TESTIMONY OF THE LANDMARKS PRESERVATION COMMISSION BEFORE THE CITY COUNCIL SUBCOMMITTEE ON LANDMARKS, PUBLIC SITING AND MARITIME USES ON THE DESIGNATION OF THE HAWTHORNE COURT APARTMENTS IN QUEENS.

February 24, 2015

Good morning Council Members. My name is Jenna Adams and I serve as the Director of Intergovernmental and Community Affairs at the Landmarks Preservation Commission. I am here today to testify on the Commission's designation of the Hawthorne Court Apartments in Bayside, Queens.

On March 22, 2011, the Landmarks Preservation Commission held a public hearing on the proposed designation as a Landmark of the Hawthorne Court Apartments. Five people spoke in favor of designation, including representatives of the Historic Districts Council, Queens Preservation Council, Central Queens Historical Association, and Bayside Historical Society. A letter in favor of designation from Paul Graziano, a Principal of Associated Cultural Resource Consultants was read (in part) into the record. The Commission received a letter from Assemblymember Edward C. Braunstein and an e-mail from Michael Perlman, Rego-Forest Preservation Council, in favor of designation. The owner spoke against designation.

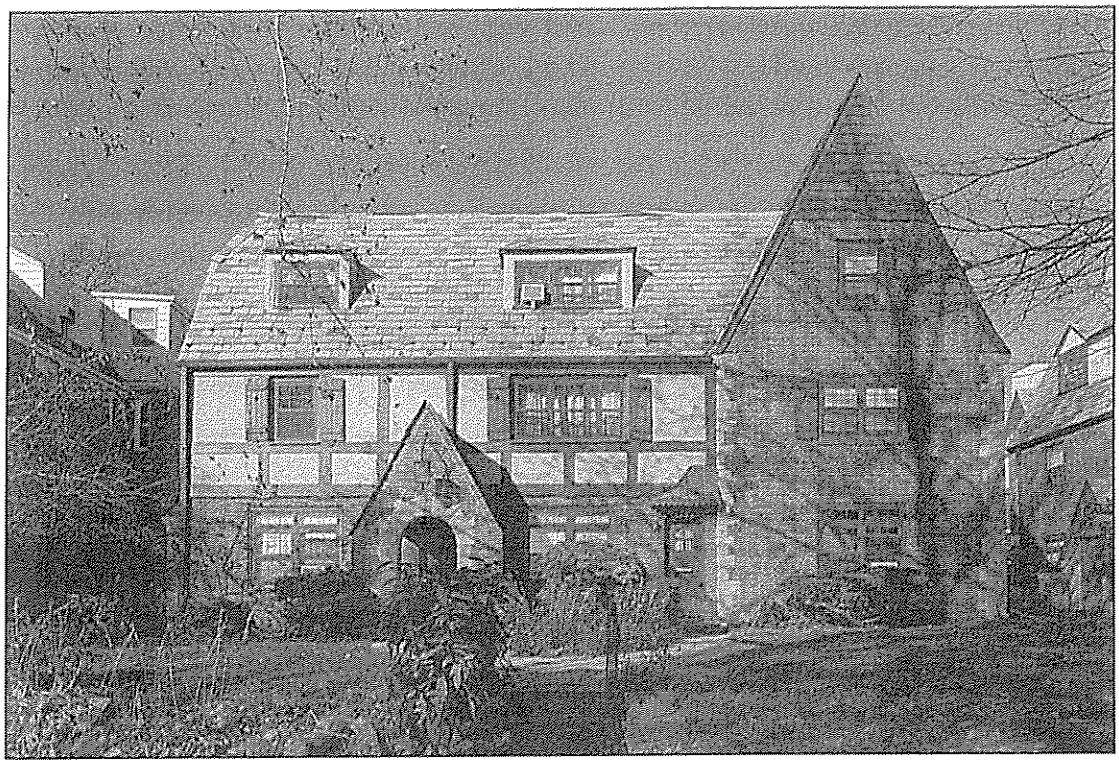
The first hearing was left open for additional comments and a second hearing was duly advertised and held on October 28, 2014. Representatives of the Bayside Historical Society and Historic Districts Council reiterated their support for designation. The owner and her representative spoke in opposition to designation. The Commission received a letter from Councilmember Paul A. Vallone and an e-mail from the Rego-Forest Preservation Council both in favor of designation.

On September 30, 2014, the Commission voted to designate the apartment complex a New York City individual landmark.

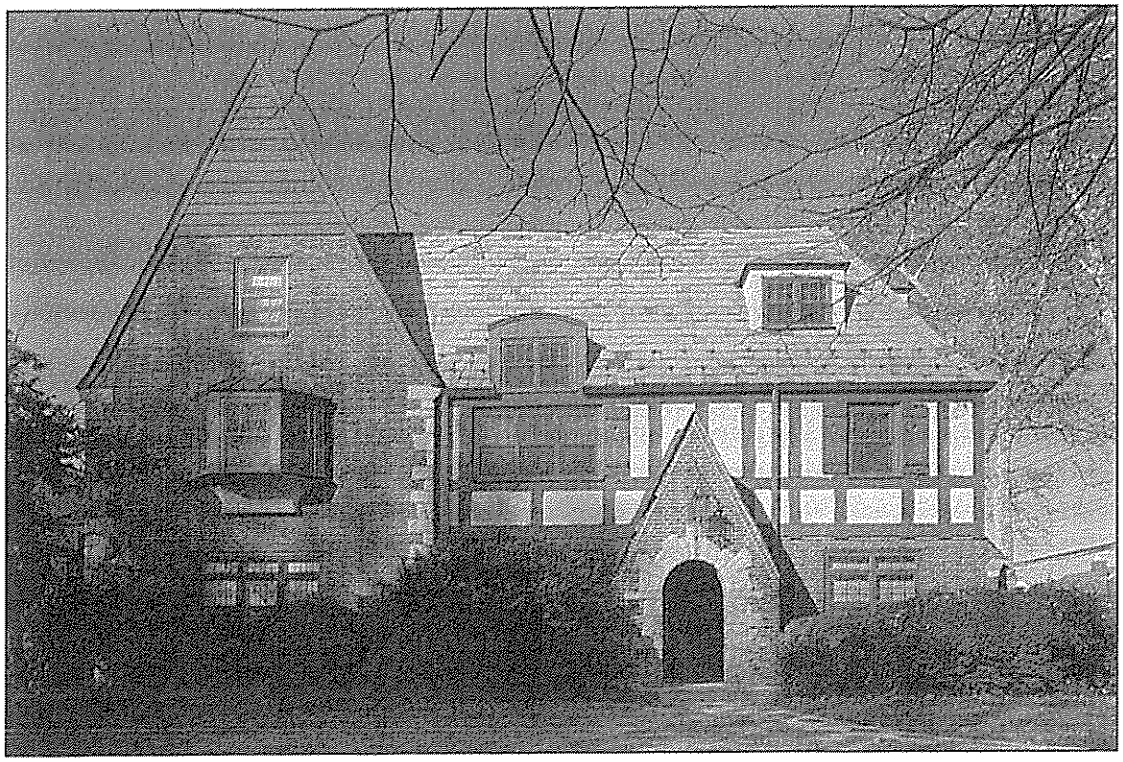
For context, Bayside became a commuter suburb with the completion of the railroad tunnel to Manhattan in 1910. By the late 1920s and early 1930s, low-rise, suburban garden apartments appeared incorporating ideas drawn from the British garden city movement with those of the model tenement movement in New York.

The Tudor Revival style Hawthorne Court Apartments is a significant example of this architecture of this period. The respected architect Benjamin Braunstein arranged the units in two groups of varying size around a courtyard with meandering paths and set back from the streets. The buildings, with their complex massing of roof lines, dormers, and entrances as well as the proportion of facade materials, create a glimpse into that era. The Hawthorne Court Apartments was awarded for its design by the Queens Chamber of Commerce in 1931.

Accordingly, the Landmarks Preservation Commission urges you to affirm the designation.



Hawthorne Court Apartments, units 1 and 2 (top) and 16 and 17 (bottom)
Photos: Christopher D. Brazee, 2014



TESTIMONY OF THE LANDMARKS PRESERVATION COMMISSION BEFORE THE CITY COUNCIL SUBCOMMITTEE ON LANDMARKS, PUBLIC SITING AND MARITIME USES ON THE DESIGNATION OF THE CENTRAL RIDGEWOOD HISTORIC DISTRICT IN QUEENS

February 24, 2015

Good morning Council Members. My name is Jenna Adams and I serve as the Director of Intergovernmental and Community Affairs at the Landmarks Preservation Commission. I am here today to testify on the Commission's designation of the Central Ridgewood Historic District in Ridgewood, Queens.

On March 22, 2011, the Landmarks Preservation Commission held a public hearing on the proposed Central Ridgewood Historic District. Six people spoke in favor of designation, including a representative of Councilmember Diana Reyna, as well as representatives of the Ridgewood Property Owners and Civic Association, the Historic Districts Council, the Central Queens Historical Association, the Queens Preservation Council, and the New York Landmarks Conservancy. Three speakers expressed concerns about the proposed designation. In addition, the Commission received four letters in support of designation, including correspondence from Councilmember Elizabeth Crowley, Councilmember Antonio Reynoso, and the Ridgewood Local Development Corporation, two e-mail communications in support of designation, and one in opposition.

On December 9, 2014, the Commission voted to designate the Central Ridgewood Historic District.

The Central Ridgewood Historic District is significant as an intact grouping of approximately 990 buildings and sites, most of which are brick row houses, representing one of the most harmonious, and architecturally-distinguished enclaves of working-class dwellings built in New York City during the early twentieth century.

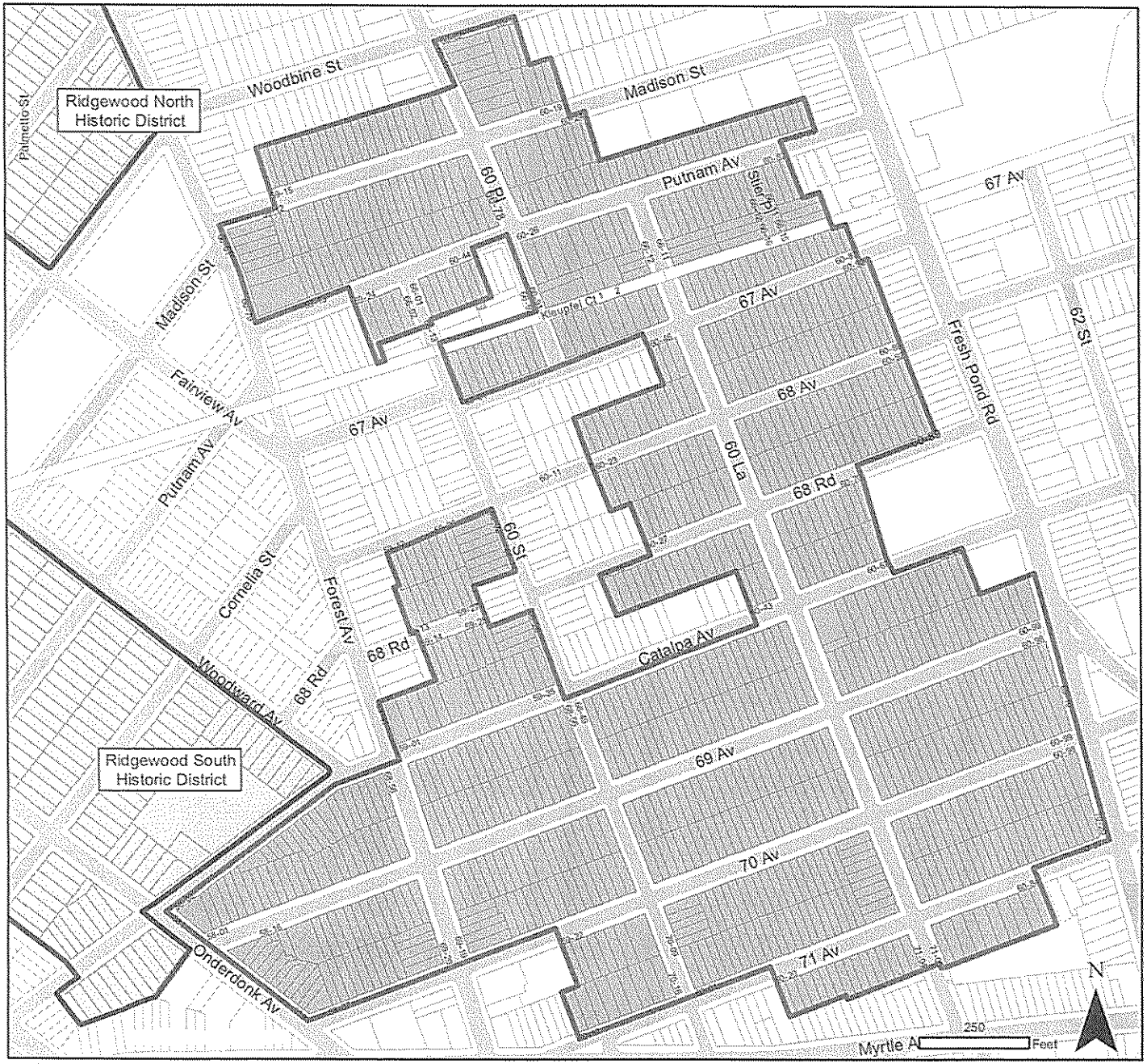
The historic district is located near the previously-designated Ridgewood South and Ridgewood North Historic Districts, which are comprised mainly of small apartment houses. Most of the houses in the Central Ridgewood Historic District were constructed between 1906 and the First World War by German-Americans and immigrants from Germany and were produced by the architectural firm Louis Berger & Company and a small group of local builders. In addition, most of the bricks used in their construction came from the Kreischer Brick Manufacturing Company of Staten Island.

Louis Berger & Company was the architect of record for over 5,000 buildings in the Ridgewood-Bushwick area between 1895 and 1930. Born in 1875 in Rheinpfalz, Germany, Berger studied architecture at Pratt Institute in Brooklyn and served as an apprentice with the firm Carrere & Hastings before establishing his own business in Bushwick in 1895. Paul Stier, Ridgewood's biggest builder, built over 2,000 houses in the area, including about half of the houses in the Central Ridgewood Historic District.

Most of the houses in the district were built after 1905 when the fire codes requiring masonry construction for attached rows were extended into Ridgewood. The brick buildings in the historic district have load-bearing masonry walls constructed of red-, buff-, amber- and brown-colored Kreischer brick used in various combination from houses to house or row to row. The buildings have fine detailing, mainly in the Renaissance Revival Style, often mixed with elements from other styles, such as Romanesque Revival and neo-Grec. Significant features include cast-stone lintels, door surrounds, pediments, and string courses, as well as pressed metal cornices decorated with brackets, dentils, and swags. Many of the original brownstone stoops, cut-glass and wood doors, and iron fences, railings, and gates remain intact, as do most of the pressed metal cornices. Many corner buildings were built with commercial storefronts at the first floors, most of which have been altered. Representing a cohesive collection of speculative urban architecture, the row houses in the Central Ridgewood Historic District retain a high level of architectural integrity and represent an important part of the development of housing in New York City.

Accordingly, the Landmarks Preservation Commission urges you to affirm the designation.

Central Ridgewood Historic District



Central Ridgewood
Historic District
Borough of Queens, NY
Landmarks Preservation Commission

Calendared: October 26, 2010
Public Hearing: March 22, 2011
Designation Date: December 9, 2014

- Boundary of Designated District
- Tax Map Lots in Designated District
- Boundary of Existing District
- Tax Map Lots in Existing Districts

NYC
Landmarks Preservation Commission

Graphic Source: MapPLUTO, Edition 09v1, 2009, Author: Landmarks Preservation Commission, DHW. Date: December 5, 2014.

TESTIMONY OF THE LANDMARKS PRESERVATION COMMISSION BEFORE THE CITY COUNCIL SUBCOMMITTEE ON LANDMARKS, PUBLIC SITING AND MARITIME USES ON THE DESIGNATION OF THE CHESTER COURT HISTORIC DISTRICT IN BROOKLYN.

February 24, 2015

Good morning Council Members. My name is Jenna Adams and I serve as the Director of Intergovernmental and Community Affairs at the Landmarks Preservation Commission. I am here today to testify on the Commission's designation of the Chester Court Historic District in Prospect Lefferts Gardens in Brooklyn.

On November 25, 2014, the Landmarks Preservation Commission held a public hearing on the proposed designation of the Chester Court Historic District. Seven people spoke in favor of designation, including representatives of Brooklyn Borough President Eric Adams, the Chester Court Block Association, Historic Districts Council, Lefferts Manor Association and Community Board Nine, and the Real Estate Board of New York. The public hearing was then closed and reopened to hear the testimony of Council Member Mathieu Eugene and of a representative of the Prospect Lefferts Gardens Neighborhood Association, both of whom spoke in favor of designation. There were no speakers in opposition to the proposed designation.

On December 16, 2014, the Commission voted to designate the Chester Court Historic District.

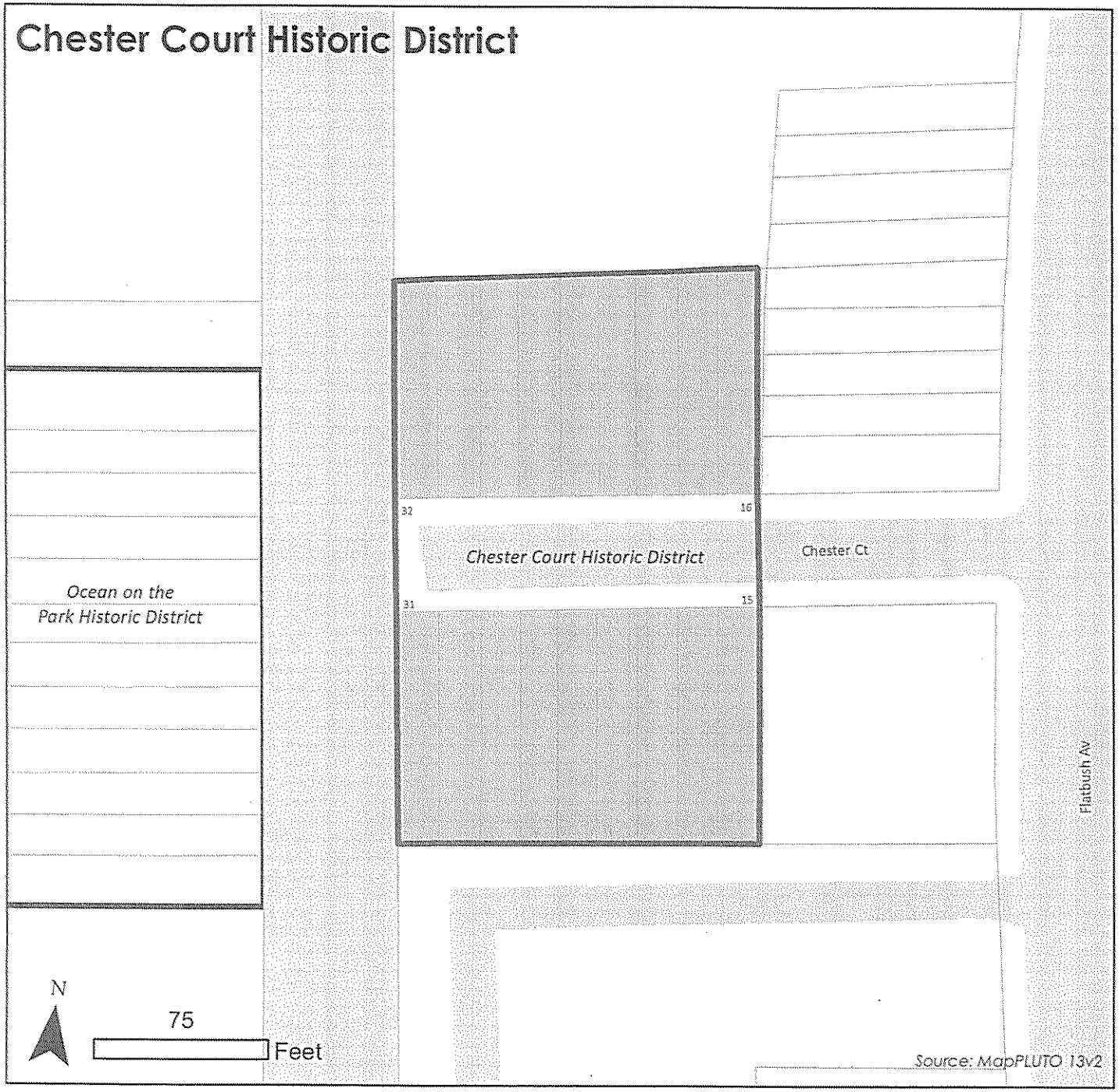
The Chester Court Historic District consists of a picturesque grouping of 18 Tudor Revival style houses set in two opposing rows along a cul-de-sac, along with an original brick wall that terminates the block. It was designed and built in 1911-12 by Peter J. Collins (1866-1934), a prominent Brooklyn architect and developer who was born and raised in Brooklyn and served as the borough's Superintendent of Buildings.

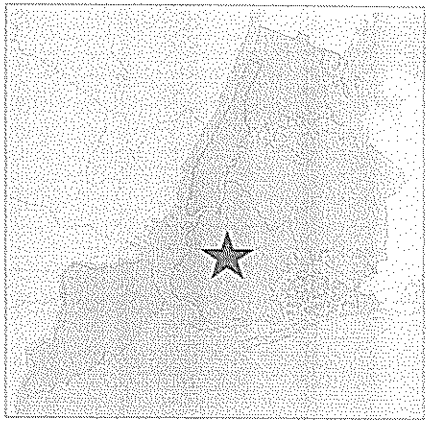
The Chester Court houses are likely among the earliest Tudor Revival style row houses in the borough, if not the entire city. Their design was inspired by the renowned timber-framed "black-and-white" or "magpie" buildings of Chester, England, which primarily date from the 16th and 17th centuries, and from the "Black-and-White Revival" of the late 19th and early 20th centuries.

The Chester Court's houses are faced with Flemish-bond red brick at their first stories and stucco with false half-timbering above, alternating square-headed and round-headed openings at their first stories and angled and straight-sided oriels at their second stories. They remain remarkably well-preserved, as all of the houses retain their original clay-tile roofs and many retain their historic wood doors. The wall at the end of Chester Court, which is attributed to Collins, screens out the adjacent Brighton subway line and contributes to the sense of the district as a distinctive self-contained enclave.

Accordingly, the Landmarks Preservation Commission urges you to affirm the designation.

