

# Sunset Park 50th Street Historic District



**ESSAY RESEARCHED AND WRITTEN BY**

Michael Caratzas and Jessica Baldwin

**BUILDING PROFILES**

Michael Caratzas

**EDITED BY**

Kate Lemos McHale

**PHOTOGRAPHS BY**

Sarah Moses and Jessica Baldwin

**COMMISSIONERS**

Sarah Carroll, Chair

Frederick Bland, Vice Chair

Diana Chapin

Wellington Chen

Michael Devonshire

Michael Goldblum

John Gustafsson

Anne Holford-Smith

Jeanne Lutfy

Adi Shamir-Baron

**LANDMARKS PRESERVATION COMMISSION**

Lisa Kersavage, Executive Director

Mark Silberman, General Counsel

Kate Lemos McHale, Director of Research

Cory Herrala, Director of Preservation

## DESIGNATION REPORT

# Sunset Park 50th Street Historic District

## LOCATION

Borough of Brooklyn

## LANDMARK TYPE

Historic District

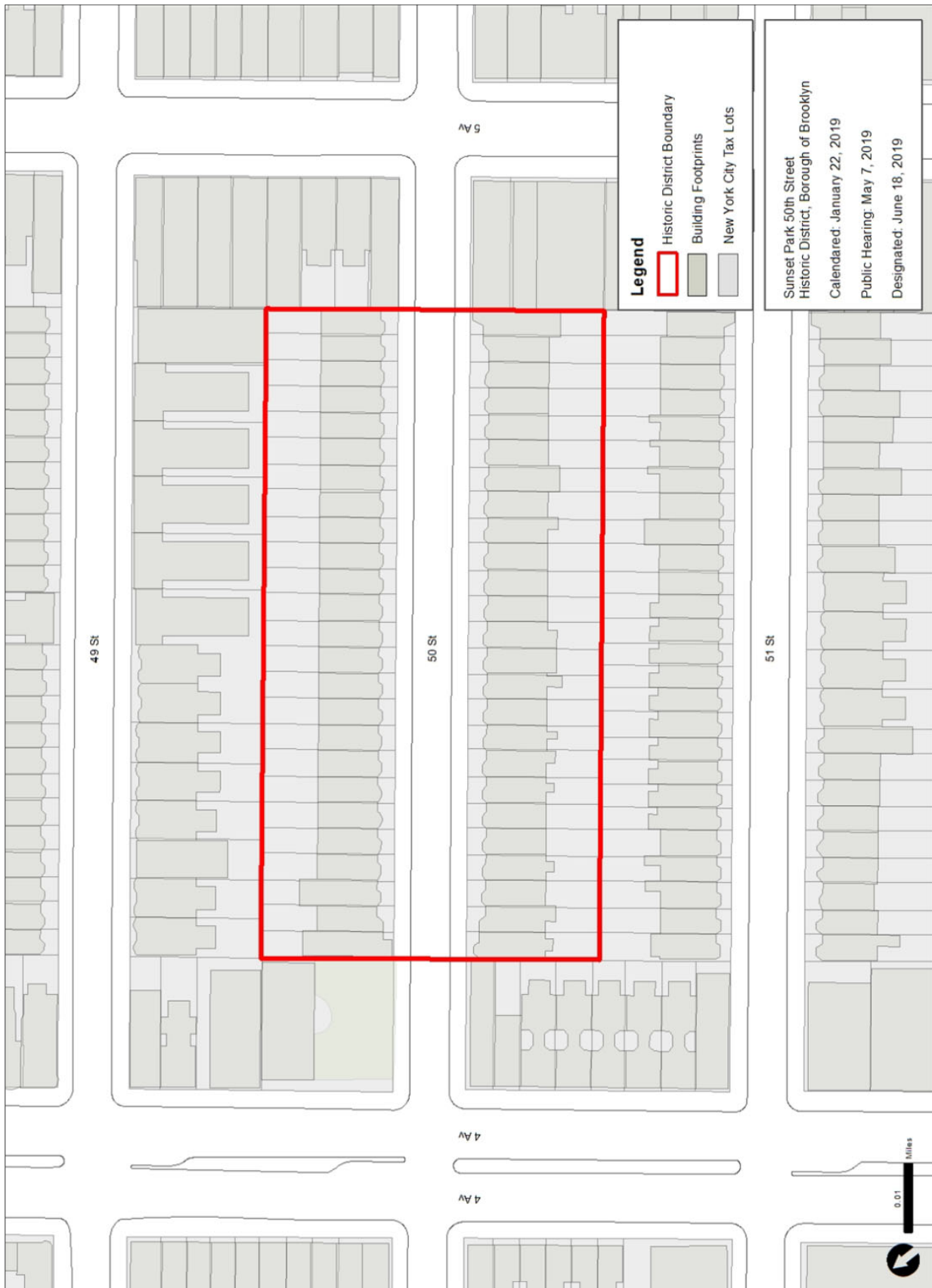
## SIGNIFICANCE

Comprising 50 row houses framing 50th Street between Fourth and Fifth Avenues, the Sunset Park 50th Street Historic District is one of its neighborhood's finest historic blocks, significant for its cohesive rows of remarkably well-preserved brownstone houses representing the turn-of-the-century development of Sunset Park.

# Table of Contents

## Sunset Park 50th Street Historic District

<b>5</b>	<b>Sunset Park 50th Street Historic District Map</b>
<b>6</b>	<b>Testimony at the Public Hearing</b>
<b>6</b>	<b>Boundary Description</b>
<b>7</b>	<b>Summary</b>
<b>9</b>	<b>The Historical and Architectural Development of Sunset Park 50th Street</b>
<b>25</b>	<b>Findings and Designation</b>
<b>26</b>	<b>Illustrations</b>
<b>34</b>	<b>Building Descriptions</b>
	50th Street between Fourth and Fifth Avenues
35	North Side (odd numbers)
63	South Side (odd numbers)



## Sunset Park 50th Street Historic District

## Boundary Description and Sidewalk Materials

### Designation List 513 LP-2623

**Calendared:** January 22, 2019

**Public Hearing:** May 7, 2019

On May 7, 2019, the Landmarks Preservation Commission held a public hearing on the proposed designation of the Sunset Park 50th Street Historic District (Item No. 2). The hearing had been duly advertised in accordance with the provisions of the law. Twenty-seven people spoke in favor of the proposed designation, including Councilmember Carlos Menchaca and representatives from the Historic Districts Council, the New York Landmarks Conservancy, the Society for the Architecture of the City, and the Sunset Park Business Improvement District. There were no speakers in opposition to the proposed designation. The Commission also received 50 written submissions in favor of the proposed designation, including from Assemblymember Felix Ortiz, and one written submission in opposition to the proposed designation.

The Sunset Park 50th Street Historic District consists of the properties bounded by a line beginning on the northern curblineline of 50th Street at a point on a line extending southerly from the western property line of 413 50th Street, and extending northerly along said line and along the western property line of 413 50th Street, easterly along the northern property lines of 413 to 471 50th Street, southerly along the eastern property line of 471 50th Street, across 50th Street, and along the eastern property line of 472 50th Street, westerly along the southern property lines of 472 to 414 50th Street, and northerly along the western property line of 414 50th Street and across 50th Street to the place of beginning.

The historic district is not characterized by the presence of historic sidewalk materials.

## Summary

### Sunset Park 50th Street Historic District

Comprising 50 row houses framing 50th Street between Fourth and Fifth Avenues, the Sunset Park 50th Street Historic District is one of its neighborhood's finest historic blocks, significant for its cohesive rows of remarkably well-preserved brownstone houses representing the turn-of-the-century development of Sunset Park.

In the mid-1880s, Sunset Park remained almost completely undeveloped, with little infrastructure and difficult topography. At the behest of several large area landowners, funding was approved in 1889 for infrastructure improvements in the area extending southward from Green-Wood Cemetery to Bay Ridge, and by 1891, the City of Brooklyn was working towards opening 50th Street in the historic district. Transportation improvements, especially the extension of the elevated railroad along Third Avenue in 1893, were additional catalysts for development, as were the 1891 purchase of land for the large recreational grounds called Sunset Park and the industrial development of the neighborhood's waterfront.

Row house construction was booming in the southern section of Sunset Park by 1897 when the Waldron Brothers, among the neighborhood's largest row house developers, announced plans to construct 50 brownstone-fronted row houses on both sides of 50th Street between Fourth and Fifth Avenues. They soon constructed the ten easternmost houses on the north side of the street and began advertising them in the spring of 1898 as "the most beautiful two story and basement houses in the borough" overlooking "the beautiful bay of New York." Deeply in debt, the Waldrons fled to Canada

that fall, leaving the other 40 houses unbuilt.

These 40 lots were soon acquired by the Hamilton Brothers, also large row house developers, who began building the rest of the block, including 25 two-family houses on the south side of 50th Street. Containing a separate second-floor apartment that could be rented out to help cover expenses, two-family houses were being constructed throughout Sunset Park at that time as a popular alternative for middle-class families who would otherwise be unable to afford their own homes. Construction on the Hamiltons' houses was completed from east to west along both sides of 50th Street between 1899 and 1903.

Although developed by separate firms, with the Waldrons' houses credited to architect/builder Henry L. Spicer and the Hamiltons' to Thomas Bennett, all of the houses are remarkably similar, combining two popular row house styles of the time, the Renaissance Revival and Romanesque Revival. All have full-height projecting bays and classical cornices, hallmarks of the former style, as well as rough-faced stone banding and Byzantine-inspired reliefs typical of the latter, and nearly all retain their massive L-shaped stone stoops.

Early in its history, the district was occupied by middle- and upper-middle-class families of German, English, Irish, Scottish, and Norwegian descent. Many, including steamship, barge, and tugboat captains, worked on the industrial waterfront. Through the first half of the 1900s, many first- and second-generation Norwegian Americans settled in the district as Sunset Park grew into the city's largest Norwegian community.

Although Sunset Park was negatively impacted by redlining, suburbanization, and the decline of waterfront industry following World War II, new residents revitalized the community as it evolved from majority white to majority Latino and Asian. Today, the Sunset Park 50th Street Historic

District appears much as it did at the turn of the 20th century, remaining one of its neighborhood's most distinctive and intact historic streets.



# Historical and Architectural Development

## Sunset Park 50th Street Historic District

### Early History of the Area<sup>1</sup>

The Sunset Park 50th Street Historic District lies near the center of the Sunset Park neighborhood, which stretches from Green-Wood Cemetery southward to Bay Ridge, and from the Brooklyn shoreline eastward to Ninth Avenue and the neighborhood of Borough Park. Formerly known simply as the Eighth Ward or as part of South Brooklyn or Bay Ridge, Sunset Park adopted its present name by the 1960s.<sup>2</sup> Until the early 2000s, the neighborhood extended past Green-Wood Cemetery to Prospect Avenue, but in recent years, the area north of the cemetery has come to be known as South Slope and the neighborhood west of the cemetery, approximately between 25th and 36th Streets, as Greenwood Heights.<sup>3</sup>

Before Europeans' arrival in New York City, the Sunset Park area was occupied by Canarsee Native Americans. They were among several Algonquin-speaking groups comprising the Lenape people, whose territory extended from the Upper Hudson Valley to Delaware Bay. The Canarsee lived in loosely organized, relatively autonomous groups in seasonal campsites and farming communities, moving with the seasons to obtain their food supply of seafood in the spring, bean and maize crops in the fall, and small game in the winter. They developed an extensive network of trails throughout Brooklyn, with their main pathway beginning at Fulton Ferry on the East River waterfront. From there, it followed the approximate routes of present-day Fulton Street and Flatbush Avenue to Atlantic Avenue, where a branch headed

southwesterly toward Gowanus Bay, the Sunset Park waterfront, and ultimately, Bay Ridge. There were at least two Canarsee settlements in Sunset Park: one along this waterfront pathway, near Third Avenue and 37th Street; and the other four blocks to the east, along a separate Canarsee route that extended northward to the main trail and southward to the Fort Hamilton area.

The earliest-known European to visit the area was the Italian explorer Giovanni da Verrazzano, who sailed into New York Bay in 1524. In 1609, Englishman Henry Hudson, backed by the Dutch East India Company, explored the river that now bears his name and opened the region to Dutch colonization. The Canarsee had developed an extensive trading network with other native groups, and they initially traded with Dutch and English settlers as well. But by the 1640s, the colonists were overtaking and displacing them. Never large in number, the Canarsee were devastated by the introduction of European diseases and armed conflict—including Kieft's War of 1643-46, which began with a massacre instigated by the Dutch director-general of the New Netherland colony—as well as land agreements based on European concepts of property ownership that were completely foreign to them.<sup>4</sup> Although some Canarsee remained at their settlement near Third Avenue into the 1670s, their few remaining members left Brooklyn by the 1700s.

Under the Dutch, present-day Brooklyn consisted of six separate towns, including Brooklyn (founded in 1646) and New Utrecht (1657) to its south. The Sunset Park neighborhood sat at the far southern end of the town of Brooklyn near the New Utrecht border, which was located around 60th Street. New Utrecht also adjoined southern Brooklyn on its east, along a border extending northward from around Seventh Avenue and 60th Street to Ninth Avenue and 37th Street.<sup>5</sup> Under the Dutch, long narrow farms were laid out rising

steeply from the Sunset Park waterfront eastward toward the New Utrecht border.

Although the 1664 surrender of New Netherland colony to England had little impact on daily life in the area, the English did improve the former Canarsee pathway along the Sunset Park waterfront starting in 1704. Following much the same route as the Canarsee trail from Atlantic Avenue through Park Slope, the new Gowanus or “Coast” Road ran a crooked course toward Fourth Avenue and 36th Street, where it met an east-west route called Martense’s Lane. From there it continued southward, running between Second and Third Avenues from 39th Street to the New Utrecht line.<sup>6</sup> Both Gowanus Road and Martense’s Lane played crucial roles in the Battle of Long Island, the first major battle of the Revolutionary War.

By that time, Sunset Park was largely owned by members of the Bergen family, which traced its origins in the area to Hans Hansen Bergen, a Norwegian ship carpenter who emigrated through Holland to New Netherland in 1663. Although Bergen never lived in Sunset Park, his descendants owned two large homesteads (both demolished) along its waterfront: the DeHart-Bergen House near 37th Street, which was occupied by British officers during the Revolution, and the Johannes Bergen House near 55th Street.<sup>7</sup> As was typical of Brooklyn’s large landowners of the time, the Bergens owned slaves. In 1800, the households of the two houses’ owners, Simon and Michael Bergen, included 19 slaves and eight non-white free persons, likely freed former slaves of African descent.<sup>8</sup> When the DeHart-Bergen House was demolished in 1891, an associated building, described as a “slave kitchen,” was salvaged and moved to Sunset Park, where it stood as “a relic of past days.”<sup>9</sup> Following full emancipation in New York State in 1827, about 55 African Americans lived in the Sunset Park area.

## Prelude to Development<sup>10</sup>

The Sunset Park area remained almost exclusively under Bergen family ownership well into the 19th century. Although it was isolated from Manhattan and from Brooklyn’s more populated areas around Fulton Ferry and Brooklyn Heights, changes were occurring by the mid-1800s that would help lay the groundwork for Sunset Park’s future development. Brooklyn was chartered as a city in 1834, and five years later, a panel of commissioners charged with laying out its streets, squares, and avenues extended the city’s street grid to its outermost areas, including Sunset Park. Although the streets themselves would not be opened for several decades, the grid would be crucial in guiding future development by facilitating the division of farms into blocks and building lots.

Many visitors were drawn to the area by Green-Wood Cemetery, which opened between Fifth and Ninth Avenues and 21st and 37th Streets in 1840. Envisioned by prominent Brooklynites as an idyllic park-like alternative to gloomy urban graveyards, Green-Wood was a recreational destination as well as a burial ground. New transportation lines were soon created to serve the cemetery: by 1844, daily stage runs had begun between Green-Wood and the East River crossings at Fulton Ferry and Atlantic Avenue, and by 1846, ferry service was initiated between Lower Manhattan and the foot of Hamilton Avenue, where a stagecoach carried visitors to Green-Wood’s entrance.

The formation of the Brooklyn City Railroad Company in 1853 initiated a shift from stagecoaches to streetcars and the dawn of mass transit service in Brooklyn. By the following year, the firm was operating several lines fanning outward from Fulton Ferry, including one traveling down Court Street and Third Avenue, along the Sunset Park waterfront, to Bay Ridge.<sup>11</sup> Early steam railroads in the area functioned primarily as excursion lines, linking the area with popular

waterfront resorts to the east starting in the 1860s.<sup>12</sup>

Bergen family members had begun selling off their farms by the mid-19th century.<sup>13</sup> The land that became the Sunset Park 50th Street Historic District was formerly the farm of Martenus Bergen—the grandson of Michael and great-grandson of Johannes—and Martenus’ wife Maria. In 1844, Martenus and Maria sold both blocks as part of a larger parcel to Thomas Hunt, a millionaire who was closely involved with the Brooklyn City Railroad and held contracts for the grading and paving of city streets.<sup>14</sup> Hunt built a country seat nearby, at Third Avenue and 49th Street.<sup>15</sup> He continued to own the property until his death in 1878, after which it was sold by his executors.<sup>16</sup>

### **Transportation and Infrastructure Improvements, 1887-1893**

In the mid-1880s, what is now the Sunset Park neighborhood was part of Brooklyn’s Eighth Ward, which extended from Prospect Avenue southward to the New Utrecht town line. At that time, practically none of the infrastructure needed to support a dense residential community had been installed, and few streets had been opened or paved. The nearest firehouse was on 19th Street, and the closest bank was on 9th Street, more than 40 blocks north of the historic district.<sup>17</sup>

The area’s first direct link to Lower Manhattan was the 39th Street Ferry, which began running between the Sunset Park waterfront and Whitehall Street in 1887.<sup>18</sup> Two years later, the Fifth Avenue elevated line started operating between the Brooklyn Bridge and 36th Street via Fifth Avenue in Park Slope. At 36th Street, passengers were able to transfer to excursion trains operated by the Brooklyn, Bath & West End and Prospect Park & Coney Island Railroads to the Atlantic seashore.<sup>19</sup>

By this time, property owners in the Sunset Park area had started demanding infrastructure

improvements. In early 1888, a group of large landowners in the Eighth Ward’s southern portion personally delivered to Brooklyn’s mayor “a petition for local improvements. It set forth that there are some 7,500 lots between Third and Ninth Avenues, and 39th and 65th Streets, assessed at over \$1 million, which were unimproved. Pavements, sewers, etc. were wanted,” the *Brooklyn Eagle* reported.<sup>20</sup> The petition asked the government to float \$750,000 in bonds to fund infrastructure and park construction in the area, which would be reimbursed by local property owners through a special assessment levied over a 20-year period. This plan, with few changes, was passed by the state in 1889 as the Eighth Ward Improvement Bill.

Although surveying and preliminary engineering began soon afterward, work was slowed by the almost immediate realization that the amount budgeted for improvements was too small. Even so, by the end of 1890, funding was provided to extend the city’s water mains south of 39th Street.<sup>21</sup>

Transportation upgrades helped lay the groundwork for the area’s development. By early 1890, the Brooklyn City Railroad was looking into changing its Third Avenue line to electric power, a technology then in its infancy. One of Brooklyn’s original horsecar lines, it had been converted in 1877 to a steam line powered by “dummy” locomotives, which were small steam engines disguised to look like streetcars in an effort to make them less threatening to horses.<sup>22</sup> Although local residents were concerned that an electrified Third Avenue line would be “even more dangerous to life and limb than the steam dummies,” it was converted by 1892.<sup>23</sup> “The trolley won,” the *Eagle* reported in October of that year, “and the people who opposed it are now nearly all glad that it is there and would not part with it for anything.”<sup>24</sup>

One of the key challenges to installing infrastructure and opening streets in Sunset Park was its highly irregular topography. This and the

primitive condition of area streets were especially thorny issues for the Brooklyn Union Elevated Railway, which was exploring ways to extend the Fifth Avenue Elevated past 38th Street southward to New Utrecht. In January of 1890, company representative George W. Wingate called the idea of extending the railroad along Fifth Avenue in its unimproved state as “sheer nonsense.... We would be glad to do it if it were an engineering possibility, or feasibility.... [T]here is a knoll at one point 40 feet high and a declivity at another 50 feet deep, making it an expensive feat to build the elevated structure and when completed expensive to operate because of the steep grades.”<sup>25</sup>

Ultimately, the Fifth Avenue line would be extended, but by routing it westward along 38th Street to Third Avenue, which it followed to 65th Street in Bay Ridge. The first train on the “Sea Side Elevated Road,” as the Third Avenue extension was called, ran on September 30, 1893. Providing the first rapid transit service south of 38th Street, the elevated was a major catalyst for Sunset Park’s development. Even after the Panic of 1893 slowed building in other parts of Brooklyn to a crawl, the *Eagle* reported that “in the lower sections of the Eighth Ward and in Bay Ridge many fine dwellings for one and two families are being erected.”<sup>26</sup> One recent neighborhood arrival told the *Eagle* in December of 1894:

Until last summer I did not think that I could live outside of New York City and keep in touch with business affairs, and much less find a place where I could reach my business in anything like reasonable time. But on representations of friends I decided to come to Brooklyn and give it a trial. My experience has been far beyond by expectations.... I can make better time with greater comfort than I ever could when living uptown in New York. I think

it will be only a question of a very short time before many other New Yorkers who desire to live in comparative privacy, and who are tired of apartment life, will come to the conclusion that Brooklyn is the place for them to live in.”<sup>27</sup>

### **Sunset Park<sup>28</sup>**

Located six blocks north of the historic district, Sunset Park figured prominently in the neighborhood’s development as its major public amenity. It was initially smaller than it is now, consisting of only the four blocks between Fifth and Seventh Avenues and 41st and 43rd Streets, which the City of Brooklyn acquired in 1891. Sunset Park was one of several Brooklyn parks begun at that time, including Winthrop (now Monsignor McGolrick), Bedford (now Brower), and Bushwick Parks. The site was conveyed to the city under mysterious circumstances by Patrick H. Flynn, a contractor and large Brooklyn landowner who, “it is generally understood, sold the park department the site.... [w]ithout consulting the owners. Then he went around and bought up the property at a low figure and is said to have made a good thing out of it,” the *Eagle* reported at the time.<sup>29</sup>

Although the city decided, by 1893, to expand the park southward by buying the blocks between 43rd and 44th Streets, this purchase would not occur until 1904, after Brooklyn joined Manhattan and the other three boroughs to form the consolidated City of New York. In the meantime, the park’s development languished. Construction was also delayed and complicated by the site’s forbidding topography. A *New York Times* reporter visiting the park in 1893 noted that it was “situated on high bluffs, and is only accessible from the rear or from Fifth Avenue and the cross streets by means of 60-foot ladders. It will cost half a million dollars to grade this park and build retaining walls to keep it from tumbling into the streets.”<sup>30</sup>

Despite its lack of standard amenities, Sunset Park was popular gathering place for local residents. In 1894, another *Times* reporter visited and was enthralled by its 200-foot-high vantage point providing “magnificent views of earth and sky and water” stretching from the Rockaways, Coney Island, and the Narrows to “the blue shores of Staten Island and the hills of New Jersey.”<sup>31</sup> By this time, the ladders had been replaced by “rude wooden steps” and it was overseen by a beneficent keeper who perambulated the park dispensing lemonade to its children. Sunset Park was home to a few old horses, who grazed there and occasionally bathed in a pond that no longer exists.

The City of New York undertook some work in Sunset Park in 1899, when it built a six-hole golf course there. This course was heavily used by local golfers, and the park continued to serve as “a popular resort in its unfinished state.”<sup>32</sup> Work accelerated following the acquisition of the blocks between 43rd and 44th Streets, and by 1910, Sunset Park’s grand staircase facing Fifth Avenue, and the rest of the park, were nearing completion. In 1936, the Sunset Play Center (1934-36, a designated New York City Individual and Interior Landmark), which was largely funded by the Depression-era Works Progress Administration, opened in the park’s eastern half.

### **The Industrial Waterfront<sup>33</sup>**

Another factor in the district’s development was the expansion of shipping and manufacturing along the Sunset Park waterfront. In the mid-1880s, the waterfront remained almost completely undeveloped, its only structures standing within a couple of blocks of the 39th Street Ferry. These included the oil refinery of Rufus T. Bush, whose son Irving T. Bush would transform Sunset Park’s waterfront into one of the premier shipping, manufacturing, and warehousing centers of New York Harbor and the United States.

