



HISTORIC DISTRICTS COUNCIL

A GUIDE TO HISTORIC NEW YORK CITY NEIGHBORHOODS

BEDFORD HEIGHTS

BROOKLYN





The Historic Districts Council is New York's citywide advocate for historic buildings and neighborhoods. The Six to Celebrate program annually identifies six neighborhoods that merit preservation as priorities for HDC's advocacy and consultation over a yearlong period.

The six, chosen from applications submitted by community organizations, are selected on the basis of the architectural and historic merit of the area, the level of threat to the neighborhood, the strength and willingness of the local advocates, and the potential for HDC's preservation support to be meaningful. HDC works with these neighborhood partners to set and reach preservation goals through strategic planning, advocacy, outreach, programs and publicity.

The core belief of the Historic Districts Council is that preservation and enhancement of New York City's historic resources—its neighborhoods, buildings, parks and public spaces—are central to the continued success of the city. The Historic Districts Council works to ensure the preservation of these resources and uphold the New York City Landmarks Law and to further the preservation ethic. This mission is accomplished through ongoing programs of assistance to more than 500 community and neighborhood groups and through public-policy initiatives, publications, educational outreach and sponsorship of community events.



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BEDFORD HEIGHTS

Located west of the Crown Heights Historic District (2007, 2011 & 2015), Bedford Heights is characterized by well-preserved residential streets, mixed-use corridors, and an array of outstanding examples of popular late 19th- and early 20th-century styles. It also features unique commercial and religious buildings, resulting in a diverse landscape that can still be recognized as an intrinsic part of the larger Crown Heights neighborhood.

Residential development in the area began around the mid-1830s with the opening of a ferry service to Manhattan. Subsequent transportation improvements, which included regular stagecoach and horsecar service, transformed it from a mostly rural area into a desirable suburb. This was furthered by the auction and subdivision of the Lefferts estate in 1854, prompting the construction of additional freestanding villas.

The second half of the 19th century brought in speculative development at a higher density, especially with the opening of the BRT Brighton Beach Line (today's Franklin Avenue Shuttle) in 1878 and the Brooklyn Bridge in 1883. Examples of rowhouses from this era can be found between Atlantic Avenue and Bergen Street, like those at Franklin Avenue near Pacific Street (**Site 9**). Industrial development also benefited from improved accessibility, with companies like Nassau Brewing (**Site 10**) building large facilities to establish their operation in the area.

By the late 1800s, railway expansions and the incorporation of electric trolleys consolidated Bedford Heights as an upscale residential neighborhood, especially St. Marks Avenue. Noted members of society commissioned renowned architects to design large rowhouses and mansions, showcasing the most fashionable architectural styles at the time (**Sites 5.1 to 5.6**). Surrounding streets were also developed similarly, with variations made to improve affordability and therefore facilitate access for middle-class families (**Sites 1, 2 and 12**). Large-scale residential buildings lined the area's main thoroughfares, with several examples still remaining at Bedford Avenue (**Site 4.3**) and Franklin Avenue.

At the beginning of the 20th century, services for the neighborhood's ever-increasing population expanded. New houses of worship were built, like Our Lady of Carmel (**Site 3**) and Kol Israel Synagogue (**Site 13**), healthcare infrastructure was erected by the Swedish Hospital and the Jewish Hospital (**Site 11**), and P.S. 138 was added to the education facilities available. Loew's also expanded their network of theaters to serve the community (**Site 7**), and the Chatelaine Hotel (**Site 8**) offered housing alternatives for the transient population. This was also the beginning of the automobile era, with corridors like Bedford Avenue becoming service hubs and prime locations for showrooms (**Site 4.4**). One of the few examples remaining today is the outstanding Studebaker Building (**Site 4.1**).

Development drastically slowed down in the 1930s, with many buildings converted to multi-family residences. Demographics also began to shift, from primarily upper- and middle-class white families, including immigrants from Northern and Western Europe, to African American working families and later Caribbean immigrants, who remain as the stewards of Bedford Heights' remarkable built heritage.

HOUSES AT LINCOLN PL.

I

602-610 Lincoln Pl
(1901, Charles Infanger)



Developed by William F. Rohr, this unique group of two-family rowhouses is representative of the shift towards higher density residential buildings in the neighborhood.

Displaying influences from the Queen Ann style, the five three-story brick structures are faced with dark rough brownstone and carved ornaments on the second floor. A projecting bay marks the main entrance, with a three-bay window on the third-floor of every other house. The group is connected by an intersecting hipped roof with hipped and hexagonal gables.