Chester Court Historic District





Chester Court Historic District
Borough of Brooklyn

Calendared: October 28, 2014
Public Hearing:
November 25, 2014
Designated: December 16, 2014

Chester Court Historic District

Tax Lots in Proposed District

Existing Historic Districts

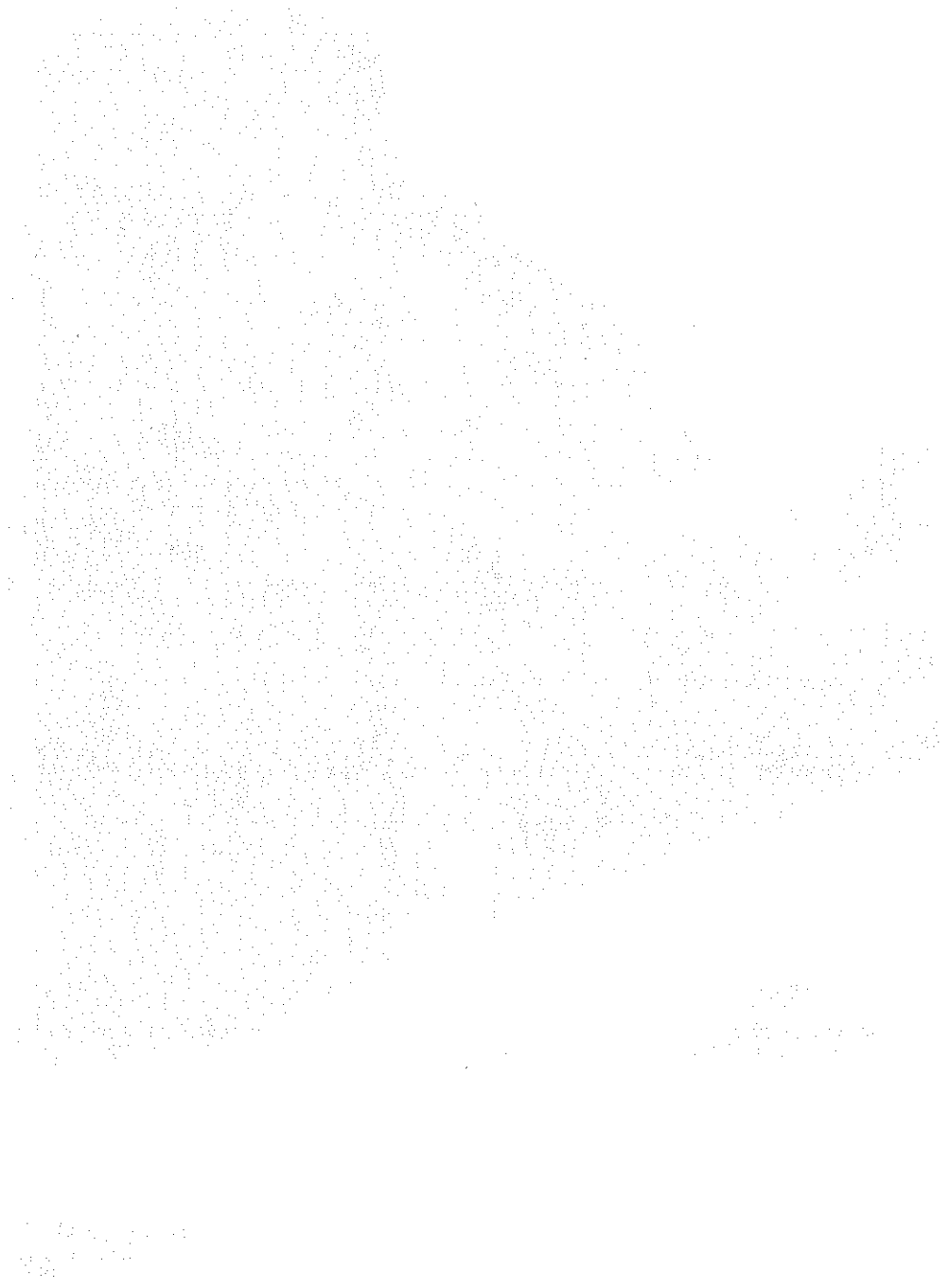
NYC™
Landmarks Preservation Commission

Figure 4
South Side of Chester Court (Nos. 15 to 31), looking southwest
Photo: Christopher D. Brazee, 2014

Central Ridgewood Historic District
Designation Report

December 9, 2014

NYC
Landmarks Preservation Commission



Cover Photograph: 69th Avenue row *Photo: Donald G. Presa, 2013*

Central Ridgewood Historic District
Designation Report

Essay prepared by Donald G. Presa

Building Profiles prepared by Michael Caratzas, Cynthia Danza, Virginia Kurshan, Theresa Noonan, and Donald G. Presa

Architects' Appendix prepared by Donald G. Presa

Mary Beth Betts,
Director of Research

Photographs by
Christopher D. Brazee

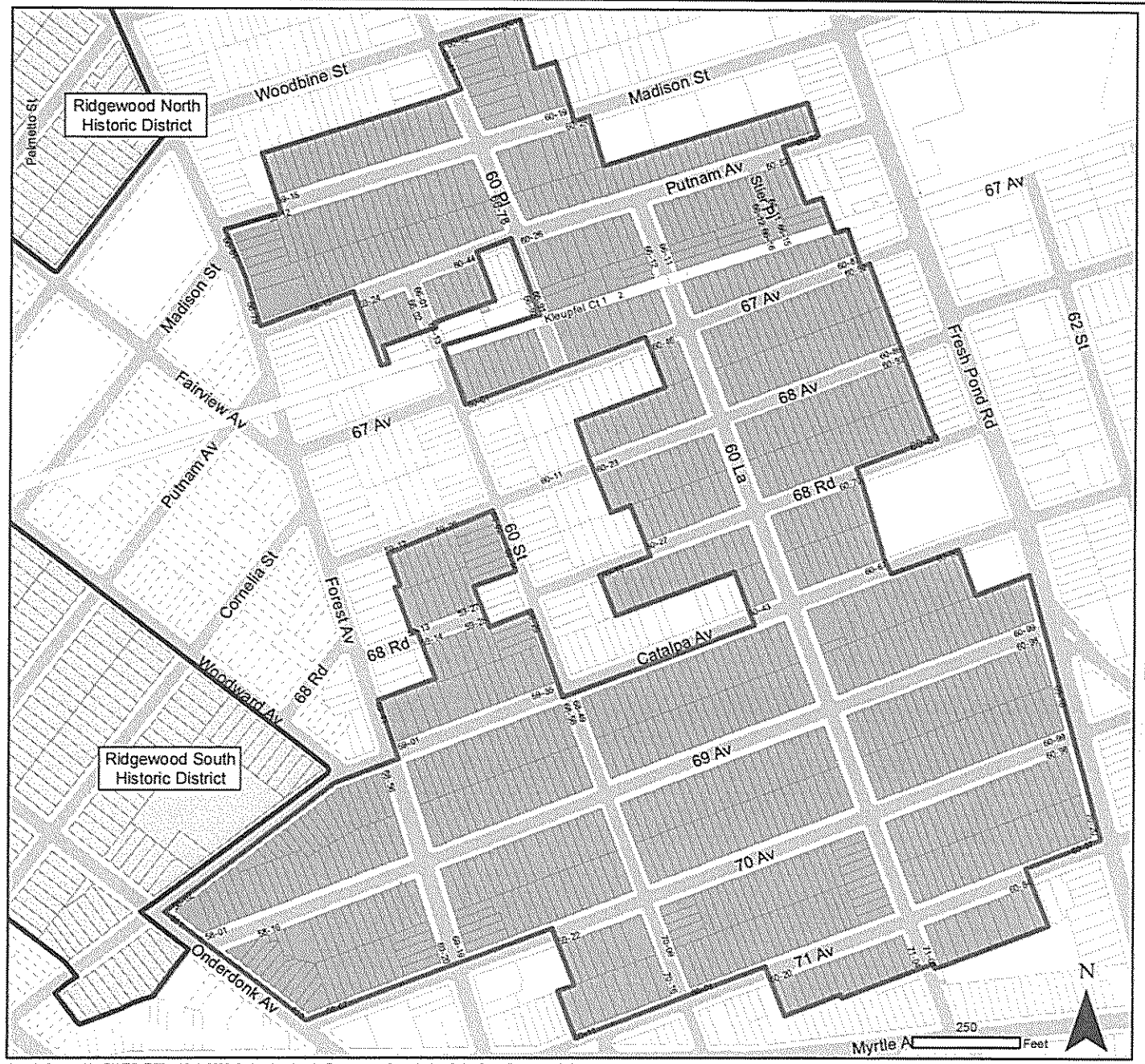
Map by
Jennifer L. Most and Daniel Watts

Commissioners
Meenakshi Srinivasan, Chair

Frederick Bland
Diana Chapin
Michael Devonshire
Michael Goldblum
John Gustafsson
Christopher Moore
Adi Shamir-Baron
Roberta Washington

Sarah Carroll, Executive Director
Mark Silberman, Counsel
Jared Knowles, Director of Preservation

Central Ridgewood Historic District



Graphic Source: MapPLUTO, Edition 09v1, 2009, Author: Landmarks Preservation Commission, DHW, Date: December 5, 2014.

Central Ridgewood
Historic District
Borough of Queens, NY
Landmarks Preservation Commission

Calendared: October 26, 2010
Public Hearing: March 22, 2011
Designation Date: December 9, 2014

- Boundary of Designated District
- Tax Map Lots in Designated District
- Boundary of Existing District
- Tax Map Lots in Existing Districts

NYC
Landmarks Preservation Commission

Landmarks Preservation Commission
December 9, 2014; Designation List 477
LP-2448

TESTIMONY AT THE PUBLIC HEARING

On March 22, 2011, the Landmarks Preservation Commission held a public hearing on the proposed designation of the Central Ridgewood Historic District (Item No. 5). The hearing was duly advertised according to the provisions of law. Six witnesses spoke in favor of the designation, including a representative of Councilmember Diana Reyna, as well as representatives of the Ridgewood Property Owners and Civic Association, the Historic Districts Council, the Central Queens Historical Association, the Queens Preservation Council, and the New York Landmarks Conservancy. Three speakers expressed concerns about the proposed designation. In addition, the Commission received four letters in support of designation, including correspondence from Councilmember Elizabeth S. Crowley, Councilmember Antonio Reynoso, and the Ridgewood Local Development Corporation, two e-mail communications in support of designation, and one in opposition.

CENTRAL RIDGEWOOD HISTORIC DISTRICT BOUNDARIES

The Central Ridgewood Historic District in the Borough of Queens consists of the properties bounded by a line beginning at the northwest corner of Fresh Pond Road and 71st Avenue, then extending westerly along the northern curbline of 71st Avenue to a point in said curbline formed by its intersection with a line extending northerly from the eastern property line of 60-84 71st Avenue, southerly across 71st Avenue and along said property line, westerly along the southern property lines of 60-84 to 60-56 71st Avenue, across 60th Lane and continuing westerly along the southern property lines of 60-50 to 60-34 71st Avenue, northerly along a portion of the western property line of 60-34 71st Avenue, westerly along the southern property lines of 60-32 to 60-20 71st Avenue, northerly along the western property line of 60-20 71st Avenue and across 71st Avenue to its northern curbline, westerly along said curbline, northerly along the western property line of 59-11 71st Avenue, easterly along the northern property line of 59-11 71st Avenue and a portion of the northern property line of 59-13 71st Avenue, northerly along the western property line of 59-22 70th Avenue and across 70th Avenue to its northern curbline, westerly along said curbline, continuing across Forest Avenue to the northeast corner of 70thVavenue and Onderdonk Avenue, northerly along the eastern curbline of Onderdonk Avenue, easterly along the southern curbline of Catalpa Avenue to the southeast corner of Catalpa Avenue and Forest Avenue, northerly across Catalpa Avenue and along the eastern curbline of Forest Avenue, easterly along the northern property lines of 59-01 to 59-11 Catalpa Avenue, northerly along the western property line of 59-14 68th Road and across 68th Road to its northern curbline, westerly along said curbline, northerly along the western property line of 59-13 68th Road, easterly along a portion of the northern property line of 59-13 68th Road, northerly along the western property line of 59-12 68th Avenue to the southern curbline of 68th Avenue, easterly along said curbline, southerly along the western curbline of 60th Street, westerly along

the southern property line of 68-14 60th Street, southerly along the western property lines of 68-16 to 68-24 60th Street, easterly along the northern property line of 68-26 60th Street, southerly along the western curbline of 60th Street to the southwest corner of 60th Street and Catalpa Avenue, easterly across 60th Street and along the southern curbline of Catalpa Avenue to a point formed by its intersection with a line extending southerly from the western property line of 60-43 Catalpa Avenue, northerly across Catalpa Avenue and along said property line, westerly along the southern property lines of 60-42 to 60-16 68th Road, northerly along the western property line of 60-16 68th Road, easterly along the southern curbline of 69th Road to a point formed by its intersection with a line extending southerly from the western property line of 60-27 68th Road, northerly across 68th Road and along said property line, westerly along the southern property lines of60-26 and 60-24 68th Avenue, northerly along the western property line of 60-24 68th Avenue to the northern curbline of 68th Avenue, westerly along said curbline, northerly along the western property line of 60-23 68th Avenue (Block 3512, Lot 57), easterly along the northern property lines of 60-23 to 60-41 68th Avenue, northerly along the western property line of 60-46 67th Avenue to its northern curbline, westerly along said curbline, continuing across 60th Place to the northeast corner of 67th Avenue and 60th Street, northerly along said curbline, easterly along the northern property lines of 60-01 to 60-19 67th Avenue and across 60th Place to the eastern curbline of 60th Place, northerly along said curbline and across Putnam Avenue to the northeast corner of Putnam Avenue and 60th Place, westerly across 60th Place and along the northern curbline of 60th Place to a point in said curbline formed by a line extending northerly from the eastern property line of 60-14 Putnam Avenue, southerly along said line and the eastern property line of 60-14 Putnam Avenue, westerly along the southern property lines of 60-14 to 60-02 Putnam Avenue to the western curbline of 60th Street, southerly along said curbline and along the southern property lines of 59-32 to 59-28 Putnam Avenue and a portion of the southern property line of 59-24 Putnam Avenue, southerly along a portion of the eastern property line of 59-24 Putnam Avenue, westerly along a portion of the southern property line of 59-24 Putnam Avenue, northerly along the western property line of 59-24 Putnam Avenue to the northern curbline of Putnam Avenue, westerly along said curbline to the northeast corner of Putnam Avenue and Forest Avenue, northerly along the eastern curbline of Forest Avenue, easterly along the southern curbline of Madison Street to a point formed by its intersection with a line extending southerly from the western property line of 59-15 Madison Street, northerly across Madison Street and along said property line, easterly along the northern property lines of 59-15 to 59-55 Madison Street, continuing across 60th Place to its eastern curbline, northerly along said curbline to the southeast corner of 60th Place and Woodbine Street, easterly along the southern curbline of Woodbine Street, southerly along the eastern property line of 60-18 Woodbine Street, easterly along the northern property lines of 60-15 to 60-19 Madison Street, southerly along the eastern property line of 60-19 Madison Street to the southern curbline of Madison Street, easterly along said curbline, southerly along the eastern property line of 60-24 Madison Street, easterly along the southern property lines of 60-30 to 60-72 Madison Street, southerly along the eastern property line of 60-95 Putnam Avenue, westerly along the northern curbline of Putnam Avenue to a point formed by its intersection with a line extending northerly from the eastern property line of 60-82 Putnam Avenue, southerly across Putnam Avenue and along said property line, easterly along the northern property line of 66-11 Stier Place, southerly along the eastern property lines of 60-11 to 60-15 Stier Place, easterly along the northern property lines of 60-85 and 60-87 67th Avenue, southerly along the eastern property line of 60-87 67th Avenue to the southern curbline of 67th Avenue, easterly along said curbline, southerly along the eastern property lines of 60-92

67th Avenue and 60-89 68th Avenue, continuing across 68th Avenue and along the eastern property lines of 60-92 68th Avenue and 60-89 68th Road, westerly along the northern curbline of 68th Road to a point formed by its intersection with a line extending northerly from the eastern property line of 60-70 68th Road, southerly across 68th Road and along the eastern property lines of 60-70 68th Road and 60-67 Catalpa Avenue to the southern curbline of Catalpa Avenue, easterly along said curbline, southerly along the eastern property line of 60-86 Catalpa Avenue, easterly along the southern property line of 68-52 Fresh Pond Road to the western curbline of Fresh Pond Road, southerly along said curbline, continuing across 69th Avenue and 70th Avenue to the point of the beginning.

SUMMARY

The Central Ridgewood Historic District is significant as an intact grouping of approximately 990 buildings and sites, most of which are brick row houses, representing one of the most harmonious, and architecturally-distinguished enclaves of working-class dwellings built in New York City during the early twentieth century. The historic district is located near the previously-designated Ridgewood South and Ridgewood North Historic Districts, which are comprised mainly of small apartment houses. Most of the houses in the Central Ridgewood Historic District were constructed between 1906 and the First World War by German-Americans and immigrants from Germany. Most of the block fronts consist of houses with projecting bays, and were produced by the architectural firm Louis Berger & Company and a small group of local builders. In addition, most of the bricks used in their construction came from the Kreischer Brick Manufacturing Company of Staten Island. The district exhibits a high level of integrity and retains the ambience that has distinguished it since its development in the early twentieth century.

Transportation improvements and the consolidation of Greater New York City contributed to the development of Ridgewood, which had been characterized by open farmland and several amusement parks in the 19th century. Denser building activity began with the coming of the electric trolley in 1894, and after 1898, Ridgewood's rural character was overtaken by the eastward expansion of a growing New York City. Located adjacent to Brooklyn's Eastern District (which contained the modern communities of Bushwick, Williamsburg and Greenpoint), Ridgewood became an ideal location for upwardly mobile German-Americans to relocate, away from the over-crowded conditions found in Bushwick, Williamsburg, and the Lower East Side. Urbanization accelerated with the opening of the elevated train around the turn of the century. Providing rapid and dependable rail service, the "El" was extended from its original terminus at Myrtle and Wyckoff Avenues to Fresh Pond Road and 67th Avenue in 1915.

Louis Berger & Company was the architect of record for over 5,000 buildings in the Ridgewood-Bushwick area between 1895 and 1930. Born in 1875 in Rheinpfalz, Germany, Berger studied architecture at Pratt Institute in Brooklyn and served as an apprentice with the firm Carrere & Hastings before establishing his own business in Bushwick in 1895. Paul Stier, Ridgewood's biggest builder, built over 2,000 houses in the area, including about half of the houses in the Central Ridgewood Historic District.

Most of the houses in the district were built after 1905 when the fire codes requiring masonry construction for attached rows were extended into Ridgewood. The brick buildings in the historic district have load-bearing masonry walls constructed of red-, buff-, amber- and brown-colored Kreischer brick used in various combination from houses to house or row to row. The buildings have fine detailing, mainly in the Renaissance Revival Style, often mixed with elements from other styles, such as Romanesque Revival and neo-Grec. Significant features include cast-stone lintels, door surrounds, pediments, and string courses, as well as pressed metal cornices decorated with brackets, dentils, and swags. Many of the original brownstone stoops, cut-glass and wood doors, and iron fences, railings, and gates remain intact, as do most of the pressed-metal cornices. Many corner buildings were built with commercial storefronts at the first floors, most of which have been altered. Representing a cohesive collection of

speculative urban architecture, the row houses in the Central Ridgewood Historic District retain a high level of architectural integrity and represent an important part of the development of housing in New York City.

THE HISTORICAL AND ARCHITECTURAL DEVELOPMENT OF THE CENTRAL RIDGEWOOD HISTORIC DISTRICT

History of Ridgewood, Queens[1]

Located in western Queens County, Ridgewood[2] originally spanned the Brooklyn-Queens border, an area that was inhabited by the Mespachtes Indians prior to being settled by Europeans. The high, thickly wooded terrain is part of the terminal moraine that runs through Ridgewood and continues east through the center of Long Island. Part of Ridgewood was located in the Brooklyn town of Bushwick, one of the original six towns that joined together to become the City of Brooklyn in 1854, while another section was part of the adjacent town of Newtown, one of the original three towns of Queens County.

During the 17th and 18th centuries, farms in Ridgewood were tilled by Dutch and British families, who grew lettuce, corn, potatoes, cauliflower, and a variety of fruits for urban markets in Brooklyn and Manhattan. The only-known Dutch farmhouse surviving in Ridgewood is the Adrian and Ann Wyckoff Onderdonk House (third quarter of the 18th century, a designated New York City Landmark). At the start of the American Revolution, Ridgewood remained mostly farmland, along with a small burial ground. During this period and for some time thereafter, many of the farms held slaves.[3]

In the mid-19th century, the Bushwick area, just to the west of Ridgewood, began to lose its rural, agricultural landscape. Large numbers of Germans were immigrating to New York following the political upheavals in central Europe in 1848 and many of them settled in Williamsburg and Bushwick (collectively with Greenpoint known as Brooklyn's Eastern District) and began the development of the area's most prominent industry, brewing. Owned mainly by German immigrants, the breweries employed a largely German workforce, whose families also provided a sufficient local demand for lager beer. By 1880, 35 breweries had been established in Brooklyn, including at least 11

[1] This section is adapted from: Landmarks Preservation Commission (LPC), *Ridgewood South Historic District Designation Report* (LP-2348), report prepared by Tara Harrison (New York: City of New York, 2010), and includes the following sources: Walter J. Hutter et al, *Our Community, Its History and People - Ridgewood, Glendale, Maspeth, Middle Village, Liberty Park* (New York: Greater Ridgewood Historical Society, Inc., 1976); *Real Estate Record and Builders Guide*, Aug. 16, 1902, 233; George Schubel, *A History of Greater Ridgewood* (New York: Ridgewood Times Publishing Co., 1912); and Vincent Seyfried and Stephen Weinstein, "Ridgewood," *The Encyclopedia of New York City*, ed., Kenneth T. Jackson (New Haven: Yale University Press, 1995), 1005.

[2] The Ridgewood area was named for the nearby Ridgewood Reservoir, built in 1856-59 by the City of Brooklyn. Located on the wooded glacial ridge formed by the Long Island terminal moraine, the reservoir was located in the present-day Highland Park on the south side of Ridgewood.

[3] Early records show that the Woodard and Van Ende families, 18th-century owners of the land contained in the Central Ridgewood Historic District, as well as many of their neighbors, were slave owners. [Henry Onderdonk, Jr., *Queens County in Olden Times* (Jamaica, NY: Charles Welling, 1865), 48; LPC, *Adrian and Ann Wyckoff Onderdonk House Designation Report* (LP-.1923) report prepared by Jay Shockley (New York: City of New York, 1995); United States Federal Census: 1790, 1800, 1810].

located in a 14-block area in the Eastern District known as "brewer's row," and other German immigrants opened factories and knitting mills in the area.

Development in the Bushwick area was spurred by continuous improvements in transportation, including horse cars, cable lines and railroads. Tenements and small row houses were built.[4] Development, consisting primarily of three- and four-story multiple dwellings, spread eastward toward the Brooklyn-Queens border during the following decades. A number of picnic grounds, beer gardens, amusement parks, and racetracks opened amidst Ridgewood's fields and farming villages towards the end of the 19th century, catering especially to the large German population of Bushwick.

Located to the east of Bushwick, Ridgewood remained largely rural until after the consolidation of the City of New York in 1898, just as the last vacant land in Bushwick was being developed. Myrtle and Metropolitan Avenues and Fresh Pond Road are among the oldest streets in Ridgewood, having originally been Native American trails and then used by Long Island farmers to take their products to market. Stagecoaches and horse cars ran along Myrtle Avenue to Jamaica Avenue. The first railroad to reach the area, in 1878, was the New York Connecting Railroad Extension (once the Manhattan Beach Railroad), running from Brooklyn through Ridgewood to the Brooklyn seashore. In 1881, the Bushwick Railroad Company secured a right of way through several Ridgewood farms, and began operating steam service from Wyckoff and Myrtle Avenue to Lutheran Cemetery. The elevated rapid transit line ran to Wyckoff Avenue along the Brooklyn/Queens border beginning in 1888 [5] and an extension of the electrified trolley ran from Bushwick to Fresh Pond Road in Ridgewood in 1894. The Myrtle Avenue line was extended at grade over the private right-of-way of the former Lutheran line from Wyckoff Avenue to Lutheran Cemetery in 1904.[6]

By the turn of the century, Bushwick's builders began purchasing Ridgewood's farms, parks, and racetracks. Over the next two decades, they constructed tenements and small row houses similar to those they had built for the German immigrant workers and their families in Bushwick.[7] The Ridgewood Board of Trade was organized in 1902 by local businessmen, many of whom were of German descent; these men developed plans for civic improvements, including parks, sidewalks, sewers, road paving and street lamps, as well as for additional transportation enhancements. The opening of the Queensboro Bridge in 1909 further contributed to the development of the area, linking the roadways

[4] Bushwick was not a company town. The houses were constructed on speculation by builders, who were mainly of German descent, including some brewers who invested some of their profits into real estate.

[5] The *New York Times* reported that, as a result of the opening of the Myrtle Avenue line, "Ridgewood is now but little further from the City Hall in this city in point of time than Harlem." and that: "The woods of Ridgewood are now within about half an hour of the centre of Brooklyn." *New York Times (NYT)*, Aug. 3, 1889, 8; Aug. 4, 1889, 8.

[6] The Bushwick Railroad Company's line to Lutheran Cemetery, known as the Lutheran Line, operated for several years through farm areas, before being taken over by the Brooklyn City Railroad. The steam engines were replaced by electrified trolleys in 1895, and the line was elevated to Lutheran Cemetery in 1915, as an extension of the BRT's Myrtle Avenue (now M) line. The tracks of the former at-grade line are still evident in the street bed of 60th Place under the existing elevated M track. (No title, *The Newtown Register,* May 19, 1881; "Ridgewood's Great Growth," *The Newtown Register,* December 31, 1914, 2:2; John Roberts, "The Lutheran Line," available on-line (January 14, 2010) at: www.junipercivic.com/juniperberryarticle.asp?nid=162.)