By the time of Rufus’ death in 1890, his refinery had been acquired by the petroleum conglomerate Standard Oil. Irving, then 21, inherited his father’s position at the company as well as two waterfront lots next to the Bush refinery site, which then lay in ruins. The lots straddled an unfinished pier at the foot of 42nd Street. Soon afterward, Bush quit Standard Oil, and between 1895 and 1897 began improving the pier and constructing six warehouses next to it.

These warehouses formed the seed of a much grander project, inspired by Manhattan’s overcrowded piers and Bush’s observation of their inefficiencies: “The ships were on one shore, the railroads on another, and the factories were scattered about the city on any old street without any relation to either kind of transportation. I thought: ‘Why not bring them to one place, and tie the ship, the railroad, the warehouse, and the factory together with ties of railroad tracks?’”<sup>34</sup> Bush’s concept, realized as Bush Terminal, would ultimately constitute the largest complex of its type in New York City, occupying the entire Sunset Park waterfront between 32nd and 51st Streets. Construction began in 1902 in the area between 42nd and 50th Streets, then described by the *New York Times* as “a wilderness of grassy hills, used chiefly as a dumping ground for refuse.”<sup>35</sup>

Under Bush’s direction, steam shovels leveled these hills and work began on a series of “monster piers”—the largest in New York Harbor—capable of serving oceangoing freighters.<sup>36</sup> Bush Terminal also included state-of-the-art manufacturing lofts, warehouses, refrigerated buildings, power plants, a connecting railroad, and an enormous rail yard stretching from 43rd to 51st Streets, as well as medical, foodservice, banking, and recreational facilities for its workers. By 1920, it had 18 piers and contained more than 5 million square feet of manufacturing space, and it and its tenants employed more than 30,000 people, many



from the surrounding area. As Bush Terminal’s vice president told the *Times*,

South Brooklyn furnishes a fine labor market for skilled and unskilled labor, and both the manufacturer and the employed from abundant experience prefer the conditions of the big city to those of the country.... The housing facilities for the working people are better than they are elsewhere, and Coney Island, the greatest playground in the world, is just behind them.<sup>37</sup>

Bush Terminal was especially busy during the two World Wars, and it would continue to serve as a major manufacturing center into the 1960s. In 1919, it was joined on the waterfront by the massive Brooklyn Army Terminal, which stretches from 58th to 65th Streets and was at its peak during World War II, when more than 3 million troops and 37 million tons of supplies passed through the complex.

### **Development of the Sunset Park 50th Street Historic District**

By 1892, the infrastructure and transportation improvements begun in the area five years earlier were fueling the construction of row houses south of 54th Street within what is now the Sunset Park South Historic District. Recognizing the area’s increasing urbanization and the fire risk that came with it, the City of Brooklyn prohibited the construction of wood-framed buildings south of 39th Street, between Fourth and Fifth Avenues, the following year.<sup>38</sup> Row house construction accelerated throughout Sunset Park following the opening of the Fifth Avenue Elevated extension along Third Avenue in the fall of 1893, and two years later, the *Eagle* observed that

Probably no ward in the city has been built up as rapidly as the Eighth Ward. It is only a few years ago that the lower or southern section, bordering on Bay Ridge, was scantily built up and had little population. Now it is different. Large factories have been erected, which give employment to hundreds of men. Fine business blocks now dot the entire region and many fine and homelike buildings adorn every block. The section is singularly favored with railroad facilities.... The lower end of the ward ... has taken on a decidedly metropolitan look.<sup>39</sup>

Although both blocks of the Sunset Park 50th Street Historic District had been subdivided into building lots by the mid-1880s, 50th Street was not opened until at least 1891, when the City of Brooklyn solicited bids for grading it and paving it with stone.<sup>40</sup> One factor delaying the street’s development may have been its topography: in 1895, lots on the north side of 50th Street between Fourth and Fifth Avenues remained at a higher grade than the street itself, requiring the City of Brooklyn to “dig down” these lots, at owner expense, to remedy what it considered a nuisance condition.<sup>41</sup>

The historic district would be developed by two pairs of brothers, the Hamiltons and the Waldrons, who had been building row houses south of 54th Street within the Sunset Park South Historic District since 1892. Both Alexander Waldron and Charles Hamilton lived within that district—Waldron at 438 54th Street, and Hamilton at 448 55th Street—in rows they had constructed. Through the mid-1890s, both blocks of the 50th Street Historic District were owned by a land speculation company called the Fifth Avenue Improvement Association, which included George Wingate of the Brooklyn Union Elevated Railway among its

leaders.<sup>42</sup> The Waldrons apparently acquired the 50 row house lots along both sides of 50th Street from Fifth Avenue Improvement by the fall of 1897, when the *Real Estate Record and Builders' Guide* reported that

An operation of considerable magnitude has been undertaken in Brooklyn by the builder Alexander Waldron ... who has broken ground for the first ten of 50 dwellings which he intends to erect on the north and south sides of 50th Street.... The dwellings, 20x45, are to be of stone, and will contain two stories and a basement each.<sup>43</sup>

Construction began on the ten houses on the north side of the street closest to Fifth Avenue (Nos. 449 to 471), and in May of 1898, advertisements began appearing in the *Eagle* for “Waldron’s Elegant Houses,” described as

The most beautiful two story and basement houses in the borough; there will be 50 of them; 25 on each side of the street; brownstone; swell fronts and box stoops; they are trimmed in oak throughout.... This location is one of the finest in Greater New York, being on an elevation of 150 feet above sea level, and commanding a full view of Staten Island, Jersey and the beautiful bay of New York. Only 30 minutes from New York City Hall, by bridge and L, or by Fifth Avenue trolley.

Other features included enameled tile bathrooms, nickel plumbing, a “good size bedroom designed for the use of the servant girl,” full-length 48-foot parlor, and “artistic wood and metal work.”<sup>44</sup> By the end of that month, the first of the houses, No. 465,

had been sold, and Nos. 451, 453, and 463 would sell by the end of September.<sup>45</sup>

Despite the Waldrons’ grand plans, these ten houses were the only ones finished by them in the historic district. Deeply in debt, in early October they emptied their office and fled the country to Prince Edward Island, causing a stir among Brooklyn’s building material suppliers, including one dealer who had sold them several thousand dollars’ worth of brick for the 50th Street houses.<sup>46</sup> By the end of that month, the Fifth Avenue Improvement Association conveyed the 15 lots west of the Waldrons’ houses, as well as all 25 lots on the south side of 50th Street, to Charles Hamilton.<sup>47</sup>

Formerly the owners of a barge and steamboat company, the Hamiltons sold their business in 1891 to start developing properties in Sunset Park. They were bitter rivals of the Waldrons, suing Alexander’s brother William in 1897 after he allegedly accused them of faulty construction and told prospective homebuyers that the “Hamilton brothers know no more about building houses than I do about filling prescriptions; if I was sick I would go to a doctor and not a builder, and if I wanted a house I would go to a builder and not a canaller.” The *Eagle* noted that both parties had “built many blocks of fine residence property in the Eighth Ward.”<sup>48</sup> By early November, Charles Hamilton filed plans for the remaining 40 houses on the north and south sides of 50th Street.<sup>49</sup> Although all of the Waldrons’ houses were designed for single-family occupancy, the Hamiltons’ houses on the south side of the street were two-family homes.

Two-story, two-family row houses were recognized as a distinct building type by the late 1880s, and they were constructed throughout the neighborhood from its earliest years of development.<sup>50</sup> They were popular for several reasons.<sup>51</sup> Their main appeal to homebuyers was their affordability: owners and their families could

occupy the first floor of the house while renting out its second floor, which contained its own parlor, bedrooms, dining room, and kitchen, to help cover the mortgage and other expenses. Generally appearing indistinguishable from single-family row houses (as is apparent in this historic district), two-family houses shielded their owners and renters from contemporary American taboos against apartment living. In 1901, the *Eagle* observed 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.”<sup>52</sup> Developers liked them because they could be built quickly and easily, differing little in their construction from single-family houses.

At least eight of the Hamiltons’ houses, on the south side of the street near Fifth Avenue, were completed by 1899, when advertisements began to appear in the *Eagle*. These ads (Figures 1 and 2) pitched the prospect of homeownership to Brooklyn renters, with one advertisement reading:

‘Come home early!’ urges the busy man’s wife when he starts for the city in the morning. Now *is* it her home? Is your home *really* your home—or is it the landlord’s? If it is *not* your home, *why* isn’t it? There’s no excuse for you, if it’s not—our plan tells you why. A small cash sum down, and \$49.00 a month will buy one of our attractive two-family houses on 50th Street, between Fourth and Fifth Avenues—the best residential district in Brooklyn.

Also touted were each house’s “box stoop ... costly bath fixtures, tiled bath ... French plate mirrors, etc.” and their construction “by Hamilton, an absolute guarantee of excellence.”<sup>53</sup> Another

advertisement, apparently aimed at young couples, depicted a stylish young woman on a bicycle and urged home shoppers to “Run over on your wheel” to see the 50th Street houses.<sup>54</sup> The Hamiltons constructed their houses on both sides of the street from east to west, with those in the middle of the block selling in 1900 and 1901, and those to the west in 1902 and 1903.<sup>55</sup> At the time of Charles Hamilton’s death in July of 1903, he and his wife Luenna were living at 430 50th Street.<sup>56</sup> Within the next year, Luenna sold off the few remaining houses the Hamiltons had constructed in the historic district.

### Row House Design<sup>57</sup>

The Sunset Park 50th Street Historic District is a remarkably cohesive and well-preserved collection of 50 brownstone-fronted row houses combining elements of two popular residential styles of the period, the Renaissance Revival and Romanesque Revival. Henry L. Spicer was credited as architect of the Waldrons’ houses, and Thomas Bennett as architect of the Hamiltons’.

Before the advent of architects’ licensing in the early 20th century, the term “architect” was more ambiguous than it is today. Neither Spicer nor Bennett likely received any formal training, either in an academic setting or in the office of an established architect. Although professionally trained architects were practicing in Brooklyn by the 1880s, they tended to work in more exclusive areas than Sunset Park. Spicer and Bennett appear to have been working within what historian Andrew S. Dolkart calls Brooklyn’s “builder tradition” established earlier in the 19th century, in which masons and carpenters, working with stonecutters and other craftsmen, created fine residential blocks in neighborhoods like Boerum Hill, Cobble Hill, Clinton Hill, and Fort Greene. In Sunset Park, “it is unclear just how much of the facade design and detail can be attributed” to the neighborhood’s



architect/builders, according to Dolkart, who notes that they were probably primarily responsible for interior layout and structural work.<sup>58</sup>

Little is known about Spicer and Bennett. The son of Prussian immigrants, Spicer identified himself early in his career as a master carpenter. Like many of Sunset Park’s architect/builders of the time, he worked primarily in the neighborhood and settled there as well. One of the area’s most prolific architects, Bennett was credited with 20 rows in the four Sunset Park historic districts. Shortly after his appointment as deputy superintendent of the Brooklyn department of buildings in 1902, he moved his family to 431 50th Street within the historic district. A 1906 promotional profile of Bennett stated that he “has been identified with the architectural development of the city for 20 years, and has designed a large number of fine apartment houses, 2 story and basement dwellings, cottages, factories, public halls, etc.... He has ... finely fitted offices at Third Avenue and 52nd Street, where a full staff of draftsmen assist him.”<sup>59</sup> Bennett’s experience in designing two-family houses was recognized with the inclusion of one of his designs in the 1908 book *Two-Family and Twin Houses*.<sup>60</sup>

The Romanesque Revival style—or more specifically, the style as redefined by Henry Hobson Richardson in the late 1870s—began to appear in Brooklyn’s row house districts in the 1880s. Before Richardson’s time, the Romanesque Revival had primarily been used for churches and public buildings; Richardson extended it into the residential sphere, designing houses and a wide variety of other building types distinguished by their fortress-like rough-faced stone facades, carved medieval-inspired detailing, and prominent round-arched openings.

Balanced and subdued, the classically inspired Renaissance Revival style was loosely based on the residential architecture of the Italian Renaissance.<sup>61</sup> It became fashionable in the 1880s

as a reaction to picturesque styles like the Romanesque Revival and Queen Anne. The revival of Renaissance forms in America was spurred by the construction of McKim, Mead & White’s Villard Houses (a designated New York City Landmark) on Madison Avenue, between 1882 and 1885; Chicago’s World’s Columbian Exposition, with its widely publicized and classically inspired “White City,” played a major role in popularizing Renaissance architecture and planning. Typical Renaissance Revival-style row houses feature full-height angled or rounded bays and classical ornament including cartouches, urns, festoons, garlands, and wreaths. Often, they were faced with limestone recalling the white marble of classical architecture, but brownstone was used as well, as it was in the Sunset Park 50th Street Historic District.

There are few differences between the Waldrons’ houses (Nos. 449 to 471) and those developed by the Hamiltons (Nos. 413 to 447, and Nos. 414 to 472 on the south side of the street). All are faced in brownstone and have full-height projecting bays, a hallmark of the Renaissance Revival style. The district’s ten earliest houses (Figures 3 and 4), constructed by the Waldrons in 1897 to 1898, have classical main-entrance surrounds and moldings, and cornices decorated with wreaths, fleurs-de-lis, foliated modillions, and egg-and-dart moldings, all characteristic of the Renaissance Revival style. Their rough-faced stone banding and lintels, and the Byzantine-inspired reliefs below their window openings, are typical of the Romanesque Revival style, as are their rough-faced stone L-shaped stoops with round-arched openings and medieval reliefs. Although their main-entrance surrounds with fluted pilasters or brackets are primarily classical in inspiration, half have rough-faced stone lintels that are more typically Romanesque.

Largely similar to the Waldrons’ houses with classical main-entrance surrounds, cornices,

and moldings, and Romanesque-style Byzantine reliefs and rough-faced stone lintels and banding, there is slightly more variety within the Hamiltons' 40 houses, which were built between 1899 and 1903 (Figures 5, 6, and 7). Some of these houses have rounded rather than angled bays and main-entrance surrounds with granite columns rather than brownstone pilasters. Grander houses with larger bays and stained-glass first-story transoms terminate the western end of the north side of 50th Street and the eastern end of the street's south side (Figure 8). All of the houses on 50th Street, except for No. 413, which was altered for a doctor's office in 1938, retain their imposing stone stoops, and these, along with the rhythmically repeating projecting bays along both sides of the street, help imbue 50th Street between Fourth and Fifth Avenues with a historic character that is largely unchanged from the early 20th century.

### **Early Residents of the District<sup>62</sup>**

About 14 of the district's 50 houses along both sides of the street close to Fifth Avenue had been purchased by 1900. In that year, the district was entirely white and occupied by residents primarily of Irish, English, Scottish, and German descent. Many of the district's homeowners and renters at that time were immigrants, including Patrick Hogan, an Irish-born doctor who lived with his family at No. 472, and several had occupations that were tied to the waterfront, including William Enright, an English-born sea captain, whose family rented the second floor of No. 466. The district also had two families of Norwegian origin, who would plant the seeds of a much larger Scandinavian community to come.

Many Norwegians left their home country in the 19th century after the small shipyards they worked in were rendered obsolete by steamships. Like other Scandinavian immigrants, most only passed through New York on their way to other

parts of the country. Many of those who stayed initially settled in Red Hook, but as they prospered they began seeking better, more modern housing, which was available in Sunset Park. At its peak, the city's largest Norwegian American community extended from Sunset Park southward to Bay Ridge, and from Fourth to Eighth Avenues. Many Norwegian men worked in maritime occupations, including Thomas Torgensen, a pilot who lived with his wife Carrie and their New York-born daughter Johanna at 464 50th Street in 1900. Thomas had immigrated in 1886 and Carrie in 1890.

By 1910, the district had been completely constructed and occupied for several years. It remained largely a middle- and upper-middle-class district. Many of its homeowners and renters continued to have occupations tied to industry and the waterfront, including steamship, barge, and tugboat captains, and the owner of a stevedore company, but professions were wide-ranging and included a physician, veterinary surgeon, butcher, violin instructor, and police officers. A Russian Jewish family had purchased 454 50th Street, where real estate broker William Friedlander lived with his wife Libbie, also an immigrant, their six New York-born children, and Libbie's mother. Earlier in the decade, No. 425 had been home to another Jewish family, the Selznicks, whose son David, then three years old, would go on to become a legendary Hollywood producer.<sup>63</sup>

Several Swedish, Finnish, and Danish women were working as live-in servants, a common occupation for young Scandinavian women at the time. Swedes had begun arriving in New York by the 1870s, and by the early 1890s had created a large community in Boerum Hill. Many Swedish men worked as dockworkers, shipbuilders, merchants, and tailors. They soon began moving southward in Brooklyn and by 1930, Sunset Park and Bay Ridge were the centers of New York's Swedish American community. There were only

about 10,000 residents of Finnish origin in New York City in 1900. Finnish men worked as laborers and as carpenters, masons, watchmakers, tailors, mechanics, and in other skilled occupations. They initially settled in Harlem as well as in Sunset Park. Relatively few Finnish Americans would come to live in the historic district, as the heart of their community was farther to the north in an area of the 40s known as “Finntown,” where they established communal organizations and published a Finnish-language newspaper. Danish men worked in maritime occupations and, like Finnish men, as masons, carpenters, mechanics, and in other skilled trades. Danes tended to settle alongside other Scandinavians, including in Sunset Park.

The opening of the subway beneath Fourth Avenue to 59th Street made the district more accessible to Downtown Brooklyn and Lower Manhattan. Although the city’s Rapid Transit Commission had formally approved the subway’s route in 1905, construction was delayed by bureaucratic issues, legal disputes, and financial uncertainty until 1909, and it was finally completed through Sunset Park in 1915.<sup>64</sup> Continuing industrial and commercial growth along the waterfront, especially in Bush Terminal during World War I, and following completion of the Brooklyn Army Terminal in 1919, attracted additional residents. The historic district’s Scandinavian communities, particularly its Norwegian immigrant population, continued to grow, and by 1930, some of the district’s houses had been converted to lodging or rooming houses. Among these was 471 50th Street, operated by Norwegian immigrant Gunda Lunde. Lunde, a widow, occupied the house with her sister, daughter, and son as well as eight Norwegian and Swedish men including a sailor, a machinist, and five ship carpenters. Even so, by World War II, the historic district’s major ethnic groups, the importance of industry and the waterfront to the work its residents performed, and their living

patterns within one- and two-family homes, remained largely similar to those of the early 1900s.

### **Recent History<sup>65</sup>**

Although the Sunset Park neighborhood boomed with economic activity during World War II, the neighborhood was facing economic challenges by the 1930s, when the Depression forced some homeowners in the historic district to take in boarders. Residents were also impacted by redlining, which affected lending in the area. Redlining resulted from the work of the Home Owners’ Loan Corporation, a federal agency founded in 1933 with the goal of stemming housing foreclosures. In the late 1930s, the HOLC began issuing maps color-coded on a scale from A to D that were intended to help lenders determine which neighborhoods were “desirable” places for investments and which were not. Sunset Park received a “C” rating, the second-lowest, which indicated an area, in the agency’s view, that was “definitely declining.” As historian Craig Steven Wilder has observed, the HOLC’s criteria were “far from scientific” and influenced by bigotry.<sup>66</sup> In the agency’s 1938 assessment, the neighborhood’s “well-maintained rows of brownstone front [and] brick houses” and Sunset Park’s new pool complex worked in its favor, but its proximity to railroads and industry and an immigrant Italian neighborhood east of Seventh Avenue lowered its score.<sup>67</sup> This rating not only made it difficult for homeowners to improve their properties for decades to come, but encouraged their flight from the neighborhood by devaluing their houses.

Sunset Park was also affected by the replacement, in 1941, of the Third Avenue elevated train with the elevated Gowanus Parkway. Unlike the railroad, which generated foot traffic along the avenue and reinforced its standing as one of the neighborhood’s major shopping streets, the parkway brought little to the community. Although 500 local

residents protested against the project in 1940 along Third Avenue between 54th and 65th Streets with signs reading “Do Not Take the Sunshine and Light Away from Us” and “This Is Not a Slum,” city planning czar Robert Moses, then at the height of his power, prevailed.<sup>68</sup> Expansion of the parkway into the Gowanus Expressway in the late 1950s resulted in the demolition of buildings along the east side of Third Avenue from 39th to around 60th Streets, magnifying its impact on the community. Highway projects like this contributed to the rapid suburbanization of the Metropolitan Area following World War II, which took a significant toll on older neighborhoods throughout Brooklyn. Many residents left the area following the 1964 opening of the Verrazzano-Narrows Bridge, which provided easy passage between family and friends in Sunset Park and new suburban developments on Staten Island.

As urban historian Tarry Hum has noted, “Sunset Park is frequently lauded as an exemplar of immigrant-driven neighborhood revitalization.”<sup>69</sup> In the 1950s, the neighborhood began its transformation from one that was 90% white to one that is nearly half Latino and 40% Asian. Although South Brooklyn had a small Puerto Rican community dating back to the 1920s, urban renewal projects in the 1950s and 1960s in the historic Puerto Rican centers of the Lower East Side and East Harlem led many to move to Sunset Park, where industrial jobs were still plentiful. Men typically found work in manufacturing, on the waterfront, or in restaurant or other service-sector jobs, or founded bodegas or other small businesses, while Puerto Rican women often worked in apparel factories. With its high levels of manufacturing and waterfront employment, Sunset Park’s Puerto Rican community was disproportionately affected by the closure of Brooklyn Army Terminal and the Bush Terminal piers in the 1960s.

After the National Origins Act of 1924

severely restricted American immigration, the Hart-Celler Act of 1965 opened it up to people from around the world, including Asia, Latin America, and the Caribbean. Starting in the 1980s, Latino immigrants, including Dominicans, Ecuadorians, and Sunset Park’s largest Latino group, Mexican Americans, began settling in large numbers in Sunset Park. They were joined by Asian immigrants, most prominently those from China’s Fujian province. Many worked in the neighborhood’s garment factories or in restaurant or other service jobs, started businesses, or purchased homes with the assistance of newly formed ethnic banks. In 1994, community organizations held Sunset Park’s first annual Parade of Flags, in which more than 300 residents representing 60 ethnic backgrounds including those of Puerto Rico, Italy, China, Poland, and Scandinavian countries, marched down Fifth Avenue from 44th to 60th Street.<sup>70</sup>

Sunset Park’s most difficult times were in the 1970s, when the neighborhood suffered from the fallout of a housing scandal that left many homes essentially abandoned. Despite the loss of 30,000 waterfront and industrial jobs in the neighborhood, a *New York Times* reporter visiting the neighborhood in 1978 found that “Young Hispanic families ... busy renovating abandoned houses, see their prospects there as brighter than they have been in the last few years. Theirs has been an effort to ... save a neighborhood where it is still possible to buy a sound brownstone for \$25,000.”<sup>71</sup> Their work was representative of a growing interest in the neighborhood’s historic row houses, which Hum calls “an important neighborhood amenity that ... helped stem the area’s decline.”<sup>72</sup> Active in this work has been the Sunset Park Restoration Committee, which was formed in the mid-1970s within the broader context of Brooklyn’s “brownstone revival.” By 1976, the Committee was organizing annual row house tours that attracted

hundreds of participants within just a few years. By 2013, the Sunset Park Landmarks Committee had been formed and was organizing walking tours between 43rd and 60th Streets and advocating for the neighborhood’s preservation.<sup>73</sup>

## Conclusion

Today, the Sunset Park 50th Street Historic District appears much as it did during its earliest years at the turn of the 20th century. One of the finest residential streets in Sunset Park, its houses owe the survival of their historic facades to the dedication of countless homeowners who have safeguarded their neighborhood’s architectural heritage, guaranteeing its survival for future generations. The district’s excellent state of preservation is a testament to the meticulous care homeowners have taken in maintaining their homes’ historic character and, in turn, preserving one of Sunset Park’s most significant historic streetscapes.

## Endnotes

<sup>1</sup> Portions of this section are adapted from Jessica Baldwin and Margaret Herman, “Historical and Architectural Development of the Boerum Hill Historic District Extension,” in Landmarks Preservation Commission, *Boerum Hill Historic District Extension Designation Report (LP-2599)* (New York: City of New York, 2018), 6-8. Other sources include David Ment and Mary S. Donovan, *The People of Brooklyn: A History of Two Neighborhoods* (Brooklyn: Brooklyn Educational and Cultural Alliance, 1980), 49-86; Andrew S. Dolkart, *National Register of Historic Places Nomination Form: Sunset Park Historic District* (Albany: New York State Department of Parks, Recreation, and Historic Preservation, 1988), 8-1 to 8-2; James Lee, Patrick Harshbarger, and Richard Hunter, *Archeological Sensitivity Study: Gowanus Canal* (Trenton, New Jersey: Hunter Research, 2011), 2-1 to 2-12; and Reginald Pelham Bolton, *Indian Paths in the Great Metropolis* (New York: Heye Foundation, 1922), 129-146.

