironspot brick and limestone trim. On first story, two pairs of openings (a door and three windows), a vehicular entrance to right, and farther to the right a wide door and delivery entrance with wood frame and paneled door; limestone cornice above one; paired rectangular window on upper stories with splayed brick lintels; brick spandrels below third- and fourth-story windows with limestone diamonds; brick soldier and header-soldier courses; windows on fourth story recessed; limestone block cornice set above dentils and corbelling; brick parapet. Sign on north elevation for Union electric Products Corp.

United States Department of the Interior
National Park Service

National Register of Historic Places

Continuation Sheet

Continuation Sheet

Section 7 Page 16

Wallabout Historic District

Wallabout Historic District

Name of Property

Kings County, New York

County and State

126, 126½, 128. c. 1876, John Rustin, builder. Three, two-story and basement, Italianate style, brick row houses. Part of a group with Nos. 114-116 and 118-120 (Nos. 122, 124 demolished); Three bays; segmental-arch entrance and windows with brick lintels (stuccoed at No. 126½); stone sills; high stoops (removed at No. 126); bracketed wood cornices; c. 1900-stoop railings at Nos. 126½ and 128.

130. c. 1858, Fisher Howe, builder. One, three-story and sunken basement, Anglo-Italianate style, frame house (resided). Three bays; rectangular entrance and windows; low stoop; one-story and basement, three-sided bay; wood entrance enframing with classical moldings; recessed doorway with sidelights and transom; bracketed wood cornice.

132. c. 1930s. One, one-story, brick garage. **Non-contributing.**

136 and 138. c. 1868. Two, three-story and basement, very narrow, Italianate style, brick row houses set back from lot line. Two bays; round-arch entrance; segmental-arch windows; high stoops; projecting stone lintels and sills; brick lintels on third story; bracketed wood cornice.

140 and 142. c. 1857-60. Two, three-story and basement, Italianate style, brick row houses set back from lot line. Three bays; rectangular windows; high stoops (stoop removed at No. 140); brownstone lintels and sills; wood cornices with dentils and simple brackets (cornice removed at No. 142); walkways to either side of pair leading to backyards.

144 and 146. c. 1868. Two, three-story and basement, Italianate style row houses set back from lot line. Three bays; round-arch entrance with double doors (at No. 146); segmental-arch windows; high stoops; cast-iron lintels on second and third stories; cast-iron sills on second and third stories; brownstone sills on first story; bracketed wood cornices; areaway ironwork at No. 146. Both houses resided in faux brick.

148 and 150. c. 1869. Two, three-story and basement, brick, Italianate style, row houses set back from the lot line. Three bays; rectangular windows; high stoops; brownstone lintels and sills; original double doors; bracketed wood cornices.

152 and 154. c. 1869. Two, three-story and basement, Italianate style, brick row houses. Three bays; rectangular windows on basement and first and second stories; segmental-arch windows on third story; high stoops; brownstone lintels and sills at No. 154; original double doors at No. 152; bracketed wood cornice at No. 152 (cornice removed at No. 154). No. 154 resided with stucco aggregate scored to resemble brownstone.

154½. Construction site for Modern apartment house. **Non-contributing.**

156, 158, and 160. c. 1873, John Kendall, builder. Three, two-story and basement, Neo-Grec style, brick row houses. Three bays; rectangular windows; high stoops; segmental-arch entrances; rusticated brownstone base; brownstone lintels and sills; entrance and parlor-floor lintels with stylized, elongated, fluted brackets and incised detail; double doors; bracketed wood cornices; original cast-iron stoop railings; newel posts, and

United States Department of the Interior
National Park Service

National Register of Historic Places

Continuation Sheet

Continuation Sheet

Section 7 Page 17

Wallabout Historic District

Wallabout Historic District

Name of Property

Kings County, New York

County and State

areaway-gate at No. 160.

162. c. 1860. One, three-story and basement house. Three bays; rectangular windows; round-arch entrance; Italianate double doors; high stoop. Cornice removed; facade stuccoed.

164. One, two-story and basement, clapboard house with brick basement. Two bays; rectangular windows; main house projects in front of basement.

166. One, two-story and basement, Greek Revival style, frame house (resided) with brick basement. Three bays; rectangular windows; high stoop; superb eared entrance enframingent with dentiled entablature; recessed entrance with four-light sidelights and three-light transom.

Washington Avenue, east side

123, 125, 127. c. 1875. Three, two-story and basement, Neo-Grec style, brick row houses. Three bays; segmental-arch entrance; rectangular windows; high stoops; rusticated brownstone basements; brownstone trim; entrance lintels with stylized, fluted brackets and incised detail; original double doors at Nos. 123 and 127; bracketed wood cornices; massive balustraded stoop railings and huge newel posts at Nos. 123 and 125.

129, 131, 133, 135. c. 1860s. Four, three-story and basement, Italianate style, brick row houses. Three bays; rectangular entrances and windows; high stoops; brownstone beltcourses between basement and first story (later brownstone-stucco basements at Nos. 133 and 135) lintels and sills; bracketed wood cornices; original areaway railings at Nos. 133 and 135.

137, 137½, 139, 141, 141A, 143. c. 1870s. Six, narrow, three-story and sunken basement, Anglo-Italianate/Neo-Grec style, brick row houses. Two bays; rectangular entrances and windows; low stoops; brownstone sunken basements; brownstone lintels and sills; brownstone pedimented entrance hoods with stylized brackets and simple incising; bracketed wood cornices; paneled recessed doors set in wood frames with colonettes extant at Nos. 137 and 141.

145. c. 1866. One, two-story and sunken basement, Anglo-Italianate style, frame house (resided) with brick basement. Three bays; rectangular windows; low stoop; very ornate Italianate cornice with brackets, modillions, and cartouches.

147, 149, 151, 153. c. 1870, Reetze, builder. Four, three-story, transitional Italianate/Neo-Grec style, frame (resided) tenements. Three bays; rectangular windows; low stoops; bracketed wood cornices (removed at 147 and 149).

Waverly Avenue, west side

66-84. Drake Brothers Bakery; see 75-91 Clinton Avenue.