[7] Basically, three types of homes were constructed: two- and three-family row houses with one apartment per floor, two- and three-story tenements with two apartments per floor, and small multiple-dwellings with ground-floor stores.

of Queens to Manhattan. An article in the *Real Estate Record and Guide*[8] published in late 1909 mentions that an area of over 150 blocks of former farmland and picnic parks in Ridgewood was experiencing intense growth.[9]

From the turn of the century to World War I, more than 5,000 structures were built in Ridgewood; industrial areas developed to the north, while residential construction occurred in the southern section.[10] The developers built wood-frame houses until 1905, when building codes took effect requiring masonry construction. All subsequent construction in Bushwick and Ridgewood, including within the Central Ridgewood Historic District, was of masonry. Many of the builders hired the architectural firm of Louis Berger & Company to design their rows, which were faced largely with bricks produced by the Kreischer Brick Manufacturing Company. Thus, many of Ridgewood's buildings share similar designs, brickwork, and ornamentation.

Building activity was curtailed during World War I, resuming at a slower pace following the war, continuing until the last Ridgewood farms were developed in the 1930s. Additional row houses were constructed, along with attached and semi-detached single- and multi-family houses often with driveways and garages.

German Immigration in New York City, Brooklyn's Eastern District and Ridgewood[11]

From its founding in 1626 by Peter Minuit, a native of the German town of Wesel am Rhein, New York City has had a significant German population. During the 1820s, the first German neighborhood and commercial center developed in the area southeast of City Hall Park. By 1840 more than 24,000 Germans lived in the city. During the next twenty years, their numbers increased dramatically as "mass transatlantic migration brought another hundred thousand Germans fleeing land shortages, unemployment, famine, and political and religious oppression,"[12] with over 1,350,000 immigrating to the United States. To accommodate this growth, new German neighborhoods or "Little Germanys," also known individually as "Dutchtown," developed, including *Kleindeutschland*, east of the Bowery and north of Division Street in Manhattan and,

[8] "Growth of Queens," *Real Estate Record and Guide* (December 25, 1909), 1200, as cited in LPC. *Stockholm Street Historic District Designation Report* (LP-2081), report prepared by Donald G. Presa (New York: City of New York, 2000). Between 1906 and 1912, Ridgewood regularly led Queens in the number of new buildings permits issued each month by the Bureau of Buildings. ("Queens Building Activity," *NYT*, June. 3, 1906, 17; *RERG*, Mar. 16, 1912, 546).

[9] A year later, the *New York Times* reported that Ridgewood in Queens and other nearby areas had "....developed so rapidly and solidly that they seem to be a continuation of Brooklyn." ("The Recent Growth of Long Island," *NYT*, Oct, 23, 1910, RE3).

[10] In the early and middle 20th century, factories and warehouses were erected in Ridgewood along Flushing and Metropolitan Avenues, north of Ridgewood's residential neighborhoods. This industrial area is located near the Newtown Creek and English Kills shipping channels, and adjoins similar commercial areas in Williamsburg, Bushwick, and Maspeth. In its heyday, the area had hundreds of knitting mills, oil refineries, and manufacturers of such products as glassware and pharmaceuticals.

[11] This section on German Immigration is based on LPC, *(Former) Scheffel Hall Designation Report* (LP-1959), report prepared by Gale Harris (New York: City of New York, 1997). Sources for this section include: Stanley Nadel, "Germans" and "Kleindeutschland" in the *Encyclopedia of New York* (New Haven: Yale University Press, 1995).

[12] *Encyclopedia of New York*, 463, as cited in *Scheffel Hall Designation Report.*

outside the city, in the Eastern District of Brooklyn (Williamsburg, Bushwick and Greenpoint). By 1860, Germans in New York City numbered more than 200,000, accounting for one quarter of the city's total population. They represented the first large immigrant community in American history that spoke a foreign language. In the 1870s and 1880s, dislocations caused by the growth of the German Empire brought more new immigrants to the United States while thousands of American-born children of German immigrants established their own homes in these neighborhoods.[13] Germans established new neighborhoods in Yorkville in Manhattan and Steinway in Queens, and existing German neighborhoods expanded, such as Williamsburg and Bushwick. New York City's German population increased in the 1890s, reaching a peak of over 700,000 in 1900. After that, many Germans and German-Americans migrated to suburban areas outside of New York City, resulting in the reduction of the city's German population to fewer 90,000 by 1920. During the same period, many of the Germans that remained in New York moved from older neighborhoods in Manhattan and Brooklyn to newly developing areas like Ridgewood, Queens. The *Real Estate Record and Guide* reported in 1913 that, for several years, German families in large numbers had been moving to Ridgewood from Manhattan, the Bronx, and Brooklyn, especially from the Williamsburgh area.[14] New York City's German population grew again during the 1920s as many Germans fled economic and political turmoil in Europe.

Immigrants from Germany and their descendants have contributed greatly to New York City's culture in areas such as religion, politics, business, labor, publishing, the arts, philanthropy, and local cuisine. By settling in areas with such a high concentration of fellow countrymen, it was easy for the Germans to maintain their culture and customs, which included German-speaking churches and synagogues, German newspapers, singing societies, Turnverein,[15] and beer gardens. Many of the city's breweries were established by Germans, who also operated hundreds of beer halls and wine gardens in German neighborhoods, especially in Brooklyn's Eastern District. Germans were also well-represented in the building trades, including in the practice of architecture,[16] and created their own banking, savings, and loan institutions. Several publishing houses and newspapers were owned by German New Yorkers, including the popular *Staats-Zeitung*.

[13] By 1880, the city's German population constituted about one third of the city's total.

[14] "Opportunities in Ridgewood," *RERG*, Oct. 18, 1913, 703.

[15] A Turnverein is a German gymnastics society based on the teachings of Prussian nationalist, Friedrich Ludwig Jahn. In America, especially in cities where large German populations settled, "the principal German organizations, other than the churches, for maintaining cultural and social traditions were the singing and gymnastics societies know respectively as the "Gensang Vereins" and the "Turn Vereins" (Gesang = singing; turn = gymnastics; verein = club or society) established not long after the arrival of the first significant numbers of Germans in the late 1840s and early 1850s." (Robert L. Dyer, "The Boonville Turner" from *Boonville an Illustrated History*, available on-line (3/5/08) at: http://www.undata.com/turnerhall/thhist.htm.) No title, *Brooklyn Eagle*, December 31, 1856, 3; LPC, *(Former) Colored School No. 3, later Public School 69 Designation Report* (LP-1977), report prepared by Donald Presa (New York: City of New York, 1998).

[16] German-born architects working in New York included William Schickel (1850-1907), Detlef Lienau (1818-87), Leopold Eidlitz (1823-1908), Alexander Saeltzer (date undetermined), Alfred Zucker (b.1852), and Louis Allmendinger (1878-1937), who designed the well-known "Mathews Flats" model tenements, many of which are found the in the previously-designated Ridgewood North and Ridgewood South Historic Districts.

While German singing societies and choral groups were generally identified with the middle and working classes, German musicians predominated in the New York Philharmonic and provided it with many of its directors, including Leopold Damrosch. In Ridgewood, German-American social organizations represented in the early- and mid-20th century included the First German Sports Club, the Schwaebischer Saengerbund, the Steuben Society of America, the Rheinpfaelzer Volkfest Vereins, the German-American School Association, and the Gottscheer Gedenkstsette.[17]

The History of Low-Cost Housing in New York[18]

By the middle of the 19th century, New York had developed into a world metropolis. Restricted by geography and by the lack of affordable transit, its burgeoning worker population crowded into a few wards in Lower Manhattan near the major centers of employment. At first, the need for low-cost housing was met by partitioning existing row houses into one- and two- room units. By the 1840s, builders began erecting the city's first tenements. About fifty feet deep, these four and five-story buildings were arranged in a double line of rooms with windowless bedrooms and stairs at the center of the building. Larger buildings, known as double-deckers or railroad flats, began appearing in the 1860s. These occupied as much as 90% of a standard 25 x 100 foot lot, and had twelve to sixteen rooms per floor, only four of which (two front, two back) had direct access to light and air.

Living conditions were overcrowded and unsanitary in all these buildings. Plumbing remained inadequate: water rarely reached above the first floor and was often only available from a tap in the yard; sewers and privies frequently overflowed, making these shared facilities unusable. Construction was flimsy and highly flammable; fires were a frequent occurrence. Under these conditions such infectious diseases as cholera, diphtheria, and typhus were rampant. While some medical experts believed that infection could be linked to specific bacteria, most subscribed to the popular notion that unsanitary conditions were the chief source of disease. Many social commentators also believed that bad housing contributed to the social degradation that led to crime, delinquency, pauperism, alcoholism, and prostitution.

While the working poor were being crowded into tenement buildings, the rapidly

[17] The Gottscheers were Austrians who emigrated to the Balkans in the fourteenth century. In the 1880s, many Gottscheers, fleeing upheaval in the Balkans, moved to the United States and were among those who later settled in the developing neighborhood of Ridgewood in the early 20th century. During the World War II era, Gottscheers were again forced to flee Yugoslavia; the largest number of these refugees - about 3,000 - settled in Ridgewood, Queens.

[18] This section is adapted from: LPC, *Crown Heights North Historic District II* (LP-2361), essay prepared by Michael D. Caratzas (New York: City of New York, 2011); LPC, *Sunnyside Gardens Historic District Designation Report* (LP-2258), report prepared by Virginia Kurshan (New York: City of New York, 2007); and LPC, *The Windermere Designation Report* (LP-2171), report prepared by Michael D. Caratzas (New York: City of New York, 2005), and includes the following sources: LPC, *City and Suburban Homes Company, First Avenue Estate Designation Report* (LP-1692), report prepared by Gale Harris (New York: City of New York, 1990); LPC, *Crown Heights North Historic District Designation Report* (LP-2204), report prepared by Michael D. Caratzas and Cynthia Danza (New York: City of New York, 2007); *Two-Family and Twin Houses* (New York: W.T. Comstock, 1908); *The East Parkway and Boulevards in the City of Brooklyn* (New York: Baker & Godwin, 1873); and Joshua M. Lupkin, *The Search for an Urban Middle Landscape: Brooklyn's Eastern Parkway, 1867-1930* (New York: Columbia University Master's Thesis, 1994).

increasing population was also displacing the middle class, who were priced out of the New York City housing market by the second half of the 19th century. By 1866, those who could not afford their own houses included "professional men, clergymen, shopkeepers, artists, college professors, and upper-level mechanics."[19] Some middle-class families adapted by moving into boarding houses, but living with other families in a subdivided former row house conflicted with the era's middle-class values, which stressed the "individual private house as the protector of family privacy, morality, and identity."[20] In the years following the Civil War, new types of multiple dwellings emerged to cater to those of greater means than the poor or working-class.

Among New York's first apartment houses were two designed by Richard Morris Hunt: the Stuyvesant Apartments (1869-70, demolished) at 142 East 18th Street, and Stevens House (1870-72, demolished), on the south side of 27th Street between Fifth Avenue and Broadway. (As opposed to tenements, in which residents shared toilets, both flats buildings and apartment houses had self-contained suites of rooms; the latter term generally referred to the more luxurious buildings, particularly those with elevators.) Between 1875 and 1879, approximately 700 new flats buildings were erected in New York; 516 were built in 1880 alone. A "revolution in living," as the *New York Times* deemed it in 1878, was occurring, and by the mid-1880s, more New Yorkers lived in multiple dwellings than in roughhouses.

For those unable to afford a private home and willing to live outside of Manhattan, the two-family house presented an alternative to the rented flat. Two-family houses had taken root in newly developing areas of Brooklyn by 1895, with affordability accounting for much of the house type's appeal. A typical 1898 advertisement for a two-family house of Brooklyn described the house as "self-supporting ... rent of upper floors pays all expenses."[21] Its main appeal was affordability; owners could occupy the first floor while renting out the upper story to help cover the house's mortgage and other expenses. There were other advantages as well, according to the *Brooklyn Eagle*, which explained that two-family houses were "particularly attractive to people who desire comparatively small apartments, but who object to living in flats, and they appeal to this class on account of their being more quiet, and possibly, more exclusive."[22] They were also attractive to developers, as they could be built quickly and easily; differing little from traditional single-family row houses, they were exempt from the city's tenement regulations, which only applied to dwellings housing three families or more. In Brooklyn, two-family houses generally resembled single-family row houses, except that they tended to be two, rather than three stories high. Both families entered through the same first-floor entrance and passed through a vestibule before entering a hallway with stairs to the second floor; each floor had a parlor, dining room, bathroom, one or two bedrooms, and a kitchen, although in some cases, the owner's kitchen was located in the basement.[23]

[19] Elizabeth Collins Cromley, *Alone Together: A History of New York's Early Apartments* (Ithaca, N.Y.: Cornell University Press, 1990), 12, as cited in *The Windermere Designation Report.*
[20] *Alone Together*, 3, as cited in *The Windermere Designation Report.*
[21] "For Sale—Self Supporting House in Beautiful St. Mark's Section" (Advertisement), *Brooklyn Eagle,* November 23, 1898, 8, as cited in *Crown Heights North Historic District Designation Report.*
[22] Realty Market in a More Hopeful Condition," *Brooklyn Daily Eagle,* September 21, 1901, 15.

[23] For floor plans and elevations, see *Two-Family and Twin Houses*, 59 and 60.

Thousands of two-family houses were built in the Ridgewood area in the early 20th century, making Ridgewood one of prime destinations for working-class families seeking an affordable path to home ownership.[24]

Development of the Central Ridgewood Historic District[25]

The development of the Central Ridgewood Historic District coincided with the building boom that was taking place in Queens County at the time, and more particularly in the greater Ridgewood area.[26] Numerous articles in the *Ridgewood Times* and other periodicals addressed the area's rapid development during the first two decades of the 20th century. According to the *Real Estate Record and Guide,*[27] most development consisted of two- and three-story brick houses and tenements selling for $9,000 to $17,000, depending on size and location.[28] Most of the houses were sold by builders to private owners, who lived in one of the apartments and rented the others for income.

The cohesive architectural environment of the Central Ridgewood Historic District is the notable result of the cooperation of a small group of builders, architects, and materials suppliers, almost all of whom were of German ancestry. One architectural firm, Louis Berger & Company, produced the overwhelming majority of blueprints for the houses, and the Kreischer Brick Company of Staten Island provided most of the brick. As a result, most of the rows have uniform setbacks, a consistent scale, and similar appearance. The historic district is especially distinguished by the frequent use of full-height projecting bays that create a rhythmic effect that relieves the horizontality of long rows of similar buildings.

Farms and Early Developments

The order of development of the Central Ridgewood Historic District was greatly influenced by the gradual division and sale of the farms. According to the late 18th and early 19th century records, land in the area that now includes the Central Ridgewood Historic District was divided among several owners, all from prominent early New York families, such as the Wyckoffs, Duryeas, Woodards, and Debevoises. These landowners rented sections of their land to farmers who grew produce for local consumption. Later in

[24] A number of rows in Ridgewood were developed as three-family houses, which provided homeowners with additional income.

[25] This section is based on the following sources: *Atlas of the Borough of Queens, City of New York* (Brooklyn: E. Belcher Hyde, 1903), v.2, pl. 23; "Brick Leads for Street Paving," *RERG,* June 13, 1908, 1130; National Register of Historic Places, *Stockholm-DeKalb-Hart Historic District*, report prepared by Donald G. Presa (Washington, D.C., 1983); Donald Presa, "A Past Preserved," *The Ridgewood Times,* Dec. 9, 1982, 8; *RERG,* September 9, 1899, 369; September 23,1899, 439; February 4, 1905, 248; July 13, 1907, 56; October 10, 1908, 695; Heinrich Ries and Henry Leighton, History of the Clay-Working Industry in the United States (New York: J. Wiley & Sons, 1909), 42; Schubel, 38-41, 45-48; "Striking Advantages of Rapidly Growing Ridgewood Section," *Brooklyn Daily Eagle,* January 17, 1909, 2-4; and United States Federal Census: 1910, 1920.

[26] In many instances, rows of houses were built along streets in Queens that had yet to be officially opened and improved with sewers, grading, pavements, etc. By 1907, there were over 300 mapped, but unimproved, streets in the Ridgewood area. These delays were due to the intense development occurring in Queens at the time, which outpaced the city's ability to carry out improvements on newly-opened streets. (*Real Estate Record and Guide* (December 21, 1907), 1017 and (December 28, 1907), 1056.)

[27] "Growth of Queens," *Real Estate Record and Guide* (December 25, 1909), 1200, as cited in *Stockholm Street Historic District Designation Report.*

[28] A small number of two-and-three story tenements were also built, as were a few larger apartment houses.

the century, they began to sell parcels of their properties in sections of varying sizes to both farmers and land speculators. A complete street grid, called the Newtown plan, was laid out by the Topographical Bureau in 1899, covering the towns, villages and settlements in central Queens. [29]

The Debevoise family, which owned most of the land that now comprises the Central Ridgewood Historic District, is descended from Carel de Beauvois, a French protestant (Huguenot) who first immigrated to Leyden, Holland and then to New Amsterdam in 1659. Highly respected and well-educated, de Beauvois served as a teacher, and later "'chorister, reader and schoolmaster' for the people of Brooklyn," due to his knowledge of the Dutch language. De Beauvois' grandson, Carel Debevoise, was the first in the family to arrive in Queens, purchasing land in Newtown in 1702. His son, also Carel Debevoise, settled in Bushwick in 1736. Versions of the name include also include De Bevoise and De Be Voise.[30]

In 1847, another farmer, George Hulst, rented from the Debevoise family a portion land that includes the section of the Central Ridgewood Historic District located approximately to the north of Catalpa Avenue up to Putnam Avenue; Hulst purchased it outright from the Debevoises in 1851.[31] Originally from Williamsburgh, George Hulst[32] (1811-1902), was the son of Sarah Duryea and Anthony Hulst, who "was owner of the largest farm in Brooklyn at one time."[33] In the 1860s, Hulst began to sell off lots in the west side of his over-65-acre Ridgewood estate, but the family retained ownership of much of the land east of present-day 60th Lane into the first decade of the 20th century. As a result, some of the oldest standing houses in the neighborhood, a number of which are included within the historic district, are located in the area near Forest Avenue. All of these houses have been drastically altered and retain very little or no visible historic fabric on the exterior.

Probably the oldest extant house in the historic district, 59-15 Catalpa Avenue appears to have been built between 1866 and 1873, possibly for J. Jarvis. This frame farm house is two stories with a below grade basement and an attic beneath a gabled roof. The house, which has been significantly modified and added to, retains its historic wood

[29] Sewers in the area were installed beginning in 1906. *RERG* (Mar. 17, 1906), 469.

[30] *History of Queens County*, 317-318.

[31] Queens County, Office of the Register, Conveyance Liber 73, 298 (November 5, 1847); Liber 88, 57 (March 31, 1851). Captions on photos of the Hulst house in the collection of the Queens Public Library, Long Island Division, indicate that their former farmhouse, located on Fresh Pond Road, was in the family for around 50 years.

[32] George Hulst was the sixth generation of his family born in Kings County and is descended from Yohennes Holsaert, who emigrated from the city of Hulst in Holland in 1684 and settled at Flatlands. Hulst married Mary Tompkins of Newtown in 1836 and had five children, Edward T., Peter, Ester (Hester), William, and George, who became a well-known reverend of the South Bushwick Reformed Church and co-founder of the Brooklyn Academy of Arts and Sciences. After his wife's death, George was remarried to Anna Eliza Colyer in the 1850s. Brooklyn Botanical Garden, "The Brooklyn Botanic Garden Herbarium: Type Collection," available on-line (May 7, 2009) at: http://www.bbg.org/sci/herbarium/collections/index.html.

[33] "Obituary," *Brooklyn Daily Eagle*, March 30, 1902, 54. This farm was likely the old Duryea homestead at Penny Bridge, where George was born. The 17th century house was located at the foot of Meeker Avenue and Newtown Creek, and was alleged to be George Washington's headquarters while he was in the area during the Revolutionary War. Census records indicate that members of the Duryea family held slaves, likely used to work the farm. ("17th Century House, On a Bluff at the foot of Meeker Avenue," *Brooklyn Daily Eagle* ; August 26, 1888, 6.)

cornice that has been altered. It later served as a meeting hall for the Veterans of Foreign wars, and it presently a Romanian community center.

The early wood-frame row houses in the district, as typified by 60-03 and 60-05 Putnam Avenue, were built in the late 19th century in the popular architectural styles of the period, usually Neo-Grec and Queen Anne, but have been stripped of their ornamentation and re-clad in a variety of non-historic sidings. The most interesting of the early wood-frame houses are at 1 and 2 Kleupfel Court. These mid-nineteenth century houses with gabled roofs were moved in 1913 to their current locations from the adjacent lots at 66-85 and 66-91 60th Place, which were redeveloped with brick apartment houses. Both of these houses have been altered.

Another farmer, Joachim Meyerrose, purchased nine acres of property, located north of Putnam Avenue, from Debevoise in 1854. Born in Bremen, Joachim Meyerrose[34] (whose name is sometimes spelled Meirose or Meyerose), who settled in Newtown in 1844, worked on the Debevoise farm before making his purchase. Ten years later, he greatly enlarged his farm by purchasing additional land west of Forest Avenue from the Woodard estate, including the two-block section of the Central Ridgewood Historic District bounded by Forest Avenue, Catalpa Avenue, Onderdonk Avenue, and 70th Avenue. Meyerrose and his sons worked the land into the last quarter of the 19th century. His older son Richard left farming to open a hay and grain market, while Joseph Meyerrose (b.1859) continued to operate the farm after his father's retirement, expanding the operation by renting adjacent property. Around the turn of the century, Meyerrose began selling off parts of the farm to local builders who constructed rows of brick houses over the next several years. In 1906, Meyerrose built a large brick house at what is now 66-75 Forest Avenue **(Illustration 1)** at the corner of Putnam Avenue to replace the family's original farmhouse which was being demolished for development. The new house, which was designed by Louis Berger & Company, is located within the historic district. Joseph Meyerrose remained a prominent figure in the politics of Ridgewood and Queens for more than 35 years, having been elected Queens County Sheriff in 1903. The family's Forest Avenue home originally occupied a large 200 by 200 foot parcel of land. Within a few years, however, Meyerrose began to develop more of the property, beginning with a house at 66-73 Forest Avenue, that is similar in appearance to his mansion. Later, he built three small rows of buildings at 66-63 to 66-69 Forest (1914) and 59-12 to 59-16 Madison Street (1913) and 59-13 to 59-19 Putnam Avenue (1914). Meyerrose used Louis Berger & Company to design all of these buildings. Meyerrose continued to occupy the Forest Avenue house until at least 1920. In 1922, the Meyerrose family sold the family house to the Queens Labor Lyceum, which constructed a masonry addition, containing a social hall, at the rear of the lot.[35]

[34] Information on the Meyerrose family and Meyerrose Park is from the following sources: Schubel, 45-48; Hutter, 241, 252; United States Census Record, 1880, 1910; "The Assessors' Work," *The Newtown Register,* August 17, 1882; "Local Happenings," *The Newtown Register,* April 7, 1892; "Sheriff Meyerrose Proved Popular Host," *Brooklyn Daily Eagle*, January 2, 1904, 2; "J. Meyerrose, Ex-Sheriff, Dies," *Brooklyn Daily Eagle*, February 3, 1940; "No Outlaw Baseball," *Brooklyn Daily Eagle,* March 27, 1909, 8; "Atlantic League Busy on its New Grounds," *Brooklyn Daily Eagle,* April 3, 1907, 11.

[35] The Queens Labor Lyceum was a social club for the local workers, many of whom worked in the nearby manufacturing plants, including breweries. The Lyceum offered public lectures, concerts, and civic events, and later served as a drinking and party hall, and catering establishment. Membership peaked in the 1930s through the post World War II period, but began to fall with the decline of manufacturing in the 1960s. The

The earliest masonry rows found in the Central Ridgewood Historic District are found in the northern part of the district on the former Hulst and Meyerrose farms, which were the first to open up to development. These rows, which were built in 1906, just after the building laws prohibiting wood construction in this area came into effect, include the two-story tenements at 60-23 to 60-31 68th Avenue and the two-family houses at 60-23 to 60-35 67th Avenue **(Illustration 2)**. Built by Ignatz Martin from designs by Louis Berger & Company, the rows are very similar in appearance, featuring flat-fronted facades with brownstone stoops, rough-faced, splayed window lintels (round-arch at the second stories) with projecting keystones, molded and bracketed cast-iron lintels at the entryways, rough-faced stone bands, and bracketed pressed-metal cornices decorated with modillions and swags.