<sup>2</sup> Ment and Donovan quote a longtime local resident as stating, “The name ‘Sunset Park’ was created in the ’60s. Because it had been called ‘South Brooklyn’ or ‘Bay Ridge’ for so long, it never had a recognizable identity of its own until then” (77). Nevertheless, scattered references to the neighborhood as “Sunset Park” go back much earlier. A 1909 *Brooklyn Eagle* article referred to the area around the park as “Sunset Park Slope” (“On Sunset Park Slope,” *Brooklyn Daily Eagle*, April 4, 1909, 48). A 1922 article referred to “the Sunset Park section of Bay Ridge” (“Co-Operative Housing Proves Success in Bay Ridge,” *Brooklyn Daily Standard Union*, May 21, 1922, 12. And the 1939 WPA Guide to New York City referred to “The Sunset Park neighborhood, south of Fifth Avenue and 36th Street.” See *American Guide Series: New York City Guide* (Guilds’ Committee for Federal Writers Publications, 1939; reprinted Octagon Books, 1970), 468.

<sup>3</sup> For example, see “South Slope Clapboard House,” *New York Times*, June 18, 2006, J3; and “The Sweet Smell of, Well, Sweets,” *New York Times*, August 28, 2011, RE7.

<sup>4</sup> Although European settlers considered their “purchases” of property from Native Americans to be outright acquisitions, the European concept of holding title to land was foreign to the Lenape, who considered



these transactions as customary exchanges of gifts smoothing the way for settlers' temporary use of the land for camping, hunting, fishing, and the cultivation of crops. Among these agreements was a 1645 "sale" in which Native Americans signed away their rights to land fronting New York Bay.

<sup>5</sup> These boundaries are shown on historic maps predating the 1894 annexation of New Utrecht by the City of Brooklyn, including Henry Fulton, *Farm Line Map of the City of Brooklyn* (New York: J. B. Beers & Company, 1874), 6.

<sup>6</sup> The route of the Gowanus Road is visible on the above-referenced 1874 Beers map. See also "The Old Gowanus Road," *Brooklyn Daily Eagle*, December 4, 1887, 7; and "The Old Gowanus Road," *Brooklyn Daily Eagle*, December 11, 1887, 6.

<sup>7</sup> Teunis G. Bergen, *The Bergen Family; or the Descendants of Hans Hansen Bergen, one of the Early Settlers of New York and Brooklyn, L.I.* (Albany: Joel Munsell, 1876), 230-277; Linda Banwarth, "History of the Simon DeHart Home, Brooklyn, New York," Rootsweb (homepages.rootsweb.com/~am1/deharthome\_brooklyn.html), accessed April 25, 2019; "The Bergen Homestead: It Stood Directly in the British Line of Battle," *Brooklyn Daily Eagle*, January 19, 1890, 17.

<sup>8</sup> United States Census (Brooklyn, Kings County, New York), 1800.

<sup>9</sup> Charlotte Rebecca (Mrs. Bleecker) Bangs, *Reminiscences of Old New Utrecht and Gowanus* (Brooklyn: 1912), 148. The Brooklyn Museum possesses a lantern slide of the building in Prospect Park, which may be viewed online at [www.brooklynmuseum.org/opencollection/archives/image/56703](http://www.brooklynmuseum.org/opencollection/archives/image/56703). Although it is unclear how long the building remained, it appears to have been destroyed by 1911, when an account in the *Eagle* noted that "It may be remembered by some that for several years, or until its dissolution through extreme age, the Bergen slave kitchen which had been removed from its original site, was on exhibition in Prospect Park, directly behind the (then) buffalo enclosure, now occupied by the bear pens" ("Bay Ridge in History," *Brooklyn Daily Eagle*, April 13, 1911, 7).

<sup>10</sup> Sources for this section include Ment and Donovan; Brian J. Cudahy, *How We Got to Coney Island: The Development of Mass Transportation in Brooklyn and Kings County* (New York: Fordham University Press, 2002); and LPC, *Fort Hamilton Parkway Entrance and Green-Wood Cemetery Chapel Designation Report (LP-1233)* (New York: City of New York, 2016), prepared by

Marianne Hurley.

<sup>11</sup> Cudahy, 26.

<sup>12</sup> In 1864, service began on the Brooklyn, Bath Beach & Coney Island Railroad, which originated at Fifth Avenue and 25th Street, skirted the western and southern boundaries of Green-Wood Cemetery, and continued eastward along 36th Street into New Utrecht, where it turned toward Bath Beach. Originally a horsecar line, it was upgraded to a steam railroad and extended to Coney Island by the end of the decade (Cudahy, 67-73). By 1876, the New York, Bay Ridge & Jamaica Railroad was operating steam trains from the 64th Street Bay Ridge ferry landing to Bath Beach, where riders could transfer to Coney Island bound trains. This line was soon acquired by the banker and railroad tycoon Austin Corbin, who extended it to a new resort he constructed east of Coney Island called Manhattan Beach (Cudahy, 79-87). Another railroad, the New York & Sea Beach, had also begun operating by that time between the 64th Street ferry landing and Coney Island, where a large resort hotel called the Sea Beach Palace had been built (Cudahy, 92-96).

<sup>13</sup> A map of Bergen family farms in the Sunset Park area appears in Bergen, 286.

<sup>14</sup> Kings County, Office of the Register, Conveyance Liber 117, 398 (March 19, 1844). Hunt was a member of the Brooklyn City Railroad's Construction Committee: "Cast Iron Work" (Advertisement), *Brooklyn Daily Eagle*, March 8, 1855, 3. In 1860, Hunt had a contract to grade and pave Fifth Avenue from 27th Street to the New Utrecht line: "The Proceedings," *Brooklyn Daily Eagle*, May 15, 1860, 2. See also *Brooklyn Daily Eagle*, January 20, 1878, 2.

<sup>15</sup> Hunt's house on Third Avenue burned down in 1866. "Fire in the Eighth Ward—Singular Origin of the Fire," *Brooklyn Daily Eagle*, August 9, 1966, 3.

<sup>16</sup> Kings County, Office of the Register, Conveyance Liber 1941, 409 (January 23, 1890).

<sup>17</sup> E. Robinson and R.H. Pidgeon, *Robinson's Atlas of the City of Brooklyn, New York* (New York: E. Robinson, 1886); "Doings of the Aldermen," *Brooklyn Daily Eagle*, December 23, 1889, 6; "A Bank for the Eighth Ward," *Brooklyn Daily Eagle*, August 17, 1892, 10.

<sup>18</sup> Cudahy, 71.

<sup>19</sup> Mark S. Feinman, "Early Rapid Transit in Brooklyn, 1878-1913," accessed online on May 22, 2019 at [www.nycsubway.org/wiki/Early\\_Rapid\\_Transit\\_in\\_Brooklyn,\\_1878-1913](http://www.nycsubway.org/wiki/Early_Rapid_Transit_in_Brooklyn,_1878-1913).

<sup>20</sup> “Eighth Ward Improvements,” *Brooklyn Daily Eagle*, February 28, 1888, 1. On this issue, see also the following *Eagle* articles: “Bills Passed in the House,” April 26, 1889, 4; “Longley Stayed Away,” May 18, 1889, 4; “For the Auxiliary Sewers,” October 31, 1889, 8; “Brooklyn’s Prosperity,” January 7, 1890, 9; “Eighth Ward Improvements,” February 1, 1890, 6; “Eighth Ward Improvements,” February 27, 1890; “To Get Square,” March 12, 1890, 6; “Engineer Ingram Back,” July 16, 1890, 6; “No Loans of City Credit,” November 14, 1890, 4; and “Sale of City Bonds,” December 9, 1890, 6.

<sup>21</sup> “The Aldermen,” *Brooklyn Daily Eagle*, October 21, 1890, 4.

<sup>22</sup> Cudahy, 31.

<sup>23</sup> “Anti Trolley,” *Brooklyn Daily Eagle*, January 15, 1892, 6.

<sup>24</sup> “Walks About the City,” *Brooklyn Daily Eagle*, October 2, 1892, 18.

<sup>25</sup> “The Third Avenue Elevated,” *Brooklyn Daily Eagle*, January 14, 1890, 6.

<sup>26</sup> “Real Estate Market: A Boom in Suburban Property Expected,” *Brooklyn Daily Eagle*, July 23, 1894, 7.

<sup>27</sup> “Real Estate Market,” *Brooklyn Daily Eagle*, December 6, 1894, 9.

<sup>28</sup> Sources for this section include LPC, *Sunset Play Center Designation Report (LP-2242)* (New York: City of New York, 2007), prepared by Amanda B. Davis; *Annual Report of the Department of Parks of the City of Brooklyn* (Brooklyn) for 1893 through 1898; and *Department of Parks, City of New York, Annual Report for 1899 through 1910* (New York).

<sup>29</sup> “A Finger in Many Pies,” *Brooklyn Daily Eagle*, February 21, 1892, 2. A few months later, Flynn founded the Coney Island, Fort Hamilton & Brooklyn Railroad, an electric trolley line running past the park along Fifth Avenue on its way from the 39th Street Ferry to the Atlantic seaside. See “The Financial World,” *Brooklyn Life* (April 30, 1892), 23.

<sup>30</sup> “Just One of the Scandals: Outrageous Price Paid for Alderman Coffey’s Park,” *New York Times*, October 22, 1893, 12.

<sup>31</sup> “Brooklyn’s Sunset Park, Where Magnificent Views of Earth and Sea May Be Had,” *New York Times*, August 5, 1894, 16.

<sup>32</sup> *Department of Parks, City of New York* 1901, 32.

<sup>33</sup> Sources for this section include Historic American

Engineering Record, *Bush Terminal Company, Between Second & Third Avenues from Thirty-Ninth to Fiftieth Streets, Brooklyn, Kings County, N.Y.* (Philadelphia: National Park Service, after 1968); Ment and Donovan; Joseph F. Meany, Jr., “Brooklyn Army Terminal,” and John J. Gallagher, “Bush Terminal,” in Kenneth T. Jackson, ed., *The Encyclopedia of New York City Second Edition* (New Haven, Connecticut: Yale University Press, 2010), 174, 193-4; Thomas E. Rush, *The Port of New York* (Garden City, New York: Doubleday, Page & Company, 1920), 290-301; *Robinson’s Atlas of the City of Brooklyn*; George W. and Walter S. Bromley, *Atlas of the City of Brooklyn* (Philadelphia: G.W. Bromley & Company, 1893); and Hugo Ullitz, *Atlas of the Brooklyn Borough of the City of New York* (New York: Hyde & Company, 1898).

<sup>34</sup> Irving T. Bush, *Working with the World* (Garden City, New York: Doubleday, 1928), 12.

<sup>35</sup> “Leveling Bay Ridge Hills,” *New York Times*, August 24, 1902, 22.

<sup>36</sup> “Great Pier Is Completed: Largest Vessels Can Be Comfortably Docked in a Big Structure on the Brooklyn Waterfront,” *New York Times*, May 24, 1903, 18.

<sup>37</sup> Frank Gallagher, “South Brooklyn Is Port of the Future,” *New York Times*, May 3, 1908, B3.

<sup>38</sup> “Fire Limits: Should They be Still Further Extended?” *Brooklyn Daily Eagle*, May 4, 1892, 1; “Corporation notices,” *Brooklyn Daily Eagle*, February 24, 1893, 6.

<sup>39</sup> “Walks About the City,” *Brooklyn Daily Eagle*, November 17, 1895, 14.

<sup>40</sup> *Robinson’s Atlas of the City of Brooklyn*; “Corporation Notices,” *Brooklyn Daily Eagle*, June 25, 1891, 2.

<sup>41</sup> “Corporation Notices,” *Brooklyn Daily Eagle*, September 20, 1895, 12.

<sup>42</sup> “Long Island Incorporations,” *Brooklyn Daily Eagle*, March 28, 1890, 1.

<sup>43</sup> “Of Interest to the Building Trades,” *Real Estate Record and Builders’ Guide* (October 16, 1897), 548.

<sup>44</sup> “Waldron’s Elegant Houses” (Advertisement), *Brooklyn Daily Eagle*, May 8, 1898, 28.

<sup>45</sup> Kings County, Office of the Register, Conveyance Liber 12 (Section 3), 334 (May 9, 1898); Liber 13 (Section 3), 341 (August 16, 1898); Liber 13 (Section 3), 412 (September 6, 1898); and Liber 13 (Section 3), 529 (September 30, 1898).

<sup>46</sup> “Creditors Cannot Find the Waldron Brothers,”

*Brooklyn Daily Eagle*, October 12, 1898, 1; “Business Men Mourn the Waldron Brothers,” *Brooklyn Daily Eagle*, October 13, 1898, 5.

<sup>47</sup> Kings County, Office of the Register, Conveyance Liber 14 (Section 3), 63 (October 25, 1898).

<sup>48</sup> “Builder’s Slander Suit: South Brooklyn Firm Wants \$15,000 Damages for Rival’s Alleged Aspersion,” *Brooklyn Daily Eagle*, November 9, 1897, 16.

<sup>49</sup> “New Buildings,” *Real Estate Record and Builders’ Guide* (October 29, 1898), 649; “Brooklyn,” *Real Estate Record and Builders’ Guide* (November 5, 1898), 661.

<sup>50</sup> An 1888 *Brooklyn Eagle* advertisement referring to “those new two-story brownstone, two-family houses” on Douglass Street indicates that these houses were already being built and that they were something of a known quantity to the public by that time. “To Let—Flats—of 5 and 6 Rooms,” *Brooklyn Daily Eagle*, April 24, 1888, 4.

<sup>51</sup> LPC, *Crown Heights North II Historic District Designation Report (LP-2361)* (New York: City of New York, 2011), 22.

<sup>52</sup> “Realty Market in a More Hopeful Condition,” *Brooklyn Daily Eagle*, September 21, 1901, 15.

<sup>53</sup> “Come Home Early!” (Advertisement), *Brooklyn Daily Eagle*, September 3, 1899, 29.

<sup>54</sup> “Ride Over on your Wheel” (Advertisement), *Brooklyn Daily Eagle*, September 24, 1899, 35.

<sup>55</sup> Kings County, Office of the Register, Conveyance Liber 20 (Section 3), 188 (September 20, 1900); Liber 31 (Section 3), 287 (November 28, 1903).

<sup>56</sup> “Charles Hamilton,” *Brooklyn Daily Eagle*, July 12, 1903, 5.

<sup>57</sup> Sources for this section include “Significance,” in Andrew S. Dolkart, *National Register of Historic Places Inventory—Nomination Form, Sunset Park Historic District* (U.S. Department of the Interior, 1988); and LPC, *Crown Heights North III Historic District Designation Report (LP-2489)* (New York: City of New York, 2015), 23-24.

<sup>58</sup> Dolkart, 5-6.

<sup>59</sup> “Industrial Number, Descriptive of and Illustrating South Brooklyn of To-day,” *American Journal of Commerce* (July 1906).

<sup>60</sup> *Two-Family and Twin Houses* (New York: William T. Comstock, 1908), 59.

<sup>61</sup> LPC, *Bedford Historic District Designation Report*, 22.

<sup>62</sup> Sources for this section include Ment and Donovan; LPC, *Boerum Hill Historic District Extension Designation Report (LP-2599)* (New York: City of New York, 2018), 12-13; Chad Ludington, “Danes”; Erica Judge, “Finns”; Erik J. Friis, “Norwegians”; and Alana Erickson Coble, “Swedes,” in Jackson, ed., 349, 446, 945-6, and 1268-9; and United States Census (Brooklyn, Kings County, New York), 1900, 1910, 1920, 1930, and 1940.

<sup>63</sup> New York State Census (Brooklyn, Kings County), 1905.

<sup>64</sup> Text on the Fourth Avenue Subway is adapted from text written by MaryNell Nolan-Wheatley for LPC, *Bay Ridge Parkway-Doctors’ Row Historic District Designation Report (LP-2631)* (New York: City of New York, 2019).

<sup>65</sup> Sources for this section include LPC, *Boerum Hill Historic District Extension Designation Report*, 14-15; and Tarry Hum, *Making a Global Immigrant Neighborhood: Brooklyn’s Sunset Park* (Philadelphia: Temple University Press, 2014), 53-72.

<sup>66</sup> Craig Steven Wilder, *A Covenant with Color: Race and Social Power in Brooklyn* (New York: Columbia University Press, 2000), 187.

<sup>67</sup> This information, accessed online on June 5, 2019, is available through the University of Richmond’s “Mapping Inequality” website at <https://dsl.richmond.edu/panorama/redlining/#loc=12/40.6540/-73.9490&opacity=0.8&sort=99&city=brooklyn-ny&area=C10>.

<sup>68</sup> “500 in Bay Ridge Protest Belt Link at 5th Ave. ‘L’ Rites,” *Brooklyn Daily Eagle*, June 1, 1940, 3.

<sup>69</sup> Hum, 73.

<sup>70</sup> Merle English, “Sun Rises on Sunset Park,” *New York Newsday*, November 6, 1994.

<sup>71</sup> Leslie Maitland, “Despair in Sunset Park and Hope, Too,” *New York Times*, December 8, 1978, B3.

<sup>72</sup> Hum, 58.

<sup>73</sup> “Local Preservationist Group Builds Support for Neighborhood Designation,” *CityLand*, accessed online on June 11, 2019 at [www.citylandnyc.org/category/sunset-park-landmarks-committee/](http://www.citylandnyc.org/category/sunset-park-landmarks-committee/).



## Findings and Designation

### Sunset Park 50th Street Historic District

On the basis of a careful consideration of the history, the architecture, and the other features of this area, the Landmarks Preservation Commission finds that the Sunset Park 50th Street Historic District contains buildings and other improvements which have a special character and a special historical 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. Further, this historic district is part of the development, heritage, and culture of the city, state and nation, as set forth in this designation report.

Accordingly, pursuant to the provisions of Chapter 47, Section 3020 (formerly Section 534 of Chapter 21) 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 Sunset Park 50th Street Historic District containing the property bounded by a line beginning on the northern curblineline of 50th Street at a point on a line extending southerly from the western property line of 413 50th Street, and extending northerly along said line and along the western property line of 413 50th Street, easterly along the northern property lines of 413 to 471 50th Street, southerly along the eastern property line of 471 50th Street, across 50th Street, and along the eastern property line of 472 50th Street, westerly along the southern property lines of 472 to 414 50th Street, and northerly along the western property line of 414 50th Street and across 50th Street to the place of beginning, as shown in the attached map.

# Sunset Park 50th Street Historic District: Illustrations



## "Come Home Early!"

Urges the busy man's wife when he starts for the city in the morning.

Now, *is* it her home?

Is your home *really* your home—or is it the landlord's?

If it is *not* your home, *why* isn't it?

There's no excuse for you, if it's not—our plan tells you why.

A small cash sum down, and

**\$49.00** a month

will buy one of our attractive TWO-FAMILY HOUSES on 50th Street, between 4th and 5th Avenues—the best residential district in

### BROOKLYN.

House is two-story, basement and cellar; brown-stone, box stoop. All the latest and best improvements, costly gas fixtures, tiled bath, handsomely carved mahogany trim, French plate mirrors, etc. Built by Hamilton, an absolute guarantee of excellence.

FULL PARTICULARS ON INQUIRY.

NEW YORK BUILDING-LOAN

BANKING COMPANY,

111 5th Av., New York City,

Or R. H. JONES & CO., 5th Av and 55th St.  
Brooklyn.

Figures 1 and 2

Advertisements for Hamiltons' houses on 50th Street  
*Brooklyn Daily Eagle*, September 3, 1899, 29 (above) and  
September 24, 1899, 35 (right)

## REAL ESTATE.



## Run Over on your Wheel

Some afternoon and take a look at one of those pretty TWO-FAMILY HOUSES, located on 50th Street, between 4th and 5th avs—one of the best residential sections of

### BROOKLYN.

House is two-story, basement and cellar; brown stone; box stoop; artistic gas fixtures; tiled bath; handsomely carved mahogany trimmed French plate mirrors; combining every modern convenience and improvement.

Offered now on our easy-payment plan—a small cash sum down; and balance to suit—a plan by which over five million dollars have been invested through us in beautiful city and suburban homes.

Houses can be seen by applying on premises, or at office of R. H. JONES & CO., from 8 A. M. to 9 P. M.

NEW YORK BUILDING-LOAN, BANK-  
ING COMPANY,

111 Fifth Av, New York City.

Or R. H. JONES & CO., Fifth Ave. and Fifty-fifth  
St., Brooklyn.





**Figure 3**  
**Portion of the row at 449 to 471 50th Street (Henry L. Spicer, 1897-98)**  
LPC, 2019





**Figure 4**  
**463 and 465 50th Street**  
LPC, 2019



**Figure 5**

**Portion of the row at 413 to 447 50th Street (Thomas Bennett, c. 1898-1903)**

LPC, 2019





Figure 6  
425 and 427 50th Street  
LPC, 2019





**Figure 7**  
**Portion of the row at 414 to 472 50th Street (Thomas Bennett, c. 1898-1903)**  
LPC, 2019





**Figure 8**  
**470 and 472 50th Street**  
LPC, 2019



# Sunset Park 50th Street Historic District: Building Descriptions



# 50th Street between Fourth and Fifth Avenues

Sunset Park 50th Street Historic District

## North Side of 50th Street

### 413 50th Street

Borough of Brooklyn Tax Map Block 783, Lot 71

**Date(s):** c. 1898-1903  
**Architect(s) / Builder(s):** Thomas Bennett  
**Original Owner(s)/ Developer(s):** Charles Hamilton  
**Type:** Row house  
**Style(s):** Romanesque Revival / Renaissance Revival  
**Stories:** 2 and basement  
**Material(s):** Brownstone  
**Status:** Contributing

### History, Significance and Notable Characteristics

No. 413 50th Street is one of 15 two-family houses (413 to 447 50th Street) designed by Thomas Bennett for Charles Hamilton during the district's initial phase of development, when new transportation links, industrial growth along the adjacent waterfront, and the development of Sunset Park as a neighborhood amenity spurred the construction of speculative row houses for working- and middle-class residents. Alexander Waldron, who constructed the 10 row houses at 449 to 471 50th Street, initially planned to build these as well along with all the row houses on the south side of 54th Street. This house likely had a high stoop like the others in its row leading to a first-story main entrance. The stoop was probably removed and the main entrance moved to its current basement location with the addition of a doctor's office in 1938; the other entrance to its west was likely created from a former window opening at that time.

The houses in this row combine elements of the Romanesque Revival and Renaissance Revival styles. Romanesque Revival-style features include the house's rough-faced stone belt and lintel courses and voussoirs, as well as the sinuous Byzantine ornament within its main-entrance entablature, which was likely relocated from the story above. Similar carved reliefs appear below the first- and second-story windows. Classically inspired Renaissance Revival-style features include the house's prominent full-height projecting bay, molded sills, leaded-glass second-story fanlights, anthemion keystone over the westernmost second-story window opening, and cornice featuring foliated modillions, an egg-and-dart molding, and a frieze containing wreaths and fleurs-de-lis. The current main-entrance brackets may have been created in imitation of the original entrance brackets when the main entrance was apparently relocated.

Because the west facade faces a playground (not within the historic district), it is almost fully visible. This facade contains several square-headed and arched window openings, including one first-story arched opening that contains a historic fanlight.

### **Alterations**

Stoop likely removed, main entrance and entablature relocated to basement level, main-entrance pilasters created, western entrance created from former window opening, and window opening and rough-faced stone or stucco lintel and belt courses installed in former main-entrance location, circa 1938; non-historic entrance doors and door frames; windows except for leaded-glass fanlights replaced; water meter reader, intercom, doorbell, and non-historic transom at main entrance; doorbell, light fixtures, bracket sign, and window grille at basement portion of projecting bay; cameras below first-story sill course

Alterations (west facade): Facade resurfaced; windows except for first-story fanlight replaced; basement window grilles and conduit

### **Site**

Non-historic walls with iron fences flanking main entrance; non-historic iron gate and fence with masonry curb

### **Sidewalk / Curb Materials**

Concrete with concrete curb

### **References**

“Of Interest to the Building Trades,” Real Estate Record and Builders’ Guide, October 16, 1897, 548; “Building News,” Real Estate Record and Builders’ Guide (November 5, 1898), 661

## **415 50th Street**

Borough of Brooklyn Tax Map Block 783, Lot 70

**Date(s):** c. 1898-1903  
**Architect(s) / Builder(s):** Thomas Bennett  
**Original Owner(s)/ Developer(s):** Charles Hamilton  
**Type:** Row House  
**Style(s):** Romanesque Revival / Renaissance Revival  
**Stories:** 2 and basement  
**Material(s):** Brownstone  
**Status:** Contributing

### **History, Significance and Notable Characteristics**

No. 415 50th Street is one of 15 row houses (413 to 447 50th Street) designed by Thomas Bennett for Charles Hamilton during the district’s initial phase of development, when new transportation links, industrial growth along the adjacent waterfront, and the development of Sunset Park as a neighborhood amenity spurred the construction of speculative row houses for working- and middle-class residents. Alexander Waldron, who constructed the 10 row houses

at 449 to 471 50th Street, initially planned to build these as well along with all the row houses on the south side of 54th Street.