86, 88, 90, 92, and 94. c. late 1850s. Five, three-story and basement, Italianate style, brick, row houses with

NPS Form 10-900a
(8-86)

OMB No. 1024-0018

United States Department of the Interior
National Park Service

National Register of Historic Places

Continuation Sheet
Continuation SheetSection 7 Page 18

Wallabout Historic District

Wallabout Historic District

Name of Property

Kings County, New York

County and State

brownstone trim. Three bays; rectangular windows; high stoops; modest bracketed entry lintels (removed at No. 94); rectangular entrance with double doors (extant at 86, 88, and 92); brownstone window lintels and sill and beltcourses between basements and first stories; wood bracketed cornices (removed at 86 and 90);

96, 98, 100, 102. c. 1860. Four, three-story and basement, Italianate style; brick row houses with brownstone trim. Three bays; rectangular windows; high stoops; rectangular entrances; swan's-neck doorway lintels; transom and double doors at No. 100; brownstone window lintels and sills and beltcourses between basements and first stories; simple bracketed wood cornices (removed at Nos. 98 and 102); original 2x2 window sash at No. 100.

104 and 106. Two, three-story contemporary houses. **Non-contributing.**

108 and 110. 1886, Andrew Spence for K. S. A. Ogilvy. Two, three-story and basement, brick, Neo-Grec style row houses with brownstone trim. Two bays; rectangular windows; paired high stoops; brownstone window lintels and sills and double beltcourses running between bands of accordion header bricks; stylized brownstone door and window lintels with incised detail and stylized, incised brackets; brownstone sills with stylized incised posts and, on first story, elongated incised brackets; bracketed, pressed-metal cornices.

112. One, two-story and basement, frame house (resided). Three bays; rectangular windows; high stoop. **Non-contributing.**

114-116. Vacant lot.

118-128. c. 1910. One- and two-story Neo-medieval style, brick garage and office. Facade on main garage with stepped up parapets culminating in the center; brick corbelling; square, crenellated corner tower at north end; two-story office at south end, built out to lot line; office with crenellated parapet; angled brick panels and corbelling; three vehicular entrances, two at street level and one leading down to basement; vehicular entrance to south with iron lintel; series of rectangular windows with stone lintels and sills; segmental-arch windows on north side. As early as 1886, this was the site of the Brooklyn Chair Company factory; this early factory may be incorporated into the building. By 1912, this was the Waverly Stables; possibly converted into a garage in 1921.

Waverly Avenue, east side

67 and 69. c. 1859, ? Freeman, builder. Two, three-story, Anglo-Italianate style, brick and brownstone row houses. Three bays; segmental-arch windows on first story and rectangular windows above; low stoops; segmental-arch entrances; rusticated brownstone first story; brownstone lintels and sills above; bracketed wood cornices; cast-iron stoop railings; cast-iron newel posts at No. 67; iron areaway railing at No. 69.

71, 73, 75, 77, 79, 81, 83, 85, and 87. c. 1860, Isaac C. Kendall, builder. Nine, three-story, Anglo-Italianate style, brick and brownstone, row houses. Three bays; rectangular windows; low stoops; brownstone sunken basements; rusticated first story (removed at Nos. 73, 75, 81, and 85) and smooth brownstone basement; original double doors at No. 73; brownstone lintels and sills above; wood cornices (removed at Nos. 71 and 79);

United States Department of the Interior
National Park ServiceNational Register of Historic Places
National Register of Historic Places
Continuation SheetSection 7 Page 19

Wallabout Historic District

Wallabout Historic District

Name of Property

Kings County, New York

County and State

original cast-iron at Nos. 75, 81, 83,

89. c. 1863. One, three-story and raised basement, Italianate style brick row house with brownstone trim. Three bays; narrow rectangular entrance and windows; stoop; brownstone lintels and sills; bracketed wood cornice.

91-97. Modern apartment house construction site; construction abandoned as of 2011. **Non-contributing.**

99 and 101. Two, three-story and sunken basement, Anglo-Italianate style, brick row houses. Three bays; rectangular windows; brownstone lintels, and sills; bracketed wood cornice.

103. One, three-story contemporary house. **Non-contributing.**

105-109. Lot with abandoned construction site. **Non-contributing.**

111. c. 1857-60. One, three-story and basement, Anglo-Italianate style, brick row house with brownstone trim. Three bays; rectangular windows; stoop; brownstone sunken basement; brownstone lintels and sills.

113, 115, 117, and 119. c. 1858. Isaac C. Kendall, builder. Four, three-story and sunken basement, Anglo-Italianate style, brick and brownstone row houses. Three bays; segmental-arch windows on first story with rectangular window above; low stoops; rusticated brownstone first story (removed at No. 119); brownstone basement brick above with brownstone lintels and sills; bracketed wood cornices (removed at Nos. 117 and 119); stoop and areaway iron at Nos. 113 and 115.

121. One, three-story, Anglo-Italianate style row house. Three bays; rectangular windows; low; stoop; bracketed wood cornice. New brick facade. **Non-contributing.**

123. One, three-story, Anglo-Italianate style row house. Three bays; rectangular windows; low stoop. New brick facade; cornice removed. **Non-contributing.**

125. One, three-story contemporary brick house. **Non-contributing.**

127 and 129. c. 1858. Isaac C. Kendall, builder. Two, three-story and sunken basement, Anglo-Italianate style brick row houses with brownstone trim. Three bays; rectangular windows; low stoops; brownstone basement; brownstone beltcourse between first and second stories (partially removed at No. 129); and brownstone lintels and sills; bracketed and dentiled wood cornices.

131. c. 1869. One, three-story and raised basement, Italianate style, brick row house with brownstone trim. Three bays; rectangular windows; very high stoop; rectangular entrance with bracketed lintel and double doors; brownstone window lintels and sills; bracketed wood cornice.