Other early brick rows, all of which are found on the former Meyerrose farm, include 59-22 to 59-30 Madison Street (1907; John Eisenhauer, builder), 59-34 to 59-48 Madison Street (1907; Anton Kluepfel, builder); 60-02 to 60-12 Putnam Avenue (1907; Ignatz Martin, builder), and 60-35 to 60-41 Putnam Avenue (1907; Geier & Frey, builders). All designed by Louis Berger & Company, these rows are similar in appearance to, but somewhat simpler than, those that the firm designed in 1906 for Martin. All of the window lintels and stone bands in the later rows are flat, smooth, and flush.

Paul Stier, Builder, and Louis Berger & Company, Architects

The section of the Central Ridgewood Historic District south of Catalpa Avenue and east of Forest Avenue was part of a large farm tract straddling Myrtle Avenue that the Debevoise family sold off to investors and speculators, such as the D.M. Chauncey Real Estate Company, the William P. Roe Co., and the Ring-Gibson Company, around the turn of the century. A large part of the former Debevoise farm, located north of Myrtle Avenue between the present-day 60th Street and Fresh Pond Road, was acquired in 1906 by Paul Stier, who began intense development of the area in 1907.[36] Stier was overall the most prolific builder of houses within the district, having erected about half of the row houses. His most active years were from 1907 to 1909, when he built 392 of the 481 buildings that he eventually developed within the historic district.[37] Stier, who was born in Mecklenberg, Germany, in 1874, immigrated alone as a teenager to America in 1891. He first stayed with relatives in Buffalo, where he worked as a mason's apprentice. In 1902, he moved to the Ridgewood area, where he began building brick row houses by the score, quickly becoming the largest single developer in Ridgewood and one of the biggest building operators in New York City. A small street in the historic district is named Stier Place.

All of Stier's buildings were designed by or attributed to the architectural firm Louis Berger & Company, which produced the plans for the overwhelming majority of

Lyceum closed in 1975 and building was converted to a small knitting mill. (National Register of Historic Places, *Joseph Meyerrose House Nomination Form* (Washington, D.C., 1993), report prepared by Donald G. Presa).

[36] In 1909, Stier nearly doubled the size of his development by acquiring a large section of the adjacent Hulst family farm located north of Catalpa Avenue between the present day 60th Lane and Fresh Pond Road.

[37] From 1910 forward, his developments were in partnership with August Bauer.

buildings within the Central Ridgewood Historic District.[38] Overall, Berger was known to have been the architect of record for over 5,000 buildings in Ridgewood and Bushwick between 1895 and 1930. Born in 1875 in Rheinpfalz, Germany, Berger immigrated to America as a young boy in 1880 and settled in Ridgewood in 1892. He studied architecture at Pratt Institute in Brooklyn and served as an apprentice with the firm Carrere & Hastings before establishing his own firm in Bushwick in 1895. His specialty was the design of tenement houses and in the laws governing their construction. Berger, the most prolific architect to work in Ridgewood, designed hundreds of two- to six-family houses for most of Ridgewood's builders. In 1910, when Paul Stier and another local builder, August Bauer, formed Bauer & Stier, Inc., Berger was not only its resident architect, but also the secretary-treasurer of the firm. Berger also served as the president of the Brooklyn Society of Architects.

The Stier/Berger block fronts adhere to the long-established custom of placing, at either end of a row (usually at street corners) small apartment houses that are fully built out to the lot lines, while the row houses at the center of the block are recessed from the sidewalks to allow for front gardens. Within the Central Ridgewood Historic District, the end bay of each row house that abuts a corner apartment house is usually angled to unite the two façade planes. This framing technique produces a sense of enclosure, so that many of Ridgewood's block fronts and streetscapes resemble plazas.

One of the most striking characteristics of the Stier rows is the consistent use of bay fronts, mostly curved, on every block, creating a rhythmic effect that is often heightened by alternating brick colors from house to house and/or from row to row. Berger used three basic designs for Stier's bay front houses, a three-bay wide-model with a shallow curved bay incorporating two bays, another shallow bay model with full-width, open porches, and a four-bay-wide model featuring a more pronounced curved projection containing three-bays. Berger was able to give visual interest to these rows of nearly identical houses by specifying subtle variations in the use of brick, stone, and metal, while using consistent cornice lines to unify the rows. Most of the original windows appear to have been wood, one-over-one sash with wood brick molds decorated with egg-and-dart moldings. The glazing of the original sash at the curved bays did not appear to have been curved.

The shallow bay houses, which are typical of the earlier Stier developments, were built in 1907 **(Illustration 3)**. They are two stories high on raised basements and three bays wide with two of the bays placed in shallow, curved projections. He continued to build these shallow bay rows through 1909. All of the houses were built with rough-faced brownstone stoops, as well as cast-iron newel posts and wrought-iron side railings. However, Berger chose to subtly vary the brick palette and façade ornament among the rows. On some of the rows, for example, he specified one color of brick for all of the houses, while on other rows, he alternated the brick color from house to house. Variations in detailing from row to row include rough-faced, smooth, or incised window lintels, bracketed entryway lintels either of molded cast iron or incised stone, rough-faced brick or smooth cast-stone bandcourses, and recessed, rough-faced brick panels below the first-story sills on some of the rows. All of the facades are crowned by similar bracketed, pressed-metal cornices decorated with swags, and a combination of modillions, bead

[38] Berger's firm also designed a majority of the nearly 3,000 buildings located within the Ridgewood Multiple Resource Area, which was listed in the State and National Registers of Historic Districts in 1983.

moldings, and egg-and-dart moldings. Typical examples of Stier's shallow bay houses include 60-11 to 60-43 71th Avenue (1907), 60-10 to 60-44 70th Avenue (1907), 70-02 to 70-20 60th Lane (1907), and 60-16 to 60-20 Putnamth Road (1909).

The second type of Stier house also features shallow bay projections, but the facades have full-width porches **(Illustration 4)**, many of which have been altered. Originally, the porches were similar to those found on houses in the nearby and previously-designated Stockholm Street Historic District, which were also designed by Louis Berger & Company. These open wood porches sat on brick supporting columns and were reached by way of graystone stoops with cast-iron newel posts and wrought-iron railings. The landings were enclosed by wood railings and the porch roofs, which had molded cornices, were supported by Tuscan columns. Three adjacent rows, all constructed in 1908, have these porches: 60-02 to 60-54 69th Avenue, 60-01 to 60-49 69th Avenue, and 60-01 to 60-49 70th Avenue.

The third, and most most common type of Stier house, of which over 200 were built between 1908 and 1912, have more pronounced bay projections. They are two or three stories high on raised or full-height basements **(Illustrations 5and 6)**. They were built with rough-faced brownstone stoops with solid brownstone side walls, most of which remain intact. As in the shallow bay houses, Berger chose to subtly vary the brick palette and façade ornament among these rows. Examples include 60-55 to 60-99 69th Avenue (1908), 60-57 to 60-99 70th Avenue (1908), 59-02 to 59-38 Catalpa Avenue (1909), 60-43 to 60-89 68th Avenue (1909), 60-50 to 60-70 68th Road (1909), 60-51 to 60-89 68th Road (1909), 60-56 to 60-98 69th Avenue (1909), 60-51 to 60-87 67th Avenue (1909), 60-22 to 60-26 68th Road (1910), and 60-78 to 60-82 Putnam Avenue (1911-12).

Stier and Berger also developed a number of buildings that differ somewhat in appearance to their curved bay houses, including brick row houses with angled bays, such as 60-40 to 60-42 68th Avenue and 60-35 to 60-39 68th Avenue (both 1911) and the flat-fronted, two-story row, which originally had ground-floor stores, at 70-01 to 70-09 60th Street (1907). In addition, corner buildings were usually treated by Stier and Berger differently from the mid-block row houses. These three-story buildings were mostly built with ground-level storefronts and upper-story apartments, such as 60-01 69th Avenue (1908) and 59-02 Catalpa Avenue (1909); the upper level ornament on these facades usually matches that of the adjacent rows. In some instances, such as 60-46 Putnam Avenue (1909) and 60-52 67th Avenue (1910), three-story apartment houses without ground-level storefronts were built by Stier and Berger at the block front corners. Lacking the curved bays of the adjacent mid-block houses, these buildings nevertheless display the same brick and stone detailing as their neighbors.

Stier and Berger were able to complete houses at a very fast pace because they used only a handful of basic floor plans,[39] as well as façade designs to which different surface treatments were applied. Unity was achieved by strings of unbroken cornice lines. Furthermore, the brick party walls between separate buildings within each row had interior relieving arches that appear to have been left open during construction to facilitate movement through the houses, thereby saving time by eliminating the need for workers and materials to enter and exit each house individually from street level by way of stoops and stairs. These arches probably remained opened until the houses were nearly

[39] Most of the houses are two or three stories and about 20 feet wide with five room apartments on the first floor and six room apartments on the upper floors. Each apartment included a full kitchen and bathroom.

complete.

Other Builders

Several other builders and developers contributed buildings to the Central Ridgewood Historic District. Since many of them used Louis Berger & Company to prepare their plans, the row houses built by these men are usually very similar in appearance to those developed by Paul Stier.

August Bauer, [40] who trained as a carpenter, was one of the Ridgewood area's earliest developers of row houses. Born in Bavaria in 1860, he immigrated to America in 1882 and settled in Ridgewood in 1893. He built several hundred houses through the turn of the century, including many wood-frame rows and, later, some of the first brick rows in the neighborhood, most of which were designed by Louis Berger & Company. In addition to being an astute businessman, Bauer, who lived in nearby Bushwick, was also civically active and was a member of several local organizations, including the Ridgewood Democratic Club, the Wyckoff Heights Taxpayers Association, and the Ridgewood Board of Trade. In 1910, August Stier joined Paul Stier to form Bauer & Stier, Inc., which continued to develop housing in Ridgewood and nearby areas of Queens. Bauer built the row at 60-55 to 60-95 71st Avenue (1908) and 60-94 and 60-96 70th Avenue (1908), all designed by Berger and resembling houses built by Paul Stier **(Illustration 7)**.

Kilian Schurger developed several rows within the historic district.[41] Schurger immigrated to New York from Germany in 1881, and by 1913 was responsible for the construction of over 200 buildings in greater Ridgewood. His rows include 59-01 to 59-37 69th Avenue (1908) and 59-26 to 59-40 69th Avenue (1908), all designed by Berger and resembling houses built by Paul Stier. In 1910, according to census data, Schurger owned and occupied 87 Foxall Street (now 59-37 69th Avenue) in the historic district, a house he constructed in1908.

Henry Schlachter (1860-1921)[42] was born in Germany, and came to the United States in 1880 to begin his career as a mason. He was active in the Bushwick and Ridgewood areas, constructing both two-family houses and larger, six-family flats. He also worked on the construction of the rectory of the St. Matthias R.C. Church, which is located in the adjacent Ridgewood South Historic District. Later, he developed single family homes north of Jamaica Village. In the Central Ridgewood Historic District, he built a row of two-story row houses with ground-floor storefronts at 58-26 to 58-38 Catalpa Avenue (1908, Adam Schlachter, architect).

Jacob Rodler[43] (b.1869) was another prominent developer in Ridgewood. Rodler

[40] Ancestry.com, *U.S. City Directories, 1821*-1989 and William S. Pelletreau, *A History of Long Island From Its Earliest Settlement to the Present Time* V.3. (New York: The Lewis Publishing Co., 1905), 363.
[41] Information on Schurger is from Schubel, 122; "News in the Real Estate Field," *Brooklyn Daily Eagle*, August 9, 1912, 8 and United States Census Records, 1910 (ED 1230).
[42] Information on Henry Schlachter is from the following sources: Advertisement, *Brooklyn Daily Eagle,* September 14, 1913, 19; "Building Active in Many Sections of Queens," *Brooklyn Daily Eagle,* November 7, 1920, 6; "Henry Schlachter Dies," *Brooklyn Daily Eagle,* March 4, 1921, 14; "Schlachter Denied Place in War Unit; 'Has Teuton Name,'" *Brooklyn Daily Eagle,* May 25, 1917, 2; Schubel, 124; United States Census Records 1910 (ED-1230) and 1920 (ED 4-412).
[43] Information on Jacob Rodler is from the following sources: "New L.I. Industries," *Brooklyn Daily Eagle,* April 21, 1924, 19; "Queens Borough New Buildings," *Brooklyn Daily Eagle,* February 2, 1907, 2;

was born in Germany and began his career in Queens as a framer. Shortly after the turn of the 20th century, he began to work as a builder of multi-family frame, and later, masonry buildings. Rodler relocated his company to Hempstead, Long Island in the 1920s. Rodler built the row of three story-houses at 917 to 939 Onderdonk Avenue (1911), designed by Louis Allmendinger **(Illustration 8)**. These houses feature projecting, multi-story piers on brackets, foiliated entryway lintels on brackets, molded window lintels, and bracketed pressed metal cornices with swags and scrolled modillions.

Ignatz Martin [44] (1864-1921) built many houses in the historic district, including some of the district's first brick rows (Discussed above in *Farms and Early Developments*. Born in Germany, Martin immigrated to the United States in 1898 and by 1900 had established himself as a real estate operator residing in Bushwick. By 1915, he had moved to Richmond Hill. He also built a later row at 59-12 to 59-26 68th Avenue (1911, Louis Berger & Company, architects) that closely resembles many of Stier's rows.

Anton Kluepfel[45] was born in Steinfeld, Germany, in 1870 and immigrated to America as a teenager in 1886. After working as a baker and a sailor, he established himself as a builder by 1900 and produced a number of rows located in the Central Ridgewood Historic District, sometimes in partnership with his brother, George,. In 1910, Anton owned and occupied 2346 Madison Street (now 59-48 Madison Street), a house he built in 1907 as part of a row from 59-32 to 59-48 Madison Street (Louis Berger & Company, architects). A small street in the historic District is named Kleupfel Court may have been named for the Kluepfels, although the street name appears to have been misspelled.

The builder, Christian Doenecke [46] (b.1859), built a number of houses in the historic district. Born in Helmershansen, Germany, Doenecke immigrated to the United States in 1883 and became a naturalized citizen in 1886. By 1894, Doenecke was a practicing mason living in Brooklyn, where he continued to reside with his family for many years. He later formed a construction company, incorporated as Christian Doenecke & Co., which was dissolved in 1931. Doenecke's wife, Katherina Kaeppel Doenecke, also a German native, was listed as the owner of many of the properties he developed. In later years, the Doeneckes lived in White Plains, New York. The Doeneckes built 58-03 to 58-47 69th Avenue (1909) and 59-29 to 59-35 Catalpa Avenue (1913), all designed by Berger and similar to the houses built by Paul Stier.

"Queens New Buildings," *Brooklyn Daily Eagle,* July 1, 1908, 6; "Schubel, 121-22; and United States Census Records 1910 (ED-1231); Rodler's name has been also been spelled "Roedler" or "Raedler.

[44] Information on Ignatz Martin is from the following sources: Brooklyn City Directories, 1912; *New York, New York, Death Index, 1862-1948* [database on-line], (Provo, UT: Ancestry.com Operations, Inc. 2014); New York State Census Records, 1915 (Ward 4); and United States Census Records, 1900 (ED 2-336); 1910 (ED 7-161); 1920 (ED 4-268).

[45] Information on Anton Kluepfel is from the following sources: Ancestry.com, *U.S. City Directories, 1821-1989* (Provo, UT: Ancestry.com Operations, Inc. 2011); *Brooklyn Elite Directory 1912*, 790; National Archives and Records Administration (NARA), *Passports Applications, 1797-1905* (Roll#651); New York State Census Records 1915 (Ward 9); and United States Census Records (ED-392).

[46] Information on Christian Doenecke is from the following sources: Ancestry.com, *New York, New York, Marriage Indexes 1866-1937* [database on-line] (Provo, UT: Ancestry.com Operations, Inc. 2014); *U.S. City Directories, 1821-1989; NYT*, July 9, 1931, 38; NARA, *Passports Applications, 1797-1905* (Roll#586); and United States Census Records, 1900 (ED 2-323); 1910 (ED 2-91); 1920 (ED 3-611), 1930 (24-95).

John Eisenhauer [47] (1869-1938), another builder of several houses in the historic district, including some of the earliest rows, was born in Baden, Germany, and immigrated to the United States as a child with his family, who was headed by Nicolas Eisenhauer, a carpenter by trade. By 1880, the family was living in Brooklyn. John followed in the footsteps of his father and was established as a carpenter by 1900. He resided in Ridgewood, where he appears to have remained for the rest of his life. Eisenhauer built the rows at 59-22 to 59-30 Madison Street (1907) and 59-15 to 59-35 Madison Street (1907-08), all designed by Louis Berger & Company.

Charles Fritz[48] (b.1848) of the development team Fritz & Barudio, immigrated to Ridgewood from Germany as a child in the late 1870s, and began working as a builder in 1895. He constructed many multiple dwellings in Ridgewood, including some in the Ridgewood South Historic District, sometimes in partnership with fellow German Joseph Barudio. In the Central Ridgewood Historic District, Fritz & Barudio built the row of tenements at 59-01 to 59-11 Catalpa Avenue (1908), which were designed by Louis Berger & Company **(Illustration 9)**. These three-story buildings, which are more ornate than most of Berger's other designs within the historic district, feature coursed brickwork, rough-faced lintels and carved keystones containing faces, and multi-story piers on corbelled brackets topped by capitals with floral carvings.

Kreischer Brick and Other Suppliers[49]

The brick manufacturing firm that would later become B. Kreischer & Sons was founded by Balthazar Kreischer (1813-1886) in 1845. Kreischer was born in Bavaria and came to New York City in 1836, where he worked for a period as a mason helping to rebuild lower Manhattan after the great fire of 1835. In the early 1850s, Kreischer was one of the first in the United States to produce fire brick, a fire resistant brick used in many industrial buildings. In 1853, Kreischer became aware of refractory clay deposits in Westfield, Staten Island, that were similar to the deposits at his original location in Woodbridge, New Jersey, just across the Arthur Kill. He acquired several tracts with clay deposits and purchased the rights to mine clay on nearby land. Two years later he established the brickworks on the Arthur Kill. As the factory expanded, the area became known as Kreischerville. By the time of Kreischer's retirement in 1878, the company had become a major producer of building materials in the metropolitan area. Kreischer's sons continued the firm, but financial problems forced them to sell the company in 1899.

Peter Androvette, who owned a number of shipping concerns in the metropolitan area, including the operation that handled raw and finished materials for Kreischer,

[47] Information on John Eisenhauer is from the following sources: *New York, New York, Death Index, 1862-1948* [database on-line], (Provo, UT: Ancestry.com Operations, Inc. 2014); New York State Census Records 1915 (Ward 9); and United States Census Records, 1880 (ED 2-181); 1900 (ED 2-646); 1910 (ED 2-1228); 1920 (ED 4-392), 1930 (ED 41-613).

[48] Information on Charles Fritz is from LPC, *Ridgewood South Historic District Designation Report* (2010).

[49] This section is based on the following sources: Kreischer Brick Manufacturing Company, *Plain and Ornamental Front Brick, Firebrick, Clay Retorts of the Finest Quality* (New York: Kreischer Brick Manufacturing Co., 1902); LPC, *Kreischerville Workers' Housing* (LP-1870), report prepared by Betsy Bradley (New York, 1994); National Register of Historic Places, *Ridgewood Multiple Resource Area* (Washington, D.C., 1983), report prepared by Donald G. Presa; Presa, "A Past Preserved," *The Ridgewood Times*, Dec. 16, 1982, 14; and Heinrich Reis, "Clays of New York: Their Properties and Uses," *Bulletin of the New York State Museum*, June 1930.

acquired B. Kreischer & Sons at foreclosure, reincorporating the company as the Kreischer Brick Manufacturing Company in 1902. This ushered in the company's heyday during the early twentieth century when it produced brick of all colors and types, along with ornamental terra cotta. The company's products were used by architects and builders throughout the East and Midwest. The company's prominence declined after the First World War, and the factory was closed in 1927.

Most of the Kreischer brick used in Ridgewood, including the Central Ridgewood Historic District, is light-colored iron-spot brick with smooth surfaces, laid with tight, flush joints.[50] Rock-faced brick, also manufactured by Kreischer, was used in Ridgewood for details such as band courses and decorative panels. Paul Stier hired a pair of local masons, James Reilly and John MacDonald, to supervise a staff of 50 or so bricklayers, many of whom were German and Italian immigrants, to build his Ridgewood houses, including the installation of the face brick and stone ornament.

Other builders in Ridgewood also used Kreischer brick consistently until the First World War; after that, they used wire-cut bricks produced at factories in Pennsylvania. These bricks had rough-surfaces and were laid with raked joints, producing a very different appearance.

Local companies, many of which were owned by people of German descent, supplied much of the original stone, ironwork, and millwork found on the houses in the Central Ridgewood Historic District. The Evergreen Steam Stone Works, which was located on Myrtle Avenue and Decatur Street, just half a block south of the historic district, produced most of the stone used for the stoops and as applied ornament. The company, founded in 1890, manufactured both machine cut and hand-carved stonework. Two firms produced most of the iron newel posts, railings, fences and gates. The Ridgewood Iron Works Company, founded in 1870, was located nearby in Bushwick and Charles Strubel & Sons, founded in 1901, located on Myrtle Avenue. Strubel, a resident of Ridgewood, owned and occupied 89 Edsall Avenue (now 60-19 70th Avenue) within the historic district. Charles Rothenbach, Inc., founded in Ridgewood in 1904, manufactured most of the window frames and sash, as well as doors and interior woodwork.

The end product of this tight network of mainly German tradesmen was an urban community characterized by its human scale, pleasing appearance, solid construction, and the great care that went into every stage of development, including the designs of the houses, the siting of the rows on their blocks, the building of the structures themselves, and the high-quality finish work both inside and out.

Other Building Types

In addition to the hundreds of row houses in the historic district, a number of other building types, such as freestanding houses, tenements, apartment houses, and garages, as well as a church and parish house, were built.

[50] Iron spot bricks, also called iron-speckled bricks, are made by adding manganese in a finely-granular condition to the clay. This strengthened the bricks, making them more weather and fire resistant. Fire-resistant, iron-spot brick were commonly used in the construction of industrial smokestacks. Kreischer made these bricks in a variety of shapes and sizes to enable bricklayers to create the tapered look of most stacks. The masons that laid the brick in Ridgewood's houses cleverly used Kreischer's wedge-shaped fire brick to create the remarkably tight appearance of the brickwork of the curved bays found in many of the rows.

In addition to the two freestanding houses developed in 1906 by the farmer Joseph Meyerrose, discussed above in *Farms and Early Developments*, other houses include the cement block house at 59-24 69th Avenue (1908; Slee & Bryson, architects), the brownstone-fronted house at 58-20 69th Avenue (1909; Sigfried H. Schmidt, architect), and the brick houses at 58-18 69th Avenue (1911; Louis Allmendinger) and 60-02 Madison Street (1908; John H. Vandervegt, Jr.). All of these houses are similar to the surrounding row houses in terms of height, width, and ornament.

Around fifty tenements were constructed in the historic district. These include 60-23 to 60-31 68th Avenue (1906; Louis Berger & Co.), 59-01 to 59-11 Catalpa Avenue (1908; Louis Berger & Co.); 59-11 to 59-25 71st Avenue (1910; architect not determined); 60-11 to 60-19 Madison Street (1912-13; Louis Berger & Co.) and 60-64 to 60-84 71st Avenue (1915; Louis Berger & Co.). The tenements developed after 1910 tend to have more Arts and Crafts style façade elements; whereas the earlier buildings feature mainly Renaissance Revival style detailing.

One 20th-century apartment house was built within the Central Ridgewood Historic District at 59-36 70th Avenue (1923, Cohn Bros., architects). It is one of the largest buildings in the historic district. Located at the corner of its block, the building has four stories and occupies most of its 50 by 100 foot lot. It has two fully-developed facades featuring an array of Art and Crafts style detailing, such as decorative brick panels, header brick window lintels with large keystones, and a blocky, stylized cornice.