The houses in this row combine elements of the Renaissance Revival and Romanesque Revival styles. This integration of the two styles is visible in the house's main-entrance surround, composed of Renaissance-style pilasters with fluted brackets supporting an entablature filled with sinuous Romanesque-style carved ornament. Similar carved reliefs appear below the first- and second-story windows, complementing the house's Romanesque-style rough-faced stone lintels and belt courses. Renaissance Revival-style features include the house's sill and lintel moldings and the foliated modillions, egg-and-dart molding, and foliated frieze of its cornice. Like nearly all the houses in this row, 415 50th Street retains its historic L-shaped stoop of rough- and smooth-faced stone.

#### **Alterations**

Facade painted; historic double-leaf main-entrance door and transom bar replaced with non-historic main-entrance door, frame, and sash; windows replaced (historically one-over-one wood, paired at the westernmost basement and second-story openings, and with leaded-glass transoms at the first story); light fixtures and doorbells at main entrance; window grilles and doorbells at basement; iron stoop railings; mailbox and door hood on west stoop face; under-stoop gate replaced with non-historic door

#### **Site**

Concrete areaway; historic (painted) stone areaway wall with non-historic iron fence and gate

#### **Sidewalk / Curb Materials**

Concrete with concrete curb

#### **References**

"Of Interest to the Building Trades," Real Estate Record and Builders' Guide, October 16, 1897,  
548; "Building News," Real Estate Record and Builders' Guide (November 5, 1898), 661

### **417 50th Street**

Borough of Brooklyn Tax Map Block 783, Lot 69

**Date(s):** c. 1898-1903  
**Architect(s) / Builder(s):** Thomas Bennett  
**Original Owner(s)/ Developer(s):** Charles Hamilton  
**Type:** Row House  
**Style(s):** Romanesque Revival / Renaissance Revival  
**Stories:** 2 and basement  
**Material(s):** Brownstone  
**Status:** Contributing

#### **History, Significance and Notable Characteristics**

No. 417 50th Street is one of 15 row houses (413 to 447 50th Street) designed by Thomas Bennett for Charles Hamilton during the district's initial phase of development, when new

transportation links, industrial growth along the adjacent waterfront, and the development of Sunset Park as a neighborhood amenity spurred the construction of speculative row houses for working- and middle-class residents. Alexander Waldron, who constructed the 10 row houses at 449 to 471 50th Street, initially planned to build these as well along with all the row houses on the south side of 54th Street.

The houses in this row combine elements of the Renaissance Revival and Romanesque Revival styles. This integration of the two styles is visible in the house's main-entrance surround, composed of Renaissance-style pilasters with fluted brackets supporting an entablature filled with sinuous Romanesque-style carved ornament. Similar carved reliefs appear below the second-story windows, complementing the house's Romanesque-style rough-faced stone lintels and belt courses. Renaissance Revival-style features include the house's full-height angled projecting bay, sill and lintel moldings, and the foliated modillions, egg-and-dart molding, and foliated frieze of its cornice. Like nearly all the houses in this row, 417 50th Street retains its historic L-shaped stoop of rough- and smooth-faced stone.

#### **Alterations**

Facade and stoop painted and at least partially resurfaced, resulting in some loss of detail, including within the decorative panels below the first-story windows and loss of carved detail on stoop; historic double-leaf main-entrance door with transom replaced with non-historic single door, frame, and transom; historic one-over-one wood windows replaced; light fixtures at main entrance; window grilles, water meter reader, and light fixture at basement; iron fence at lower stoop; doorbell on west stoop face; under-stoop gate replaced with non-historic door

#### **Site**

Concrete areaway with hatch and non-historic mailbox; historic (painted) stone areaway wall with non-historic iron fence and gate

#### **Sidewalk / Curb Materials**

Concrete with concrete curb

#### **References**

"Of Interest to the Building Trades," Real Estate Record and Builders' Guide, October 16, 1897, 548; "Building News," Real Estate Record and Builders' Guide (November 5, 1898), 661

### **419 50th Street**

Borough of Brooklyn Tax Map Block 783, Lot 68

**Date(s):** c. 1898-1903  
**Architect(s) / Builder(s):** Thomas Bennett  
**Original Owner(s)/ Developer(s):** Charles Hamilton  
**Type:** Row House  
**Style(s):** Romanesque Revival / Renaissance Revival  
**Stories:** 2 and basement  
**Material(s):** Brownstone  
**Status:** Contributing



### **History, Significance and Notable Characteristics**

No. 419 50th Street is one of 15 row houses (413 to 447 50th Street) designed by Thomas Bennett for Charles Hamilton during the district's initial phase of development, when new transportation links, industrial growth along the adjacent waterfront, and the development of Sunset Park as a neighborhood amenity spurred the construction of speculative row houses for working-and middle-class residents. Alexander Waldron, who constructed the 10 row houses at 449 to 471 50th Street, initially planned to build these as well along with all the row houses on the south side of 54th Street.

The houses in this row combine elements of the Renaissance Revival and Romanesque Revival styles. This integration of the two styles is visible in the house's main-entrance surround, composed of Renaissance-style pilasters with fluted brackets supporting an entablature filled with sinuous Romanesque-style carved ornament. Similar carved reliefs appear below the first- and second-story windows, complementing the house's Romanesque-style rough-faced stone belt courses. Renaissance Revival-style features include the house's full-height angled projecting bay, sill and lintel moldings, and the foliated modillions, egg-and-dart molding, and foliated frieze of its cornice. Like nearly all the houses in this row, 419 50th Street retains its historic L-shaped stoop of rough- and smooth-faced stone. It also retains its historic main-entrance transom bar, transom sash, paneled reveal, and basement window grilles.

### **Alterations**

Facade and stoop painted and partially resurfaced, resulting in some loss of detail, including smoothing of historic rough-faced stone belt courses; historic double-leaf main-entrance door replaced with non-historic single door within wide frame; historic one-over-one wood windows replaced; light fixture at main entrance; water meter reader, light fixture, and doorbell at basement; iron fence at lower stoop; door hood over under-stoop opening; under-stoop gate replaced with non-historic door

### **Site**

Concrete areaway with hatch; historic (painted) stone areaway wall with non-historic iron fence and gate

### **Sidewalk / Curb Materials**

Concrete with concrete curb

### **References**

"Of Interest to the Building Trades," Real Estate Record and Builders' Guide, October 16, 1897, 548; "Building News," Real Estate Record and Builders' Guide (November 5, 1898), 661; Kings County, Office of the Register, Conveyance Liber 28 (Section 3), 252 (January 22, 1903)

### **421 50th Street**

Borough of Brooklyn Tax Map Block 783, Lot 67

**Date(s):** c. 1898-1903

**Architect(s) / Builder(s):**

Thomas Bennett

**Original Owner(s)/ Developer(s):**

Charles Hamilton

**Type:** Row House  
**Style(s):** Romanesque Revival / Renaissance Revival  
**Stories:** 2 and basement  
**Material(s):** Brownstone  
**Status:** Contributing

### **History, Significance and Notable Characteristics**

No. 421 50th Street is one of 15 row houses (413 to 447 50th Street) designed by Thomas Bennett for Charles Hamilton during the district's initial phase of development, when new transportation links, industrial growth along the adjacent waterfront, and the development of Sunset Park as a neighborhood amenity spurred the construction of speculative row houses for working- and middle-class residents. Alexander Waldron, who constructed the 10 row houses at 449 to 471 50th Street, initially planned to build these as well along with all the row houses on the south side of 54th Street.

The houses in this row combine elements of the Renaissance Revival and Romanesque Revival styles. This integration of the two styles is visible in the house's main-entrance surround, composed of Renaissance-style pilasters with fluted brackets supporting an entablature filled with sinuous Romanesque-style carved ornament. Similar carved reliefs appear below the first- and second-story windows, complementing the house's Romanesque-style rough-faced stone belt courses. Renaissance Revival-style features include the house's full-height angled projecting bay, sill and lintel moldings, and the foliated modillions, egg-and-dart molding, and foliated frieze of its cornice. Like nearly all the houses in this row, 421 50th Street retains its historic L-shaped stoop of rough- and smooth-faced stone.

### **Alterations**

Facade and stoop painted and partially resurfaced; historic double-leaf main-entrance door replaced with non-historic single door within wide frame (historic transom bar and sash remain); historic one-over-one wood windows replaced; main-entrance security gate and awning; window grilles, address plaque, water meter reader, and intercom panel at basement; cameras at first story of projecting bay; iron stoop railings; door hood, light fixture, and security gate at under-stoop opening; under-stoop gate replaced with non-historic door; rooftop antenna

### **Site**

Concrete areaway with hatch and non-historic trash enclosure; historic (painted) stone areaway wall with non-historic iron fence and gate

### **Sidewalk / Curb Materials**

Concrete with concrete curb

### **References**

"Of Interest to the Building Trades," Real Estate Record and Builders' Guide, October 16, 1897, 548; "Building News," Real Estate Record and Builders' Guide (November 5, 1898), 661; Kings County, Office of the Register, Conveyance Liber 28 (Section 3), 263 (January 24, 1903)



## 423 50th Street

Borough of Brooklyn Tax Map Block 783, Lot 66

**Date(s):** c. 1898-1903  
**Architect(s) / Builder(s):** Thomas Bennett  
**Original Owner(s)/ Developer(s):** Charles Hamilton  
**Type:** Row House  
**Style(s):** Romanesque Revival / Renaissance Revival  
**Stories:** 2 and basement  
**Material(s):** Brownstone

**Status:** Contributing

### History, Significance and Notable Characteristics

No. 423 50th Street is one of 15 row houses (413 to 447 50th Street) designed by Thomas Bennett for Charles Hamilton during the district's initial phase of development, when new transportation links, industrial growth along the adjacent waterfront, and the development of Sunset Park as a neighborhood amenity spurred the construction of speculative row houses for working-and middle-class residents. Alexander Waldron, who constructed the 10 row houses at 449 to 471 50th Street, initially planned to build these as well along with all the row houses on the south side of 54th Street.

The houses in this row combine elements of the Renaissance Revival and Romanesque Revival styles. This integration of the two styles is visible in the house's main-entrance surround, composed of Renaissance-style engaged columns with Corinthian capitals supporting an entablature filled with sinuous Romanesque-style carved ornament. Similar carved reliefs appear in panels below the first-story windows and in a continuous band below the second-story windows, complementing the facade's rough-faced stone, including its basement lintels terminated by Romanesque-style carvings. Renaissance Revival-style features include the house's full-height round projecting bay, sill and lintel moldings, and the foliated modillions and egg-and-dart molding decorating its cornice, which has wreaths, fleurs-de-lis, and rectangular window openings within its frieze. Like nearly all the houses in this row, 423 50th Street retains its historic L-shaped stoop of rough- and smooth-faced stone. Its basement window grilles are also historic. The stoop railings and fence atop the areaway wall are likely not original but date from before 1943.

### Alterations

Stoop and basement painted; historic double-leaf main-entrance door and transom replaced with non-historic single door, frame, and transom; main-entrance columns, probably polished granite, painted; windows replaced (historically one-over-one wood, with curved sashes on projecting bay and single-pane at attic); intercom box and light fixture at main entrance; door hood and doorbell at under-stoop opening; under-stoop gate replaced with non-historic door; rooftop satellite dish

### Site

Concrete areaway with hatch; historic (painted) stone areaway wall with iron railing

### Sidewalk / Curb Materials

Concrete with concrete curb

## References

“Of Interest to the Building Trades,” Real Estate Record and Builders’ Guide, October 16, 1897, 548; “Building News,” Real Estate Record and Builders’ Guide (November 5, 1898), 661; Kings County, Office of the Register, Conveyance Liber 28 (Section 3), 428 (March 4, 1903); New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives

## 425 50th Street

Borough of Brooklyn Tax Map Block 783, Lot 65

**Date(s):** c. 1898-1902  
**Architect(s) / Builder(s):** Thomas Bennett  
**Original Owner(s)/ Developer(s):** Charles Hamilton  
**Type:** Row House  
**Style(s):** Romanesque Revival / Renaissance Revival  
**Stories:** 2 and basement  
**Material(s):** Brownstone  
  
**Status:** Contributing

### History, Significance and Notable Characteristics

No. 425 50th Street is one of 15 row houses (413 to 447 50th Street) designed by Thomas Bennett for Charles Hamilton during the district’s initial phase of development, when new transportation links, industrial growth along the adjacent waterfront, and the development of Sunset Park as a neighborhood amenity spurred the construction of speculative row houses for working-and middle-class residents. Alexander Waldron, who constructed the 10 row houses at 449 to 471 50th Street, initially planned to build these as well along with all the row houses on the south side of 54th Street.

The houses in this row combine elements of the Renaissance Revival and Romanesque Revival styles. Classically inspired Renaissance Revival-style features include the house’s full-height round projecting bay, as well as its main-entrance surround composed of engaged granite columns with Corinthian capitals supporting an entablature filled with Florentine carved ornament; similar reliefs appear in panels below the first-story windows and in a continuous band below the second-story windows. Other Renaissance-style features include the facade’s sill and lintel moldings and the foliated modillions and egg-and-dart molding of its cornice, which has wreaths and rectangular window openings within its frieze. The facade’s rough-faced lintels and stringcourses are its main Romanesque-style features. Like nearly all the houses in this row, 425 50th Street retains its historic L-shaped stoop of rough- and smooth-faced stone. It also retains its historic double-leaf main-entrance door, transom bar, transom sash, and paneled main-entrance reveal, as well as its historic basement window grilles.

### Alterations

Facade and stoop painted; windows replaced (historically one-over-one wood, with curved sashes on projecting bay and single-pane at attic); doorbells and light fixture at main entrance; metal kickplates on main-entrance doors; central basement window grille altered to accommodate air conditioner; water meter reader, mailboxes, and light fixture at basement;

iron fence at lower stoop; under-stoop gate replaced with non-historic door; rooftop satellite dish

**Site**

Concrete areaway with hatch; historic (painted) stone areaway wall with non-historic iron fence and gate

**Sidewalk / Curb Materials**

Concrete with concrete curb

**References**

“Of Interest to the Building Trades,” Real Estate Record and Builders’ Guide, October 16, 1897, 548; “Building News,” Real Estate Record and Builders’ Guide (November 5, 1898), 661; Kings County, Office of the Register, Conveyance Liber 25 (Section 3), 463 (March 20, 1902)

**427 50th Street**

Borough of Brooklyn Tax Map Block 783, Lot 64

**Date(s):** c. 1898-1902  
**Architect(s) / Builder(s):** Thomas Bennett  
**Original Owner(s)/ Developer(s):** Charles Hamilton  
**Type:** Row House  
**Style(s):** Romanesque Revival / Renaissance Revival  
**Stories:** 2 and basement  
**Material(s):** Brownstone  
  
**Status:** Contributing

**History, Significance and Notable Characteristics**

No. 427 50th Street is one of 15 row houses (413 to 447 50th Street) designed by Thomas Bennett for Charles Hamilton during the district’s initial phase of development, when new transportation links, industrial growth along the adjacent waterfront, and the development of Sunset Park as a neighborhood amenity spurred the construction of speculative row houses for working-and middle-class residents. Alexander Waldron, who constructed the 10 row houses at 449 to 471 50th Street, initially planned to build these as well along with all the row houses on the south side of 54th Street.

The houses in this row combine elements of the Renaissance Revival and Romanesque Revival styles. Classically inspired Renaissance Revival-style features include the house’s full-height angled projecting bay, as well as the pilasters with fluted brackets and crown molding of its main entrance. Other Renaissance-style features include the facade’s sill and lintel moldings and its cornice, which has an egg-and-dart molding and foliated frieze and modillions. The facade’s rough-faced lintels and stringcourses, as well as the intricate, carved Byzantine ornament within its main-entrance frieze and in panels below its window openings are its main Romanesque-style features. Like nearly all the houses in this row, 427 50th Street retains its historic L-shaped stoop of rough- and smooth-faced stone. It also retains its historic double-leaf main-entrance door, transom bar and sash, and paneled main-entrance reveal. The

iron fence on the lower stoop and areaway wall, as well as the areaway gate, are likely not original but appear to date from before 1943.

#### **Alterations**

Stoop and basement painted; historic one-over-one wood windows replaced; doorbells and camera at main entrance; non-historic basement window grilles; water meter reader and mailbox at basement; under-stoop gate replaced with non-historic door; rooftop satellite dish

#### **Site**

Concrete areaway with metal hatch; historic (painted) stone areaway wall with iron fence and gate

#### **Sidewalk / Curb Materials**

Concrete with concrete curb

#### **References**

“Of Interest to the Building Trades,” Real Estate Record and Builders’ Guide, October 16, 1897, 548; “Building News,” Real Estate Record and Builders’ Guide (November 5, 1898), 661; Kings County, Office of the Register, Conveyance Liber 25 (Section 3), 547 (April 10, 1902); New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives

### **429 50th Street**

Borough of Brooklyn Tax Map Block 783, Lot 63

**Date(s):** c. 1898-1902  
**Architect(s) / Builder(s):** Thomas Bennett  
**Original Owner(s)/ Developer(s):** Charles Hamilton  
**Type:** Row House  
**Style(s):** Romanesque Revival / Renaissance Revival  
**Stories:** 2 and basement  
**Material(s):** Brownstone  
  
**Status:** Contributing

#### **History, Significance and Notable Characteristics**

No. 429 50th Street is one of 15 row houses (413 to 447 50th Street) designed by Thomas Bennett for Charles Hamilton during the district’s initial phase of development, when new transportation links, industrial growth along the adjacent waterfront, and the development of Sunset Park as a neighborhood amenity spurred the construction of speculative row houses for working- and middle-class residents. Alexander Waldron, who constructed the 10 row houses at 449 to 471 50th Street, initially planned to build these as well along with all the row houses on the south side of 54th Street.

The houses in this row combine elements of the Renaissance Revival and Romanesque Revival styles. Classically inspired Renaissance Revival-style features include the house’s full-height angled projecting bay, as well as the pilasters with fluted brackets and crown molding of its main entrance. Other Renaissance-style features include the facade’s sill and lintel moldings and its cornice, which has an egg-and-dart molding and foliated frieze and

modillions. The facade's rough-faced lintels and stringcourses, as well as the intricate, carved Byzantine ornament within its main-entrance frieze and in panels below its window openings are its main Romanesque-style features. Like nearly all the houses in this row, 429 50th Street retains its historic L-shaped stoop of rough- and smooth-faced stone. It also retains its historic double-leaf main-entrance door, transom bar and sash, and paneled main-entrance reveal.

#### **Alterations**

Stoop painted; stoop partially resurfaced; historic one-over-one wood windows replaced; doorbells and awning at main entrance; metal kickplates on main-entrance doors; non-historic basement window grilles; doorbell and metal hood adjacent to under-stoop opening; mailboxes on west stoop face; replacement under-stoop gate; non-historic iron stoop railings; rooftop satellite dish

#### **Site**

Concrete areaway; cellar hatch replaced with below-grade stairs, with iron fence and railing, to new cellar entrance; non-historic raised portion of areaway adjacent to cellar entrance; historic (resurfaced) stone areaway wall with non-historic iron fence and gate

#### **Sidewalk / Curb Materials**

Concrete with concrete curb

#### **References**

"Of Interest to the Building Trades," Real Estate Record and Builders' Guide, October 16, 1897, 548; "Building News," Real Estate Record and Builders' Guide (November 5, 1898), 661

### **431 50th Street**

Borough of Brooklyn Tax Map Block 783, Lot 62

**Date(s):** c. 1898-1902  
**Architect(s) / Builder(s):** Thomas Bennett  
**Original Owner(s)/ Developer(s):** Charles Hamilton  
**Type:** Row House  
**Style(s):** Romanesque Revival / Renaissance Revival  
**Stories:** 2 and basement  
**Material(s):** Brownstone  
**Status:** Contributing

#### **History, Significance and Notable Characteristics**

No. 431 50th Street is one of 15 row houses (413 to 447 50th Street) designed by Thomas Bennett for Charles Hamilton during the district's initial phase of development, when new transportation links, industrial growth along the adjacent waterfront, and the development of Sunset Park as a neighborhood amenity spurred the construction of speculative row houses for working- and middle-class residents. Alexander Waldron, who constructed the 10 row houses at 449 to 471 50th Street, initially planned to build these as well along with all the row houses on the south side of 54th Street.

The houses in this row combine elements of the Renaissance Revival and Romanesque Revival styles. Classically inspired Renaissance Revival-style features include the house's full-height angled projecting bay, as well as the pilasters with fluted brackets and crown molding of its main entrance. Other Renaissance-style features include the facade's sill and lintel moldings and its cornice, which has an egg-and-dart molding and foliated frieze and modillions. The facade's rough-faced lintels and stringcourses, as well as the intricate, carved Byzantine ornament within its main-entrance frieze and in panels below its window openings are its main Romanesque-style features. Like nearly all the houses in this row, 431 50th Street retains its historic L-shaped stoop of rough- and smooth-faced stone.

#### **Alterations**

Facade and stoop painted; historic one-over-one wood windows replaced; historic double-leaf main-entrance door replaced with non-historic single door; camera, light fixture, and awning at main entrance; non-historic basement window grilles; water meter reader and doorbell at basement; awning over under-stoop opening; under-stoop gate replaced with door; iron fence at lower stoop

#### **Site**

Concrete areaway with metal hatch; historic (painted) stone areaway wall with non-historic iron fence and gate

#### **Sidewalk / Curb Materials**

Concrete with concrete curb

#### **References**

"Of Interest to the Building Trades," Real Estate Record and Builders' Guide, October 16, 1897, 548; "Building News," Real Estate Record and Builders' Guide (November 5, 1898), 661

### **437 50th Street**

Borough of Brooklyn Tax Map Block 783, Lot 61

**Date(s):** c. 1898-1902  
**Architect(s) / Builder(s):** Thomas Bennett  
**Original Owner(s)/ Developer(s):** Charles Hamilton  
**Type:** Row House  
**Style(s):** Romanesque Revival / Renaissance Revival  
**Stories:** 2 and basement  
**Material(s):** Brownstone  
**Status:** Contributing

#### **History, Significance and Notable Characteristics**

No. 437 50th Street is one of 15 row houses (413 to 447 50th Street) designed by Thomas Bennett for Charles Hamilton during the district's initial phase of development, when new transportation links, industrial growth along the adjacent waterfront, and the development of Sunset Park as a neighborhood amenity spurred the construction of speculative row houses for working-and middle-class residents. Alexander Waldron, who constructed the 10 row houses



at 449 to 471 50th Street, initially planned to build these as well along with all the row houses on the south side of 54th Street.

The houses in this row combine elements of the Renaissance Revival and Romanesque Revival styles. Classically inspired Renaissance Revival-style features include the house's full-height angled projecting bay, as well as the pilasters with fluted brackets and crown molding of its main entrance. Other Renaissance-style features include the facade's sill and lintel moldings and its cornice, which has an egg-and-dart molding and foliated frieze and modillions. The facade's rough-faced lintels and stringcourses, as well as the intricate, carved Byzantine ornament within its main-entrance frieze and in panels below its window openings are its main Romanesque-style features. Like all the houses in this row, 437 50th Street retains its historic L-shaped stoop of rough- and smooth-faced stone.