NPS Form 10-900a
(8-86)

OMB No. 1024-0018

United States Department of the Interior
National Park Service

National Register of Historic Places

National Register of Historic Places

Continuation Sheet

Wallabout Historic District

Wallabout Historic District

Name of Property

Kings County, New York

County and State

Section 7 Page 20**Bluestone sidewalks**

A significant aspect of Brooklyn's historic nineteenth-century residential neighborhoods is the wealth of bluestone sidewalk paving stones extant. Bluestone sidewalks can be seen in front of the following houses within the Wallabout Historic District:

Clermont Avenue: 128, 140

Clinton Avenue: 73, 75, 77, 83, 123, 139, 141

Myrtle Avenue: 403, 405, 407, 409,

Vanderbilt Avenue: 79, 81, 83, 85, 87, 125, 127, 129, 137, 139, 74, 76, 78, 70, 82, 82A, 84, 86, 88, 90, 92, 98,
100, 102, 104½, 106, 108, 110, 112, 114, 116, 124, 130

Washington Avenue: 112, 114, 118½

Waverly Avenue: 94, 100

Wallabout Historic District

Kings County, New York

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

Architecture

Community Planning and Development

Period of Significance:

c. 1830-c. 1930

Significant Dates:**Significant Person:**

n/a

Cultural Affiliation:

n/a

Architect/Builder:

(See continuation sheet)

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:

United States Department of the Interior
National Park Service

National Register of Historic Places

Continuation Sheet

Continuation Sheet

Section 8 Page 1

Wallabout Historic District

Wallabout Historic District

Name of Property

Kings County, New York

County and State

8. Statement of Significance

Summary

The Wallabout Historic District in Brooklyn, Kings County, New York, is locally significant under Criterion C for its rare and diverse group of primarily residential buildings dating from the nineteenth century. The district is especially rich in pre-Civil War wood houses, providing what appears to be the largest concentration of such vernacular buildings in New York City, and also contains a rare concentration of wood and masonry semi-detached and row houses with gable fronts that face the street. In addition to these early buildings, the district includes several wood-frame villas dating from the early period of the area's development; a significant number of brick- and/or brownstone-fronted, single-family row-houses dating from the middle decades of the nineteenth century; and several important tenements and multiple dwellings from the later decades of the nineteenth century and first decades of the twentieth century. Although most of the buildings in the district were the work of builders, several of the later structures were designed by locally important architects such as Ebenezer L. Roberts, Parfitt Brothers, and Robert Dixon. There are also a few important commercial and industrial buildings that relate closely to the general pattern of development in the area. The Wallabout Historic District also meets Criterion A in the area of community planning and development. The general development of Wallabout and the construction of specific buildings within the historic district reflect several important forces that resulted in the creation of an area with a unique physical character. These forces include the growth of Brooklyn's population in the early and middle decades of the nineteenth century with the concomitant expansion of residential development moving east from the initial residential settlement of Brooklyn; the development of the Brooklyn Navy Yard, one block to the north of the historic district, as one of the most important military bases in the United States; and the expansion of infrastructure near the area, including ferry lines, elevated rail lines, and bridges, in the nineteenth and early twentieth-centuries, resulting in Wallabout becoming a convenient location for both residence and industry. The period of significance for the Wallabout Historic District begins in c. 1830 when the earliest buildings were erected in the district. It extends through c. 1930 when construction in the district ceased.

Historic overview

The history of the Wallabout Historic District can be traced back to 1624 when a group of Walloons, French-speaking Protestants from what is now Belgium, settled along the shore of a modest bay on the East River and named it *Waal-bogt*. A little over a decade later, settlers in the Dutch colony of the New Netherlands sought to establish legal title to the area by officially "purchasing" land from the Canarsee Indians. For example, in 1637 Joris Jansen de Rapalje, a French Huguenot immigrant, purchased a tract near Wallabout Bay, although he did not settle on the land until the 1650s.¹ By the late seventeenth century, much of the area was owned by the

¹ David Ment, *The Shaping of a City: A Brief History of Brooklyn* (Brooklyn: Brooklyn Redicover/Brooklyn Education & Cultural Alliance, 1979), 12-13; New York City Landmarks Preservation Commission *Lefferts-Laidlaw House Designation Report*, report prepared by Gale Harris (NY: Landmarks

United States Department of the Interior
National Park Service

National Register of Historic Places

Continuation Sheet

Continuation Sheet

Section 8 Page 2

Wallabout Historic District

Wallabout Historic District

Name of Property

Kings County, New York

County and State

Ryerson family. The area remained rural through the eighteenth century. It was probably used for farms and pasturage, with easy access to the waterfront. A few houses were clustered along the waterfront of Wallabout Bay or along Wallabout Road which ran through the blocks that are today between Park and Flushing Avenues, just north of the Historic District. During the Revolutionary War, the British anchored prison ships in Wallabout Bay, burying the thousands of prisoners who died in shallow graves along the waterfront; these prisoners are commemorated at the Prison Ship Martyr's Monument, designed by McKim, Mead & White and erected in nearby Fort Greene Park in 1906-09 (NR listed, Fort Greene Historic District). Following the war, much of Wallabout was purchased by John Jackson, who, along with several relatives, opened a shipyard. Jackson sold land around Wallabout Bay to the United States government in 1801, resulting in the establishment of the Brooklyn Navy Yard.

The initial settlement of Brooklyn (or Breuckelen) was located along the waterfront to the west of the historic district, near present-day Fulton Street in the area of the Fulton Ferry and DUMBO Historic Districts (both NR listed; nothing remains above ground from this settlement). This community was comprised almost entirely of modestly-scaled wooden houses. Wallabout was too far east to be impacted by the development of the village of Brooklyn. However, in the early decades of the nineteenth century, the population of Brooklyn began its rapid rise. This was largely due to the establishment of safe and reliable ferry service that permitted people to live in Brooklyn and commute to jobs in New York City across the East River. Secondly, business, commerce, and industry expanded within Brooklyn, employing an increasing number of local workers. In 1810, Brooklyn's population was only 4,402. By 1820 it had risen to 7,175. In 1830 the population was 12,406, jumping to 36,233 in 1840; 96,838 in 1850, and 266,661 in 1860 (the later number includes the 1855 annexation of the city of Williamsburg).² Brooklyn's population expanded so rapidly that the community was chartered as a city in 1834. The rapid population increase coincides with the initial residential development in Wallabout which took place in the 1830s, 1840s, and 1850s.

After 1830, much of Brooklyn's population growth was comprised of affluent families, with breadwinners commuting to work in New York City, who settled in the new, mostly speculator-built, row houses that were erected first in Brooklyn Heights and later in South Brooklyn (now Cobble Hill, Carroll Gardens, and Boerum Hill), Clinton Hill (now Clinton Hill and Fort Greene), and Park Slope. However, development also expanded out of the old waterfront settlement of Brooklyn, moving eastward into Wallabout. Since the flatlands along the river were not as prestigious for residential development as the uplands several blocks inland, much of the construction in Wallabout continued to be wood houses rather than the more expensive brick or stone dwellings found a few blocks to the south in what are now the Fort Greene and Clinton Hill Historic Districts and they were often inhabited by a less affluent population.