The Gothic Revival style Lutheran Church and Parsonage of the Covenant at 60-52 Catalpa Avenue was built in 1914-15 from designs made by architect Carl L. Otto. The building features English cross bond, label molding, Gothic-arched window, buttresses, a decorative brick cross in gable, and a square corner tower. The congregation, which was founded in 1909 and held its first services in a nearby storefront, purchased the land at the corner of Catalpa Avenue and 60th Lane in 1911.[51]

The Neighborhood in the Early to Middle 20th Century [52]

Between 1906 and 1911, Ridgewood was considered to be one of the fastest growing sections of the city with much of the incoming population made up of native Germans and their descendants moving in from Manhattan's east side and Brooklyn's Williamsburg. Compared with those areas that were filled with overcrowded and rundown houses, Ridgewood offered modern, up-to-date and affordable housing in a healthful and convenient environment. [53]

A partial review of census information from 1910, during the height of development in the Central Ridgewood Historic District, paints a clear picture of upward mobility for immigrants and their children, who represented the vast majority of the population. That these families were

[51] Hutter, 8-9; City of New York, Department of Buildings, New Building Applications.

[52] This section is based on the following sources: Joseph Cunningham and Leonard DeHart, *A History of the New York City Subway System, Part II - Rapid Transit in Brooklyn* (New York: Joseph Cunningham and Leonard DeHart, 1977), 55; "How the Great Borough of Queens, New York City, Composed of Sixty Former Villages, Changed the Name of Most of Its Streets and Gave New Numbers to All of Its Houses," *The American City* (Feb. 1928) and United States Federal Census, 1910 (Queens Ward 2 ED 1230), 1920 (Queens Ward 6, ED 412), 1930 (ED 41-619), and 1940 (ED 41-1838). For some buildings, the census data may be incomplete.

[53] "Huge Volume of Trading in Brooklyn Properties," *NYT* (Mar. 25, 1906), RE9; "Ridgewood Heights Boom," *NYT*, August 20, 1911, XX2.

able to afford to buy and occupy brand new, up-to-date private houses within a generation of arriving in the United States testifies both to their work ethic and industriousness and the imagination and creativity of Ridgewood's builders, who were able to make these spacious, comfortable homes affordable to people of modest means. [54]

The 1910 Census also confirms that the neighborhood had a distinct German flavor. Almost all of the residents in the studied area were of German ancestry, either having been themselves born in greater Germany or having at least one parent who emigrated from that area.[55] There was also a very high rate of home ownership; all but one of the fifty houses studied were owner occupied. Generally, the owners occupied one apartment and rented the others to help cover the mortgage and building maintenance.

The residents found work in a mix of blue collar and low-level professional jobs, including engineer, store manager, brewer, butcher, baker, policeman, letter carrier, salesman, clerk, bookkeeper, accountant, insurance inspector, factory worker, shoemaker, printer, and tool maker. A large number of residents were involved in the construction industry, probably reflecting the frenzied pace of new construction occurring the area at the time. Jobs included builder or contractor, electrician, mason, carpenter, plasterer, painter, plumber, stone cutter, and metal worker.

In 1920 and 1930, the ethnic makeup and employment patterns of the residents were little changed from 1910 according census data, although the number of owner-occupied houses declined in both years, dropping to 44 of 50 in 1920 and to 37 of 50 in 1930. This may perhaps reflect the gradual movement of many of the original owners to suburban areas, made possible by rise of automobile ownership. By 1940, Germanic and northern European last names still predominated, but there was now a scattering of families with roots in southern Europe among the residents. Blue collar work and low-level professional jobs continued to be the most common forms of employment. All but four of the houses were owner occupied at the time, suggesting that interest in home ownership had recovered from the depression of the 1930s. The census records also show that many of the children of the original residents, as adults, also set up their own households in Ridgewood, often in houses nearby to their parents' homes or in the very same houses, which they sometimes inherited and continued to occupy after the older generation passed on. In 1939, the WPA Guide called the area "old-fashioned and respectable."[56] Ridgewood remained a working- and middle-class neighborhood throughout the rest of the 20th century.

One of the biggest changes to have occurred in the Central Ridgewood Historic District was the renaming of most of the streets in the Ridgewood area by the Board of Alderman in 1925. The proposal to superimpose a rational numbering system to the streets of Queens dated back to 1911 when Queens Borough President Maurice E. Connolly directed the Topographical Bureau to plan for the elimination of street name duplication that became a source of confusion and annoyance after unification of the boroughs and Queens' several towns and villages in 1898.[57] The plan was phased in

[54] Most of the immigrant adults present in 1910 immigrated to the United States in the 1870s and 1880s, either as children or young adults. As a result, all but a handful of children and adults were identified as being English speaking at the time at the time of census.

[55] Most of the other residents had northern or eastern European roots, originating in countries like Ireland, Denmark, Belgium, Poland, and Russia.

[56] Works Progress Administration, Lou Gody ed., *New York City Guide* (New York: Random House, 1939), 460.

57 At the time there were ten different Main Streets and over thirty streets names after George Washington

across the borough between 1915 and 1926. Transportation to the Ridgewood area was enhanced in 1928 with the opening of the BMT subway along Wyckoff Avenue, just across the Brooklyn border, which provided service to 14th Street in Manhattan.

By the time the United States entered World War II in 1941, Ridgewood had developed into a full-fledged German American neighborhood featuring an array of churches, schools, libraries, social and political clubs, music halls, pork stores, bakeries, restaurants, beer gardens, and sports clubs, a few of which were located within the Central Ridgewood Historic District, such as the Covenant Lutheran Church at 60-52 Catalpa Avenue, the Ridgewood Democratic Club at 60-70 Putnam Avenue, and the Queens Labor Lyceum at 66-79 Forest Avenue.

Later History

The Central Ridgewood Historic District has remained largely intact to its original condition. Common alterations in the historic district include the removal and replacement of the historic storefronts on the ground floor of several corner buildings and mid-block, mixed-use buildings, and the enclosure and alteration of many of the original open porches along 69th and 70th Avenues. Other alterations include the installation of replacement windows and doors, the reconstruction or resurfacing of stoops, the replacement of stoop and areaway ironwork, and the installation of awnings at many entryways. A number of corner buildings had garage structures added at the rear of the lots, facing the side streets. Many of them were built within a few years of the completion of the houses, although some were built later in the 20th century. Most have been altered to some degree, especially the replacement of the original hinged doors with roll up units and the installation of roof decks. A small number have been converted to either residential or commercial space.

After the Second World War and continuing into the late 20th century, Ridgewood's large German population was joined by additional immigrants from Romania, Italy, Slovenia, Poland and Yugoslavia, as well as people from Puerto Rico. Later in the century, the neighborhood also drew large numbers of Chinese, Dominicans, Koreans, and Ecuadorians. Today, the neighborhood also attracts young people from Manhattan and Brooklyn looking for more affordable housing.

The rows of buildings within the Central Ridgewood Historic District, with their undulating brick facades, comprise some of the city's most intact streetscapes, retaining a large amount of integrity. The Central Ridgewood Historic District was intended from the beginning to be an attractive and comfortable community, affordable to families of modest means. The success of the area's early-twentieth century developers in achieving this goal is best demonstrated by the fact that Ridgewood continues to thrive along these very lines today.

in the borough. Changed street names within the Central Ridgewood Historic District include 71st Avenue (originally Van Courtlandt Avenue), 70th Avenue (Halleck Avenue and Edsall Avenue), 69th Avenue (Foxall Street), Catalpa Avenue (Elm Avenue), 68th Road (Silver Street), 68th Avenue (Hughes Street), 67th Avenue (Cornelia Street), 60th Lane (Buchman Avenue), 60th Street (Anthon Avenue), 60th Place (Prospect Avenue), and Madison Street (Ivy Street). Street names that remained unchanged were Onderdonk Avenue, Forest Avenue, Fresh Pond Road, Putnam Avenue, and Woodbine Street.

FINDINGS AND DESIGNATION

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

The Commission further finds that, among its important qualities, the Central Ridgewood Historic District consists of approximately 990 buildings constructed mainly between 1900 and the mid-1920s by German-Americans and immigrants from Germany; that many of the blockfronts, which feature projecting bays, uninterrupted cornice lines, and bricks produced by the Kreischer Brick Manufacturing Company of Staten Island, were designed by the architectural firm Louis Berger & Company and built by developers August Bauer and Paul Stier, all prominent builders of residential neighborhoods in Queens; that the buildings have fine detailing in the Renaissance Revival Style; that almost all of the original brownstone stoops remain intact, as do many of the original cut-glass and wood doors and iron railings, fences and gates; that the row houses form a cohesive collection of speculative urban architecture that represent an important part of the development of working-class housing in New York City; that the district retains high levels of architectural integrity and the ambience that has distinguished it since the early twentieth century; and that Ridgewood remains one of the most desirable places to live in New York City.

Accordingly, pursuant to the provisions of Chapter 74, Section 3020 of the Charter of the City of New York and Chapter 3 of Title 25 of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as a Historic District the Central Ridgewood Historic District consisting of an area bounded by a line beginning at the northwest corner of Fresh Pond Road and 71st Avenue, then extending westerly along the northern curbline of 71st Avenue to a point in said curbline formed by its intersection with a line extending northerly from the eastern property line of 60-84 71st Avenue, southerly across 71st Avenue and along said property line, westerly along the southern property lines of 60-84 to 60-56 71st Avenue, across 60th Lane and continuing westerly along the southern property lines of 60-50 to 60-34 71st Avenue, northerly along a portion of the western property line of 60-34 71st Avenue, westerly along the southern property lines of 60-32 to 60-20 71st Avenue, northerly along the western property line of 60-20 71st Avenue and across 71st Avenue to its northern curbline, westerly along said curbline, northerly along the western property line of 59-11 71st Avenue, easterly along the northern property line of 59-11 71st Avenue and a portion of the northern property line of 59-13 71st Avenue, northerly along the western property line of 59-22 70th Avenue and across 70th Avenue to its northern curbline, westerly along said curbline, continuing across Forest Avenue to the northeast corner of 70thVavenue and Onderdonk Avenue, northerly along the eastern curbline of Onderdonk Avenue, easterly along the southern curbline of Catalpa Avenue to the southeast corner of Catalpa Avenue and Forest Avenue, northerly across Catalpa Avenue and along the eastern curbline of Forest Avenue, easterly along the northern property lines of 59-01 to 59-11 Catalpa Avenue, northerly along the western property line of 59-14 68th Road and across 68th Road to its northern curbline, westerly along said curbline, northerly along the western property line of 59-13 68th Road, easterly along a portion of the northern property line of 59-13 68th Road, northerly along the western property line of 59-12 68th Avenue to the

southern curbline of 68th Avenue, easterly along said curbline, southerly along the western curbline of 60th Street, westerly along the southern property line of 68-14 60th Street, southerly along the western property lines of 68-16 to 68-24 60th Street, easterly along the northern property line of 68-26 60th Street, southerly along the western curbline of 60th Street to the southwest corner of 60th Street and Catalpa Avenue, easterly across 60th Street and along the southern curbline of Catalpa Avenue to a point formed by its intersection with a line extending southerly from the western property line of 60-43 Catalpa Avenue, northerly across Catalpa Avenue and along said property line, westerly along the southern property lines of 60-42 to 60-16 68th Road, northerly along the western property line of 60-16 68th Road, easterly along the southern curbline of 69th Road to a point formed by its intersection with a line extending southerly from the western property line of 60-27 68th Road, northerly across 68th Road and along said property line, westerly along the southern property lines of60-26 and 60-24 68th Avenue, northerly along the western property line of 60-24 68th Avenue to the northern curbline of 68th Avenue, westerly along said curbline, northerly along the western property line of 60-23 68th Avenue (Block 3512, Lot 57), easterly along the northern property lines of 60-23 to 60-41 68th Avenue, northerly along the western property line of 60-46 67th Avenue to its northern curbline, westerly along said curbline, continuing across 60th Place to the northeast corner of 67th Avenue and 60th Street, northerly along said curbline, easterly along the northern property lines of 60-01 to 60-19 67th Avenue and across 60th Place to the eastern curbline of 60th Place, northerly along said curbline and across Putnam Avenue to the northeast corner of Putnam Avenue and 60th Place, westerly across 60th Place and along the northern curbline of 60th Place to a point in said curbline formed by a line extending northerly from the eastern property line of 60-14 Putnam Avenue, southerly along said line and the eastern property line of 60-14 Putnam Avenue, westerly along the southern property lines of 60-14 to 60-02 Putnam Avenue to the western curbline of 60th Street, southerly along said curbline and along the southern property lines of 59-32 to 59-28 Putnam Avenue and a portion of the southern property line of 59-24 Putnam Avenue, southerly along a portion of the eastern property line of 59-24 Putnam Avenue, westerly along a portion of the southern property line of 59-24 Putnam Avenue, northerly along the western property line of 59-24 Putnam Avenue to the northern curbline of Putnam Avenue, westerly along said curbline to the northeast corner of Putnam Avenue and Forest Avenue, northerly along the eastern curbline of Forest Avenue, easterly along the southern curbline of Madison Street to a point formed by its intersection with a line extending southerly from the western property line of 59-15 Madison Street, northerly across Madison Street and along said property line, easterly along the northern property lines of 59-15 to 59-55 Madison Street, continuing across 60th Place to its eastern curbline, northerly along said curbline to the southeast corner of 60th Place and Woodbine Street, easterly along the southern curbline of Woodbine Street, southerly along the eastern property line of 60-18 Woodbine Street, easterly along the northern property lines of 60-15 to 60-19 Madison Street, southerly along the eastern property line of 60-19 Madison Street to the southern curbline of Madison Street, easterly along said curbline, southerly along the eastern property line of 60-24 Madison Street, easterly along the southern property lines of 60-30 to 60-72 Madison Street, southerly along the eastern property line of 60-95 Putnam Avenue, westerly along the northern curbline of Putnam Avenue to a point formed by its intersection with a line extending northerly from the eastern property line of 60-82 Putnam Avenue, southerly across Putnam Avenue and along said property line, easterly along the northern property line of 66-11 Stier Place, southerly along the eastern property lines of 60-11 to 60-15 Stier Place, easterly along the northern property lines of 60-85 and 60-87 67th

Avenue, southerly along the eastern property line of 60-87 67th Avenue to the southern curbline of 67th Avenue, easterly along said curbline, southerly along the eastern property lines of 60-92 67th Avenue and 60-89 68th Avenue, continuing across 68th Avenue and along the eastern property lines of 60-92 68th Avenue and 60-89 68th Road, westerly along the northern curbline of 68th Road to a point formed by its intersection with a line extending northerly from the eastern property line of 60-70 68th Road, southerly across 68th Road and along the eastern property lines of 60-70 68th Road and 60-67 Catalpa Avenue to the southern curbline of Catalpa Avenue, easterly along said curbline, southerly along the eastern property line of 60-86 Catalpa Avenue, easterly along the southern property line of 68-52 Fresh Pond Road to the western curbline of Fresh Pond Road, southerly along said curbline, continuing across 69th Avenue and 70th Avenue to the point of the beginning.

Meenakshi Srinivasan, Chair
Frederick Bland, Michael Goldblum, John Gustafsson, Adi Shamir-Baron, Roberta Washington

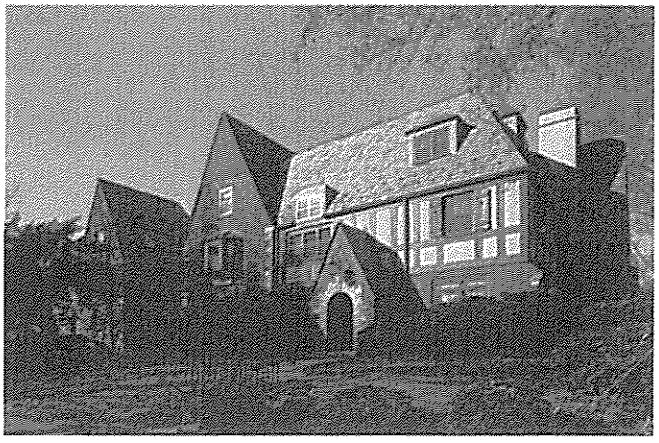
Landmarks Preservation Commission
November 25, 2014, Designation List 476
LP-2461

HAWTHORNE COURT APARTMENTS, 215-37 to 215-43 43rd Avenue and 42-22 to 42-38 216th Street, Queens.
Built 1930-31; Benjamin Braunstein, architect

Landmark Site: Borough of Queens Tax Map Block 6306, Lot 15

On March 22, 2011, the Landmarks Preservation Commission held a public hearing on the proposed designation as a Landmark of the Hawthorne Court Apartments and the proposed designation of the related Landmark Site (Item No. 5). The hearing had been duly advertised in accordance with the provision of law. Five people spoke in favor of designation, including representatives of the Historic Districts Council, Queens Preservation Council, Central Queens Historical Association, and Bayside Historical Society. A letter in favor of designation from Paul Graziano, Principal, Associated Cultural Resource Consultants was read (in part) into the record. The Commission received a letter from Assemblymember Edward C. Braunstein and an e-mail from Michael Perlman, Rego-Forest Preservation Council, in favor of designation. The owner spoke against designation. The first hearing having been left open for additional comments, a second hearing was duly advertised and held on October 28, 2014 (Item No. 1). Representatives of the Bayside Historical Society and Historic Districts Council reiterated their support of designation. The owner and her representative spoke in opposition to designation. The Commission received a letter from Councilmember Paul A. Vallone and an e-mail from the Rego-Forest Preservation Council both in favor of designation.

Summary



Originally farmland, Bayside became a commuter suburb with the completion of the railroad tunnel to Manhattan in 1910. By the late 1920s and early 1930s, low-rise, suburban garden apartments appeared. Incorporating ideas drawn from the British garden city movement with those of the model tenement movement in New York, particularly the incorporation of substantial green space, this type of garden apartment was well suited to suburban Bayside. The Tudor Revival style Hawthorne Court Apartments is a significant example of this type. The respected architect Benjamin Braunstein arranged the units in two groups of varying size around a courtyard with meandering paths and set back from the streets. The buildings with their complex massing of roof lines, dormers, and entrances as well as the proportion of facade materials create a highly scenographic environment. The Hawthorne Court Apartments was awarded for its design by the Queens Chamber of Commerce in 1931.

BUILDING DESCRIPTION

Description

The Hawthorne Court Apartments is a 2½- to 3-story, Tudor Revival style garden apartment complex on a nearly square corner lot with historically designed facades of brick laid in monk bond, stucco, half-timbering, and clapboard (now largely replaced with vinyl or aluminum siding) in various combinations, and slate roofs of different types with copper-flashed ridge lines. The units facing 216th Street have high stoops, those facing 43rd Avenue or the courtyard have a single step. The secondary facades (west and north) of the larger structure are identical, concrete at the basement, brick at the first story, stucco at the second story, and vinyl or aluminum siding at the third. Both have exaggerated jerkinhead roofs. The historic steel casement windows have been replaced with four-over-four, six-over-six, and/or eight-over-eight sash windows with snap in muntins; many of those on the first story have multi-light transoms. Additionally, each of the replaced windows has a storm window. The wood trim and stucco have been repainted.

Unit 1:

Front (south) Facade: brick, stone quoins; steeply-pitched end gable; entrance (embedded in facade of Unit 2) with carved lintel and possibly historic metal standing seam door hood with scalloped valance; brick sills; decorative wood shutters with hardware.

Alterations: stoop replaced; door replaced; vinyl or aluminum siding in peak of gable.

East Facade: similar to front facade; brick sills and lintels at first and second stories; slate roof with metal snow guards; half-timbered, shed roof dormer with decorative wood shutters (one in poor condition); possibly historic lantern on south east corner.

Alterations: glass of lantern replaced; leaders.

North Facade: brick (with stone quoins on east) and stucco separated by a wood band; brick sills; jerkinhead gable.

Alterations: wall behind leader and at basement painted; two non-historic doors and light fixture at basement (shared with unit 3).

Unit 2:

Front (south) Facade: brick and half-timbering; gabled brick portico, side openings with possibly historic metal railings, round-arched entrance with stone voussoirs, slate roof, and historic lantern; wood door with single light and mail slot; brick sills at first story; decorative wood shutters with hardware at second story; side gable slate roof with snow guards; stuccoed hipped dormers.

Alterations: one shutter dog missing; stoop replaced; wires; leaders; doorbells.

West Facade (common to units 2-5): brick at the first story with buttress at corner; stucco at the second story with wood at corners; wood band between stories; brick sills at first and second stories; jerkinhead roof.

Alterations: third story resided with vinyl or aluminum; new window enframements at third story; vent on roof and at second story; basement windows partially infilled; wires.

Unit 3:
Front (east) Facade: brick and half timbering; battered wall and stone quoins at entrance; wood single-light door; carved lintel; brick sill at first story; peaked end gable; stuccoed chimney with incised design above a brick band.

Alterations: stoop replaced; peak of gable resided with vinyl or aluminum siding; light of door covered in "stained-glass" contact paper; non-historic light fixture; sills at second and third stories possibly covered; leaders, one relocated; alterations to basement see Unit 1.

West Facade: see Unit 2.

Unit 4:
Front (east) Facade: brick and half-timbering; wood single-light door; wood lintel; possibly historic light fixture; brick sills at first story; decorative wood shutters with hardware; stuccoed, segmental-arched wall dormers; side gable roof with snow guards and copper flashing at ridge.

Alterations: stoop/patio (shared with Unit 5) replaced; light in door replaced with clear glass; leader; one shutter dog missing; sills at second and third stories possibly covered; basement painted; non-historic door at basement.

West Facade: see Unit 2.

Unit 5:
Front (south) Facade (including part of the south facade of Unit 6): brick and half-timbering; carved wood lintel; wood door with leaded-glass light; brick sill at first story; stuccoed, double shed dormer; side gable with snow guards and copper flashing at ridge.

Alterations: stoop/patio (shared with Unit 4) replaced; sills at second and third stories possibly covered; non-historic light fixture; metal plate added to door.

West Facade: see Unit 2.

North Facade (partially visible; common to Units 5 and 6): brick at the first story; stucco at the second story with wood at corners; wood band between stories; brick sills at first and second story; brick chimney at corner with Unit 7; jerkinhead or hipped roof.

Alterations: third story resided with vinyl or aluminum; wires; cables.

Units 6 and 7:
Front (east) Facade: brick; angular wood entrance portico with stuccoed spandrels, turned spindle grilles, arched entry, and slate roof; wood doors with stained-glass lights; wood screen door (Unit 7); brick sills and lintels; two stuccoed, shed roof dormers; side gable roof with snow guards and copper flashing at the ridge; possibly historic hanging light.
Alterations: stoop replaced; new panning at first and second stories; leader; light fixture missing glass; adhesive lettering on door to Unit 6.

South Facade (Unit 6): brick and half-timbering; steeply peaked gable; angular bay with stuccoed spandrels and slate roof; brick sill and lintel, and decorative wood shutters with hardware at second story.

Alterations: sill at third story possibly covered.

West Facade (partially visible, common to Unit 7 and 8): brick at first story, stucco at second story with wood at corners; wood band between stories; brick sills at first and second stories; brick chimney in corner with Unit 6; jerkinhead or hipped roof.

Alterations: third story resided with vinyl or aluminum; wires; cables.

Unit 8
Front (east) Façade: brick and stucco; recessed entrance (shared with Unit 9) with brick lintel and quoins (left side only); wood doors with stained- or leaded-glass lights (one for each apartment); possibly historic hanging light; wrought-iron balconette; stuccoed, circular turret with slate conical roof and weather vane.

Alterations: stoop (shared with Unit 9) replaced; non-historic doorbell and mailbox attached to door of apartment 8A; light in door to apartment 8B replaced with textured glass; door off balconette altered; base of balconette repaired.

North Facade (common to Units 8-11): brick at first story, stucco at second story with wood at corners; wood band between stories; brick sills at first and second stories; exaggerated jerkinhead slate roof.

Alterations: third story resided with vinyl or aluminum; new window enframements at third story; basement windows partially infilled.

West Façade: see Unit 7.

Unit 9
Front (south) Facade (including part of Unit 10): brick; recessed entrance (shared with Unit 8); wood doors with stained-glass lights (one for each apartment); brick sills; side gable roof with snow guards; continuous, stuccoed shed dormer.
Alterations: light in door of apartment 9B replaced with non-historic stained-glass.

North Facade: see Unit 8.

Unit 10:
Front (west) Facade: brick, half-timbering; wood door; stuccoed chimney with brick band and incised design on south side; steeply pitched roof.

Alterations: stoop replaced; light in door replaced; non-historic light fixture at entrance.

South Facade (shared with Unit 11): brick on first story; half-timbering on second story; brick sills at first story; exaggerated jerkinhead roof.

Alterations: basement painted; third story resided with aluminum or vinyl; new window enframements at third story; non-historic light fixtures at basement and corner; non-historic door at basement

North Facade: see Unit 8.