#### **Alterations**

Facade and stoop painted; historic one-over-one wood windows replaced; historic double-leaf main-entrance door replaced with non-historic single door and frame; doorbell at main entrance; non-historic basement window grilles; water meter reader, mailbox, and light fixture at basement; under-stoop gate replaced with door; iron fence at lower stoop

#### **Site**

Concrete areaway with metal hatch; historic (painted) stone areaway wall with non-historic iron fence and gate

#### **Sidewalk / Curb Materials**

Concrete with concrete curb

#### **References**

"Of Interest to the Building Trades," Real Estate Record and Builders' Guide, October 16, 1897, 548; "Building News," Real Estate Record and Builders' Guide (November 5, 1898), 661

### **439 50th Street**

Borough of Brooklyn Tax Map Block 783, Lot 60

**Date(s):** c. 1898-1901  
**Architect(s) / Builder(s):** Thomas Bennett  
**Original Owner(s)/ Developer(s):** Charles Hamilton  
**Type:** Row House  
**Style(s):** Romanesque Revival / Renaissance Revival  
**Stories:** 2 and basement  
**Material(s):** Brownstone  
**Status:** Contributing

#### **History, Significance and Notable Characteristics**

No. 439 50th Street is one of 15 row houses (413 to 447 50th Street) designed by Thomas Bennett for Charles Hamilton during the district's initial phase of development, when new

transportation links, industrial growth along the adjacent waterfront, and the development of Sunset Park as a neighborhood amenity spurred the construction of speculative row houses for working- and middle-class residents. Alexander Waldron, who constructed the 10 row houses at 449 to 471 50th Street, initially planned to build these as well along with all the row houses on the south side of 54th Street.

The houses in this row combine elements of the Renaissance Revival and Romanesque Revival styles. Classically inspired Renaissance Revival-style features include the house's full-height angled projecting bay, as well as the pilasters with fluted brackets and crown molding of its main entrance, and the facade's sill and lintel moldings. The facade's rough-faced lintels and stringcourses, as well as the intricate, carved Byzantine ornament within its main-entrance frieze and in panels below its window openings are its main Romanesque-style features. Like all the houses in this row, 439 50th Street retains its historic L-shaped stoop of rough- and smooth-faced stone. The double-leaf door and paneled reveal of its main entrance are also historic.

#### **Alterations**

Facade and stoop painted; historic one-over-one wood windows replaced; doorbell, camera, and awning at main entrance; metal kickplates on main-entrance doors; non-historic central basement window grille; water meter reader and light fixture with conduit at basement; modillions and other ornament removed from cornice; awning over under-stoop opening; under-stoop gate replaced with door; iron fence at lower stoop

#### **Site**

Concrete areaway with metal hatch; historic (painted) stone areaway wall with non-historic iron fence and gate

#### **Sidewalk / Curb Materials**

Concrete with concrete curb

#### **References**

"Of Interest to the Building Trades," Real Estate Record and Builders' Guide, October 16, 1897, 548; "Building News," Real Estate Record and Builders' Guide (November 5, 1898), 661; Kings County, Office of the Register, Conveyance Liber 24 (Section 3), 131 (October 14, 1901)

### **441 50th Street**

Borough of Brooklyn Tax Map Block 783, Lot 59

**Date(s):** c. 1898-1900  
**Architect(s) / Builder(s):** Thomas Bennett  
**Original Owner(s)/ Developer(s):** Charles Hamilton  
**Type:** Row House  
**Style(s):** Romanesque Revival / Renaissance Revival  
**Stories:** 2 and basement  
**Material(s):** Brownstone  
**Status:** Contributing

### **History, Significance and Notable Characteristics**

No. 441 50th Street is one of 15 row houses (413 to 447 50th Street) designed by Thomas Bennett for Charles Hamilton during the district's initial phase of development, when new transportation links, industrial growth along the adjacent waterfront, and the development of Sunset Park as a neighborhood amenity spurred the construction of speculative row houses for working- and middle-class residents. Alexander Waldron, who constructed the 10 row houses at 449 to 471 50th Street, initially planned to build these as well along with all the row houses on the south side of 54th Street.

The houses in this row combine elements of the Renaissance Revival and Romanesque Revival styles. Classically inspired Renaissance Revival-style features include the house's full-height angled projecting bay, as well as the pilasters with fluted brackets and crown molding of its main entrance. Other Renaissance-style features include the facade's sill and lintel moldings and its cornice, which has an egg-and-dart molding and foliated frieze and modillions. The facade's rough-faced lintels and stringcourses, as well as the intricate, carved Byzantine ornament within its main-entrance frieze and in panels below its window openings are its main Romanesque-style features. Like all the houses in this row, 441 50th Street retains its historic L-shaped stoop of rough- and smooth-faced stone. It also retains its historic double-leaf main-entrance door, transom bar and sash, paneled main-entrance reveal, and basement window grilles.

### **Alterations**

Facade and stoop painted; historic one-over-one wood windows replaced; doorbell, camera, light fixture, and awning at main entrance; metal numerals and kickplates on main-entrance doors; central basement window grille altered to accommodate air conditioner; water meter reader and doorbell at basement; first-story cameras; awning over under-stoop entrance; under-stoop gate replaced with door; iron fence at lower stoop

### **Site**

Concrete areaway with metal hatch; historic (painted) stone areaway wall with non-historic iron fence and gate

### **Sidewalk / Curb Materials**

Concrete with concrete curb

### **References**

"Of Interest to the Building Trades," Real Estate Record and Builders' Guide, October 16, 1897, 548; "Building News," Real Estate Record and Builders' Guide (November 5, 1898), 661; Kings County, Office of the Register, Conveyance Liber 20 (Section 3), 188 (September 20, 1900)

### **445 50th Street**

Borough of Brooklyn Tax Map Block 783, Lot 58

**Date(s):** c. 1898-1900

**Architect(s) / Builder(s):** Thomas Bennett

**Original Owner(s)/ Developer(s):** Charles Hamilton

**Type:** Row House  
**Style(s):** Romanesque Revival / Renaissance Revival  
**Stories:** 2 and basement  
**Material(s):** Brownstone  
**Status:** Contributing

**History, Significance and Notable Characteristics**

No. 445 50th Street is one of 15 row houses (413 to 447 50th Street) designed by Thomas Bennett for Charles Hamilton during the district’s initial phase of development, when new transportation links, industrial growth along the adjacent waterfront, and the development of Sunset Park as a neighborhood amenity spurred the construction of speculative row houses for working- and middle-class residents. Alexander Waldron, who constructed the 10 row houses at 449 to 471 50th Street, initially planned to build these as well along with all the row houses on the south side of 54th Street.

The houses in this row combine elements of the Renaissance Revival and Romanesque Revival styles. Classically inspired Renaissance Revival-style features include the house’s full-height angled projecting bay, as well as the pilasters with fluted brackets and crown molding of its main entrance. Other Renaissance-style features include the facade’s sill and lintel moldings and its cornice, which has an egg-and-dart molding and foliated frieze and modillions. The facade’s rough-faced lintels and stringcourses, as well as the intricate, carved Byzantine ornament within its main-entrance frieze and in panels below its window openings are its main Romanesque-style features. Like all the houses in this row, 445 50th Street retains its historic L-shaped stoop of rough- and smooth-faced stone. It also retains its historic double-leaf main-entrance door, transom bar and sash, and paneled main-entrance reveal.

**Alterations**

Facade and stoop partially resurfaced; historic one-over-one wood windows replaced; numerals on main-entrance transom; non-historic basement window grilles; water meter reader and doorbell at basement; under-stoop gate replaced with door; iron fence at lower stoop; rooftop satellite dish

**Site**

Concrete areaway with metal hatch; historic stone areaway wall with non-historic iron fence and gate

**Sidewalk / Curb Materials**

Concrete with concrete curb

**References**

“Of Interest to the Building Trades,” Real Estate Record and Builders’ Guide, October 16, 1897, 548; “Building News,” Real Estate Record and Builders’ Guide (November 5, 1898), 661; Kings County, Office of the Register, Conveyance Liber 21 (Section 3), 323 (February 8, 1901)

## 447 50th Street

Borough of Brooklyn Tax Map Block 783, Lot 57

**Date(s):** c. 1898-1900  
**Architect(s) / Builder(s):** Thomas Bennett  
**Original Owner(s)/ Developer(s):** Charles Hamilton  
**Type:** Row House  
**Style(s):** Romanesque Revival / Renaissance Revival  
**Stories:** 2 and basement  
**Material(s):** Brownstone

**Status:** Contributing

### History, Significance and Notable Characteristics

No. 447 50th Street is one of 15 row houses (413 to 447 50th Street) designed by Thomas Bennett for Charles Hamilton during the district's initial phase of development, when new transportation links, industrial growth along the adjacent waterfront, and the development of Sunset Park as a neighborhood amenity spurred the construction of speculative row houses for working- and middle-class residents. Alexander Waldron, who constructed the 10 row houses at 449 to 471 50th Street, initially planned to build these as well along with all the row houses on the south side of 54th Street.

The houses in this row combine elements of the Renaissance Revival and Romanesque Revival styles. Classically inspired Renaissance Revival-style features include the house's full-height angled projecting bay, as well as the pilasters with fluted brackets and crown molding of its main entrance. Other Renaissance-style features include the facade's sill and lintel moldings and its cornice, which has an egg-and-dart molding and foliated frieze and modillions. The facade's rough-faced lintels and stringcourses, as well as the intricate, carved Byzantine ornament within its main-entrance frieze and in panels below its window openings are its main Romanesque-style features. Like all the houses in this row, 447 50th Street retains its historic L-shaped stoop of rough- and smooth-faced stone. It also retains its historic double-leaf main-entrance door, transom bar and sash, and paneled main-entrance reveal, as well as its historic under-stoop gate.

### Alterations

Facade partially resurfaced; historic one-over-one wood windows replaced; doorbell at main entrance; non-historic basement window grilles; water meter reader and doorbell at basement; stoop railings

### Site

Concrete areaway with metal hatch; historic (resurfaced) stone areaway wall with non-historic iron fence and gate

### Sidewalk / Curb Materials

Concrete with concrete curb

### References

"Of Interest to the Building Trades," Real Estate Record and Builders' Guide, October 16, 1897, 548; "Building News," Real Estate Record and Builders' Guide (November 5, 1898), 661

## 449 50th Street

Borough of Brooklyn Tax Map Block 783, Lot 56

**Date(s):** 1897-98 (NB 1701-1897)  
**Architect(s) / Builder(s):** Henry L. Spicer  
**Original Owner(s)/ Developer(s):** Alexander Waldron  
**Type:** Row House  
**Style(s):** Romanesque Revival / Renaissance Revival  
**Stories:** 2 and basement  
**Material(s):** Brownstone  
  
**Status:** Contributing

### History, Significance and Notable Characteristics

No. 449 50th Street is one of ten row houses (449 to 471 50th Street) designed by Henry L. Spicer for Alexander Waldron during the district's initial phase of development, when new transportation links, industrial growth along the adjacent waterfront, and the development of Sunset Park as a neighborhood amenity spurred the construction of speculative row houses for working- and middle-class residents. Waldron initially planned to complete all 50 row houses along the north and south sides of 50th Streets, but only completed these ten before the rest of the houses were built by Charles Hamilton.

The houses in this row combine elements of the Renaissance Revival and Romanesque Revival styles. Classically inspired Renaissance Revival-style features include the house's full-height angled projecting bay, as well as the fluted pilasters and crown molding of its main entrance. Other Renaissance-style features include the facade's sill and lintel moldings and its cornice, which has an egg-and-dart molding, foliated modillions, and a frieze filled with wreaths and fleurs-de-lis. The facade's rough-faced lintels and stringcourses, as well as the intricate, carved Byzantine ornament below its window openings are its main Romanesque-style features. Like all the houses in this row, 449 50th Street retains its historic L-shaped stoop of rough- and smooth-faced stone. It also retains its historic double-leaf main-entrance door, transom bar and sash, as well as its historic under-stoop gate. The basement window grilles are also historic.

### Alterations

Basement and stoop painted; historic one-over-one wood windows replaced; historic double-leaf main-entrance door replaced with non-historic single door and frame; water meter reader, light fixture, and doorbell at basement; under-stoop gate replaced with door; iron fence at lower stoop

### Site

Concrete areaway with metal hatch; historic (resurfaced) stone areaway wall with non-historic iron fence and gate

### Sidewalk / Curb Materials

Concrete with concrete curb

### References

"Of Interest to the Building Trades" and "New Buildings," Real Estate Record and Builders'



### 451 50th Street

Borough of Brooklyn Tax Map Block 783, Lot 55

**Date(s):** 1897-98 (NB 1701-1897)  
**Architect(s) / Builder(s):** Henry L. Spicer  
**Original Owner(s)/ Developer(s):** Alexander Waldron  
**Type:** Row House  
**Style(s):** Romanesque Revival / Renaissance Revival  
**Stories:** 2 and basement  
**Material(s):** Brownstone  
  
**Status:** Contributing

#### History, Significance and Notable Characteristics

No. 451 50th Street is one of ten row houses (449 to 471 50th Street) designed by Henry L. Spicer for Alexander Waldron during the district's initial phase of development, when new transportation links, industrial growth along the adjacent waterfront, and the development of Sunset Park as a neighborhood amenity spurred the construction of speculative row houses for working- and middle-class residents. Waldron initially planned to complete all 50 row houses along the north and south sides of 50th Streets, but only completed these ten before the rest of the houses were built by Charles Hamilton.

The houses in this row combine elements of the Renaissance Revival and Romanesque Revival styles. Classically inspired Renaissance Revival-style features include the house's full-height angled projecting bay, as well as the pilasters with fluted brackets and crown molding of its main entrance. Other Renaissance-style features include the facade's sill and lintel moldings and its cornice, which has an egg-and-dart molding, foliated modillions, and wreaths within its frieze. The facade's rough-faced lintels and stringcourses, as well as the intricate, carved Byzantine ornament below its window openings are its main Romanesque-style features. Like all the houses in this row, 451 50th Street retains its historic L-shaped stoop of rough- and smooth-faced stone. It also retains its historic windows as well as its historic double-leaf main-entrance door, transom bar and sash, and paneled reveal. Its basement window grilles are historic, as are its areaway gate and the railings atop the areaway wall and lower stoop.

#### Alterations

Facade and stoop partially resurfaced; first- and second-story storm sashes; doorbell at main entrance; water meter reader and doorbell at basement; replacement under-stoop gate

#### Site

Concrete areaway with metal hatch and wood trash enclosure; historic stone areaway wall with historic iron fence and gate

## Sidewalk / Curb Materials

Concrete with concrete curb

## References

“Of Interest to the Building Trades” and “New Buildings,” Real Estate Record and Builders’ Guide (October 16, 1897), 548 and 582-3; “Building News,” Real Estate Record and Builders’ Guide (November 5, 1898), 661; Kings County, Office of the Register, Conveyance Liber 13 (Section 3), 412 (September 7, 1898)

## 453 50th Street

Borough of Brooklyn Tax Map Block 783, Lot 54

**Date(s):** 1897-98 (NB 1701-1897)  
**Architect(s) / Builder(s):** Henry L. Spicer  
**Original Owner(s)/ Developer(s):** Alexander Waldron  
**Type:** Row House  
**Style(s):** Romanesque Revival / Renaissance Revival  
**Stories:** 2 and basement  
**Material(s):** Brownstone  
**Status:** Contributing

## History, Significance and Notable Characteristics

No. 453 50th Street is one of ten row houses (449 to 471 50th Street) designed by Henry L. Spicer for Alexander Waldron during the district’s initial phase of development, when new transportation links, industrial growth along the adjacent waterfront, and the development of Sunset Park as a neighborhood amenity spurred the construction of speculative row houses for working- and middle-class residents. Waldron initially planned to complete all 50 row houses along the north and south sides of 50th Streets, but only completed these ten before the rest of the houses were built by Charles Hamilton.

The houses in this row combine elements of the Renaissance Revival and Romanesque Revival styles. Classically inspired Renaissance Revival-style features include the house’s full-height angled projecting bay, as well as the fluted pilasters and crown molding of its main entrance. Other Renaissance-style features include the facade’s sill and lintel moldings and its cornice, which has an egg-and-dart molding, foliated modillions, and a frieze filled with wreaths and fleurs-de-lis. The facade’s rough-faced lintels and stringcourses are its main Romanesque-style features. Unlike most of the other houses in this row, the carved ornament beneath its windows is Renaissance rather than Romanesque. Like all the houses in this row, 453 50th Street retains its historic L-shaped stoop of rough- and smooth-faced stone. Its basement window grilles are also historic.

## Alterations

Facade and stoop painted; historic one-over-one wood windows replaced; historic double-leaf main-entrance door replaced with non-historic single door and frame; security gate, awning, and light fixture at main entrance; water meter reader at basement; light fixture over under-stoop entrance; replacement under-stoop gate; first- and second-story window grilles; iron fence at lower stoop; rooftop satellite dish

**Site**

Concrete areaway with metal hatch; historic (painted) stone areaway wall with non-historic iron fence and gate

**Sidewalk / Curb Materials**

Concrete with concrete curb

**References**

“Of Interest to the Building Trades” and “New Buildings,” Real Estate Record and Builders’ Guide (October 16, 1897), 548 and 582-3; “Building News,” Real Estate Record and Builders’ Guide (November 5, 1898), 661; Kings County, Office of the Register, Conveyance Liber 13 (Section 3), 529 (September 30, 1898)

**457 50th Street**

Borough of Brooklyn Tax Map Block 783, Lot 53

**Date(s):** 1897-98 (NB 1701-1897)  
**Architect(s) / Builder(s):** Henry L. Spicer  
**Original Owner(s)/ Developer(s):** Alexander Waldron  
**Type:** Row House  
**Style(s):** Romanesque Revival / Renaissance Revival  
**Stories:** 2 and basement  
**Material(s):** Brownstone  
  
**Status:** Contributing

**History, Significance and Notable Characteristics**

No. 457 50th Street is one of ten row houses (449 to 471 50th Street) designed by Henry L. Spicer for Alexander Waldron during the district’s initial phase of development, when new transportation links, industrial growth along the adjacent waterfront, and the development of Sunset Park as a neighborhood amenity spurred the construction of speculative row houses for working- and middle-class residents. Waldron initially planned to complete all 50 row houses along the north and south sides of 50th Streets, but only completed these ten before the rest of the houses were built by Charles Hamilton.

The houses in this row combine elements of the Renaissance Revival and Romanesque Revival styles. Classically inspired Renaissance Revival-style features include the house’s full-height angled projecting bay, as well as the pilasters with fluted brackets and crown molding of its main entrance. Other Renaissance-style features include the facade’s sill and lintel moldings and its cornice, which has an egg-and-dart molding, foliated modillions, and fleurs-de-lis within its frieze. The facade’s rough-faced lintels and stringcourses, as well as the intricate, carved Byzantine ornament below its window openings are its main Romanesque-style features. Like all the houses in this row, 457 50th Street retains its historic L-shaped stoop of rough- and smooth-faced stone. It also retains its historic double-leaf main-entrance door, transom bar and sash, and paneled reveal. Its basement window grilles and under-stoop gate are historic, as are its areaway gate and the railings atop the areaway wall and lower stoop.

### **Alterations**

Facade and stoop partially resurfaced; historic one-over-one wood windows replaced; awning at main entrance; metal kickplates on main-entrance doors; water meter reader and doorbell at basement

### **Site**

Concrete areaway with metal hatch and small planting bed; historic (resurfaced) stone areaway wall with historic iron fence and gate

### **Sidewalk / Curb Materials**

Concrete with concrete curb

### **References**

“Of Interest to the Building Trades” and “New Buildings,” Real Estate Record and Builders’ Guide (October 16, 1897), 548 and 582-3; “Building News,” Real Estate Record and Builders’ Guide (November 5, 1898), 661

## **459 50th Street**

Borough of Brooklyn Tax Map Block 783, Lot 52

**Date(s):** 1897-98 (NB 1701-1897)  
**Architect(s) / Builder(s):** Henry L. Spicer  
**Original Owner(s)/ Developer(s):** Alexander Waldron  
**Type:** Row House  
**Style(s):** Romanesque Revival / Renaissance Revival  
**Stories:** 2 and basement  
**Material(s):** Brownstone  
  
**Status:** Contributing

### **History, Significance and Notable Characteristics**

No. 459 50th Street is one of ten row houses (449 to 471 50th Street) designed by Henry L. Spicer for Alexander Waldron during the district’s initial phase of development, when new transportation links, industrial growth along the adjacent waterfront, and the development of Sunset Park as a neighborhood amenity spurred the construction of speculative row houses for working- and middle-class residents. Waldron initially planned to complete all 50 row houses along the north and south sides of 50th Streets, but only completed these ten before the rest of the houses were built by Charles Hamilton.

The houses in this row combine elements of the Renaissance Revival and Romanesque Revival styles. Classically inspired Renaissance Revival-style features include the house’s full-height angled projecting bay, as well as the fluted pilasters and crown molding of its main entrance. Other Renaissance-style features include the facade’s sill and lintel moldings and its cornice, which has an egg-and-dart molding, foliated modillions, and a frieze filled with wreaths and fleurs-de-lis. The facade’s rough-faced lintels and stringcourses, as well as the intricate, carved Byzantine ornament below its window openings are its main Romanesque-style features. Like all the houses in this row, 459 50th Street retains its historic L-shaped stoop of rough- and smooth-faced stone. Its basement window grilles are also historic.

### **Alterations**

Facade and stoop painted; historic one-over-one wood windows replaced; historic double-leaf main-entrance door, transom bar, sash, and reveal replaced; doorbell and security gate at main entrance; water meter reader, mailbox, light fixture, and doorbell at basement; replacement under-stoop gate; stoop railings

### **Site**

Concrete areaway with metal hatch and wood trash enclosure; historic (painted) stone areaway wall with non-historic iron fence and gate

### **Sidewalk / Curb Materials**

Concrete with concrete curb

### **References**

“Of Interest to the Building Trades” and “New Buildings,” Real Estate Record and Builders’ Guide (October 16, 1897), 548 and 582-3; “Building News,” Real Estate Record and Builders’ Guide (November 5, 1898), 661

## **461 50th Street**

Borough of Brooklyn Tax Map Block 783, Lot 51

**Date(s):** 1897-98 (NB 1701-1897)  
**Architect(s) / Builder(s):** Henry L. Spicer  
**Original Owner(s)/ Developer(s):** Alexander Waldron  
**Type:** Row House  
**Style(s):** Romanesque Revival / Renaissance Revival  
**Stories:** 2 and basement  
**Material(s):** Brownstone  
  
**Status:** Contributing

### **History, Significance and Notable Characteristics**

No. 461 50th Street is one of ten row houses (449 to 471 50th Street) designed by Henry L. Spicer for Alexander Waldron during the district’s initial phase of development, when new transportation links, industrial growth along the adjacent waterfront, and the development of Sunset Park as a neighborhood amenity spurred the construction of speculative row houses for working- and middle-class residents. Waldron initially planned to complete all 50 row houses along the north and south sides of 50th Streets, but only completed these ten before the rest of the houses were built by Charles Hamilton.

The houses in this row combine elements of the Renaissance Revival and Romanesque Revival styles. Classically inspired Renaissance Revival-style features include the house’s full-height angled projecting bay, as well as the fluted pilasters and crown molding of its main entrance. Other Renaissance-style features include the facade’s sill and lintel moldings and its cornice, which has an egg-and-dart molding, foliated modillions, and wreaths within its frieze. The facade’s rough-faced lintels and stringcourses are its main Romanesque-style features. Unlike most of the other houses in this row, the carved ornament beneath its windows is



Renaissance rather than Romanesque. Like all the houses in this row, 461 50th Street retains its historic L-shaped stoop of rough- and smooth-faced stone.

#### **Alterations**

Facade painted; stoop resurfaced; historic one-over-one wood windows replaced; historic double-leaf main-entrance door and transom sash replaced with non-historic single door, transom panel, and frame; doorbell and awning at main entrance; non-historic basement window grilles; water meter reader and doorbell at basement; awning over under-stoop entrance; under-stoop gate replaced with door; iron fence at lower stoop

#### **Site**

Concrete areaway with metal hatch; historic (painted) stone areaway wall with non-historic iron fence and gate

#### **Sidewalk / Curb Materials**

Concrete with concrete curb

#### **References**

“Of Interest to the Building Trades” and “New Buildings,” Real Estate Record and Builders’ Guide (October 16, 1897), 548 and 582-3; “Building News,” Real Estate Record and Builders’ Guide (November 5, 1898), 661

### **463 50th Street**

Borough of Brooklyn Tax Map Block 783, Lot 50

**Date(s):** 1897-98 (NB 1701-1897)  
**Architect(s) / Builder(s):** Henry L. Spicer  
**Original Owner(s)/ Developer(s):** Alexander Waldron  
**Type:** Row House  
**Style(s):** Romanesque Revival / Renaissance Revival  
**Stories:** 2 and basement  
**Material(s):** Brownstone  
**Status:** Contributing

#### **History, Significance and Notable Characteristics**

No. 463 50th Street is one of ten row houses (449 to 471 50th Street) designed by Henry L. Spicer for Alexander Waldron during the district’s initial phase of development, when new transportation links, industrial growth along the adjacent waterfront, and the development of Sunset Park as a neighborhood amenity spurred the construction of speculative row houses for working- and middle-class residents. Waldron initially planned to complete all 50 row houses along the north and south sides of 50th Streets, but only completed these ten before the rest of the houses were built by Charles Hamilton.