Additional impetus for the development of Wallabout came from the expansion of the United States government's Brooklyn Navy Yard along Wallabout Bay. The history of the Navy Yard can be traced back to

Preservation Commission, 2001), 2; and Howard Pitsch, *Images of America: Fort Greene* (Charleston, SC: Arcadia Press, 2010), 12.

² Ira Rosenwaike, *Population History of New York City*. Syracuse: Syracuse University Press, 1972.

NPS Form 10-900a
(8-86)

OMB No. 1024-0018

United States Department of the Interior
National Park Service

National Register of Historic Places

Continuation Sheet
Continuation SheetSection 8 Page 3

Wallabout Historic District

Wallabout Historic District

Name of Property

Kings County, New York

County and State

the government's 1801 purchase, for \$40,000, of about forty acres of John Jackson's property on the bay. The purchase included Jackson's private shipyard which was incorporated into the government's new yard for the repair and supply of navy ships. The Navy Yard expanded slowly since there was little demand for war ships in the first half of the nineteenth century. However, the Navy did purchase additional land and began major building projects, including the construction of the commandant's house in 1805-06 (NHL, 5/30/74), a naval hospital in 1830-38 (with later wings), and the first dry dock in 1840-51. The Navy Yard employed an increasingly large number of men. Many commuted to work from New York City, but others settled in surrounding neighborhoods, including Vinegar Hill to the west and Wallabout. Census enumerations and city directories indicate that those with skills appropriate to Navy Yard work lived in Wallabout. The 1850 census shows that sailmakers, ship carpenters, ship joiners, sparmakers, ropemakers, and others with jobs relating to shipbuilding lived in Wallabout, while conveyance records indicate that caulker John Heath, pilots George Sisco and James Miller, and Navy employees Robert Dixon and Archibald Cowan all lived on Vanderbilt Avenue.

The presence of the Navy Yard, coupled with the expansion of Brooklyn's waterfront neighborhoods, resulted in extensive residential development along the streets of Wallabout in the decades between 1830 and 1860. This is clearly evident on the earliest atlas of Brooklyn, the Perris Map of 1855, which illustrates all of the buildings on the streets of Wallabout as far east as Vanderbilt Avenue. This map shows a heavily built up community, largely comprising wooden homes of modest scale, but also including a significant number of brick or stone-fronted homes. Most of these buildings were single-family dwellings, but it is also probable that a number of these houses were inhabited by two or more households, as was typical in working-class neighborhoods. Most of the early houses were relatively modest in scale, often 2½-stories with a front porch.

The development pattern on Clinton Avenue was different from that on other streets in the district. Clinton Avenue was laid out as a wide boulevard in 1833. In that year, James Spader, a descendant of the Ryerson family that had acquired much of the property in the district by the late seventeenth century, joined with merchant and auctioneer George Washington Pine, in an attempt to market property in the area. Spader and Pine laid out Clinton Avenue as a wide, tree-lined boulevard that, they hoped, would attract wealthy people to build suburban villas. The location was an excellent one for this venture, close to the developed parts of the city of Brooklyn, but also in a quiet area. Villas soon lined Clinton Avenue, primarily south of Myrtle Avenue, although a few were also erected between Myrtle and Park Avenues in the Wallabout Historic District, where several survive. Most prominent are the Greek Revival style Lefferts-Laidlaw House (NR, 9/12/1985), built in c.1836-40; and the Italianate house at 128 Clinton Avenue.

The earliest houses in the historic district, dating from the 1830s, show evidence of Federal style design, although generally mixed with more modern Greek Revival features. The district includes one especially fine example of vernacular Federal style wood-frame design and construction at 73 Vanderbilt Avenue. This peak-roofed house has a front porch and an extraordinary carved doorway enframingent. Other early wooden buildings were designed in a more full-blown version of the Greek Revival style, with battered and eared doorway enframingents, dentiled cornices, and porches supported by columns carved in Greek orders. The most unusual buildings from this period are the Gothic Revival and Italianate houses with gable fronts facing the street, such as the trio at 117-121 Vanderbilt Avenue and the pair at 135-137 Clermont Avenue.

NPS Form 10-900a
(8-86)

OMB No. 1024-0018

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection 8 Page 4

Wallabout Historic District

Wallabout Historic District

Name of Property

Kings County, New York

County and State

Many of the early houses were relatively modest in scale when built, generally 2½ stories tall. As families grew in size, or as household incomes increased, or as houses were subdivided for more than one family, original peak roofs were sometimes removed and one or two addition stories were added. Thus, it is not uncommon to see a house with Greek Revival details on the first floor but later architectural features on the cornice, an indication that the upper floor or floors were a later addition. An excellent example of this development is 123 Clermont Avenue; originally a 2½-story brick house, expanded in 1892; with a full third story, new cornice, rear extension, and front porch. This history of alteration and change is an important feature of the history of architectural development in the district.

In the decades just before and after the Civil War, masonry row houses were erected in Wallabout. Most of the earliest row houses, located primarily on Waverly and Washington Avenues, are relatively simple, brick, Italianate and Anglo-Italianate style structures, often with fine brownstone trim and cast-iron railings. These row houses were erected by speculative builders, generally without the assistance of architects. These speculators, some of whom were investors and others of whom actually undertook the development of the houses, invested in the construction of fashionable dwellings that, they hoped, would be sold at a profit. Some of the developers identified as active in the Wallabout Historic District also worked in nearby neighborhoods such as Fort Greene and Clinton Hill. This was, indeed, speculative investment, for records indicate that some developers lost their property through foreclosure. Isaac C. Kendall, for example, an active developer on Waverly Avenue, lost some of his properties in the 1850s.

Myrtle Avenue, at the south end of the study area, was built up in the pre-Civil War era, just as the nearby residential streets were developed. Myrtle Avenue was a major avenue running across northern Brooklyn, connecting neighborhoods in this region with Downtown Brooklyn and with the ferry lines to Manhattan. Thus, Myrtle Avenue developed as a mixed-use street, with Italianate and French Second Empire style brick buildings that had stores on the ground floor, catering to the commercial needs of neighborhood residents. Apartments were located above the stores.