Unit 11:
Front (east) Facade: brick and half-timbering; cross gable brick with stone quoins; second story corner projection with hipped roof; metal stoop railings; entrance on south side of cross gable; stone door lintel; wood single-light door; brick sills at first story and second story of gable; decorative wood shutters with hardware at second story; stuccoed hipped dormer; snow guards on roof.

Alterations: stoop replaced; peak of gable resided with vinyl or aluminum; light in door replaced with plain glass; non-historic light fixture; leader; basement window replaced; remote utility meter.

South Facade: See Unit 10

North Facade: See Unit 8

Unit 12:
Front (east) Facade: brick and half-timbering; cross gable; one story shed roof extension with stone detailing; possibly historic stoop railings; segmental-arched entrance with stone voussoirs; wood door with single light; brick sills at basement and first story; metal snow guards.

Alterations: stoop replaced; non-historic pole attached to railing; light in door replaced with reinforced glass; sills at second and third stories possibly covered; non-historic light fixture and mailbox; cables; leaders and gutters; vinyl pipe at basement; window at basement replaced.

North Facade: brick on first story and half-timbering on second story; brick sills on first story; small window in extension; jerkinhead roof.

Alterations: third story resided with vinyl or aluminum; cable box and wires.

West Facade: brick and half-timbering; decorative wood shutters with hardware at second story; side gable roof; stuccoed shed roof dormer; snow guards.

Alterations: cables; leader; gutter.

Unit 14:
Front (west) Facade: cross gable; brick, with stone detailing, and half-timbering, wood clapboarding in peak; one-story, shed roof extension; entrance facing north; wood door with leaded-glass light; brick sill; historic light fixture; turned spindle grille; angular bay with wood panels and slate roof; stuccoed chimney with incised design and brick band; window on south side of gable

Alterations: stoop replaced; cables and wires; leader and gutter.

East Facade: brick and stucco with wood bands; brick sills at first and second stories; side gable roof; stuccoed shed roof dormer with asymmetrical fenestration; snow guards.

Alterations: leader and gutter.

Unit 15:
Front (east) Facade: cross gable; brick, with stone quoins, and half-timbering; brick sills at basement and first story; possibly historic grille at basement; decorative wood shutters with hardware at second story; window and stuccoed chimney with brick bands on south side of gable; snow guards.

Alterations: peak of gable resided with vinyl or aluminum; new panning at first and second stories; basement window replaced; leader and gutter; cables; additional snow guards on both sides of gable

North Facade: brick and stucco with wood band; entrance with stone lintel and quoins; possibly historic stoop railings; wood single-light door; possibly historic light fixture; brick sills at first and second story; two-story segmental-arched projection.

Alterations: stoop replaced; light in door replaced.

West Facade: brick and stucco with wood band; brick sills at first and second stories; side gable roof; stuccoed shed roof dormer with asymmetrical fenestration; one-story shed roof extension.

Alterations: basement (shared with Units 14 and 17) painted; non-historic doors in basement; basement window replaced; leader and gutter; wires.

Unit 16:
Front (south) Facade: brick and half-timbering; gabled brick portico extending into a buttress on the west, side openings with possibly historic metal railings, round-arched entrance with stone voussoirs, slate roof, and historic lantern; two wood doors with leaded- and stained-glass lights; decorative wood shutters with hardware at second story; segmental wood and stucco wall dormer; stuccoed hipped dormer.

Alterations: stoop replaced; one shutter missing; leader and gutter.

East Facade: brick and half-timbering; buttress at corner; decorative wood shutters with hardware; side gable; stuccoed hipped dormers.

Alterations: leader and gutter; wires.

Unit 17:
Front (west) Facade: brick with stone quoins; projecting brick and stone entrance with peaked and hipped roof; wood lintel; brick sill; wood door with single light; possibly historic stained-glass lantern on southwest corner; side gable roof; stucco and wood dormer with shed and peaked roof; snow guards.

Alterations: stoop replaced; non-historic light fixture at entrance; leaders and gutter.

South Facade: brick with stone quoins; angular oriel; brick sills at first and third stories; end gable.

Alterations: peak of gable resided with aluminum or vinyl; mullions of oriel possibly resurfaced; standing seam roof of oriel tarred over.

North Facade: brick with stone quoins and stucco with wood band; brick sills; jerkinhead gable.

Alterations: basement wall painted; non-historic door at basement; cables

Site Features: deep lawn with planting beds on 43rd Avenue; grass and planting beds in court; stairs and main paths replaced; non-historic railings at steps; historic brick posts (repointed), with bronze plaque, and metal fence and archway on 43rd Avenue; historic brick walls at entrance on 216th Street; basement window wells with flush grilles at Units 1, 3, 11, 12, 14, 16, 17 (grille at 12 replaced); basement entrances behind Units 1 (shared with Unit 3), 4 (north and west), 10, and 17 (shared with Units 14 and 15) with possibly historic metal railings on concrete curbs, metal handrails, and concrete steps (steps at Unit 17 altered); possibly historic slate and concrete path to basement behind Unit 17; concrete perimeter walkway on west and north; metal pipes on west; gooseneck pipe at Unit 14; concrete block and brick storage unit on north.

SITE HISTORY

Bayside, Queens[1]

Bayside's growth was closely tied to transportation. Railroad service began in 1866 and by the 1870s there was daily service to Bayside, via ferry to Long Island City, from East 34th Street in Manhattan.[2]

In 1871 John Straiton and George Storm, successful New York businessmen, purchased a large parcel of land east of Bell Boulevard from Effingham Lawrence.[3] The roughly 53 acre parcel between the railroad tracks and Northern Boulevard was surveyed into 591 building lots, including the site of the Hawthorne Court Apartments.[4]

Queens became part of New York City in 1898 and in the decades that followed, several East River links were created making vast tracts of inexpensive land readily available for

development. Once home to farms and mansions for well-to-do families and movie stars drawn to its rural atmosphere and recreational offerings, Bayside became a commuter suburb with direct access to Manhattan via the new railroad tunnel constructed in 1910.[5] Although largely developed with single-family homes, by the end of the 1920s beginning of the 1930s low-rise, low-density garden apartments were being constructed in Bayside. Area realtor J. Wilson Dayton told an interviewer from the *New York Times* in October 1931:

> Within the last five years Bayside has gained new impetus in apartment house construction due primarily to the origination of its own distinctive type of design. First introduced in Bayside by George L. Bousequet, architect, the English courtyard, three-story type of apartment is particularly adapted for suburban living and met with success.[6]

Benjamin and Harry Neisloss of Jamaica were early developers of multi-family dwellings in Bayside. They purchased the corner property at 43rd Avenue and 216th Street from Frederic and Annie Storm in 1928 and two years later hired Benjamin Braunstein to design a garden apartment complex of 16 two-family units.[7]

Housing and the Development of the Garden Apartment[8]

The garden apartment complex, with its series of buildings forming a perimeter around a common landscaped area, reached its apex in the 1920s[9] as cheaper land in the outer boroughs became available for middle-class residential development. This new type of apartment house, of moderate size with modern amenities, was an outgrowth of two factors that influenced the design of housing in New York City in the late 19th and early 20th centuries: the "model tenement," or improved housing movement and the "Garden City" movement.

By the middle of the 19th century, New York had developed from a small city to a world metropolis. Restricted by geography and by the lack of affordable public transit, the growing working-class population was crowded into a few wards in Lower Manhattan near their places of employment. At first, the need for low-cost housing was met by partitioning existing row houses into one- and two-room units. By the 1840s, as the population swelled, builders began erecting the city's first tenements. Built on the same long narrow lots as the earlier row houses, the new four- and five-story dwellings covered from 50 to 90 percent of the lot and offered little in the way of sanitary facilities, air, and light to the apartments within.

Reformers began attacking the problems of the slums almost immediately, lobbying for the enactment of housing and sanitary codes and building model tenements which they hoped would demonstrate the feasibility of providing hygienic, comfortable housing for the working poor at market rates.

Several model tenement projects were undertaken between 1877 and 1905. The architects of these projects created various plans to achieve improved light and ventilation to apartments while still maintaining an economically feasible density. Among the most successful projects of the 1870s were the two open stair tenements in Cobble Hill designed in 1876 and 1878 by William S. Field for Alfred T. White.[10] In 1878, architect James E. Ware won a competition sponsored by *The Plumber and Sanitary Engineer* with his design for what would become known as the dumbbell tenement. Ware narrowed the building in the center creating substantial side shafts intended to provide light and air to interior rooms. The Tenement House Law of 1879 ("Old Law") favored Ware's "dumbbell plan" and further mandated that buildings could not

cover more than 65 percent of the lot although, like its predecessor, it was not properly enforced.[11] In the following decade, a number of model tenements were built incorporating either light courts or center courtyards, both features found in contemporary apartment buildings for the wealthy and middle classes.[12] However, it was not until after the publication of an article in *Scribner's Magazine* in 1894 by the Beaux-Arts trained architect Ernest Flagg that the concept of the open court was seriously adopted into tenement house design. Flagg's proposal combined four standard lots into a single 100-foot by 100-foot lot large enough for a single, roughly square building with a central courtyard. Derived from French apartment house and tenement design, Flagg's plan provided for more air, light, and open space than the dumbbell plan.[13]

The Tenement House Act of 1901 that created the "New Law Tenement" was extremely influential on the design of housing, both in Manhattan and the outer boroughs. It mandated 70 percent lot coverage, with a minimum size for air shafts or courtyards and a building height based on the width of the street it faced. This law essentially made it necessary to assemble more than one lot in order to build apartments in New York. By the turn of the century, the idea of perimeter block design of apartments had become acceptable for both luxury and philanthropic houses and Flagg-type plans influenced middle-class multiple dwellings through the 1920s.[14]

As the struggle for decent housing for the poor was being waged in the 19th century, the middle-class faced their own housing problems. To the middle-class the "individual private house [was] the protector of family privacy, morality, and identity,"[15] but by 1866, many within the middle class were unable to afford their own homes. Flats and apartment buildings, with fully self-contained suites of rooms, offered an alternative. By 1880, "the French flat, catering to the middle class, was a fixture of the city's architecture"[16] and by the middle of the decade a larger percentage of the city's population was living in apartments than in single-family brownstones.[17]

The end of the 19th century saw the rise of the garden city movement in Britain which played an important role in early 20th century planning in the United States, as well as, Britain. In 1898 the reformer Ebenezer Howard published *To-morrow: A Peaceful Path to Real Reform* (later re-titled *Garden Cities of To-Morrow*) in which he promulgated his theory of new town planning. Howard's concept of the autonomous "garden city," tied only to large cities by railroad and open to all classes, included institutions, parks, shops, homes, and the factories to support the residents surrounded by agricultural land.[18]

In 1901 Raymond Unwin (1863-1940) laid out his concept of town planning in *The Art of Building a Home,* including two ideas which would later become important elements of garden city planning: the urban quadrangle and the village green in which the houses were laid out facing a green space or garden.[19] Between 1902 and 1905 Unwin and his brother-in-law Barry Parker (1867-1947) designed three seminal low-density garden city developments in England: New Earswick, Letchworth, and Hampstead Garden Suburb.[20] In Letchworth which was designed as a prototype of Howard's garden city, the partners included picturesque rooflines with multiple gables and dormers[21] that gave "Howard's radical ideas an expression that was totally unthreatening, and that had been artfully designed to evoke traditional English villages."[22] The plan implemented at Hampstead Garden Suburb[23] was more maturely developed than that of Letchworth and incorporated a hierarchy of roads (for pedestrians and traffic).[24] Unwin's planning approach continued to develop and in 1912 he published *Nothing Gained by Overcrowding* in which he made the case for expanding the quadrangle plan to an entire block.

During World War I, the United States government initiated a building program to house workers in war-related industries. The most influential was the Emergency Fleet Corporation which constructed 31 housing projects for the workers in the wartime shipyards. In several of the

projects, the architects experimented with grouping houses into discreet units within a suburban setting based on the garden city design principles.

The 1920s were a period of significance in the development of middle-class housing in New York City. The availability of large quantities of cheap land in the outer boroughs reversed the conventional wisdom among developers regarding the unprofitability of reduced lot coverage which led to the development of the "garden apartment." As housing historian Richard Plunz notes:

> [The] "garden apartment" comprised many possible approaches and contexts, all involved the fundamental premise of building coverage reduced to the point of opening up a possibility of integrating "garden" courtyards within the mass of the housing, so that the design conventions associated with the tenement air shaft were altered beyond recognition.[25]

Unlike the Sage Foundation's development at Forest Hills Gardens, the large developments at Jackson Heights and Sunnyside Gardens located in western Queens were restricted in their layout by the pre-existing grid. Adapting the garden city principles to their needs, the developers of Jackson Heights from the late 1910s to 1920s designed block-plan complexes of medium-height garden apartments. Arranged along the block fronts, either continuously or in groups, the buildings had landscaped gardens along the street facades and the common rear yards. Toward the end of the 1920s this block-plan was adapted to rows of attached and semi-detached single- and convertible two-family houses designed in historically-based styles.[26] For Sunnyside Gardens, the designers believed that more "human scale' buildings would further their goals of community. There they chose to combine different types of dwellings within the courts, including single-, double- and triple-family homes with low scale apartment buildings. By combining buildings with several types of layouts, roof outlines and heights, detailing, and sizes they created visual variety and interest. To provide open space, houses on many blocks were arranged in perimeter rows close to the street with large open rear yard areas combining private gardens and shared open courtyards while others were arranged as mews, perpendicular to the streets with their courtyards enclosed by the houses.[27]

As noted above, Bayside developed its own version of the garden apartment that shared aspects of both apartment and row house design, adapting them to Bayside's lower density, suburban environment.

Benjamin Braunstein

Architect Benjamin Braunstein (1892-1972) was born in Constantinople (Istanbul), Turkey and, as an infant, was brought to the United States by his parents. He graduated from the Hebrew Technical Institute, a vocational school established in 1883, where he had studied from 1905-08. He followed this with six years of study with the Beaux Arts Society where he won several medals. After serving in the army during World War I, he opened his own practice in 1921. Braunstein designed a wide variety of buildings, including an elaborate proposal for a Queens civic center, but he was best known for his multi-family residential designs. During the 1920s and 1930s he designed numerous apartments in the Tudor and Colonial Revival styles throughout Queens particularly in Forest Hills, Rego Park, Kew Gardens, and Bayside several of which, including the Hawthorne Court Apartments, won design awards from the Chamber of Commerce. From 1934 to 1935 Braunstein served as Queens reconditioning supervisor of the

Home Owners Loan Corporation, a government agency established in 1933 to refinance home mortgages in default to prevent foreclosure. Beginning in the 1940s and continuing into the 1950s, Braunstein designed many large-scale apartment complexes in Queens, Brooklyn, Long Island, and New Jersey often in collaboration with the developers Benjamin (1893-1960) and Harry (1891-1971) Neisloss for whom he had designed the Hawthorne Court Apartments. Typical of his work during this period were two-story garden apartment complexes in the neo-Colonial style with plans that provided ample open space for recreation and amenities such as garages. Beginning with two projects for war workers in Somerville, New Jersey he expanded this concept to a vast scale in his postwar housing designs throughout Queens such as Glen Oaks Village, Oakland Gardens, Clearview Gardens, and Lindenwood. During this period Braunstein also designed complexes of larger buildings such as Electchester, Mitchell Gardens, and Linden Hill in Queens and University Towers and Concord Village in Brooklyn.[28]

Subsequent History

The character of Bayside was altered as the construction of major arterial highways like the Cross Island Parkway (c. 1940) and Clearview Expressway (1961-63) bound it on the east and west. While the Bayside of private homes and smaller apartment houses survived, new communities with their own shopping malls and facilities like Bay Terrace and Oakland Gardens were created as developers, including the Neisloss brothers, turned large tracts of land in northern Queens into middle-income rental and cooperative garden apartment housing in the post-war era. In the last 30 years Bayside has seen an increase in its Asian population, particularly residents of Chinese and Korean descent.[29]

Design of the Hawthorne Court Apartments

During the late 1920s and early 1930s several Tudor Revival style garden apartments were constructed within walking distance of the Bayside railroad station. Located in a largely suburban area, these complexes, set back from the street on landscaped sites, were designed to relate in size and scale to the neighboring single family houses. Smaller and mid-block complexes were designed with symmetrical facades of brick, stone, half-timbering, and clapboard along with an admixture of gables and dormers; each of the units arranged in a u-shaped plan around a courtyard. Buildings on corner sites which included some units accessed from the street often featured a more elaborately designed secondary street facade such as 212-16 38th Avenue and 215-02 to 215-04 43rd Avenue (aka 43-05 215th Street). While there were some variations such as Surrey Court, which is laid out in the style of a quadrangle, the u-shaped court formed the basic plan (though multiplied) for larger complexes such as that at 42nd Avenue between 204th and 205th Streets.

The Hawthorne Court Apartments is an exceptional example of this low-rise Tudor Revival garden apartment. Sited on a large corner lot the 16 two-family units[30] are arranged in two groups, a large building of 11 units and a smaller one of five units with the majority of the entrances facing the courtyard.[31] While ultimately part of a whole, Braunstein gave each unit an individual appearance by varying roof lines, dormers, and entrances, as well as the proportion of facade materials. This complex massing creates a highly scenographic environment that elevates the interior courtyard, in particular, to a new aesthetic level. On 43rd Avenue, set back behind deep lawns, the nearly identical end units (no. 1 and 2 on the west, 16 and 17 on the east) give the appearance of large single-family dwellings. The units (nos. 11, 12, and 15) fronting 216th Street are built closer to the street and read as Tudor Revival row houses. Two paths, one with a

wrought-iron archway, lead into the court from the streets. It is little wonder that at the time of its construction, advertisements boasted that "a famous architect" deemed it the "most beautiful apartment group I have ever seen" and the Queens Chamber of Commerce awarded it for its design.[32]

Researched and written by
Marianne S. Percival
Research Department

NOTES

[1] This section based in part on New York City, Landmarks Preservation Commission (LPC), *35-34 Bell Boulevard Designation Report (LP-2154)* prepared by Matthew A. Postal (New York: City of New York, 2004), 2.

[2] Abraham Bell, a successful shipping and commission merchant in Manhattan, purchased a parcel of 246 acres in the area from Timothy Matlock in 1824. His descendants, who are responsible for the layout of the town, donated the land for the station. Alison McKay, *Images of America: Bayside* (Charlestown, S. C.: Arcadia Publishing Co, 2008), 7-8.

[3] Queens County, Office of the Register, Deeds and Conveyances, Liber 364, p. 78 (October 16, 1871) and Liber 365, p. 434 (December 30, 1871).

[4] "Map of 591 Building Lots Belonging to Mess. Straiton & Storm at Bayside Queens Co., LI" surveyed by L. F. Graether, Whitestone, November 1871, filed October 30, 1872. A conveyance transferring ownership of part of the property, including the Hawthorne Court site, to Maria, wife of John Straiton, prohibits use of the land for manufacturing or other nuisance, and establishes the size of dwelling houses and their placement on the property. Queens County, Office of the Register, file maps, vol. 20, p. 14-15; Queens County, Office of the Register, Deeds and Conveyances, Liber 465, p. 123 (May 13, 1875). The site of Hawthorne Court remained undeveloped until 1907-08 when a house designed by Frederick E. Hill was built for Frederick A. Storm, Jr. It was demolished in 1928 by the Neisloss Brothers developers of the Hawthorne Court Apartments. New York City, Department of Buildings, Queens County, New Building (NB) Permit 924-1907 and Demolition (DM) Permit 1796-1928.

[5] A proposed extension of the Flushing IRT to Bayside was contemplated but never built.

[6] "Bayside Shows Growth: New Homes and Apartment Houses under Construction," *New York Times (NYT)*, October 18, 1931, 156. The Linwood Studios which was located at 206th Street and 42nd Avenue was demolished for construction of the Clearview Expressway. *Insurance Maps of Borough of Queens New York City*, vol. 12 (New York: Sanborn Map Company, 1934, updated to 1992), pl.29.

[7] The Neisloss brothers demolished the Frederick A. Storm house before they sold the property in early 1929. They regained title in December of that year. Queens County, Office of the Register, Deeds and Conveyances, Liber 3219, p. 120 (September 10, 1928), Liber 3271, p. 476 (February 19, 1929); Liber 3362, serial no. 91924 (December 21, 1929); Department of Buildings, Queens County, DM 1796-1928 and NB 6632-1930.

[8] The information in this section is based in part on LPC, *City and Suburban Homes Company, First Avenue Estate Designation Report (LP-1692)* (New York: City of New York, 1990), prepared by Gale Harris; LPC, *Jackson Heights Historic District Designation Report (LP-1831)* (New York: City of New York, 1993), prepared by the Research Department; LPC, *Sunnyside Gardens Historic District Designation Report (LP-2258)* (New York: City of New York, 2007) prepared by Virginia Kurshan.

[9] Richard Plunz, *A History of Housing in New York City* (New York: Columbia University Press, 1990), 164.

[10] Known as the Tower Building (1876-77) and Home Building (1878-79) these projects were based on the Sir Sidney Waterlow's Industrial Dwellings in London. They are included in the Cobble Hill Historic District.

[11] Most of the dumbbell tenements covered closer to 80% of the lot. Plunz, 24.

[12] The light court, a space enclosed on three sides by the building with the fourth side opening onto the street or a rear yard, had been a seminal feature of Richard Morris Hunt's Stuyvesant Apartments (1869-70, demolished) on East 18th Street. The large central courtyard, first used in 1834 in the construction of the Astor House hotel on Broadway opposite City Hall Park and in Hunt's 1857 Studio Building on West 10th Street (both demolished) was later a feature of upscale apartment houses such as the Dakota, Belnord, and Apthorp (all designated New York City Landmarks) on the Upper West Side. Nelson Derby was the first to incorporate the central courtyard into a tenement design in 1877.

[13] Plunz, 41.

[14] Ibid, 101, 108.

[15] Elizabeth Collins Cromley, *Alone Together: A History of New York's Early Apartments* (Ithaca, N.Y.: Cornell University Press, 1990), 3.

[16] Robert A. M. Stern, Thomas Mellins, and David Fishman, *New York 1880: Architecture and Urbanism in the Gilded Age* (New York: Monacelli Press, 1999), 539.

[17] This paragraph in part based on LPC, *The Windermere Designation Report (LP-2171)* (New York: City of New York, 1999), prepared by Michael D. Caratzas.

[18] Jonathan Barnett, *The Elusive City: Five Centuries of Design, Ambition and Miscalculation* (New York: Icon Editions, Harper & Row, 1986), 64-65, 67.

[19] Unwin had been influenced by William Morris who specified that the good life required what he called "decency of surrounding" which included good homes, ample space, order and beauty. Mervyn Miller, "Raymond Unwin 1863-1940," in Gordon E. Cherry, ed. *Pioneers in British Planning* (London, The Architectural Press, 1981), 73, 76.

[20] Ibid, 77.

[21] Ibid, 81.

[22] Barnett, 73. Françoise Choay notes that Unwin borrowed heavily from the Austrian planner Camillo Sitte in his "layouts for paths, intimacy in space, [and] diversified buildings made to interrelate three-dimensionally." Francoise Choay, *The Modern City: Planning in the 19th Century* (New York: George Braziller, 1969), 108.

[23] Hampstead Garden Suburb was designed for Henrietta Barnett, a social reformer and wife of Conan S. A. Barnett, pioneer in the settlement house movement. Unlike Letchworth, it was a suburb of London, built on a site made accessible by the completion of a transit line. Barnett, 73.

[24] Barnett, 84-85. The separation of pedestrian and automobile traffic was applied at Stein and Wright's development at Radburn, New Jersey.

[25] Plunz, 122.

[26] Garden apartments in the early period were five stories tall. By the 1930s, the block-plan complexes were abandoned for individual six-story courtyard apartments. *Jackson Heights Historic District Designation Report,* 21, 23, 25, 29, 32.

[27] *Sunnyside Historic District Designation Report,* 27.

[28] "Benjamin Braunstein, 79, Dead; Architect of Garden Apartments," *NYT*, January 22, 1972, p. 32; American Institute of Architects, *American Architects Directory,* 2nd ed. (New York: Bowker, 1962), 76; "Home Owners' Loan Corporation," *Wikipedia* (http://en.wikipedia.org/wiki/Home_Owners'_Loan_Corporation, accessed March 18, 2011); LPC Architect's Files.

[29] "Table PL-P2 CD: Total Population, Under 18 and 18 Years and Over by Mutually Exclusive Race and Hispanic Original and Total Housing Units: New York City Community Districts, 1990 to 2010," New York City, Department of City Planning, *Queens Community District 11* (accessed March 2014).