The houses in this row combine elements of the Renaissance Revival and Romanesque Revival styles. Classically inspired Renaissance Revival-style features include the house’s full-height angled projecting bay, as well as the fluted pilasters and crown molding of its main

entrance. Other Renaissance-style features include the facade's sill and lintel moldings and its cornice, which has an egg-and-dart molding, foliated modillions, and a frieze filled with wreaths and fleurs-de-lis. The facade's rough-faced lintels and stringcourses, as well as the intricate, carved Byzantine ornament below its window openings are its main Romanesque-style features. Like all the houses in this row, 463 50th Street retains its historic L-shaped stoop of rough- and smooth-faced stone. It also retains its historic double-leaf main-entrance doors, transom bar, sash, and paneled reveal, as well as its historic basement window grilles. Although its areaway gate and the fences on the areaway wall and lower stoop were installed after the c. 1938-43 "tax photograph," the fences are similar to historic fences in the row.

#### **Alterations**

Stoop partially resurfaced; historic one-over-one wood windows replaced (historic wood brickmolds remain); light fixture at main entrance; water meter reader, light fixture, and mailbox at basement; under-stoop gate replaced with door

#### **Site**

Concrete areaway with metal hatch; historic stone areaway wall with fence and gate

#### **Sidewalk / Curb Materials**

Concrete with concrete curb

#### **References**

"Of Interest to the Building Trades" and "New Buildings," Real Estate Record and Builders' Guide (October 16, 1897), 548 and 582-3; "Building News," Real Estate Record and Builders' Guide (November 5, 1898), 661; Kings County, Office of the Register, Conveyance Liber 13 (Section 3), 341 (August 16, 1898)

### **465 50th Street**

Borough of Brooklyn Tax Map Block 783, Lot 49

**Date(s):** 1897-98 (NB 1701-1897)  
**Architect(s) / Builder(s):** Henry L. Spicer  
**Original Owner(s)/ Developer(s):** Alexander Waldron  
**Type:** Row House  
**Style(s):** Romanesque Revival / Renaissance Revival  
**Stories:** 2 and basement  
**Material(s):** Brownstone  
**Status:** Contributing

#### **History, Significance and Notable Characteristics**

No. 465 50th Street is one of ten row houses (449 to 471 50th Street) designed by Henry L. Spicer for Alexander Waldron during the district's initial phase of development, when new transportation links, industrial growth along the adjacent waterfront, and the development of Sunset Park as a neighborhood amenity spurred the construction of speculative row houses for working- and middle-class residents. Waldron initially planned to complete all 50 row houses along the north and south sides of 50th Streets, but only completed these ten before the rest of the houses were built by Charles Hamilton.

The houses in this row combine elements of the Renaissance Revival and Romanesque Revival styles. Classically inspired Renaissance Revival-style features include the house's full-height angled projecting bay, as well as the pilasters with fluted brackets and crown molding of its main entrance. Other Renaissance-style features include the facade's sill and lintel moldings and its cornice, which has an egg-and-dart molding, foliated modillions, and fleurs-de-lis within its frieze. The facade's rough-faced lintels and stringcourses, as well as the intricate, carved Byzantine ornament below its window openings are its main Romanesque-style features. Like all the houses in this row, 465 50th Street retains its historic L-shaped stoop of rough- and smooth-faced stone. It also retains its historic double-leaf main-entrance door, transom bar and sash, and paneled reveal. Its basement window grilles and under-stoop gate are also historic, as are its areaway gate and the railings atop the areaway wall and lower stoop.

#### **Alterations**

Facade and stoop painted; historic one-over-one wood windows replaced; light fixture at main entrance; water meter reader, doorbell, and light fixture at basement

#### **Site**

Concrete areaway with metal hatch; historic stone areaway wall with historic iron fence and gate

#### **Sidewalk / Curb Materials**

Concrete with concrete curb

#### **References**

"Of Interest to the Building Trades" and "New Buildings," Real Estate Record and Builders' Guide (October 16, 1897), 548 and 582-3; "Building News," Real Estate Record and Builders' Guide (November 5, 1898), 661; Kings County, Office of the Register, Conveyance Liber 12 (Section 3), 334 (May 9, 1898)

### **469 50th Street**

Borough of Brooklyn Tax Map Block 783, Lot 48

**Date(s):** 1897-98 (NB 1701-1897)  
**Architect(s) / Builder(s):** Henry L. Spicer  
**Original Owner(s)/ Developer(s):** Alexander Waldron  
**Type:** Row House  
**Style(s):** Romanesque Revival / Renaissance Revival  
**Stories:** 2 and basement  
**Material(s):** Brownstone  
**Status:** Contributing

#### **History, Significance and Notable Characteristics**

No. 469 50th Street is one of ten row houses (449 to 471 50th Street) designed by Henry L. Spicer for Alexander Waldron during the district's initial phase of development, when new transportation links, industrial growth along the adjacent waterfront, and the development of Sunset Park as a neighborhood amenity spurred the construction of speculative row houses for

working- and middle-class residents. Waldron initially planned to complete all 50 row houses along the north and south sides of 50th Streets, but only completed these ten before the rest of the houses were built by Charles Hamilton.

The houses in this row combine elements of the Renaissance Revival and Romanesque Revival styles. Classically inspired Renaissance Revival-style features include the house's full-height angled projecting bay, as well as the fluted pilasters and crown molding of its main entrance. Other Renaissance-style features include the facade's sill and lintel moldings and its cornice, which has an egg-and-dart molding, foliated modillions, and a frieze filled with wreaths and fleurs-de-lis. The facade's rough-faced lintels and stringcourses, as well as the intricate, carved Byzantine ornament below its window openings are its main Romanesque-style features. Like all the houses in this row, 469 50th Street retains its historic L-shaped stoop of rough- and smooth-faced stone. Its basement window grilles are also historic.

#### **Alterations**

Facade and stoop painted; historic one-over-one wood windows replaced; historic double-leaf main-entrance door replaced with non-historic single door and frame; non-historic entrance transom bar and sash; light fixture and camera at main entrance; water meter reader, light fixture, and mailbox at basement; under-stoop gate replaced with door; iron fence at lower stoop; rooftop antenna

#### **Site**

Concrete areaway with metal hatch; historic (painted) stone areaway wall with fence and gate

#### **Sidewalk / Curb Materials**

Concrete with concrete curb

#### **References**

"Of Interest to the Building Trades" and "New Buildings," Real Estate Record and Builders' Guide (October 16, 1897), 548 and 582-3; "Building News," Real Estate Record and Builders' Guide (November 5, 1898), 661

### **471 50th Street**

Borough of Brooklyn Tax Map Block 783, Lot 47

**Date(s):** 1897-98 (NB 1701-1897)  
**Architect(s) / Builder(s):** Henry L. Spicer  
**Original Owner(s)/ Developer(s):** Alexander Waldron  
**Type:** Row House  
**Style(s):** Romanesque Revival / Renaissance Revival  
**Stories:** 2 and basement  
**Material(s):** Brownstone  
**Status:** Contributing

#### **History, Significance and Notable Characteristics**

No. 471 50th Street is one of ten row houses (449 to 471 50th Street) designed by Henry L. Spicer for Alexander Waldron during the district's initial phase of development, when new



transportation links, industrial growth along the adjacent waterfront, and the development of Sunset Park as a neighborhood amenity spurred the construction of speculative row houses for working- and middle-class residents. Waldron initially planned to complete all 50 row houses along the north and south sides of 50th Streets, but only completed these ten before the rest of the houses were built by Charles Hamilton.

The houses in this row combine elements of the Renaissance Revival and Romanesque Revival styles. Classically inspired Renaissance Revival-style features include the house's full-height angled projecting bay, as well as the pilasters with fluted brackets and crown molding of its main entrance. Other Renaissance-style features include the facade's sill and lintel moldings and its cornice, which has an egg-and-dart molding, foliated modillions, and wreaths within its frieze. The facade's rough-faced lintels and stringcourses, as well as the intricate, carved Byzantine ornament below its window openings are its main Romanesque-style features. Like all the houses in this row, 471 50th Street retains its historic L-shaped stoop of rough- and smooth-faced stone. Its basement window grilles are historic.

#### **Alterations**

Facade and stoop partially resurfaced; historic one-over-one wood windows replaced; historic double-leaf main-entrance door replaced with non-historic single door and frame; transom sash replaced with panel; light fixture at main entrance; water meter reader, doorbell, and light fixture at basement; under-stoop gate replaced with door; iron fence at lower stoop

#### **Site**

Concrete areaway with metal hatch; historic (resurfaced) stone areaway wall with non-historic historic iron fence and gate

#### **Sidewalk / Curb Materials**

Concrete with concrete curb

#### **References**

"Of Interest to the Building Trades" and "New Buildings," Real Estate Record and Builders' Guide (October 16, 1897), 548 and 582-3; "Building News," Real Estate Record and Builders' Guide (November 5, 1898), 661

# South Side of 50th Street

## 414 50th Street

Borough of Brooklyn Tax Map Block 791, Lot 11

**Date(s):** c. 1898-1903 (NB 1841-1898)  
**Architect(s) / Builder(s):** Thomas Bennett  
**Original Owner(s)/ Developer(s):** Charles Hamilton  
**Type:** Two-Family House  
**Style(s):** Romanesque Revival / Renaissance Revival  
**Stories:** 2 and basement  
**Material(s):** Brownstone  
  
**Status:** Contributing

### History, Significance and Notable Characteristics

No. 414 50th Street is one of a row of 25 two-family houses (414-472 50th Street) filling almost the entire south blockfront of 50th Street between 4th and 5th Avenues. This row was designed by Thomas Bennett for Charles Hamilton during the district's initial phase of development, when new transportation links, industrial growth along the adjacent waterfront, and the development of Sunset Park as a neighborhood amenity spurred the construction of speculative row houses for working- and middle-class residents. Alexander Waldron, who constructed 10 houses on the north side of 50th Street, initially planned to build all the houses on both sides of the street, but he surrendered the project to Hamilton who had architect Thomas Bennett file new plans.

All the houses in this row combine elements of the Renaissance Revival and Romanesque Revival styles. Classically inspired Renaissance Revival-style features include the house's full-height round projecting bay, main-entrance surround with Corinthian columns supporting a foliated frieze, and cornice with an egg-and-dart molding and a foliated frieze and modillions. The facade's rough-faced lintels and stringcourses, as well as the intricate, carved Byzantine ornament below its window openings are its main Romanesque-style features. Like all the houses in this row, 414 50th Street retains its historic L-shaped stoop of rough- and smooth-faced stone. Its west facade contains several segmental-headed window openings and is partially visible.

### Alterations

Facade and stoop painted; historic one-over-one wood windows replaced; historic double-leaf main-entrance door replaced with non-historic single door, frame, and transom; camera and light fixture at main entrance; non-historic basement window grilles; signage, cameras, water meter reader, mailbox, conduit, electrical box, and air-conditioner condenser on brackets, at basement; awning over under-stoop opening; replacement under-stoop gate; iron fence at lower stoop

Alterations (West Facade): Facade resurfaced; visible rooftop satellite dish

### Site

Concrete areaway with hatch; historic (painted) stone areaway wall with non-historic iron fence and gate

## Sidewalk / Curb Materials

Concrete with concrete curb

## References

“Of Interest to the Building Trades,” Real Estate Record and Builders’ Guide, October 16, 1897, 548; “Building News,” Real Estate Record and Builders’ Guide (November 5, 1898), 661; Kings County, Office of the Register, Conveyance Liber 31 (Section 3), 119 (October 30, 1903)

## 416 50th Street

Borough of Brooklyn Tax Map Block 791, Lot 12

**Date(s):** c. 1898-1903 (NB 1841-1898)  
**Architect(s) / Builder(s):** Thomas Bennett  
**Original Owner(s)/ Developer(s):** Charles Hamilton  
**Type:** Two-Family House  
**Style(s):** Romanesque Revival / Renaissance Revival  
**Stories:** 2 and basement  
**Material(s):** Brownstone

**Status:** Contributing

## History, Significance and Notable Characteristics

No. 416 50th Street is one of a row of 25 two-family houses (414-472 50th Street) filling almost the entire south blockfront of 50th Street between 4th and 5th Avenues. This row was designed by Thomas Bennett for Charles Hamilton during the district’s initial phase of development, when new transportation links, industrial growth along the adjacent waterfront, and the development of Sunset Park as a neighborhood amenity spurred the construction of speculative row houses for working-and middle-class residents. Alexander Waldron, who constructed 10 houses on the north side of 50th Street, initially planned to build all the houses on both sides of the street, but he surrendered the project to Hamilton who had architect Thomas Bennett file new plans.

All the houses in this row combine elements of the Renaissance Revival and Romanesque Revival styles. Classically inspired Renaissance Revival-style features include the house’s full-height rounded projecting bay, the pilasters, fluted brackets, and crown molding of its main-entrance surround, first-story sill moldings and second-story lintel moldings, and its cornice with an egg-and-dart molding and foliated frieze and modillions. The facade’s rough-faced lintels and stringcourses, as well as the intricate, carved Byzantine ornament below its window openings are its main Romanesque-style features. Like all the houses in this row, 416 50th Street retains its historic L-shaped stoop of rough- and smooth-faced stone. It also retains its historic main-entrance transom sash, paneled reveal, basement window grilles, and one first-story leaded-glass transom.

## Alterations

Basement painted; historic one-over-one wood windows and one first-story leaded-glass transom replaced; historic double-leaf main-entrance door replaced with non-historic single door and frame; water meter reader and intercom panel at basement; awning over under-stoop opening; under-stoop gate replaced with door; iron fence at lower stoop; rooftop antenna

**Site**

Concrete areaway with hatch; historic (painted) stone areaway wall with non-historic iron fence and gate

**Sidewalk / Curb Materials**

Concrete with concrete curb

**References**

“Of Interest to the Building Trades,” Real Estate Record and Builders’ Guide, October 16, 1897, 548; “Building News,” Real Estate Record and Builders’ Guide (November 5, 1898), 661; Kings County, Office of the Register, Conveyance Liber 31 (Section 3), 182 (November 11, 1903)

**418 50th Street**

Borough of Brooklyn Tax Map Block 791, Lot 13

**Date(s):** c. 1898-1903 (NB 1841-1898)  
**Architect(s) / Builder(s):** Thomas Bennett  
**Original Owner(s)/ Developer(s):** Charles Hamilton  
**Type:** Two-Family House  
**Style(s):** Romanesque Revival / Renaissance Revival  
**Stories:** 2 and basement  
**Material(s):** Brownstone

**Status:** Contributing

**History, Significance and Notable Characteristics**

No. 418 50th Street is one of a row of 25 two-family houses (414-472 50th Street) filling almost the entire south blockfront of 50th Street between 4th and 5th Avenues. This row was designed by Thomas Bennett for Charles Hamilton during the district’s initial phase of development, when new transportation links, industrial growth along the adjacent waterfront, and the development of Sunset Park as a neighborhood amenity spurred the construction of speculative row houses for working-and middle-class residents. Alexander Waldron, who constructed 10 houses on the north side of 50th Street, initially planned to build all the houses on both sides of the street, but he surrendered the project to Hamilton who had architect Thomas Bennett file new plans.

The houses in this row combine elements of the Renaissance Revival and Romanesque Revival styles. Classically inspired Renaissance Revival-style features include the house’s full-height angled projecting bay, as well as the pilasters with fluted brackets and crown molding of its main entrance. Other Renaissance-style features include the facade’s sill and lintel moldings and its cornice, which has an egg-and-dart molding and foliated frieze and modillions. The facade’s rough-faced lintels and stringcourses, as well as the intricate, carved Byzantine ornament within its main-entrance frieze and in panels below its window openings are its main Romanesque-style features. Like all the houses in this row, 418 50th Street retains its historic L-shaped stoop of rough- and smooth-faced stone. It also retains its historic double-leaf main-entrance door, transom bar and sash, paneled main-entrance reveal, and basement window grilles.



**Alterations**

Facade and stoop partially resurfaced and painted; historic one-over-one wood windows replaced; light fixture and security gate at main entrance; water meter reader, address plate, doorbell, and light fixture at basement; replacement under-stoop gate; iron fence at lower stoop

**Site**

Concrete areaway with metal hatch; historic stone areaway wall with non-historic iron fence and gate

**Sidewalk / Curb Materials**

Concrete with concrete curb

**References**

“Of Interest to the Building Trades,” Real Estate Record and Builders’ Guide, October 16, 1897, 548; “Building News,” Real Estate Record and Builders’ Guide (November 5, 1898), 661

**420 50th Street**

Borough of Brooklyn Tax Map Block 791, Lot 14

**Date(s):** c. 1898-1903 (NB 1841-1898)  
**Architect(s) / Builder(s):** Thomas Bennett  
**Original Owner(s)/ Developer(s):** Charles Hamilton  
**Type:** Two-Family House  
**Style(s):** Romanesque Revival / Renaissance Revival  
**Stories:** 2 and basement  
**Material(s):** Brownstone  
**Status:** Contributing

**History, Significance and Notable Characteristics**

No. 420 50th Street is one of a row of 25 two-family houses (414-472 50th Street) filling almost the entire south blockfront of 50th Street between 4th and 5th Avenues. This row was designed by Thomas Bennett for Charles Hamilton during the district’s initial phase of development, when new transportation links, industrial growth along the adjacent waterfront, and the development of Sunset Park as a neighborhood amenity spurred the construction of speculative row houses for working- and middle-class residents. Alexander Waldron, who constructed 10 houses on the north side of 50th Street, initially planned to build all the houses on both sides of the street, but he surrendered the project to Hamilton who had architect Thomas Bennett file new plans.

All the houses in this row combine elements of the Renaissance Revival and Romanesque Revival styles. Classically inspired Renaissance Revival-style features include the house’s full-height round projecting bay, main-entrance surround with Corinthian columns, first- and second-story sill and lintel moldings, and cornice with an egg-and dart molding and foliated frieze and modillions. The facade’s rough-faced lintels and stringcourses, as well as the intricate, carved Byzantine ornament within its main-entrance frieze and below its window openings are its main Romanesque-style features. Like all the houses in this row, 420 50th

Street retains its historic L-shaped stoop of rough- and smooth-faced stone. It also retains its historic paneled main-entrance reveal.

#### **Alterations**

Facade and stoop partially resurfaced; historic one-over-one wood windows replaced; historic double-leaf main-entrance door replaced with non-historic single door within wide frame; doorbell and awning at main entrance; non-historic basement window grilles; water meter reader, mailbox, doorbell, and light fixture at basement; under-stoop gate replaced with door and security gate; iron fence at lower stoop

#### **Site**

Concrete areaway with hatch; historic stone areaway wall with non-historic iron fence and gate

#### **Sidewalk / Curb Materials**

Concrete with concrete curb

#### **References**

“Of Interest to the Building Trades,” Real Estate Record and Builders’ Guide, October 16, 1897, 548; “Building News,” Real Estate Record and Builders’ Guide (November 5, 1898), 661; Kings County, Office of the Register, Conveyance Liber 31 (Section 3), 287 (November 28, 1903)

### **422 50th Street**

Borough of Brooklyn Tax Map Block 791, Lot 15

**Date(s):** c. 1898-1903 (NB 1841-1898)  
**Architect(s) / Builder(s):** Thomas Bennett  
**Original Owner(s)/ Developer(s):** Charles Hamilton  
**Type:** Two-Family House  
**Style(s):** Romanesque Revival / Renaissance Revival  
**Stories:** 2 and basement  
**Material(s):** Brownstone  
  
**Status:** Contributing

#### **History, Significance and Notable Characteristics**

No. 422 50th Street is one of a row of 25 two-family houses (414-472 50th Street) filling almost the entire south blockfront of 50th Street between 4th and 5th Avenues. This row was designed by Thomas Bennett for Charles Hamilton during the district’s initial phase of development, when new transportation links, industrial growth along the adjacent waterfront, and the development of Sunset Park as a neighborhood amenity spurred the construction of speculative row houses for working-and middle-class residents. Alexander Waldron, who constructed 10 houses on the north side of 50th Street, initially planned to build all the houses on both sides of the street, but he surrendered the project to Hamilton who had architect Thomas Bennett file new plans.

The houses in this row combine elements of the Renaissance Revival and Romanesque Revival styles. Classically inspired Renaissance Revival-style features include the house’s full-height angled projecting bay, as well as the pilasters with fluted brackets and crown

molding of its main entrance. Other Renaissance-style features include the facade's sill and lintel moldings and its cornice, which has an egg-and-dart molding and foliated frieze and modillions. The facade's rough-faced lintels and stringcourses, as well as the intricate, carved Byzantine ornament within its main-entrance frieze and in panels below its window openings are its main Romanesque-style features. Like all the houses in this row, 422 50th Street retains its historic L-shaped stoop of rough- and smooth-faced stone. It also retains its historic paneled main-entrance reveal and two basement window grilles. The fences along the areaway wall and lower stoop are likely not original but either date from before 1943 or replaced fences from before that date.

#### **Alterations**

Facade and stoop resurfaced; historic one-over-one wood windows replaced; historic double-leaf main-entrance door replaced with non-historic single door with side panel; doorbell, light fixture, and awning at main entrance; central basement window grille replaced; meters, address plaque, mailbox, and doorbell at basement; under-stoop gate replaced with door and security gate; awning over under-stoop opening

#### **Site**

Concrete areaway with metal hatch; historic (resurfaced) stone areaway wall with possibly historic iron fence and non-historic gate

#### **Sidewalk / Curb Materials**

Concrete with concrete curb

#### **References**

"Of Interest to the Building Trades," Real Estate Record and Builders' Guide, October 16, 1897, 548; "Building News," Real Estate Record and Builders' Guide (November 5, 1898), 661; Kings County, Office of the Register, Conveyance Liber 34 (Section 3), 235 (June 17, 1904); New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives

### **424 50th Street**

Borough of Brooklyn Tax Map Block 791, Lot 16

**Date(s):** c. 1898-1903 (NB 1841-1898)  
**Architect(s) / Builder(s):** Thomas Bennett  
**Original Owner(s)/ Developer(s):** Charles Hamilton  
**Type:** Two-Family House  
**Style(s):** Romanesque Revival / Renaissance Revival  
**Stories:** 2 and basement  
**Material(s):** Brownstone  
**Status:** Contributing

#### **History, Significance and Notable Characteristics**

No. 424 50th Street is one of a row of 25 two-family houses (414-472 50th Street) filling almost the entire south blockfront of 50th Street between 4th and 5th Avenues. This row was designed by Thomas Bennett for Charles Hamilton during the district's initial phase of development, when new transportation links, industrial growth along the adjacent waterfront, and the development of Sunset Park as a neighborhood amenity spurred the construction of

speculative row houses for working-and middle-class residents. Alexander Waldron, who constructed 10 houses on the north side of 50th Street, initially planned to build all the houses on both sides of the street, but he surrendered the project to Hamilton who had architect Thomas Bennett file new plans.

The houses in this row combine elements of the Renaissance Revival and Romanesque Revival styles. Classically inspired Renaissance Revival-style features include the house's full-height angled projecting bay, as well as the pilasters with fluted brackets and crown molding of its main entrance. Other Renaissance-style features include the facade's sill and lintel moldings and its cornice, which has an egg-and-dart molding and foliated frieze and modillions. The facade's rough-faced lintels and stringcourses, as well as the intricate, carved Byzantine ornament within its main-entrance frieze and in panels below its window openings are its main Romanesque-style features. Like all the houses in this row, 424 50th Street retains its historic L-shaped stoop of rough- and smooth-faced stone. It also retains its historic double-leaf main-entrance door, transom, and paneled reveal.