The houses were designed by Swiss-born architect Charles Infanger, who had moved to the US in 1882 at age 26. Infanger was a mason by training and had a prolific career in Brooklyn and Queens until he retired in the 1930s. His work can be found in the Crown Heights North Historic District, as well as Stuyvesant Heights, Prospect Lefferts Gardens and the Ridgewood area of Queens.

Among noted residents, was former Senator Loring M. Black, who lived at No. 606 with his family from 1910 until the early 1920s. Black served two terms starting in the 1910s, and later had a seat at the House of Representatives from 1923 to 1935. He was only 25 when he was elected state Senator, becoming a controversial figure in politics, as he was often involved in arguments with his peers.

LEGEND OF DESIGNATIONS

National Historic Landmark	NH L
National Register of Historic Places - District	NR D
National Register of Historic Places - Property	NR P
New York City Historic District	NYC HD
New York City Individual Landmark	NYC IL
New York City Interior Landmark	NYC INL

At the turn of the century, the potential for residential development in this area prompted real estate agent Vennette F. Pelletreau to gather a group of investors and purchase an empty block bounded by St. Johns Place, Lincoln Place, Bedford Avenue and Franklin Avenue. The idea was to open two mid-block streets and build a group of upper-middle-class single-family homes, thus increasing their appeal and profitability.

St. Francis and St. Charles Place were laid in 1900, and construction soon began with designs by local architect F. S. Lowe. Not much is known about Lowe's life, except that he was active during the late 1800s and early 1900s, developing mostly residential architecture, as well as some hotels and industrial facilities. Lowe was also a developer, partnering with Thomas Brown to build the nine four-story flats on Bedford Avenue, directly behind these houses.

Between 1900 and 1901, a total of 52 houses were built, with six different designs possible to identify. On the west side of St. Francis Place, starting at the corner of Lincoln Pl, there's a cluster of three-story Renaissance Revival brick and stones houses with interspersed rounded bays, followed by a group of five three-story Beaux-Arts houses that include alternate changes to the façade ornamentation (like the shape of the pediment above the door). The group is completed by five very ornate Renaissance Revival houses, which also feature a mixture of rounded bays with flat façades. The east side is lined with two-story and basement brick and stone Renaissance Revival houses, possibly built by the same investor.

The west side of St. Charles Place has two distinctive groups of houses, one similar to the Beaux Arts houses at St. Francis Place (Nos. 8-2 & 652 St. James Place), and a subdued row of eight two-story and basement brick and stone houses, which have some Romanesque Revival features and alternating rounded and angled bays. The east side also has structures of the same height and materials, but with clearer Romanesque Revival influences like rough stone cladding and rounded arch windows and doors. A few buildings that are more similar to those across the street stand out (Nos. 7, 11-17), but remain cohesive within the group.

2 HOUSES AT ST. FRANCIS PL. & ST. CHARLES PL.
(1900-01, F. S. Lowe)



FORMER MONASTERY OUR LADY OF CARMEL

3

715 St Johns Pl

(1925-27, Nicholas Serracino)



In 1907, the Carmelite nuns, a cloistered order, established a convent at this location in the former McCann Mansion. In 1925, socialite Helen Morton gifted them a new building to honor her sister Alice's dying wish. She hired renowned architect Nicholas Serracino for the project, who had designed several churches and parish schools for the Roman Catholic Archdiocese of New York, most notably St. Jean Baptiste Church in Lenox Hill (NYC Landmark, 1969).

The new complex had a chapel, workrooms, a garden, and living and dining quarters, all surrounded by a high concrete wall. Burials took place in a crypt beneath the chapel. This self-sufficient lifestyle was sustained until 1997 when the order closed the monastery due to societal changes and fewer vocations. The surrounding wall was demolished, and the buildings were converted into a senior citizen residence, open since 2002.

4

AUTOMOBILE ROW

Bedford Ave, between Eastern Pkwy and Atlantic Ave

This stretch of Bedford Avenue was in the early 1900s an important north-south transportation corridor, attracting gas stations, public parking garages, car repair shops and showrooms. It soon began to be known as "Automobile Row", with the Brooklyn Auto Show held yearly at the 23rd Regiment Armory (NYC Landmark, 1977) since 1911.

The Studebaker Corporation was established in 1852 as a blacksmithing business, later expanding to horse-drawn vehicles and then automobile production. By the 1920s, the company was one of the largest of its kind in the US, prompting the construction of a showroom on Automobile Row.

Unlike contemporary automobile buildings, the Studebaker is a Gothic Revival brick structure with ornate details like moldings, colonettes, and figural sculpture. It is clad in white terra cotta, with a battlemented parapet that features wheel emblems. The ground floor had large windows for the showroom, which were replaced in 2000 when it was converted to residential use. It was designated as a NYC Landmark in 2000.