Besides the brick row houses, the district also contains a few brownstone-fronted rows, generally dating from the 1870s and 1880s. Among these brownstone row houses is the earliest identified group of speculative row houses commissioned by the Pratt Family. The Pratts were Brooklyn's wealthiest families, with a fortune established by Charles Pratt, who founded an oil company that would become an early component of the Standard Oil Corporation. Charles Pratt and his children erected substantial mansions in Brooklyn in the National Register-listed Clinton Hill and Park Slope Historic Districts, became major Brooklyn philanthropists (they founded Pratt Institute; NR listed), and also invested extensively in speculative construction (examples can be found in the NR-listed Clinton Hill and Fort Greene Historic Districts). Charles Pratt commissioned the row of five brownstone-fronted, transitional Italianate/Neo-Grec style houses at 80-86 Vanderbilt Avenue in 1878 from Ebenezer L. Roberts, a prominent architect who had previously designed Pratt's own house at 232 Clinton Avenue (1874; Clinton Hill Historic District), as well as an early Standard Oil Company headquarters building in Manhattan (demolished). Locally-prominent Brooklyn architect Robert Dixon was responsible for a handsome row of brownstone-fronted Neo-Grec houses at 125-133 Clinton Avenue, designed in 1884.

NPS Form 10-900a
(8-86)

OMB No. 1024-0018

United States Department of the Interior
National Park Service

National Register of Historic Places

Continuation Sheet

Continuation Sheet

Section 8 Page 5

Wallabout Historic District

Wallabout Historic District

Name of Property

Kings County, New York

County and State

In addition to the post-Civil War row houses, the streets of Wallabout are also lined with a number of tenements and French flats (early apartment houses with amenities such as private toilets and windows in every room, often lacking in tenements) designed to house multiple families. Most of these date from the late 1870s through the early twentieth century, just as the blocks to the north were becoming increasingly industrialized. Some of the masonry tenements are surprisingly early for Brooklyn and were designed with facades that imitated single-family row houses. This is evident, for example, at the brownstone-fronted tenements at 147 and 149 Vanderbilt Avenue erected c.1879, with their Neo-Grec details. The most distinguished group of multiple dwellings in the historic district is the trio of Queen Anne style flats at 88-94 Clinton Avenue, with their brick and terra-cotta facades, designed in 1884 by Parfitt Brothers, one of Brooklyn's most talented late nineteenth-century architectural firms and one that pioneered in the introduction of both the Queen Anne style and terra cotta to Brooklyn.

The frame cottages, villas, masonry row houses, and masonry tenements and flats attracted a varied population. Most residents were American-born, but there was also a significant Irish community, as well as immigrants from elsewhere in Europe. This pattern of settlement by the American-born and by Irish immigrants is typical of population growth in Brooklyn's working-class communities in the mid-decades of the nineteenth century.

The most important change that occurred in Wallabout in the second half of the nineteenth century was the transformation of the blocks between Park and Flushing Avenues, just north of the Wallabout Historic District into an industrial area, a reflection of Brooklyn's growth as one of the major manufacturing centers of America. The construction of factories moved south of Park Avenue by the early twentieth century and the historic district includes several fine industrial complexes, including the Drake Brothers Bakery, a major local business that grew into a nationally important bakery.

The Wallabout area experienced a great deal of change as well as extensive building deterioration in the post-World War II period. There are many reasons why this physical deterioration occurred, including the construction of the elevated Brooklyn-Queens Expressway on Park Avenue, immediately to the north of the district in the 1960; the severing of the area's mass transit connection with the demolition of the Myrtle Avenue elevated rail line, which conveniently connected the neighborhood with other parts of Brooklyn and permitted easy access to Manhattan, in 1969; the decline and eventual closing of the Brooklyn Navy Yard in 1966; and the larger social changes that engulfed Brooklyn and resulted in a general disinvestment in the borough's building fabric. As a result, many houses have been altered. This is especially true of the wooden buildings of which most have been resided with asphalt, aluminum, or vinyl. Thus, most have been resided with asphalt, aluminum, or vinyl. Many still retain original profiles, enframements, cornices, and other features and a few have been restored in recent years to their original character. These alterations, however, do not negate the uniqueness of this early vernacular fabric in New York City.

NPS Form 10-900a
(8-86)

OMB No. 1024-0018

United States Department of the Interior
National Park Service

National Register of Historic Places

Continuation Sheet

Continuation Sheet

Section 8 Page 6

Wallabout Historic District

Wallabout Historic District

Name of Property

Kings County, New York

County and State

Architect/Builder

Abrams, Valentine

Baldwin, Ezra

Brown, James

Burtis, Samuel

Conway, W.J.

Dixon, Robert

Dodge & Morrison

Graham, George

Hovey, Roswell

Howe, Fisher

Hunt, William G.

Hunter, William Jr.

Husted, Seymour L.

Jacobsen, Frederick

Kendall, Isaac C.

Kendall, John

Lion, Henry S.

McKeefrey, John

Opie, Isaac

Parfitt Brothers

Roberts, Ebenezer L.

Rollins, True

Rustin, John C.

Schlesch, Niels Axel

Seckerson, Richard

Sheldon, C.B.

Spence, Andrew

Thomas, F. Floyd

NPS Form 10-900a
(8-86)

OMB No. 1024-0018

United States Department of the Interior
National Park Service

National Register of Historic Places

Continuation Sheet

Continuation Sheet

Section 9 Page 1

Wallabout Historic District

Wallabout Historic District

Name of Property

Kings County, New York

County and State

9. Major Bibliographical References

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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

NPS Form 10-900a
(8-86)

OMB No. 1024-0018

United States Department of the Interior
National Park Service

National Register of Historic Places

Continuation Sheet

Continuation Sheet

Section 11 Page 1

Wallabout Historic District

Wallabout Historic District

Name of Property

Kings County, New York

County and State

10. Geographical Data

Control

<u>Point</u>	<u>Zone</u>	<u>Easting</u>	<u>Northing</u>
1	18	586998	4505495
2	18	587156	4505488
3	18	587300	4505422
4	18	587316	4505322
5	18	587244	4505231
6	18	587043	4505210
7	18	586950	4505216
8	18	586908	4505460

Verbal Boundary Description

The Wallabout Historic District is bounded to the west by an irregular line running along the east side of Clermont Avenue and the western lot lines of buildings on the west side of Vanderbilt Avenue; on the east by an irregular line running along the west side of Washington Avenue and along the western lot line of buildings on the east side of Washington Avenue; on the south by an irregular line running along the north side of Myrtle Avenue and along the southern lot line of buildings on Vanderbilt Avenue, Clinton Avenue, Waverly Avenue, and Washington Avenue; and on the north by an irregular line running along the northern lot lines of buildings on Clermont Avenue, Vanderbilt Avenue, Clinton Avenue, Washington Avenue, and Waverly Avenue just south of Park Avenue. See map for more specific boundaries.