#### **Alterations**

Facade and stoop painted; historic one-over-one wood windows replaced; light fixture, awning, and security gate at main entrance; historic basement window grilles removed; water meter reader, camera, and light fixture at basement; under-stoop gate replaced with door and security gate; iron fence at lower stoop

#### **Site**

Concrete areaway with metal hatch and non-historic mailbox on post; historic (painted) stone areaway wall with non-historic iron fence and gate

#### **Sidewalk / Curb Materials**

Concrete with concrete curb

#### **References**

"Of Interest to the Building Trades," Real Estate Record and Builders' Guide, October 16, 1897, 548; "Building News," Real Estate Record and Builders' Guide (November 5, 1898), 661; Kings County, Office of the Register, Conveyance Liber 30 (Section 3), 517 (October 7, 1903)

### **426 50th Street**

Borough of Brooklyn Tax Map Block 791, Lot 17

**Date(s):** c. 1898-1903 (NB 1841-1898)  
**Architect(s) / Builder(s):** Thomas Bennett  
**Original Owner(s)/ Developer(s):** Charles Hamilton  
**Type:** Two-Family House  
**Style(s):** Romanesque Revival / Renaissance Revival  
**Stories:** 2 and basement  
**Material(s):** Brownstone  
  
**Status:** Contributing



### **History, Significance and Notable Characteristics**

No. 426 50th Street is one of a row of 25 two-family houses (414-472 50th Street) filling almost the entire south blockfront of 50th Street between 4th and 5th Avenues. This row was designed by Thomas Bennett for Charles Hamilton during the district's initial phase of development, when new transportation links, industrial growth along the adjacent waterfront, and the development of Sunset Park as a neighborhood amenity spurred the construction of speculative row houses for working-and middle-class residents. Alexander Waldron, who constructed 10 houses on the north side of 50th Street, initially planned to build all the houses on both sides of the street, but he surrendered the project to Hamilton who had architect Thomas Bennett file new plans.

The houses in this row combine elements of the Renaissance Revival and Romanesque Revival styles. Classically inspired Renaissance Revival-style features include the house's full-height angled projecting bay, as well as the pilasters with fluted brackets and crown molding of its main entrance. Other Renaissance-style features include the facade's sill and lintel moldings and its cornice, which has an egg-and-dart molding and foliated frieze and modillions. The facade's rough-faced lintels and stringcourses, as well as the intricate, carved Byzantine ornament within its main-entrance frieze and in panels below its window openings are its main Romanesque-style features. Like all the houses in this row, 426 50th Street retains its historic L-shaped stoop of rough- and smooth-faced stone. It also retains its historic double-leaf main-entrance door, transom, and paneled reveal, as well as its historic under-stoop gate and basement window grilles.

### **Alterations**

Basement painted; historic one-over-one wood windows replaced; doorbell and security gate at main entrance; lower portion of one basement window grille removed; light fixtures, address numerals, mailbox, and doorbell at basement; iron fence at lower stoop

### **Site**

Concrete areaway with metal hatch; historic stone areaway wall with non-historic iron fence and gate

### **Sidewalk / Curb Materials**

Concrete with concrete curb

### **References**

"Of Interest to the Building Trades," Real Estate Record and Builders' Guide, October 16, 1897, 548; "Building News," Real Estate Record and Builders' Guide (November 5, 1898), 661; Kings County, Office of the Register, Conveyance Liber 30 (Section 3), 544 (October 13, 1903)

### **428 50th Street**

Borough of Brooklyn Tax Map Block 791, Lot 19

**Date(s):** c. 1898-1902 (NB 1841-1898)  
**Architect(s) / Builder(s):** Thomas Bennett  
**Original Owner(s)/ Developer(s):** Charles Hamilton  
**Type:** Two-Family House  
**Style(s):** Romanesque Revival / Renaissance Revival

**Stories:** 2 and basement

**Material(s):** Brownstone

**Status:** Contributing

### **History, Significance and Notable Characteristics**

No. 428 50th Street is one of a row of 25 two-family houses (414-472 50th Street) filling almost the entire south blockfront of 50th Street between 4th and 5th Avenues. This row was designed by Thomas Bennett for Charles Hamilton during the district's initial phase of development, when new transportation links, industrial growth along the adjacent waterfront, and the development of Sunset Park as a neighborhood amenity spurred the construction of speculative row houses for working- and middle-class residents. Alexander Waldron, who constructed 10 houses on the north side of 50th Street, initially planned to build all the houses on both sides of the street, but he surrendered the project to Hamilton who had architect Thomas Bennett file new plans.

The houses in this row combine elements of the Renaissance Revival and Romanesque Revival

styles. Classically inspired Renaissance Revival-style features include the house's full-height angled projecting bay, as well as the pilasters with fluted brackets and crown molding of its main entrance. Other Renaissance-style features include the facade's sill and lintel moldings and its cornice, which has an egg-and-dart molding and foliated frieze and modillions. The facade's rough-faced lintels and stringcourses are its main Romanesque-style features. Like all the houses in this row, 428 50th Street retains its historic L-shaped stoop of rough- and smooth-faced stone.

### **Alterations**

Stoop and part of facade resurfaced, resulting in loss of carved ornament; historic one-over-one wood windows replaced; historic double-leaf main-entrance door replaced; doorbell and light fixtures at main entrance; decorative panels installed below first-story openings; under-stoop gate replaced with door; iron fence at lower stoop

### **Site**

Concrete areaway; cellar hatch replaced with below grade stairs with metal fence, to new cellar entrance; historic (resurfaced) stone areaway wall

### **Sidewalk / Curb Materials**

Concrete with concrete curb

### **References**

"Of Interest to the Building Trades," Real Estate Record and Builders' Guide, October 16, 1897, 548; "Building News," Real Estate Record and Builders' Guide (November 5, 1898), 661; Kings County, Office of the Register, Conveyance Liber 26 (Section 3), 532 (July 11, 1902)

## 430 50th Street

Borough of Brooklyn Tax Map Block 791, Lot 20

**Date(s):** c. 1898-1902 (NB 1841-1898)  
**Architect(s) / Builder(s):** Thomas Bennett  
**Original Owner(s)/ Developer(s):** Charles Hamilton  
**Type:** Two-Family House  
**Style(s):** Romanesque Revival / Renaissance Revival  
**Stories:** 2 and basement  
**Material(s):** Brownstone  
  
**Status:** Contributing

### History, Significance and Notable Characteristics

No. 430 50th Street is one of a row of 25 two-family houses (414-472 50th Street) filling almost the entire south blockfront of 50th Street between 4th and 5th Avenues. This row was designed by Thomas Bennett for Charles Hamilton during the district's initial phase of development, when new transportation links, industrial growth along the adjacent waterfront, and the development of Sunset Park as a neighborhood amenity spurred the construction of speculative row houses for working- and middle-class residents. Alexander Waldron, who constructed 10 houses on the north side of 50th Street, initially planned to build all the houses on both sides of the street, but he surrendered the project to Hamilton who had architect Thomas Bennett file new plans.

The houses in this row combine elements of the Renaissance Revival and Romanesque Revival styles. Classically inspired Renaissance Revival-style features include the house's full-height angled projecting bay, as well as the pilasters with fluted brackets and crown molding of its main entrance. Other Renaissance-style features include the facade's sill and lintel moldings and its cornice, which has an egg-and-dart molding and foliated frieze and modillions. The facade's rough-faced lintels and stringcourses, as well as the intricate, carved Byzantine ornament within its main-entrance frieze and in panels below its window openings are its main Romanesque-style features. Like all the houses in this row, 430 50th Street retains its historic L-shaped stoop of rough- and smooth-faced stone. It also retain its historic under-stoop gate, basement window grilles, and historic double-leaf main-entrance doors, transom bar, sash, and paneled reveal. Its stoop railings, areaway gate, and fence along the lower stoop and on the areaway wall, all appear to date from before 1943.

### Alterations

Stoop and facade partially resurfaced, resulting in loss of carved detail below second-story windows; historic one-over-one wood windows replaced; doorbell and light fixture at main entrance; water meter reader, address plaque, and doorbell at basement; limited brownstone spalling at first story

### Site

Concrete areaway with metal hatch; historic stone areaway wall with pre-1940 fence and gate

### Sidewalk / Curb Materials

Concrete with concrete curb

### References

"Of Interest to the Building Trades," Real Estate Record and Builders' Guide, October 16,

1897, 548; “Building News,” Real Estate Record and Builders’ Guide (November 5, 1898), 661; Kings County, Office of the Register, Conveyance Liber 26 (Section 3), 359 (June 10, 1902)

### 432 50th Street

Borough of Brooklyn Tax Map Block 791, Lot 21

**Date(s):** c. 1898-1902 (NB 1841-1898)  
**Architect(s) / Builder(s):** Thomas Bennett  
**Original Owner(s)/ Developer(s):** Charles Hamilton  
**Type:** Two-Family House  
**Style(s):** Romanesque Revival / Renaissance Revival  
**Stories:** 2 and basement  
**Material(s):** Brownstone  
  
**Status:** Contributing

#### History, Significance and Notable Characteristics

No. 432 50th Street is one of a row of 25 two-family houses (414-472 50th Street) filling almost the entire south blockfront of 50th Street between 4th and 5th Avenues. This row was designed by Thomas Bennett for Charles Hamilton during the district’s initial phase of development, when new transportation links, industrial growth along the adjacent waterfront, and the development of Sunset Park as a neighborhood amenity spurred the construction of speculative row houses for working- and middle-class residents. Alexander Waldron, who constructed 10 houses on the north side of 50th Street, initially planned to build all the houses on both sides of the street, but he surrendered the project to Hamilton who had architect Thomas Bennett file new plans.

The houses in this row combine elements of the Renaissance Revival and Romanesque Revival styles. Classically inspired Renaissance Revival-style features include the house’s full-height angled projecting bay, as well as the pilasters with fluted brackets and crown molding of its main entrance. Other Renaissance-style features include the facade’s sill and lintel moldings and its cornice, which has an egg-and-dart molding and foliated frieze and modillions. The facade’s rough-faced lintels and stringcourses, as well as the intricate, carved Byzantine ornament within its main-entrance frieze and in panels below its window openings are its main Romanesque-style features. Like all the houses in this row, 432 50th Street retains its historic L-shaped stoop of rough- and smooth-faced stone. It also retains its historic under-stoop gate, paneled main-entrance reveal, and basement window grilles.

#### Alterations

Facade partially resurfaced, resulting in loss of carved detail below second-story windows; historic one-over-one wood windows replaced; historic double-leaf main-entrance door replaced with non-historic single door and frame; doorbell at basement; first-story window grilles; iron fence at lower stoop; rooftop antenna

**Site**

Concrete areaway with metal hatch; historic stone areaway wall with non-historic iron fence and gate

**Sidewalk / Curb Materials**

Concrete with concrete curb

**References**

“Of Interest to the Building Trades,” Real Estate Record and Builders’ Guide, October 16, 1897, 548; “Building News,” Real Estate Record and Builders’ Guide (November 5, 1898), 661; Kings County, Office of the Register, Conveyance Liber 26 (Section 3), 365 (June 11, 1902)

**438 50th Street**

Borough of Brooklyn Tax Map Block 791, Lot 22

**Date(s):** c. 1898-1901 (NB 1841-1898)  
**Architect(s) / Builder(s):** Thomas Bennett  
**Original Owner(s)/ Developer(s):** Charles Hamilton  
**Type:** Two-Family House  
**Style(s):** Romanesque Revival / Renaissance Revival  
**Stories:** 2 and basement  
**Material(s):** Brownstone  
**Status:** Contributing

**History, Significance and Notable Characteristics**

No. 438 50th Street is one of a row of 25 two-family houses (414-472 50th Street) filling almost the entire south blockfront of 50th Street between 4th and 5th Avenues. This row was designed by Thomas Bennett for Charles Hamilton during the district’s initial phase of development, when new transportation links, industrial growth along the adjacent waterfront, and the development of Sunset Park as a neighborhood amenity spurred the construction of speculative row houses for working- and middle-class residents. Alexander Waldron, who constructed 10 houses on the north side of 50th Street, initially planned to build all the houses on both sides of the street, but he surrendered the project to Hamilton who had architect Thomas Bennett file new plans.

The houses in this row combine elements of the Renaissance Revival and Romanesque Revival styles. Classically inspired Renaissance Revival-style features include the house’s full-height angled projecting bay, as well as the pilasters with fluted brackets and crown molding of its main entrance. Other Renaissance-style features include the facade’s sill and lintel moldings and its cornice, which has an egg-and-dart molding and foliated frieze and modillions. The facade’s rough-faced lintels and stringcourses, as well as the intricate, carved Byzantine ornament within its main-entrance frieze and in panels below its window openings are its main Romanesque-style features. Like all the houses in this row, 438 50th Street retains its historic L-shaped stoop of rough- and smooth-faced stone. It also retains its historic double-leaf main-entrance door, transom bar, sash, and paneled reveal.



**Alterations**

Facade partially resurfaced; historic one-over-one wood windows replaced; doorbell and light fixture at main entrance; metal kickplates on main-entrance doors; non-historic basement window grilles; doorbell, light fixture, and awning at main entrance; under-stoop gate replaced with door; iron fence at lower stoop

**Site**

Concrete areaway with metal hatch; historic (resurfaced) stone areaway wall with non-historic iron fence and gate

**Sidewalk / Curb Materials**

Concrete with concrete curb

**References**

“Of Interest to the Building Trades,” Real Estate Record and Builders’ Guide, October 16, 1897, 548; “Building News,” Real Estate Record and Builders’ Guide (November 5, 1898), 661; Kings County, Office of the Register, Conveyance Liber 23 (Section 3), 38 (June 28, 1901)

**440 50th Street**

Borough of Brooklyn Tax Map Block 791, Lot 23

**Date(s):** c. 1898-1900 (NB 1841-1898)  
**Architect(s) / Builder(s):** Thomas Bennett  
**Original Owner(s)/ Developer(s):** Charles Hamilton  
**Type:** Two-Family House  
**Style(s):** Romanesque Revival / Renaissance Revival  
**Stories:** 2 and basement  
**Material(s):** Brownstone  
**Status:** Contributing

**History, Significance and Notable Characteristics**

No. 440 50th Street is one of a row of 25 two-family houses (414-472 50th Street) filling almost the entire south blockfront of 50th Street between 4th and 5th Avenues. This row was designed by Thomas Bennett for Charles Hamilton during the district’s initial phase of development, when new transportation links, industrial growth along the adjacent waterfront, and the development of Sunset Park as a neighborhood amenity spurred the construction of speculative row houses for working- and middle-class residents. Alexander Waldron, who constructed 10 houses on the north side of 50th Street, initially planned to build all the houses on both sides of the street, but he surrendered the project to Hamilton who had architect Thomas Bennett file new plans.

The houses in this row combine elements of the Renaissance Revival and Romanesque Revival styles. Classically inspired Renaissance Revival-style features include the house’s full-height angled projecting bay, as well as the pilasters with fluted brackets and crown molding of its main entrance. Other Renaissance-style features include the facade’s sill and lintel moldings and its cornice, which has an egg-and-dart molding and foliated frieze and

modillions. The facade's rough-faced lintels and stringcourses, as well as the intricate, carved Byzantine ornament within its main-entrance frieze and in panels below its window openings are its main Romanesque-style features. Like all the houses in this row, 440 50th Street retains its historic L-shaped stoop of rough- and smooth-faced stone. It also retains its historic paneled main-entrance reveal.

#### **Alterations**

Facade partially resurfaced; historic one-over-one wood windows replaced; historic double-leaf main-entrance door replaced with non-historic single door and frame; light fixtures and awning at main entrance; non-historic basement window grilles; doorbell and address plaque at basement; replacement under-stoop gate; awning over under-stoop opening; non-historic stoop railings; rooftop antenna

#### **Site**

Concrete areaway with metal hatch; historic stone areaway wall with non-historic iron fence and gate

#### **Sidewalk / Curb Materials**

Concrete with concrete curb

#### **References**

"Of Interest to the Building Trades," Real Estate Record and Builders' Guide, October 16, 1897, 548; "Building News," Real Estate Record and Builders' Guide (November 5, 1898), 661; Kings County, Office of the Register, Conveyance Liber 19 (Section 3), 485 (July 30, 1900)

### **442 50th Street**

Borough of Brooklyn Tax Map Block 791, Lot 24

**Date(s):** c. 1898-1900 (NB 1841-1898)  
**Architect(s) / Builder(s):** Thomas Bennett  
**Original Owner(s)/ Developer(s):** Charles Hamilton  
**Type:** Two-Family House  
**Style(s):** Romanesque Revival / Renaissance Revival  
**Stories:** 2 and basement  
**Material(s):** Brownstone  
**Status:** Contributing

#### **History, Significance and Notable Characteristics**

No. 442 50th Street is one of a row of 25 two-family houses (414-472 50th Street) filling almost the entire south blockfront of 50th Street between 4th and 5th Avenues. This row was designed by Thomas Bennett for Charles Hamilton during the district's initial phase of development, when new transportation links, industrial growth along the adjacent waterfront, and the development of Sunset Park as a neighborhood amenity spurred the construction of speculative row houses for working- and middle-class residents. Alexander Waldron, who constructed 10 houses on the north side of 50th Street, initially planned to build all the houses on both sides of the street, but he surrendered the project to Hamilton who had architect

Thomas Bennett file new plans.

The houses in this row combine elements of the Renaissance Revival and Romanesque Revival styles. Classically inspired Renaissance Revival-style features include the house's full-height angled projecting bay, as well as the pilasters with fluted brackets and crown molding of its main entrance. Other Renaissance-style features include the facade's sill and lintel moldings and its cornice, which has an egg-and-dart molding and foliated frieze and modillions. The facade's rough-faced lintels and stringcourses, as well as the intricate, carved Byzantine ornament within its main-entrance frieze and in panels below its window openings are its main Romanesque-style features. Like all the houses in this row, 442 50th Street retains its historic L-shaped stoop of rough- and smooth-faced stone. It also retains its historic paneled main-entrance reveal.

#### **Alterations**

Stoop partially resurfaced; historic one-over-one wood windows replaced; historic double-leaf main-entrance door replaced with non-historic single door and frame; doorbell and awning at main entrance; non-historic basement window grilles; water meter reader, mailbox, and doorbell at basement; under-stoop gate replaced with door; awning over under-stoop opening; iron fence at lower stoop

#### **Site**

Concrete areaway with metal hatch; historic stone areaway wall with non-historic iron fence and gate

#### **Sidewalk / Curb Materials**

Concrete with concrete curb

#### **References**

"Of Interest to the Building Trades," Real Estate Record and Builders' Guide, October 16, 1897, 548; "Building News," Real Estate Record and Builders' Guide (November 5, 1898), 661; Kings County, Office of the Register, Conveyance Liber 19 (Section 3), 331 (July 6, 1900)

### **446 50th Street**

Borough of Brooklyn Tax Map Block 791, Lot 25

**Date(s):** c. 1898-1900 (NB 1841-1898)  
**Architect(s) / Builder(s):** Thomas Bennett  
**Original Owner(s)/ Developer(s):** Charles Hamilton  
**Type:** Two-Family House  
**Style(s):** Romanesque Revival / Renaissance Revival  
**Stories:** 2 and basement  
**Material(s):** Brownstone  
**Status:** Contributing

#### **History, Significance and Notable Characteristics**

No. 446 50th Street is one of a row of 25 two-family houses (414-472 50th Street) filling almost the entire south blockfront of 50th Street between 4th and 5th Avenues. This row was designed by Thomas Bennett for Charles Hamilton during the district's initial phase of development, when new transportation links, industrial growth along the adjacent waterfront, and the development of Sunset Park as a neighborhood amenity spurred the construction of speculative row houses for working-and middle-class residents. Alexander Waldron, who constructed 10 houses on the north side of 50th Street, initially planned to build all the houses on both sides of the street, but he surrendered the project to Hamilton who had architect Thomas Bennett file new plans.

The houses in this row combine elements of the Renaissance Revival and Romanesque Revival styles. Classically inspired Renaissance Revival-style features include the house's full-height angled projecting bay, as well as the pilasters with fluted brackets and crown molding of its main entrance. Other Renaissance-style features include the facade's sill and lintel moldings and its cornice, which has an egg-and-dart molding and foliated frieze and modillions. The facade's rough-faced lintels and stringcourses, as well as the intricate, carved Byzantine ornament within its main-entrance frieze and in panels below its window openings are its main Romanesque-style features. Like all the houses in this row, 446 50th Street retains its historic L-shaped stoop of rough- and smooth-faced stone. Its basement window grilles are also historic.

#### **Alterations**

Stoop and facade partially resurfaced; historic one-over-one wood windows replaced; historic double-leaf main-entrance door and transom replaced with metal-and-glass door and transom; light fixture and doorbell at main entrance; electrical meters, alarm bell, light fixture, mailbox, and doorbell at basement; replacement under-stoop gate; non-historic stoop railings

#### **Site**

Concrete areaway with enclosure containing standpipe at former hatch location and electrical box standing on metal conduit; historic stone areaway wall with non-historic iron fence and gate

#### **Sidewalk / Curb Materials**

Concrete with concrete curb

#### **References**

"Of Interest to the Building Trades," Real Estate Record and Builders' Guide, October 16, 1897, 548; "Building News," Real Estate Record and Builders' Guide (November 5, 1898), 661; Kings County, Office of the Register, Conveyance Liber 19 (Section 3), 44 (May 10, 1900)

### **448 50th Street**

Borough of Brooklyn Tax Map Block 791, Lot 26

**Date(s):** c. 1898-1900 (NB 1841-1898)

**Architect(s) / Builder(s):** Thomas Bennett

**Original Owner(s)/ Developer(s):** Charles Hamilton

**Type:** Two-Family House  
**Style(s):** Romanesque Revival / Renaissance Revival  
**Stories:** 2 and basement  
**Material(s):** Brownstone  
**Status:** Contributing

**History, Significance and Notable Characteristics**

No. 448 50th Street is one of a row of 25 two-family houses (414-472 50th Street) filling almost the entire south blockfront of 50th Street between 4th and 5th Avenues. This row was designed by Thomas Bennett for Charles Hamilton during the district’s initial phase of development, when new transportation links, industrial growth along the adjacent waterfront, and the development of Sunset Park as a neighborhood amenity spurred the construction of speculative row houses for working-and middle-class residents. Alexander Waldron, who constructed 10 houses on the north side of 50th Street, initially planned to build all the houses on both sides of the street, but he surrendered the project to Hamilton who had architect Thomas Bennett file new plans.

The houses in this row combine elements of the Renaissance Revival and Romanesque Revival styles. Classically inspired Renaissance Revival-style features include the house’s full-height angled projecting bay, as well as the pilasters with fluted brackets and crown molding of its main entrance. Other Renaissance-style features include the facade’s sill and lintel moldings and its cornice, which has an egg-and-dart molding and foliated frieze and modillions. The facade’s rough-faced lintels and stringcourses, as well as the intricate, carved Byzantine ornament within its main-entrance frieze and in panels below its window openings are its main Romanesque-style features. Like all the houses in this row, 448 50th Street retains its historic L-shaped stoop of rough- and smooth-faced stone. It also retains its historic paneled main-entrance reveal and basement window grilles.

**Alterations**

Facade painted; historic one-over-one wood windows replaced; historic double-leaf main-entrance door replaced with non-historic single door and frame; doorbell and awning at main entrance; water meter reader, doorbell, and light fixture with conduit at basement; replacement under-stoop gate; iron fence at lower stoop

**Site**

Concrete areaway with hatch; historic stone areaway wall with non-historic iron fence and gate

**Sidewalk / Curb Materials**

Concrete with concrete curb

**References**

“Of Interest to the Building Trades,” Real Estate Record and Builders’ Guide, October 16, 1897, 548; “Building News,” Real Estate Record and Builders’ Guide (November 5, 1898), 661; Kings County, Office of the Register, Conveyance Liber 18 (Section 3), 360 (March 28, 1900)



## 450 50th Street

Borough of Brooklyn Tax Map Block 791, Lot 27

**Date(s):** c. 1898-1900 (NB 1841-1898)  
**Architect(s) / Builder(s):** Thomas Bennett  
**Original Owner(s)/ Developer(s):** Charles Hamilton  
**Type:** Two-Family House  
**Style(s):** Romanesque Revival / Renaissance Revival  
**Stories:** 2 and basement  
**Material(s):** Brownstone  
  
**Status:** Contributing

### History, Significance and Notable Characteristics

No. 450 50th Street is one of a row of 25 two-family houses (414-472 50th Street) filling almost the entire south blockfront of 50th Street between 4th and 5th Avenues. This row was designed by Thomas Bennett for Charles Hamilton during the district's initial phase of development, when new transportation links, industrial growth along the adjacent waterfront, and the development of Sunset Park as a neighborhood amenity spurred the construction of speculative row houses for working- and middle-class residents. Alexander Waldron, who constructed 10 houses on the north side of 50th Street, initially planned to build all the houses on both sides of the street, but he surrendered the project to Hamilton who had architect Thomas Bennett file new plans.