STUDEBAKER BUILDING

4.I

1469 Bedford Ave

(1920, Tooker & Marsh)

NYC IL



This two-story brick structure originally housed an automobile showroom on the first floor. After sitting vacant, it was repurposed in 1921 as a woman's specialty shop that sold designer overstock at affordable prices. It was owned by Frieda Loehmann and her son Charles. She started the business after Charles Sr. became disabled, capitalizing on her experience as a coat buyer for a high-end store. They were very successful, and Mrs. Loehmann was soon able to purchase the building and move to the second-floor apartment.

4.2

NEW LIFE TABERNACLE CHURCH

1476 Bedford Ave

(Ca. 1910)



One of its most recognizable features are the carved Chinese dragons displayed across the top of the façade and cornices, with ornamental ironwork on the first-floor windows. After Mrs. Loehmann died in 1962, the store was closed and the building was sold in 1966. The new owner restored it and opened a similar type of store for another 10 years. It then became an event space for The New Life Tabernacle Church of God.

FLATS AT BEDFORD AVE

4.3

1452-1462, 1442-1440 &
1441-1447 Bedford Ave
(1899, Samuel Guilfooy)



In 1899, well-known builder and real estate developer George Potts announced the construction of 15 flat buildings at the intersection of Bedford Avenue and Park Place. With an investment equivalent to \$8 million in today's money, the four-story brick structures had two apartment units per floor and were aimed at middle-class families. Designed in the Renaissance Revival style, each feature two rounded bays framing an ornate main entrance, intricate carved terra cotta casements and panels above the first and second floor windows, and an iron cornice with garland wreaths motifs. The corner buildings had less ornamentation, and a single rounded bay at the corner that completed each group.

Samuel Guilfooy was listed as the architect, although he is mostly referred to as a carpenter and builder. Born in England, Guilfooy emigrated to the US in 1888 and settled in Queens. By 1900 he had relocated to Brooklyn and was very active in the construction business, retiring shortly before his passing in 1919.

Of the original group, three buildings no longer stand. At the height of Automobile Row, the first floor of the west corner buildings housed auto parts businesses.

In the late 1800s, this lot housed the St. Marks Avenue Hotel, a residential hotel that accommodated short term stays as well as year-long leases, providing a convenient housing alternative for a growing population of middle-class professionals. The hotel was a staple of the fashionable St. Marks District until it was destroyed by a fire in 1916.

Two years later, a new building was erected with designs by prolific architect Henry J. Nurick. With a budget of \$1.2M in today's money, the two-story brick structure was advertised as a "modern fireproof building", with the first floor conceived as an automobile showroom and the second floor for offices leased by the John Hancock Life Insurance Co. Façades were kept simple, with large windows, trimmings of tapestry brick and tinted stucco, and a cornice of Spanish tile surmounted by a brick parapet with tiles.

In 1930, the building was converted into a branch of the Motor Vehicle Department, and by 1944 the first floor was used as a grocery store. During the 1960s and 70s, it became a popular event venue. After closing in the early 1980s, the property was purchased by a church, but remains vacant. *Photo courtesy of the NYC Municipal Archives.*

4.4 FORMER CHEVROLET SHOWROOM

1391 Bedford Ave
(1918, Henry J. Nurick)



5

ROWHOUSES AT ST MARKS AVE

5.1

645-647 ST MARKS AVE

(1890, George P. Chappell)



In the late 19th century, several of Brooklyn's most prominent residents had their family homes at St. Marks Avenue, among them Hester and George Chappell. In 1890, they purchased the lot at No. 645 and filed plans for a group of three houses, including two adjacent lots owned by Florence Ashfield, although it is unclear if No. 649 was built following Chappell's design.

The four-story brick structures have entrances framed by limestone pilasters and terra cotta details. The ground floor is faced with limestone, capped by a dentilled cornice, while the upper floors feature, alternating smooth and rusticated bands of light-colored brick.

Chappell was one Brooklyn's most prolific architects, responsible for a large portion of Crown Heights' built landscape. He specialized in residential architecture, gaining notoriety for his use of styles like Romanesque Revival, Queen Anne, Arts & Crafts, and Renaissance Revival.

5.2

651 ST MARKS AVE

(1890, Isaac D. Reynolds & Son)

This large Queen Anne house was built in 1890 by businessman Russell Parker and his wife as their family home. Mr. Parker was president of a rubber goods manufacturing company located in East New York, and both were active members of New York society.