[30] There is no unit 13, units are numbered 1-12, 14-17.

[31] It is likely that Braunstein was familiar with the planning theories of Camillo Sitte and adapted them on a small scale to his plan for this project. As Francoise Choay points out Sitte felt that "In the distribution of solids and voids, the only criteria should be irregularity, imagination, and asymmetry." Choay, 105.

[32] Classified Advertisement: Apartments-Queens & Long Island. *NYT,* September 16, 1931, 44.

FINDINGS AND DESIGNATION

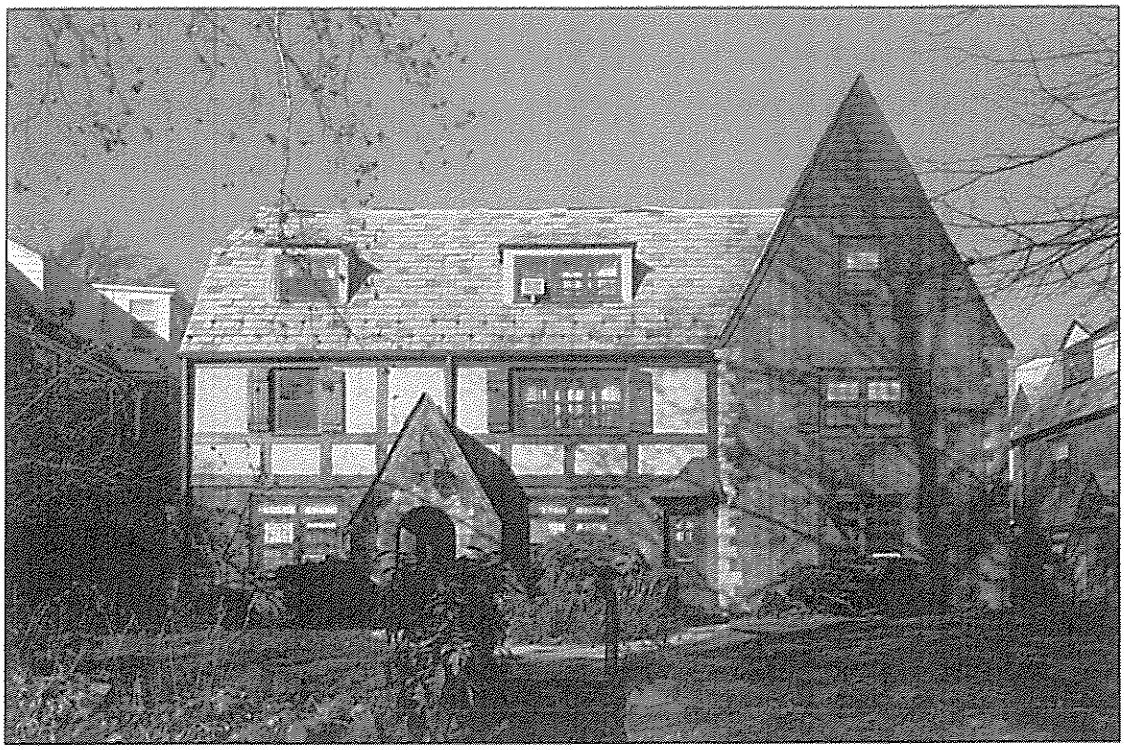
On the basis of a careful consideration of the history, the architecture, and other features of this complex, the Landmarks Preservation Commission finds that the Hawthorne Court Apartments has a special character and special historical and aesthetic interest and value as part of the development, heritage, and cultural characteristics of New York City.

The Commission further finds that the Tudor Revival style Hawthorne Court Apartments is a significant example of the low-rise, suburban garden apartments found in Bayside in the 1920s and 30s; that this apartment type incorporated ideas drawn from the British garden city movement with those of the model tenement movement in New York; that a significant feature of this type of apartment is the incorporation of substantial green space; that in his design for the Hawthorne Court Apartments, the respected architect Benjamin Braunstein arranged the units in two groups of varying size around a courtyard with meandering paths and set back from the streets; that he created a highly scenographic environment through a complex massing of roof lines, dormers, and entrances as well as the proportion of facade materials; that the Hawthorne Court Apartments was awarded for its design by the Queens Chamber of Commerce in 1931.

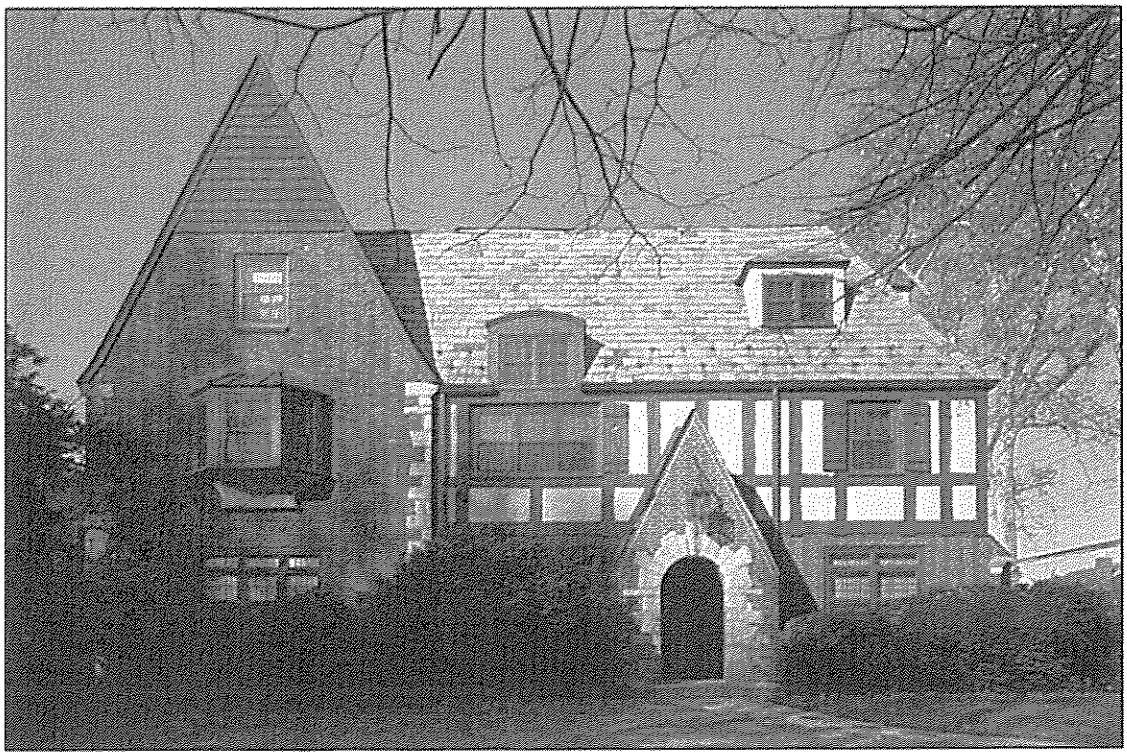
Accordingly, pursuant to the provision of Chapter 74, Section 3020 of the Charter of the City of New York and Chapter 3 of Title 25 of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as a Landmark the Hawthorne Court Apartments, 215-37 to 215-43 43rd Avenue and 42-22 to 42-38 216th Street, Borough of Queens and designates Borough of Queens Tax Map Block 6306, Lot 15 as its Landmark Site.

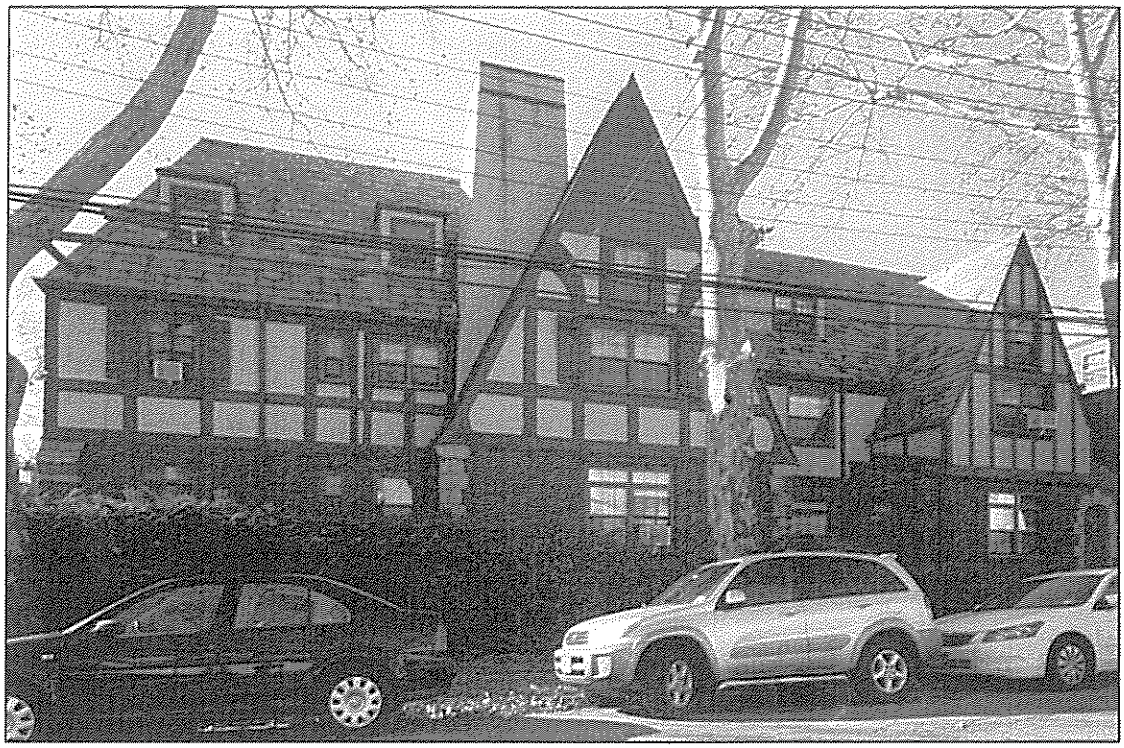
Meenakshi Srinivasan, Chair
Adi Shamir Baron, Frederick Bland, Michael Goldblum,
John Gustafsson, Christopher Moore, Roberta Washington, Commissioners

Hawthorne Court Apartments, 215-37 to 215-43 43rd Avenue and 42-22 to 42-38 216th Street, Bayside, Queens
Block 6306, Lot 15
Photo: Christopher D. Brazee, 2014

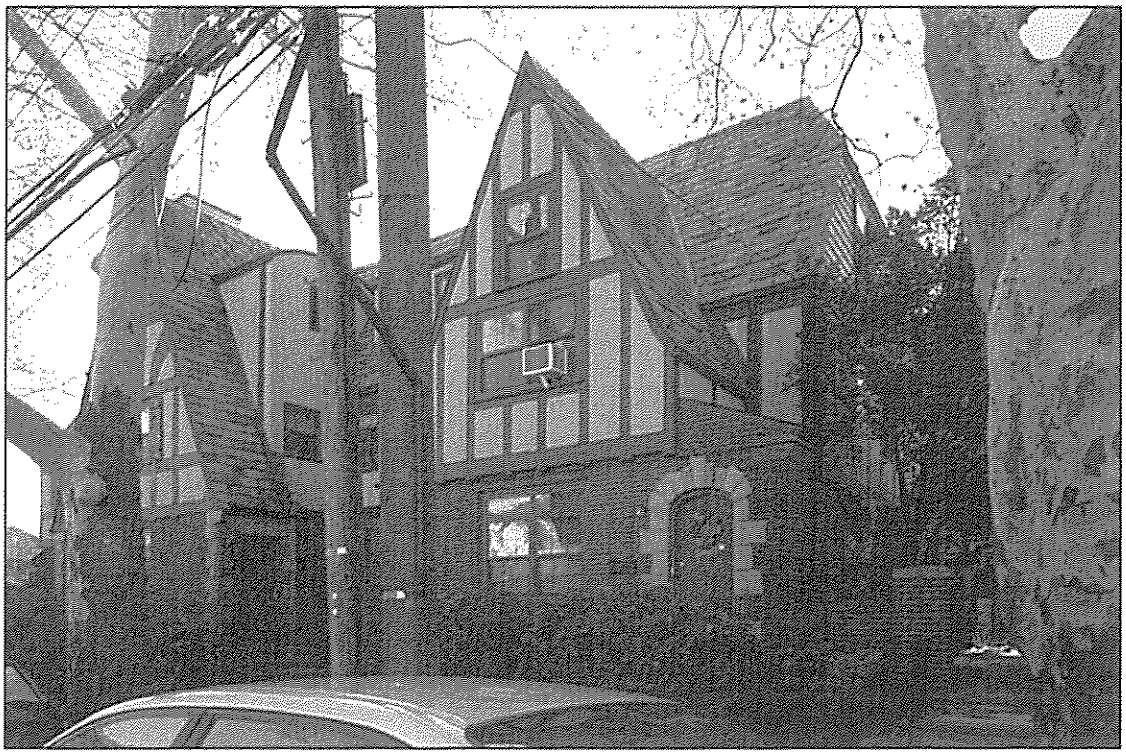


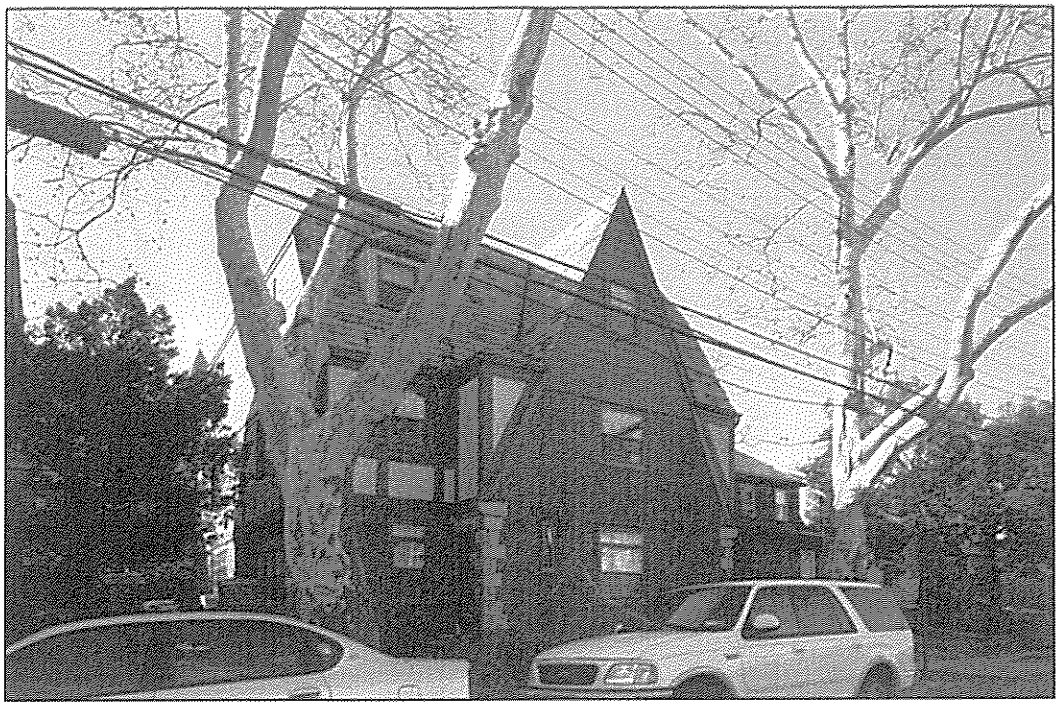
Hawthorne Court Apartments, units 1 and 2 (top) and 16 and 17 (bottom)
Photos: Christopher D. Brazee, 2014



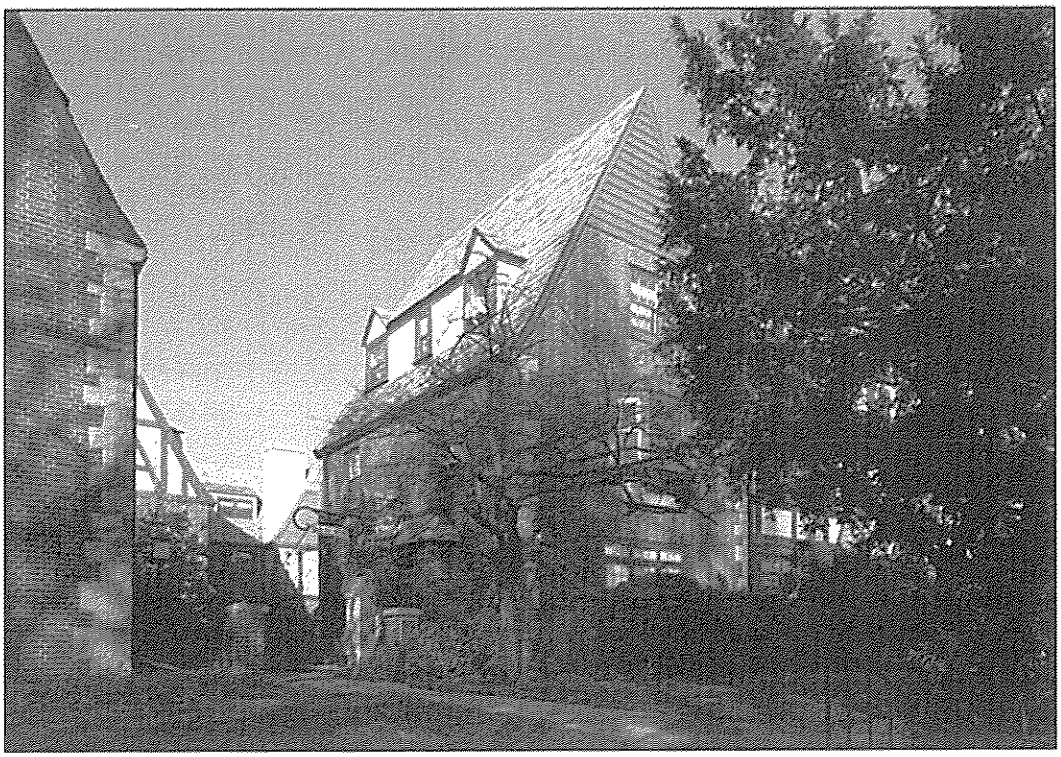


Hawthorne Court Apartments, units 16, 15, 12
Photos: Christopher D. Brazee, 2014

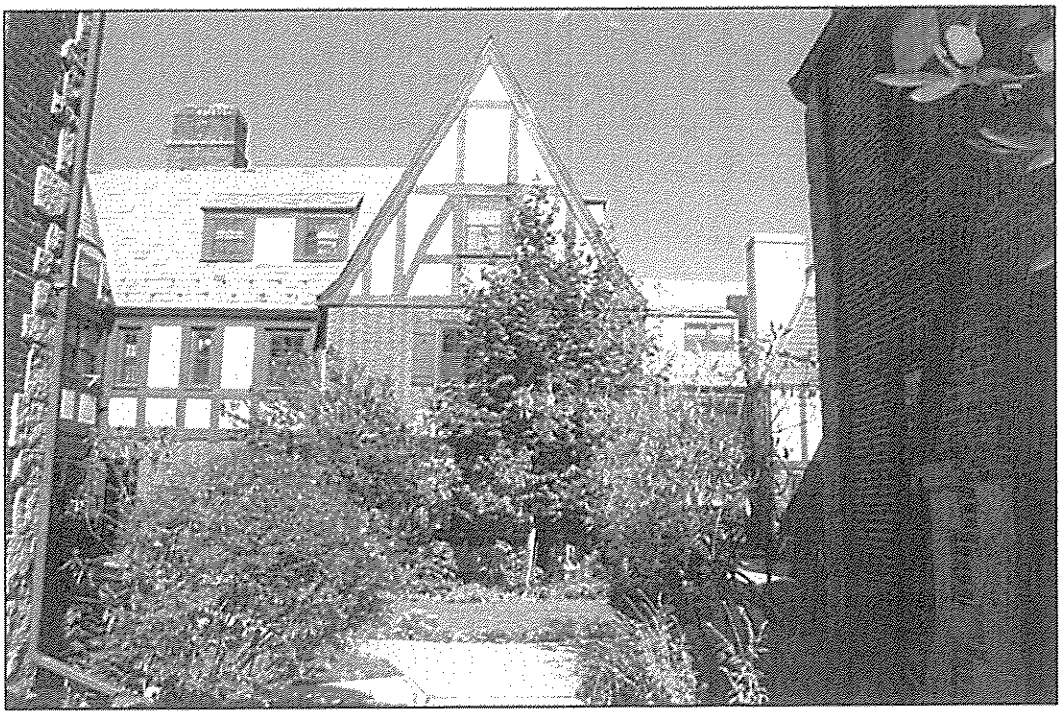


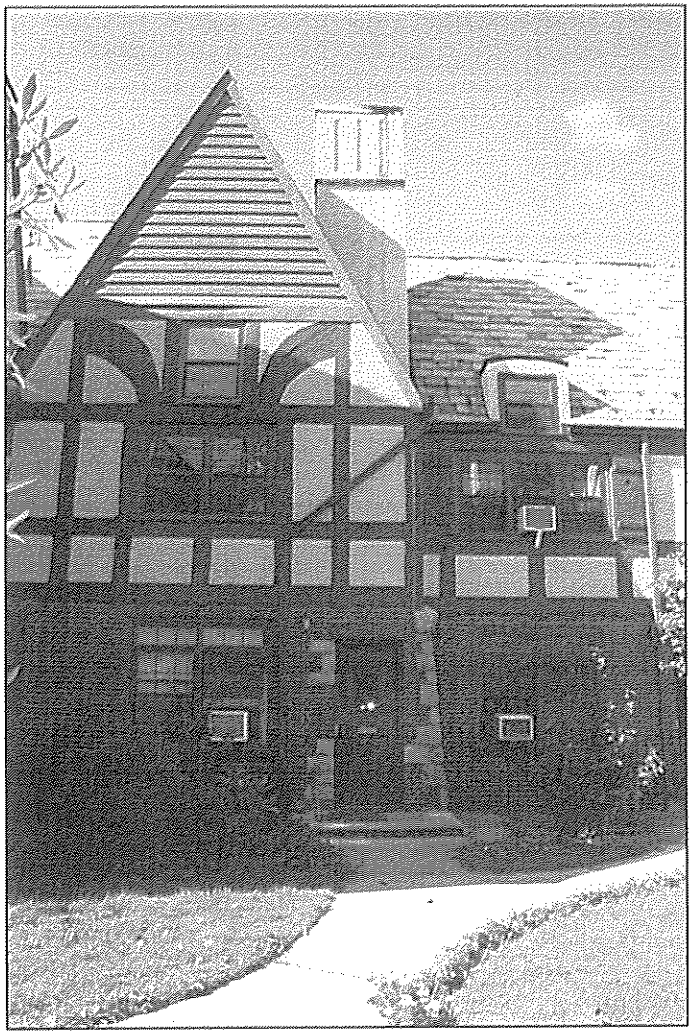


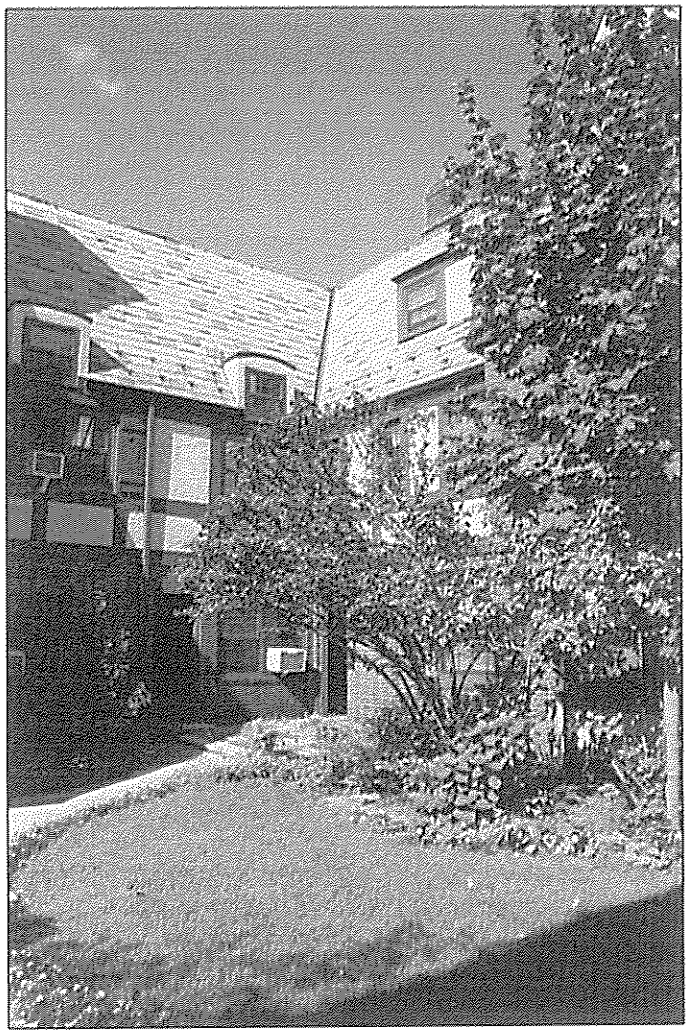
Hawthorne Court Apartments unit 11 (top) and 17 (bottom)
Photo: Christopher D. Brazee, 2014