Boundary Justification

The boundaries of the Wallabout Historic District include all of the contiguous buildings within the Wallabout neighborhood that represent the nineteenth- and early-twentieth-century development of the neighborhood. To the west of the district is a large Modern public school building erected in 1958, as well as a group of heavily altered residential buildings. To the east are blocks of heavily altered, largely frame, houses. To the south are the Fort Greene and Clinton Hill neighborhoods. To the north, cut off by the Brooklyn-Queens Expressway, is a heavily industrial section of Wallabout that includes the NR-listed Rockwood Chocolate Factory Historic District and a larger area that is eligible for listing as a separate historic district.

NPS Form 10-900a
(8-86)

OMB No: 1024-0018

United States Department of the Interior
National Park Service

National Register of Historic Places

National Register of Historic Places

Continuation Sheet

Section 11 Page 2

Wallabout Historic District

Wallabout Historic District

Name of Property

Kings County, New York

County and State

Form Prepared by

Andrew D. Dolkart

116 Pinehurst Avenue

New York, NY 10033

212-568-2480

Form prepared for

Myrtle Avenue Revitalization Project.LDC

July 2010

NPS Form 10-900a
(8-86)

OMB No. 1024-0018

United States Department of the Interior
National Park Service

National Register of Historic Places

Continuation Sheet

Continuation Sheet

Section 11 Page 3

Wallabout Historic District

Wallabout Historic District

Name of Property

Kings County, New York

County and State

Additional Documentation

List of Photographs

Name of Property: Wallabout Historic District

Location: Brooklyn, Kings County, NY

Name of Photographer: Andrew S. Dolkart

Date of Photographs: July 2010

Location of Original Digital Files: 116 Pinehurst Avenue, NY, NY 10033

Photo #1

77-79A Clermont Avenue, camera facing northeast

Photo #2

123 Clermont Avenue, camera facing east

Photo #3

129 Clermont Avenue, camera facing east

Photo #4

141 Clermont Avenue, camera facing southeast

Photo #5

88-94 Clinton Avenue, camera facing northwest

Photo #6

94 Clinton Avenue entrance, camera facing west

Photo #7

122 Clinton Avenue, camera facing northwest

Photo #8

Lefferts-Laidlaw House, 136 Clinton Avenue, camera facing west

Photo #9

Drake Brothers Bakery, 75-91 Clinton Avenue, camera facing northeast

Photo #10

93-97 Clinton Avenue, camera facing east

NPS Form 10-900a
(8-86)

OMB No. 1024-0018

United States Department of the Interior
National Park Service

National Register of Historic Places

Continuation Sheet

Continuation Sheet

Wallabout Historic District

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Kings County, New York

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Section 11 Page 4

Photo #11

113 Clinton Avenue, camera facing east

Photo #12

127 Clinton Avenue doorway, camera facing east

Photo #13

137 Clinton Avenue, camera facing southeast

Photo #14

381 Myrtle Avenue, street name plaques, camera facing northwest

Photo #15

455-461 Myrtle Avenue, camera facing northwest

Photo #16

86-80 Vanderbilt Avenue, camera facing north

Photo #17

Bluestone sidewalk in front of 86-80 Vanderbilt Avenue, camera facing north

Photo #18

90 Vanderbilt Avenue, camera facing west

Photo #19

128-132 Vanderbilt Avenue, camera facing west

Photo #20

73 Vanderbilt Avenue, camera facing east

Photo #21

81 Vanderbilt Avenue, camera facing southeast

Photo #22

117-121 Vanderbilt Avenue, camera facing southeast

Photo #23

127-129 Vanderbilt Avenue, camera facing northeast

Photo #24

145-143 Vanderbilt Avenue, camera facing northeast

NPS Form 10-900a
(8-86)

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United States Department of the Interior
National Park Service