They hired the firm of I. D. Reynolds to design this three-story and basement brick structure, which features a rounded bay with rough-faced brownstone ashlar at the basement level, and is capped by a dentilled cornice on the second floor. The façade has a smooth brownstone finish, with carved brick and terra cotta details at the upper levels.

Born in Connecticut, Reynolds established his own practice in the 1860s, designing numerous NeoGrec, Queen Anne, and Romanesque Revival residences, as well as some commercial and industrial buildings. In the late 1890s, his son Herbert joined the firm and continued in business until at least 1905. Many examples of Reynolds' work can be found in the Stuyvesant Heights, Prospect Heights, Park Slope and Bedford historic districts.



5.3

653-659 ST MARKS AVE

(1891, Amzi Hill & Son)

Developer Andrew Miller purchased these lots in 1891 to build these three-story and basement houses with designs by Hill & Son, one of the most active firms in Brooklyn during the second half of the 19th century.

The brick structures are almost without ornamentation, featuring Greek Revival elements such as tall windows with flat lintels, and classically inspired brackets framing the main entrance. It also has Romanesque Revival influences, like the use of rough-faced brownstone ashlar on the façades.

Amzi Hill was an architect and real estate developer. He established his practice in Manhattan during the mid-1850s, relocating in 1860 to Brooklyn, where he became well-known for his Greek Revival residences. In 1889, Hill's son Henry joined his practice and began experimenting with Queen Anne and Romanesque Revival styles. Examples of their work can be found in the Crown Heights, Stuyvesant Heights, Clinton Hill and Bedford historic districts.



5.4

670-672 ST MARKS AVE

(1895-96, Peter J. Lauritzen)



adorn cornices, windows and door frames. No. 670 is the widest of the two - at 34-feet- and features a rounded bay that starts at the basement level and rises to the second floor, capped by a cornice with carved details.

Moller lived at No. 670 until his passing in 1913, and the property was converted into a high-end multi-family dwelling in 1918. Not much is known about Alice J. Moller after her father's passing in 1894, but she never lived at No. 672. The property was instead sold to George Hoar, an architect who was in the terra cotta business.

In 1887, developer William Waring filed plans to build this two-and-a-half-story house with designs by architect Ernest G. W. Dietrich, who had recently relocated from Pittsburgh. Dietrich became known for his residential designs in the Shingle, Colonial Revival, and Arts and Crafts styles, also developing the first "Craftsman House" with furniture designer Gustav Stickley. Many of his works have been listed on the National Register.

This free-standing Queen Anne single-family home still maintains its carriage house. It features a porch with rounded edges and double columns, capped by a carved cornice and a balustrade. Clinker bricks are the main material of the exterior finish, with their irregular surface and color providing a unique style and texture to it.

It is unclear when the house was completed, but it was sold by Waring to Frank D. Creamer in 1891. A Brooklyn native, Creamer came from a wealthy family and established a successful building materials company in 1890. He served as Sheriff of Kings County from 1898 to 1900 and lived at this address with his family at least until 1905, after which they relocated to Long Island.

5.5

673 ST MARKS AVE

(1887, E.G.W. Dietrick)



Built on two lots purchased by Emma A. Macy in 1888, these three Romanesque Revival houses were designed by Charles P. H. Gilbert, one of the most famed architects of the late 1800s and early 1900s. A favorite among New York's society, Gilbert studied at the Ecole des Beaux-Arts in Paris and trained with prominent architects before starting his practice in 1886. He designed buildings of all kinds but would be best known for his residential architecture.

The three-story structures are joined by a hipped roof with dormers and feature stone details, ornamental brickwork, and a stoop marking the main entrance. Each one also has unique elements, such as the round tower and porch at No. 675, arched windows on the first two floors of No. 677, and a projecting beveled bay at No. 679.

Real estate broker Bernard Fowler lived at No. 679 with his family during the early 1900s, while the two adjacent buildings were rented to a group of nurses. By 1905, No. 679 had been sold to Theodore Backe, an eccentric character who worked as an astrologist, automobile inventor, and math professor.

5.6

675-679 ST MARKS AVE

(1888, Charles P. H. Gilbert)



EBENEZER WESLEYAN METHODIST CHURCH

6

1024 Bergen St

(1888, John R. Thomas)



In 1887, the Brooklyn Baptist Church Extension Society purchased this lot to build a new church. Construction of this two-story brick structure began in 1888, with designs by renowned late 19th century architect John R. Thomas. It features Gothic details like pointed arches in windows and main entrance, mixed with the asymmetrical massing and shapes of the Romanesque Revival style, creating a unique yet cohesive expression.