The houses in this row combine elements of the Renaissance Revival and Romanesque Revival styles. Classically inspired Renaissance Revival-style features include the house's full-height angled projecting bay, as well as the pilasters with fluted brackets and crown molding of its main entrance. Other Renaissance-style features include the facade's sill and lintel moldings and its cornice, which has an egg-and-dart molding and foliated frieze and modillions. The facade's rough-faced lintels and stringcourses, as well as the intricate, carved Byzantine ornament within its main-entrance frieze and in panels below its window openings are its main Romanesque-style features. Like all the houses in this row, 450 50th Street retains its historic L-shaped stoop of rough- and smooth-faced stone. It also retains its historic under-stoop gate, paneled main-entrance reveal, and basement window grilles.

### Alterations

Stoop and facade painted; historic one-over-one wood windows replaced; historic double-leaf main-entrance door replaced with metal-and-glass double-leaf door with transom; light fixture at main entrance; mailbox, doorbell, and light fixture at basement; non-historic stoop railings

### Site

Concrete areaway with metal hatch; historic (painted) stone areaway wall with non-historic iron fence and gate

### Sidewalk / Curb Materials

Concrete with concrete curb

### References

"Of Interest to the Building Trades," Real Estate Record and Builders' Guide, October 16, 1897, 548; "Building News," Real Estate Record and Builders' Guide (November 5, 1898),

### 452 50th Street

Borough of Brooklyn Tax Map Block 791, Lot 28

**Date(s):** c. 1898-1900 (NB 1841-1898)  
**Architect(s) / Builder(s):** Thomas Bennett  
**Original Owner(s)/ Developer(s):** Charles Hamilton  
**Type:** Two-Family House  
**Style(s):** Romanesque Revival / Renaissance Revival  
**Stories:** 2 and basement  
**Material(s):** Brownstone

**Status:** Contributing

#### History, Significance and Notable Characteristics

No. 452 50th Street is one of a row of 25 two-family houses (414-472 50th Street) filling almost the entire south blockfront of 50th Street between 4th and 5th Avenues. This row was designed by Thomas Bennett for Charles Hamilton during the district's initial phase of development, when new transportation links, industrial growth along the adjacent waterfront, and the development of Sunset Park as a neighborhood amenity spurred the construction of speculative row houses for working-and middle-class residents. Alexander Waldron, who constructed 10 houses on the north side of 50th Street, initially planned to build all the houses on both sides of the street, but he surrendered the project to Hamilton who had architect Thomas Bennett file new plans.

The houses in this row combine elements of the Renaissance Revival and Romanesque Revival styles. Classically inspired Renaissance Revival-style features include the house's full-height angled projecting bay, as well as the pilasters, capitals, and crown molding of its main entrance. Other Renaissance-style features include the facade's sill and lintel moldings and its cornice, which has an egg-and-dart molding and a foliated frieze and modillions. The facade's rough-faced lintels and stringcourses, as well as the intricate, carved Byzantine ornament within its main-entrance frieze and in panels below its window openings are its main Romanesque-style features. Like all the houses in this row, 452 50th Street retains historic L-shaped stoop of rough- and smooth-faced stone. It also retains its historic double-leaf main-entrance door, transom bar, sash, and paneled reveal, historic basement window grilles, and historic under-stoop gate.

#### Alterations

Stoop and facade resurfaced; historic one-over-one wood windows replaced; doorbell and address numerals on transom bar, at main entrance; water meter reader and light fixture at basement; iron fence at lower stoop

#### Site

Concrete areaway with metal hatch; historic (resurfaced) stone areaway wall with non-historic iron fence and gate

## Sidewalk / Curb Materials

Concrete with concrete curb

## References

“Of Interest to the Building Trades,” Real Estate Record and Builders’ Guide, October 16, 1897, 548; “Building News,” Real Estate Record and Builders’ Guide (November 5, 1898), 661; Kings County Office of the Register, Conveyance Liber 19 (Section 3), 344 (July 7, 1900)

## 454 50th Street

Borough of Brooklyn Tax Map Block 791, Lot 29

**Date(s):** 1898-99 (NB 1841-1898)  
**Architect(s) / Builder(s):** Thomas Bennett  
**Original Owner(s)/ Developer(s):** Charles Hamilton  
**Type:** Two-Family House  
**Style(s):** Romanesque Revival / Renaissance Revival  
**Stories:** 2 and basement  
**Material(s):** Brownstone  
**Status:** Contributing

## History, Significance and Notable Characteristics

No. 454 50th Street is one of a row of 25 two-family houses (414-472 50th Street) filling almost the entire south blockfront of 50th Street between 4th and 5th Avenues. This row was designed by Thomas Bennett for Charles Hamilton during the district’s initial phase of development, when new transportation links, industrial growth along the adjacent waterfront, and the development of Sunset Park as a neighborhood amenity spurred the construction of speculative row houses for working-and middle-class residents. Alexander Waldron, who constructed 10 houses on the north side of 50th Street, initially planned to build all the houses on both sides of the street, but he surrendered the project to Hamilton who had architect Thomas Bennett file new plans.

The houses in this row combine elements of the Renaissance Revival and Romanesque Revival styles. Classically inspired Renaissance Revival-style features include the house’s full-height angled projecting bay, as well as the pilasters, capitals, and crown molding of its main entrance. Other Renaissance-style features include the facade’s sill and lintel moldings and its cornice, which has an egg-and-dart molding and a foliated frieze and modillions. The facade’s rough-faced lintels and stringcourses, as well as the intricate, carved Byzantine ornament within its main-entrance frieze and in panels below its window openings are its main Romanesque-style features. Like all the houses in this row, 454 50th Street retains its historic L-shaped stoop of rough- and smooth-faced stone. It also retains its historic double-leaf main-entrance door, transom bar, sash, and paneled reveal, as well as its historic basement window grilles.

## Alterations

Stoop and facade painted and resurfaced; historic one-over-one wood windows replaced; doorbell at main entrance; lower portion of one basement window grille altered to

accommodate air conditioner; meters, mailbox, doorbell, and light fixture at basement; under-stoop gate replaced with door; awning over under-stoop opening; iron fence at lower stoop

#### **Site**

Concrete areaway with metal hatch; historic (resurfaced) stone areaway wall with non-historic iron fence and gate

#### **Sidewalk / Curb Materials**

Concrete with concrete curb

#### **References**

“Of Interest to the Building Trades,” Real Estate Record and Builders’ Guide, October 16, 1897, 548; “Building News,” Real Estate Record and Builders’ Guide (November 5, 1898), 661; Kings County, Office of the Register, Conveyance Liber 16 (Section 3), 492 (August 25, 1899)

### **458 50th Street**

Borough of Brooklyn Tax Map Block 791, Lot 30

**Date(s):** 1898-99 (NB 1841-1898)  
**Architect(s) / Builder(s):** Thomas Bennett  
**Original Owner(s)/ Developer(s):** Charles Hamilton  
**Type:** Two-Family House  
**Style(s):** Romanesque Revival / Renaissance Revival  
**Stories:** 2 and basement  
**Material(s):** Brownstone  
  
**Status:** Contributing

#### **History, Significance and Notable Characteristics**

No. 458 50th Street is one of a row of 25 two-family houses (414-472 50th Street) filling almost the entire south blockfront of 50th Street between 4th and 5th Avenues. This row was designed by Thomas Bennett for Charles Hamilton during the district’s initial phase of development, when new transportation links, industrial growth along the adjacent waterfront, and the development of Sunset Park as a neighborhood amenity spurred the construction of speculative row houses for working-and middle-class residents. Alexander Waldron, who constructed 10 houses on the north side of 50th Street, initially planned to build all the houses on both sides of the street, but he surrendered the project to Hamilton who had architect Thomas Bennett file new plans.

The houses in this row combine elements of the Renaissance Revival and Romanesque Revival styles. Classically inspired Renaissance Revival-style features include the house’s full-height angled projecting bay, as well as the pilasters, capitals, and crown molding of its main entrance. Other Renaissance-style features include the facade’s sill and lintel moldings and its cornice, which has an egg-and-dart molding and a foliated frieze and modillions. The facade’s rough-faced lintels and stringcourses, as well as the intricate, carved Byzantine ornament within its main-entrance frieze and in panels below its window openings are its main Romanesque-style features. Like all the houses in this row, 458 50th Street retains its historic

L-shaped stoop of rough- and smooth-faced stone. It also retains its historic double-leaf main-entrance door, transom bar, sash, and paneled reveal, as well as its historic under-stoop gate and basement window grilles.

#### **Alterations**

Stoop resurfaced; facade partially resurfaced; historic one-over-one wood windows replaced; security gate at main entrance; lower portion of one window grille altered to accommodate air conditioner; water meter reader and doorbell at basement; iron fence at lower stoop

#### **Site**

Concrete areaway with metal hatch; historic (resurfaced) stone areaway wall with non-historic iron fence and gate

#### **Sidewalk / Curb Materials**

Concrete with concrete curb

#### **References**

“Of Interest to the Building Trades,” Real Estate Record and Builders’ Guide, October 16, 1897, 548; “Building News,” Real Estate Record and Builders’ Guide (November 5, 1898), 661; Kings County, Office of the Register, Conveyance Liber 18 (Section 3), 247 (March 3, 1900)

### **460 50th Street**

Borough of Brooklyn Tax Map Block 791, Lot 31

**Date(s):** 1898-99 (NB 1841-1898)  
**Architect(s) / Builder(s):** Thomas Bennett  
**Original Owner(s)/ Developer(s):** Charles Hamilton  
**Type:** Two-Family House  
**Style(s):** Romanesque Revival / Renaissance Revival  
**Stories:** 2 and basement  
**Material(s):** Brownstone  
  
**Status:** Contributing

#### **History, Significance and Notable Characteristics**

No. 460 50th Street is one of a row of 25 two-family houses (414-472 50th Street) filling almost the entire south blockfront of 50th Street between 4th and 5th Avenues. This row was designed by Thomas Bennett for Charles Hamilton during the district’s initial phase of development, when new transportation links, industrial growth along the adjacent waterfront, and the development of Sunset Park as a neighborhood amenity spurred the construction of speculative row houses for working- and middle-class residents. Alexander Waldron, who constructed 10 houses on the north side of 50th Street, initially planned to build all the houses on both sides of the street, but he surrendered the project to Hamilton who had architect Thomas Bennett file new plans.

The houses in this row combine elements of the Renaissance Revival and Romanesque Revival styles. Classically inspired Renaissance Revival-style features include the house’s



full-height angled projecting bay, as well as the pilasters, capitals, and crown molding of its main entrance. Other Renaissance-style features include the facade's sill and lintel moldings and its cornice, which has an egg-and-dart molding and a foliated frieze and modillions. The facade's rough-faced lintels and stringcourses, as well as the intricate, carved Byzantine ornament within its main-entrance frieze and in panels below its window openings are its main Romanesque-style features. Like all the houses in this row, 460 50th Street retains its historic L-shaped stoop of rough- and smooth-faced stone. It also retains its historic double-leaf main-entrance door, transom bar, sash, and paneled reveal, as well as its historic under-stoop gate and basement window grilles. Its windows and their wood brickmolds are likely historic.

#### **Alterations**

Metal kickplates on main-entrance doors; water meter reader and doorbell at basement; stoop railings

#### **Site**

Concrete areaway with metal hatch; historic stone areaway wall

#### **Sidewalk / Curb Materials**

Concrete with concrete curb

#### **References**

"Of Interest to the Building Trades," Real Estate Record and Builders' Guide, October 16, 1897, 548; "Building News," Real Estate Record and Builders' Guide (November 5, 1898), 661; Kings County, Office of the Register, Conveyance Liber 17 (Section 3), 50 (September 21, 1899)

### **462 50th Street**

Borough of Brooklyn Tax Map Block 791, Lot 32

**Date(s):** 1898-99 (NB 1841-1898)  
**Architect(s) / Builder(s):** Thomas Bennett  
**Original Owner(s)/ Developer(s):** Charles Hamilton  
**Type:** Two-Family House  
**Style(s):** Romanesque Revival / Renaissance Revival  
**Stories:** 2 and basement  
**Material(s):** Brownstone  
**Status:** Contributing

#### **History, Significance and Notable Characteristics**

No. 462 50th Street is one of a row of 25 two-family houses (414-472 50th Street) filling almost the entire south blockfront of 50th Street between 4th and 5th Avenues. This row was designed by Thomas Bennett for Charles Hamilton during the district's initial phase of development, when new transportation links, industrial growth along the adjacent waterfront, and the development of Sunset Park as a neighborhood amenity spurred the construction of speculative row houses for working- and middle-class residents. Alexander Waldron, who constructed 10 houses on the north side of 50th Street, initially planned to build all the houses on both sides of the street, but he surrendered the project to Hamilton who had architect

Thomas Bennett file new plans.

The houses in this row combine elements of the Renaissance Revival and Romanesque Revival styles. Classically inspired Renaissance Revival-style features include the house's full-height angled projecting bay, as well as the pilasters, capitals, and crown molding of its main entrance. Other Renaissance-style features include the facade's sill and lintel moldings and its cornice, which has an egg-and-dart molding and a foliated frieze and modillions. The facade's rough-faced lintels and stringcourses, as well as the intricate, carved Byzantine ornament within its main-entrance frieze and in panels below its window openings are its main Romanesque-style features. Like all the houses in this row, 462 50th Street retains its historic L-shaped stoop of rough- and smooth-faced stone. It also retains its historic double-leaf main-entrance door, transom bar, sash, and paneled reveal, as well as its historic under-stoop gate, basement window grilles, and wood window brickmolds.

#### **Alterations**

Historic one-over-one wood sash replaced; main-entrance security gate; lower portion of one basement window grille altered to accommodate air conditioner; water meter reader and doorbell at basement; first-story window grilles; stoop railings; iron fence at lower stoop

#### **Site**

Concrete areaway with metal hatch; historic stone areaway wall with non-historic iron fence and gate

#### **Sidewalk / Curb Materials**

Concrete with concrete curb

#### **References**

"Of Interest to the Building Trades," Real Estate Record and Builders' Guide, October 16, 1897, 548; "Building News," Real Estate Record and Builders' Guide (November 5, 1898), 661

### **464 50th Street**

Borough of Brooklyn Tax Map Block 791, Lot 33

**Date(s):** 1898-99 (NB 1841-1898)  
**Architect(s) / Builder(s):** Thomas Bennett  
**Original Owner(s)/ Developer(s):** Charles Hamilton  
**Type:** Two-Family House  
**Style(s):** Romanesque Revival / Renaissance Revival  
**Stories:** 2 and basement  
**Material(s):** Brownstone  
  
**Status:** Contributing

#### **History, Significance and Notable Characteristics**

No. 464 50th Street is one of a row of 25 two-family houses (414-472 50th Street) filling almost the entire south blockfront of 50th Street between 4th and 5th Avenues. This row was designed by Thomas Bennett for Charles Hamilton during the district's initial phase of

development, when new transportation links, industrial growth along the adjacent waterfront, and the development of Sunset Park as a neighborhood amenity spurred the construction of speculative row houses for working- and middle-class residents. Alexander Waldron, who constructed 10 houses on the north side of 50th Street, initially planned to build all the houses on both sides of the street, but he surrendered the project to Hamilton who had architect Thomas Bennett file new plans.

The houses in this row combine elements of the Renaissance Revival and Romanesque Revival styles. Classically inspired Renaissance Revival-style features include the house's full-height angled projecting bay, as well as the pilasters, capitals, and crown molding of its main entrance. Other Renaissance-style features include the facade's sill and lintel moldings and its cornice, which has an egg-and-dart molding and a foliated frieze and modillions. The facade's rough-faced lintels and stringcourses, as well as the intricate, carved Byzantine ornament within its main-entrance frieze and in panels below its window openings are its main Romanesque-style features. Like all the houses in this row, 464 50th Street retains its historic L-shaped stoop of rough- and smooth-faced stone. It also retains its historic main-entrance transom bar, sash, and paneled reveal as well as its historic basement window grilles.

#### **Alterations**

Historic one-over-one wood windows replaced; historic double-leaf main-entrance door replaced with single door within wide frame; lower portion of one basement window grille altered to accommodate an air conditioner; water meter reader, mailbox, doorbell, and light fixture at basement; replacement under-stoop gate; stoop railings; iron fence at lower stoop

#### **Site**

Concrete areaway with metal hatch; historic stone areaway wall with non-historic iron fence and gate

#### **Sidewalk / Curb Materials**

Concrete with concrete curb

#### **References**

"Of Interest to the Building Trades," Real Estate Record and Builders' Guide, October 16, 1897, 548; "Building News," Real Estate Record and Builders' Guide (November 5, 1898), 661; Kings County, Office of the Register, Conveyance Liber 17 (Section 3), 281 (November 3, 1899)

### **466 50th Street**

Borough of Brooklyn Tax Map Block 791, Lot 34

**Date(s):** 1898-99 (NB 1841-1898)  
**Architect(s) / Builder(s):** Thomas Bennett  
**Original Owner(s)/ Developer(s):** Charles Hamilton  
**Type:** Two-Family House  
**Style(s):** Romanesque Revival / Renaissance Revival  
**Stories:** 2 and basement

**Material(s):** Brownstone

**Status:** Contributing

**History, Significance and Notable Characteristics**

No. 466 50th Street is one of a row of 25 two-family houses (414-472 50th Street) filling almost the entire south blockfront of 50th Street between 4th and 5th Avenues. This row was designed by Thomas Bennett for Charles Hamilton during the district’s initial phase of development, when new transportation links, industrial growth along the adjacent waterfront, and the development of Sunset Park as a neighborhood amenity spurred the construction of speculative row houses for working-and middle-class residents. Alexander Waldron, who constructed 10 houses on the north side of 50th Street, initially planned to build all the houses on both sides of the street, but he surrendered the project to Hamilton who had architect Thomas Bennett file new plans.

The houses in this row combine elements of the Renaissance Revival and Romanesque Revival styles. Classically inspired Renaissance Revival-style features include the house’s full-height angled projecting bay, as well as the pilasters, capitals, and crown molding of its main entrance. Other Renaissance-style features include the facade’s sill and lintel moldings and its cornice, which has an egg-and-dart molding and a foliated frieze and modillions. The facade’s rough-faced lintels and stringcourses, as well as the intricate, carved Byzantine ornament within its main-entrance frieze and in panels below its window openings are its main Romanesque-style features. Like all the houses in this row, 466 50th Street retains its historic L-shaped stoop of rough- and smooth-faced stone. It also retains its historic main-entrance transom bar, sash, and paneled reveal. The iron areaway gate and fence along the areaway wall and lower stoop are likely not original but were installed before 1943.

**Alterations**

Facade and stoop painted; historic one-over-one wood windows replaced; historic double-leaf main-entrance door replaced with single door with sidelight; non-historic basement window grilles; water meter reader, address plaque, and light fixture at basement; carved ornament removed from below central second-story window opening on projecting bay; under-stoop gate replaced with door

**Site**

Concrete areaway with metal hatch; historic (painted) stone areaway wall with historic iron fence and gate

**Sidewalk / Curb Materials**

Concrete with concrete curb

**References**

“Of Interest to the Building Trades,” Real Estate Record and Builders’ Guide, October 16, 1897, 548; “Building News,” Real Estate Record and Builders’ Guide (November 5, 1898), 661; Kings County, Office of the Register, Conveyance Liber 17 (Section 3), 109 (October 4, 1899)

## 470 50th Street

Borough of Brooklyn Tax Map Block 791, Lot 35

**Date(s):** 1898-99 (NB 1841-1898)  
**Architect(s) / Builder(s):** Thomas Bennett  
**Original Owner(s)/ Developer(s):** Charles Hamilton  
**Type:** Two-Family House  
**Style(s):** Romanesque Revival / Renaissance Revival  
**Stories:** 2 and basement  
**Material(s):** Brownstone  
  
**Status:** Contributing

### History, Significance and Notable Characteristics

No. 470 50th Street is one of a row of 25 two-family houses (414-472 50th Street) filling almost the entire south blockfront of 50th Street between 4th and 5th Avenues. This row was designed by Thomas Bennett for Charles Hamilton during the district's initial phase of development, when new transportation links, industrial growth along the adjacent waterfront, and the development of Sunset Park as a neighborhood amenity spurred the construction of speculative row houses for working-and middle-class residents. Alexander Waldron, who constructed 10 houses on the north side of 50th Street, initially planned to build all the houses on both sides of the street, but he surrendered the project to Hamilton who had architect Thomas Bennett file new plans.

All the houses in this row combine elements of the Renaissance Revival and Romanesque Revival styles. Classically inspired Renaissance Revival-style features include the house's full-height rounded projecting bay, the pilasters, capitals, and crown molding of its main-entrance surround, first-story sill moldings, first- and second-story lintel moldings, and its cornice with an egg-and-dart molding and foliated frieze and modillions. The facade's rough-faced lintels and stringcourses, as well as the intricate, carved Byzantine ornament within its main-entrance frieze and below its window openings are its main Romanesque-style features. Like all the houses in this row, 470 50th Street retains its historic L-shaped stoop of rough-and smooth-faced stone. Its first-story leaded-glass transoms are historic, as are its main-entrance transom bar, sash, and paneled reveal. Its stoop railings date from before 1943.

### Alterations

Facade and stoop painted; windows except for first-story transom sashes replaced (historically one-over-one wood, paired at the easternmost basement and second-story openings); historic double-leaf main-entrance door replaced with single door within wide frame; doorbell at main entrance; non-historic basement window grilles; water meter reader, mailbox, and light fixture with conduit at basement; under-stoop gate replaced with door

### Site

Concrete areaway with hatch; historic (painted) stone areaway wall with non-historic iron fence and gate

### Sidewalk / Curb Materials

Concrete with concrete curb



## References

“Of Interest to the Building Trades,” Real Estate Record and Builders’ Guide, October 16, 1897, 548; “Building News,” Real Estate Record and Builders’ Guide (November 5, 1898), 661; Kings County, Office of the Register, Conveyance Liber 16 (Section 3), 470 (August 21, 1899); New York City Department of Taxes Photograph (c. 1938-43), Municipal Archives

## 472 50th Street

Borough of Brooklyn Tax Map Block 791, Lot 36

**Date(s):** 1898-99 (NB 1841-1898)  
**Architect(s) / Builder(s):** Thomas Bennett  
**Original Owner(s)/ Developer(s):** Charles Hamilton  
**Type:** Two-Family House  
**Style(s):** Romanesque Revival / Renaissance Revival  
**Stories:** 2 and basement  
**Material(s):** Brownstone

**Status:** Contributing

## History, Significance and Notable Characteristics

No. 472 50th Street is one of a row of 25 two-family houses (414-472 50th Street) filling almost the entire south blockfront of 50th Street between 4th and 5th Avenues. This row was designed by Thomas Bennett for Charles Hamilton during the district’s initial phase of development, when new transportation links, industrial growth along the adjacent waterfront, and the development of Sunset Park as a neighborhood amenity spurred the construction of speculative row houses for working-and middle-class residents. Alexander Waldron, who constructed 10 houses on the north side of 50th Street, initially planned to build all the houses on both sides of the street, but he surrendered the project to Hamilton who had architect Thomas Bennett file new plans.

All the houses in this row combine elements of the Renaissance Revival and Romanesque Revival styles. Classically inspired Renaissance Revival-style features include the house’s full-height rounded projecting bay, the pilasters, capitals, and crown molding of its main-entrance surround, first-story sill moldings, first- and second-story lintel moldings, and its cornice with an egg-and-dart molding and foliated frieze and modillions. The facade’s rough-faced lintels and stringcourses, round-arched first-story openings, and intricate, carved Byzantine ornament within its main-entrance frieze and below its window openings are its main Romanesque-style features. Like all the houses in this row, 472 50th Street retains its historic L-shaped stoop of rough- and smooth-faced stone. Its first-story leaded-glass transoms are historic.

## Alterations

Facade and stoop painted; windows except for first-story leaded-glass transoms replaced (historically one-over-one wood); historic double-leaf main-entrance door, transom bar, sash, and paneled reveal replaced; doorbell at main entrance; water meter reader, mailbox, and doorbell at basement; non-historic basement and first-story window grilles; under-stoop gate replaced with door; iron fence at lower stoop

**Site**

Concrete areaway with hatch; historic (painted) stone areaway wall with non-historic iron fence and gate

**Sidewalk / Curb Materials**

Concrete with concrete curb

**References**

“Of Interest to the Building Trades,” Real Estate Record and Builders’ Guide, October 16, 1897, 548; “Building News,” Real Estate Record and Builders’ Guide (November 5, 1898), 661; Kings County, Office of the Register, Conveyance Liber 17 (Section 3), 37 (September 16, 1899)