National Register of Historic Places

Continuation Sheet

Continuation Sheet

Section 11 Page 5

Wallabout Historic District

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Name of Property

Kings County, New York

County and State

Photo #25

122 Washington Avenue, camera facing west

Photo #26

156-160 Washington Avenue, camera facing southwest

Photo #27

166 Washington Avenue entrance, camera facing west

Photo #28

Washington Avenue, east side from No. 123, camera facing southeast

Photo #29

123 Washington Avenue stoop and entrance, camera facing northeast

Photo #30

137-143 Washington Avenue, camera facing northeast

Photo #31

Waverly Avenue, east side from No. 69, camera facing southeast

Photo #32

83-87 Waverly Avenue, camera facing northeast

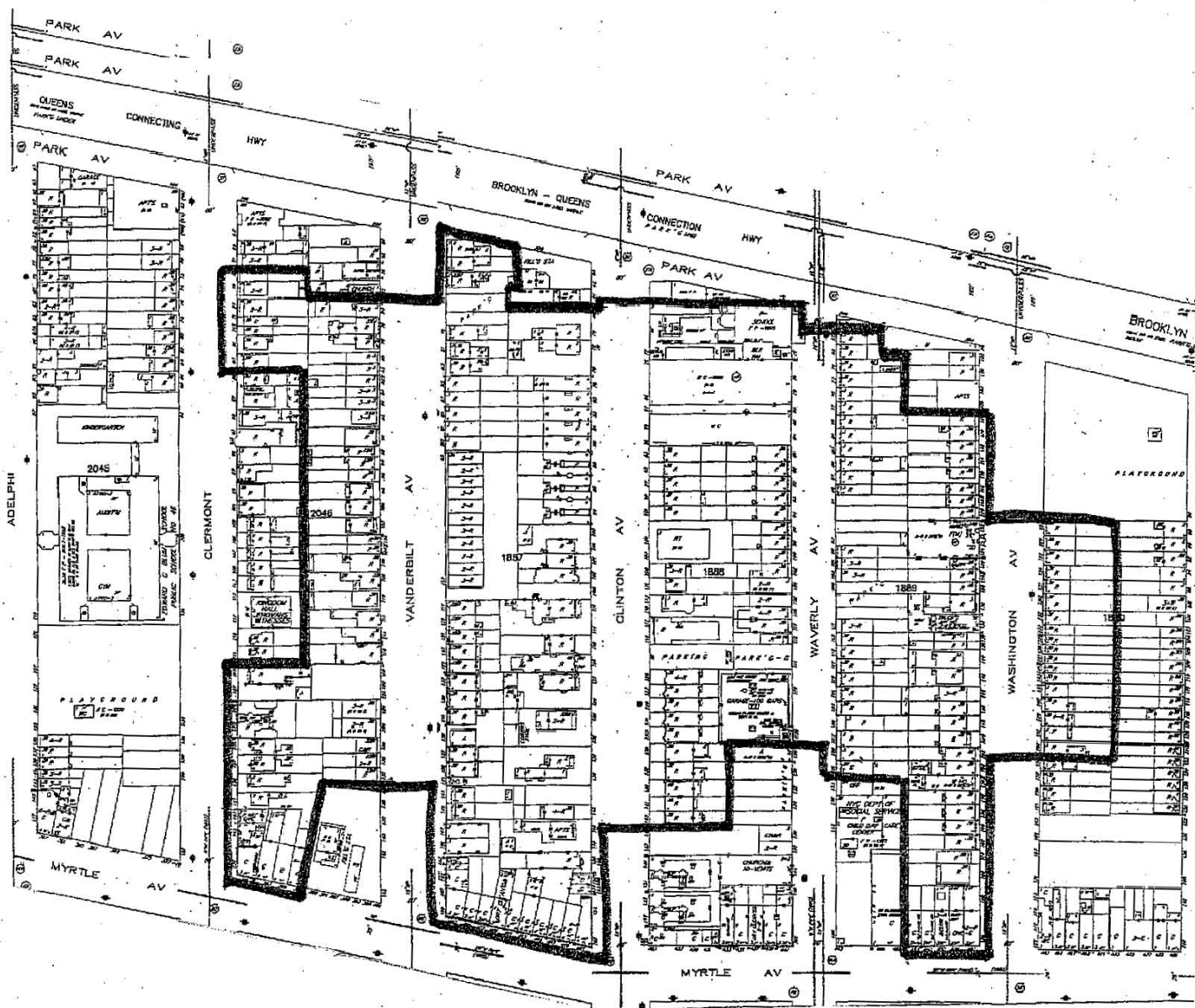
Wallabout
Historic District
Brooklyn, Kings Co,
NY

All zone 18

<u>Easting</u>	<u>Northing</u>
1) 586998	4505495
2) 587156	4505488
3) 587300	4505422
4) 587316	4505322
5) 587244	4505831
6) 587043	4505210
7) 586950	4505216
8) 586908	4505460

USGS Map
Brooklyn Quad
1:24000





Wallabout Historic District
Kings County, New York
From: Sanborn, *Land Book of Brooklyn*, vol. 2, plates 51-53 (2008).
Scale: $\frac{1}{2}$ inch = 100 feet



Landmarks Preservation
Commission

Robert B. Tierney
Chair

January 26, 2011

Kate Daly
Executive Director
kdaly@lpc.nyc.gov

1 Centre Street
9th Floor North
New York, NY 10007

212 669 7926 tel
212 669 7797 fax

Ms. Ruth Pierpont, Director
New York State Office of Parks, Recreation
and Historic Preservation
P.O. Box 189
Peebles Island
Waterford, New York 12188-0189

Re: Wallabout Historic District, Brooklyn, New York

Dear Ms. Pierpont:

I write on behalf of Chair Robert B. Tierney in response to your request for comment on the eligibility of the Wallabout Historic District in Brooklyn for the State and National Registers of Historic Places.

The New York City Landmark Preservation Commission's Director of Research Mary Beth Betts has reviewed the materials submitted by the Historic Preservation Field Services Bureau and has determined that this district appears to meet the criteria for inclusion on the State and National Registers of Historic Places. Please note that the Commission is currently considering the eligibility of a portion of the block of Vanderbilt Avenue between Myrtle and Park Avenues for local historic district status. Thank you.

Sincerely,

A handwritten signature in cursive script that reads "Kate Daly".

Kate Daly





THE ASSEMBLY
STATE OF NEW YORK
ALBANY

JOSEPH R. LENTOL
Assemblyman 50th District
Kings County

PLEASE REPLY TO
District Office:
619 Lorimer Street
Brooklyn, New York 11211
718-383-7474

Albany Office:
Room 632, L.O.B.
Albany, New York 12248
518-455-4477

lentolj@assembly.state.ny.us



Chairman
Committee on Codes

COMMITTEES
Rules
Ways & Means
Election Law

February 11, 2011

Ms. Ruth L. Pierpont, Deputy Commissioner
NYS Historic Preservation
Peebles Island - P.O. Box 189
Waterford, NY 12188-0189

Dear Ms. Pierpont:

Thank you for contacting me regarding the designation of the Wallabout Historic District, Brooklyn, NY 11205, Kings County which is located in my Assembly District.

Very simply put, this is a beautiful area, rich in history and architecture that dates back to the 1800s. Its beauty and integrity must be preserved. The proposed designation highlights the neighborhood's historical depth and protects some very important Brooklyn history. It also will allow homeowners opportunities as they endeavor to preserve their beautiful structures.

I support this measure and urge your support of its nomination for the National and State Registers of Historic Places. I am available to discuss this matter with you if desired.

Sincerely,

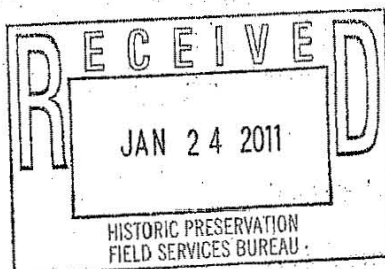
A handwritten signature in cursive script that reads 'Joseph R. Lentol'.
Joseph R. Lentol



INDEPENDENT LIVING ASSOCIATION, INC.

110 York Street
Brooklyn, NY 11201

Telephone: (718) 852-2000
Facsimile: (718) 852-2027
Telephone: (718) 852-2000
Facsimile: (718) 852-2027



January 13, 2011

New York State Office of Parks,
Recreation and Historic Preservation
Historic Preservation Field Services Bureau
Peebles Island, P.O. Box 189
Waterford, New York 12188-0189

Dear Sir/Madam:

In response to your letter informing me/us that the 107 Clinton Ave. property will be considered by the State Review Board at its next meeting on March 9, 2011 for nomination to the National and State Registers of Historic Place. The building was built in 1997.