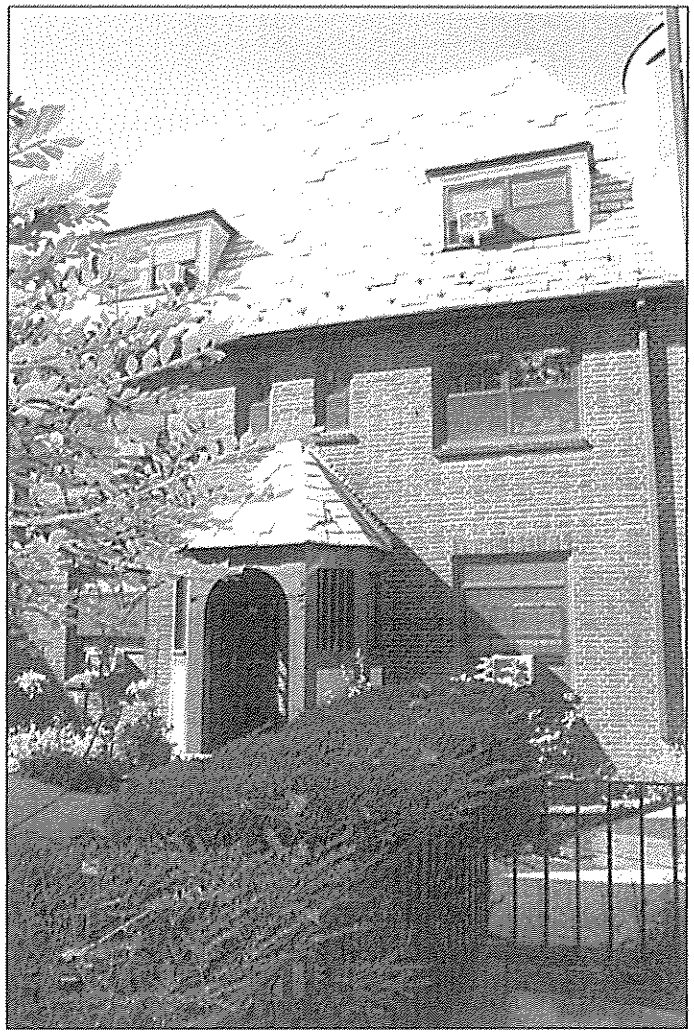
Hawthorne Court Apartments entrance and courtyard from 43rd Avenue
Photos: Marianne S. Percival, 2014

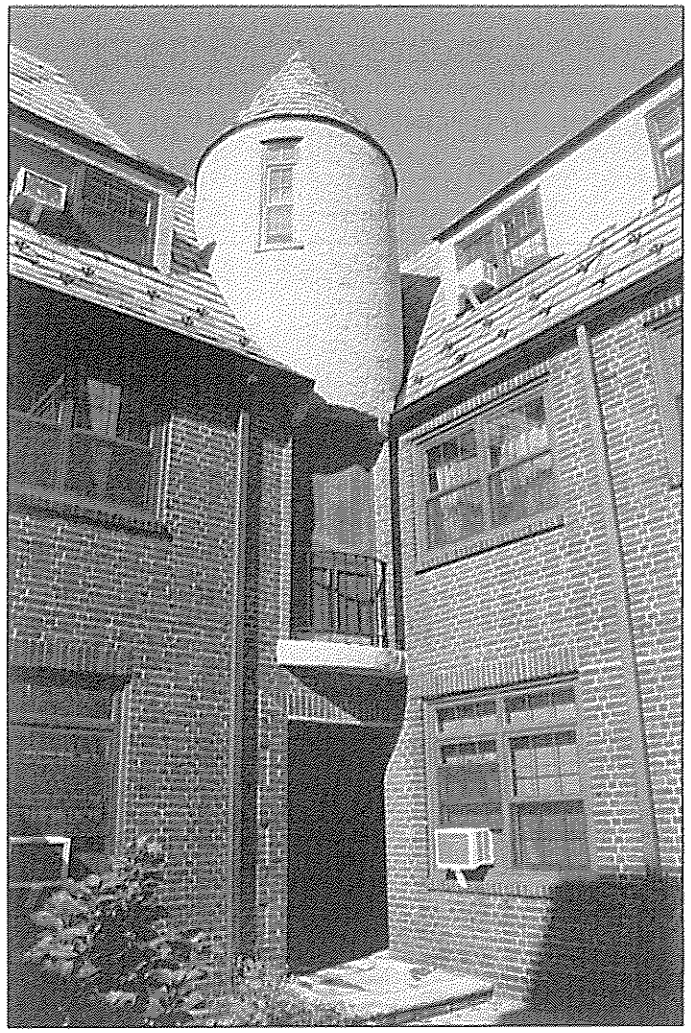




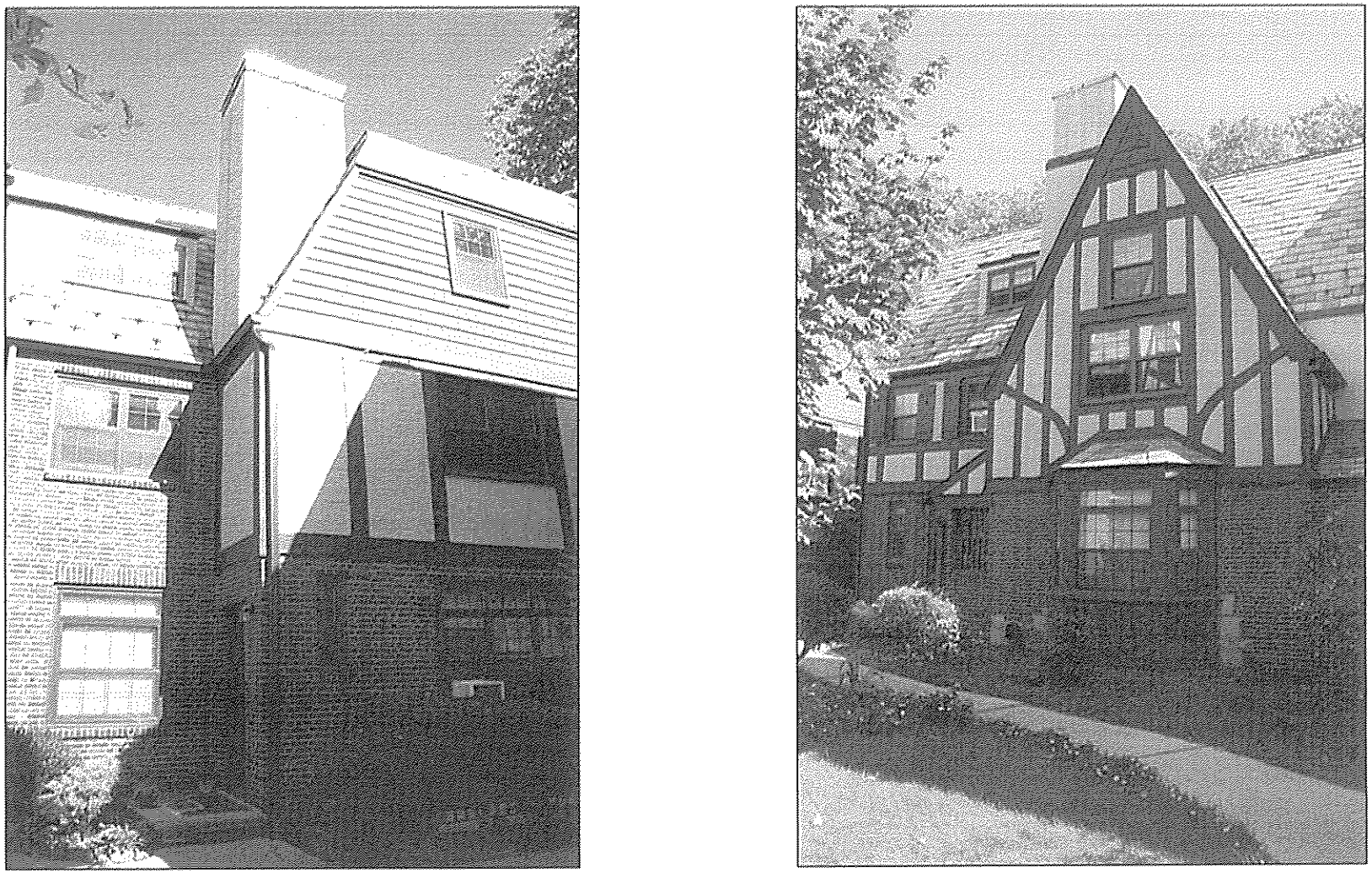


Hawthorne Court Apartments unit 3 (left) and 4 and 5 (right)
Photos: Marianne S. Percival, 2014

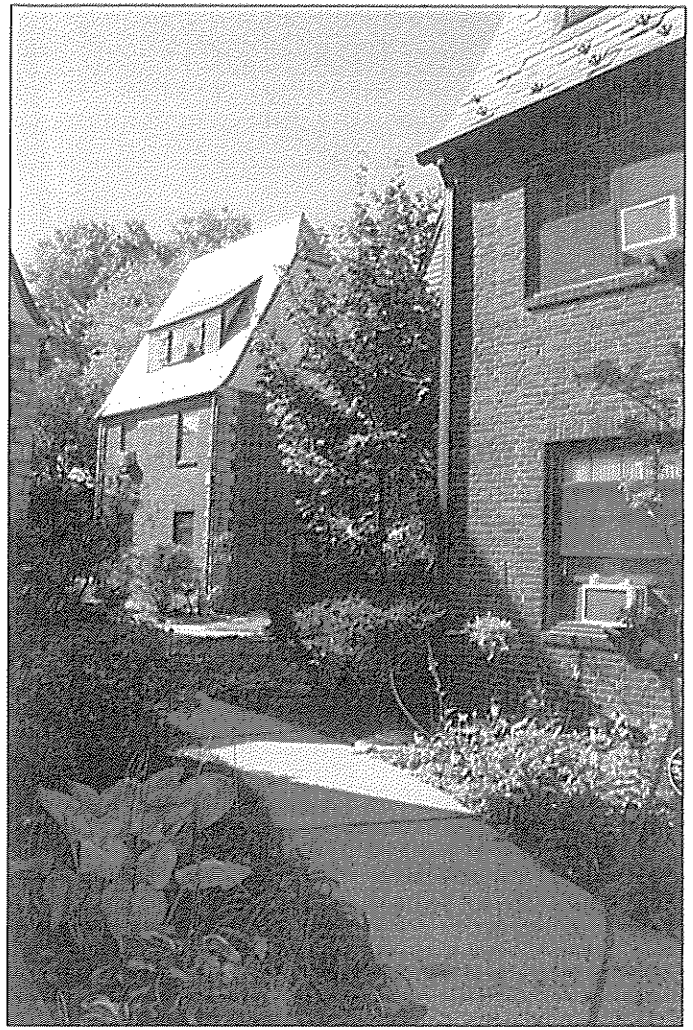




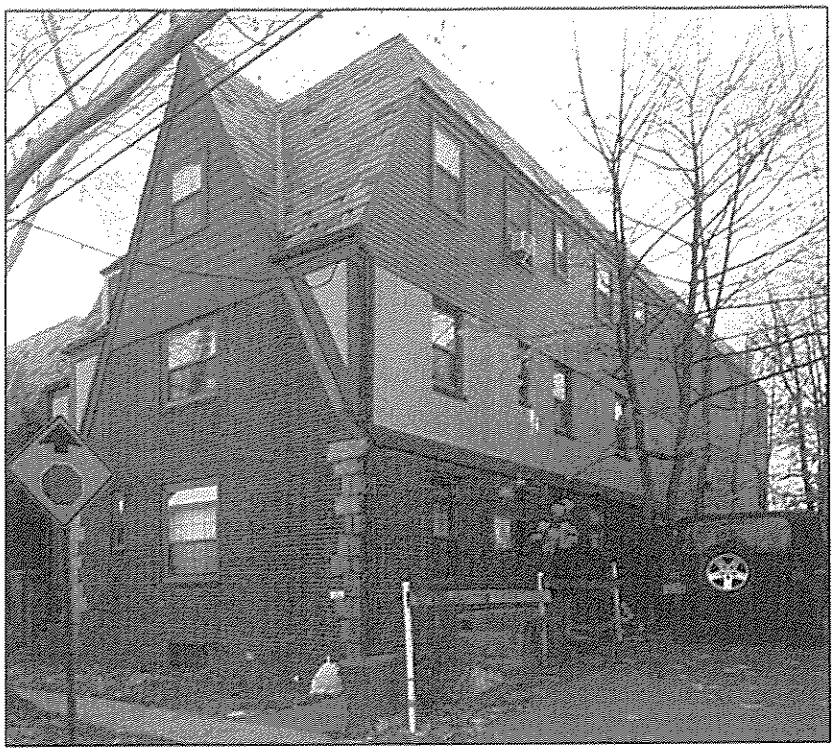
Hawthorne Court Apartments units 6-7 (left) and 8-9 (right)
Photos: Marianne S. Percival, 2014



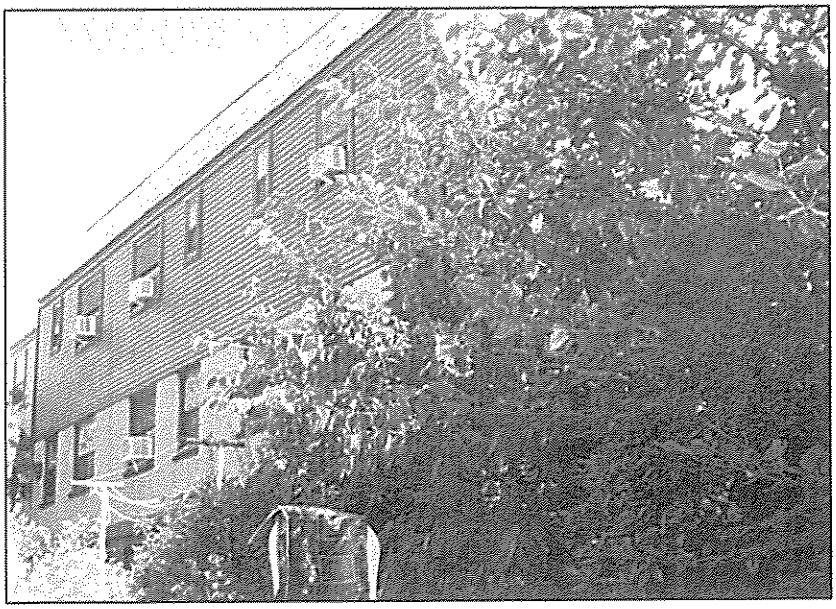
Hawthorne Court Apartments units 10 (left) and 14 (right)
Photos: Marianne S. Percival, 2014

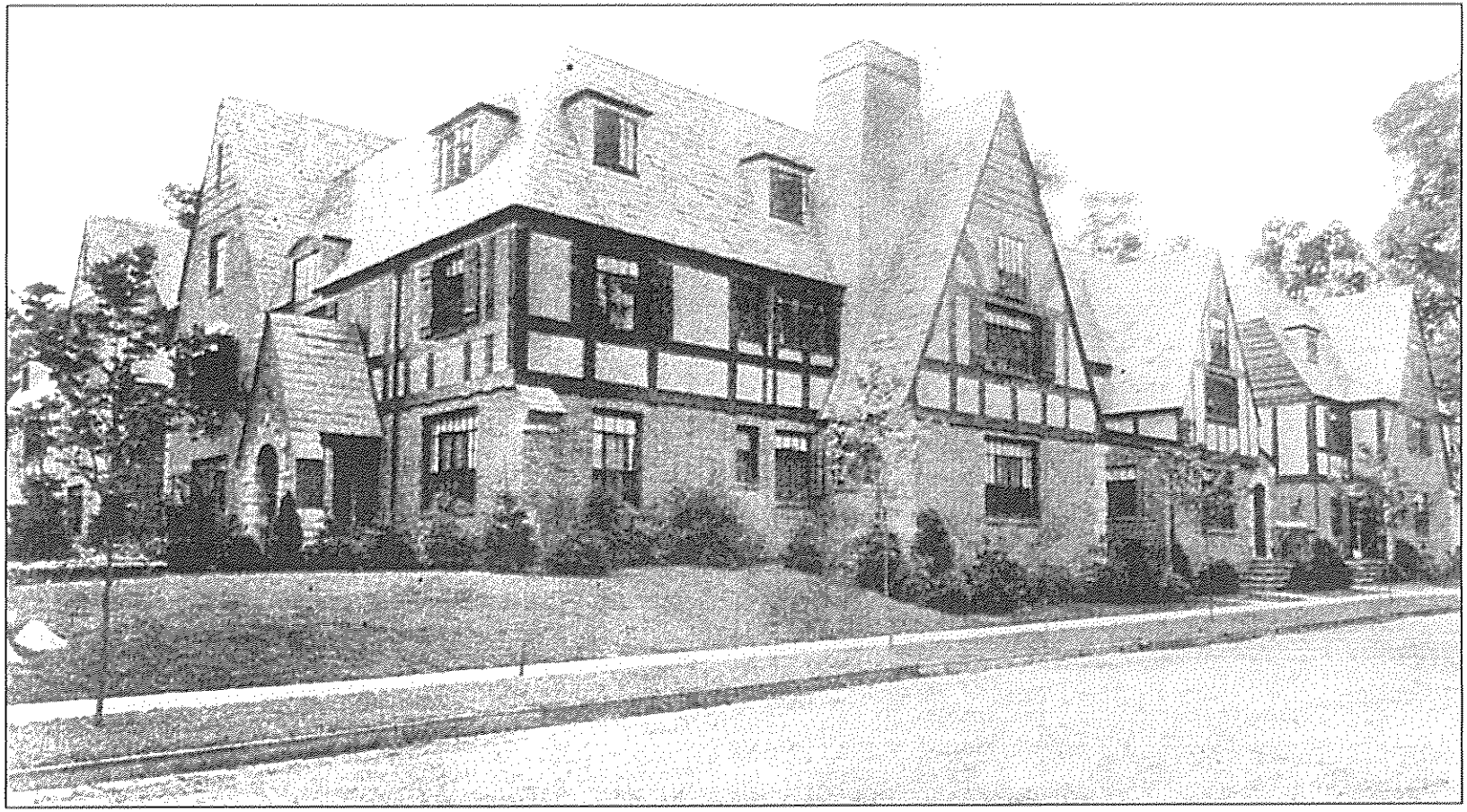


Hawthorne Court Apartments entrance and courtyard from 216th Street
Photos: Marianne S. Percival, 2014

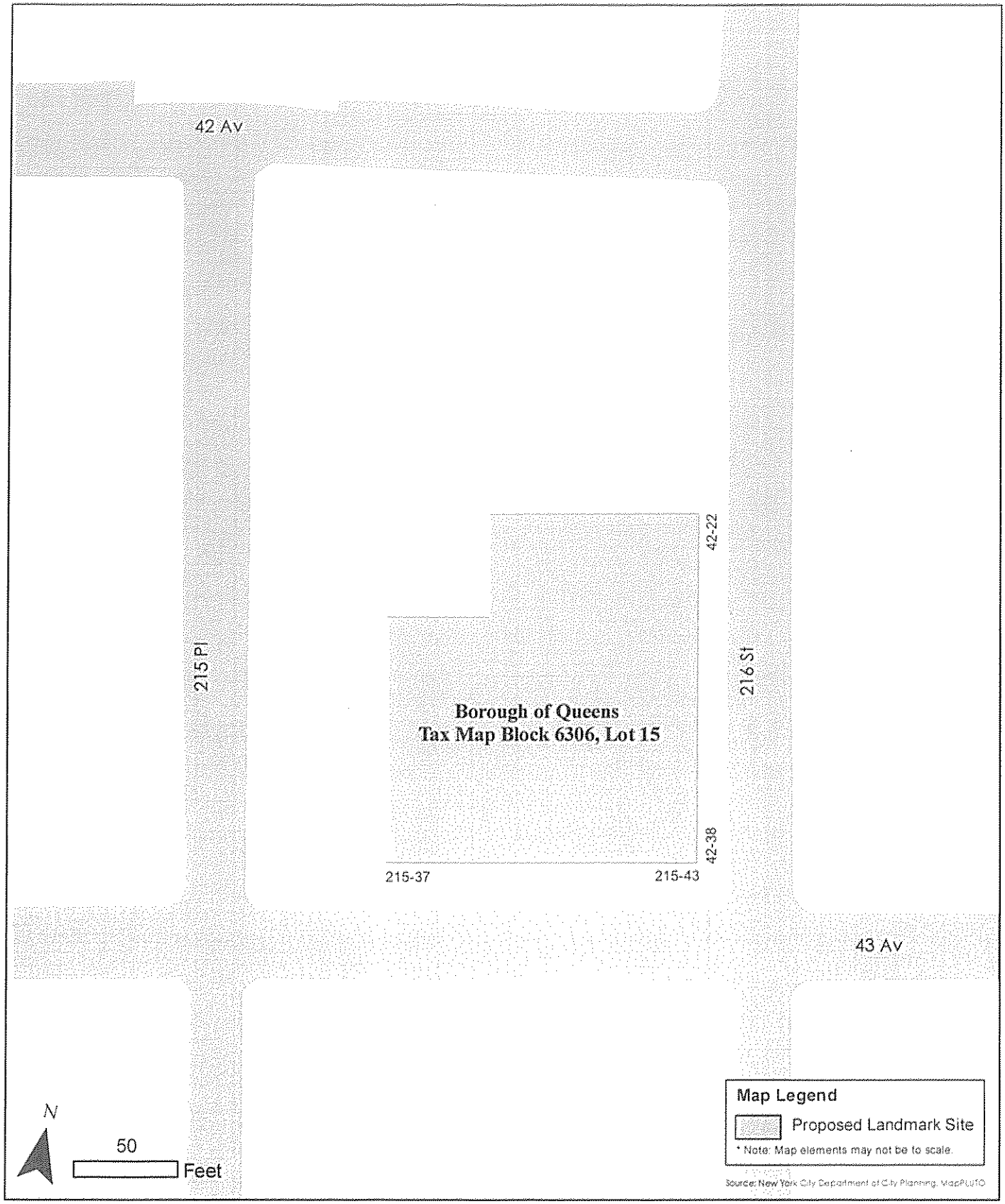


Hawthorne Court Apartments north (top) and west (bottom) elevations
Photos: Christopher D. Brazee (top) and Marianne S. Percival (bottom), 2014





Hawthorne Court Apartments, Courtesy of the Queens Borough Public Library, Archives, *Queensborough*, January 18, 1932



Hawthorne Court Apartments (LP-2461)
215-37 to 215-43 43rd Avenue and 42-22 to 42-38 216th Street. Landmark Site: Borough of Queens Tax Map Block 6306, Lot 15
Designated: November 25, 2014

THE COUNCIL
THE CITY OF NEW YORK

Appearance Card

I intend to appear and speak on Int. No. Central Ridgewood Res. No. _____

☑ in favor ☐ in opposition

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Address: 2 Kluepfel Ct

I represent: Myself, Ms. Young Mullis Rodriguez and Mr. & Mrs Boarding

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Address: RIDGEWOOD, N.Y. 11385

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Name: LESLIE WRIGHT

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I represent: CHESTER COURT BLOCK ASSOCIATION

Address: 216 CHESTER COURT BKLYN 11225

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THE CITY OF NEW YORK

Appearance Card

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Name: Jenna Adams

Address: _____

I represent: Landmarks Preservation Commission

Address: _____

THE COUNCIL
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Appearance Card

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☑ in favor ☐ in opposition

Date: 2/24/15

(PLEASE PRINT)

Name: Simeon Bankoff

Address: _____

I represent: Historic Districts Council

Address: 232 E 11 St, NY 10003

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