It is apparent that the property at 107 Clinton Avenue Brooklyn is a Non-For-Profit Organization Group Home Residence and is not an Historic Building.

I appreciate the aforementioned recognition but at this time our Agency will not be able to be a part of the National and State Registry for Historic Place.

Thank you for your consideration and support.

Sincerely,

Arthur Palevsky
Executive Director

Howe, Kathy (PEB)

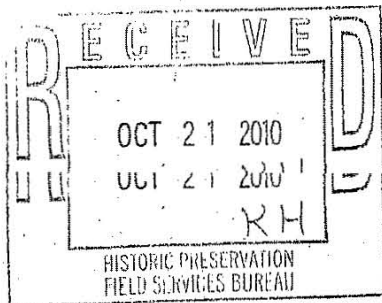
From: David Reid [david@soundreid.com]
From: David Reid [david@soundreid.com]
Sent: Tuesday, March 08, 2011 2:12 PM
To: Howe, Kathy (PEB)
Subject: Comments for 137 Washington Avenue #A, Brooklyn NY

Hi Kathy,

Thanks for the call. I just had a couple of comments about my building since I have owned it for over ten years and it's got some unique details that I have not seen previously. The house is one of six in a row on our block here that are identical and they are narrow in dimension, just about 14 feet at the front but they all have circular staircases that wind up the middle of the house leaving the interior rooms having a generous proportion despite the narrowness of the house, it's very smart the way they were designed. My house in particular has all of the outlets on each floor for whatever form of non-electrical lighting was used when the house was built, I don't know if the lamps ran off of gas or coal but you can see where they were used to light each floor. Lastly, I had the opportunity to do some renovating to the bottom floor of the house six years ago and the contractors all made mention when the newer ceilings had been removed how amazing the craftsmanship was underneath in terms of how the beams and joists were constructed and how it was increasingly rare to see that much detail and attention paid to those structural elements but that was simply how the houses were constructed at that time. It's a unique and beautiful set of blocks we have here by the Navy Yard, very different than the areas surrounding it. I for one would be very excited to have the Wallabout area recognized in this fashion.

- If you need anything else from me just let me know. Thanks again for your attention and help.

best,
David Reid
137 Washington Avenue, #A
Brooklyn, NY



81 CLERMONT AVENUE
BROOKLYN, NEW YORK 11201
BROOKLYN, NEW YORK 11201

OCTOBER 19, 2010

SHPO
HISTORIC PRESERVATION FIELD SERVICES BUREAU
NEW YORK STATE OFFICE OF PARKS, RECREATION & HISTORIC
PRESERVATION
PEEBLES ISLAND
P.O. BOX 189
WATERFORD, NEW YORK 12188-0189

TO WHOM IT MAY CONCERN:

The above name property, can be listed in the National & State Registers. I give
You authorization to do this.

Thank you.

Respectfully,

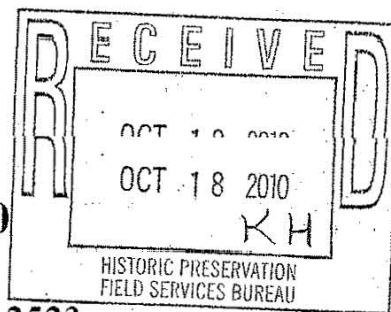

Marva Shelton-DeLapp

msd

Altria Development LLC
Morad Yeroushalmi
Morad Yeroushalmi
683 Middle Neck Road; Suit 200
Great Neck, NY 11023

Tel: 516-487-5444

Fax: 516-487-2523



Ms. Kathy Howe

October 13, 2010

Mrs. Ruth Pierpont; Acting Deputy Commission for Historic Preservation
Historic Preservation Field Service Bureau
New York State Office of Park, Historical Preservation

Re: 139 Clinton Ave, Brooklyn NY

This is to confirm our protest and full disagreement for including our above referenced building in the list of the National and State Registers of Historic Places. I had a long discussion with Ms. Cathy Howe today and I expressed my serious objection to this matter to her. She suggested that I present my objection in writing as well.

My objection is due to the fact that we already have an approved plan and permit for demo the building and construct another condominium structure jointly or separately with the rear property we own located on 132 Waverly Avenue.

We already invested a great amount of capital to purchase the property and spent a sizeable capital to hire an architect to prepare the plan and get approval from building department. This will cause a serious hardship to us and jeopardize the interest of our partners which we present. Any restriction from authority will bring a tremendous amount of damage to our investment.

Should you have any question please contact me at your earliest convenience.

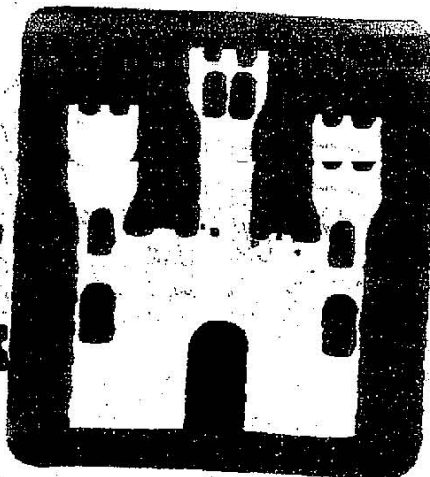
Best Regards;

Morad Yeroushalmi
Morad Yeroushalmi

c.c. David Pour Esq.

D. M. K.

Located nearby
115 WAVERLY AVE
BET. MYRTLE PARK
BROLYN NY 11205



PARKING GARAGE PHONES 718 624-0067

OPEN 24HRS

Dear Historic Preservation,

January 14 2011

As owner of properties listed for nomination, I would Not like my properties considered for historic society. Please leave my property as is. I have worked very hard for many years maintaining this property and do not want any changes to my properties.

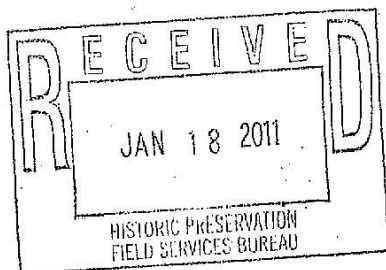
RZ: 114-116-118

Waverly ave Brooklyn NY
11205

Thank you

Louis J. DeNaro

cell# 516-233-4830



Wallabout
historic District
Brooklyn, Kings Co,
NY

All Zone 18

Easting	Northing
1586998	4505495
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