Born in Rochester, NY, John R. Thomas apprenticed under architect Merwin Austin and took classes at the University of Rochester. He established his practice in 1868, and was appointed state architect in 1874, gaining praise for his design of state prisons. In 1884, Thomas relocated to New York with his family and established an office on Broadway. He would continue designing numerous churches and public buildings, becoming one of the most prolific and

renowned architects of the late-19th century. Three examples of his work in Rochester have been designated as local landmarks and are listed on the National Register.

The building was purchased in 1925 by a Pentecostal church, who sold it in 1948 to the current owners.

From the early 1900s through the 1930s, Marcus Loew financed and constructed several movie theaters throughout the five boroughs, hiring prominent architects. His first theater in Brooklyn opened in 1907.

The Loew's Bedford movie theater was built in 1913, with designs by Thomas L. Lamb, one of the leading architects in the development of "movie palaces". The large, lavishly decorated theaters were at their height during the 1910s and 1920s, showcasing films and hosting live shows and performances.

The Renaissance Revival structure features ornamental brickwork and a row of coat of arms-like figures below the cornice on both façades. The main entrance was located at the corner, highlighted by four carved stone round pilasters with classical details, and a marquee that was removed in the 1950s. When it opened, the building was leased to William Fox and later went to Frank Keeney. Loew's Inc. took over in 1926 and operated it until 1952, when it was sold to the Washington Temple, Church of God in Christ.

FORMER LOEW'S BEDFORD THEATER

7

1372 Bedford Ave

(1913-14, Thomas L. Lamb)



FORMER CHATELAINE HOTEL

8

1350 Bedford Ave

(1912-1914, Montrose W. Morris)



This Renaissance Revival building was originally the Chatelaine Hotel, a fine residential hotel that catered to businessmen and noted members of society. It was contemporary to the St. Marks Hotel for a few years, benefitting from its privileged location near the St. Marks District and the Union League Club at Grant Square.

This was one of celebrated architect Montrose Morris' last buildings. Born in Hampstead, Long Island, Morris opened his architectural office in 1883 and designed some of the first apartment buildings in Brooklyn. His expert use of the architectural styles of the period resulted in some of the borough's richest and most distinctive built landscapes, with noted examples like the Alhambra

Apartments (NYC Landmark, 1986), Imperial Apartments (NYC Landmark, 1986), and the Renaissance Apartments (NYC Landmark, 1986).

The property was purchased in 1930 by the Swedish Hospital, which was looking to expand from its original location at 116 Rogers Avenue. Since 1978, the building has served as senior housing.

9

ROWHOUSES AT FRANKLIN AVE

568-582 & 581-573 Franklin Ave
(1876, Robert Dixon)



This group of eight Italianate houses are among the oldest surviving structures in this section of Franklin Avenue, maintaining almost all of their original features. They were built in 1876 by John S. Frost, an English-born builder and developer who emigrated to the US in 1850 and began working as a mason in Brooklyn. By the 1870s, he had established himself as a builder and real estate developer, remaining active until the early 1890s.

The two-story, single-family brownstones were designed by local architect Robert M. Dixon. He attended the Brooklyn Polytechnic Institute and later apprenticed as a carpenter with his father, Dominick Dixon. After working for Marshall J. Morrill Dixon established his own practice in 1879 and often worked with Frost. In addition to many residences in the Clinton Hill, Fort Greene, Dumbo, and Park Slope Historic Districts, his work included police stations, hospitals, a concert hall and racetracks in Lincoln Park and Guttenberg, NJ.

Founded as Libeger & Walter, the Nassau Brewing Company was one of 45 breweries that operated in Brooklyn at the turn of the century. The industry dated back to Dutch settlers, but the influx of German immigrants in the mid-19th century, who also introduced lager, allowed production to expand greatly.

In 1866, Christian Goetz bought the business and renamed it the Bedford Brewery, running it for almost 20 years. It was then purchased by William Brown and his partners, who changed the name to Budweiser Brewing Company, referencing the city of Budweis in Bohemia. This was quickly challenged by the Anheuser-Busch Co., which had trademarked the name in 1878, causing Brown to rename it the Nassau Brewing Company. The brewery closed in 1916, and it became a canning and bottling facility for the Heinz Company. By the 1940s, it had been divided up to host moving companies, auto repair shops and storage facilities.

The complex consisted of one- to three-story brick structures, some with corbelling and round or segmental-arched window openings. In 2004, the former ice house was converted for residential use, and in 2007, the main building was renovated to host small businesses. It was listed on the National Register in 2014.

FORMER NASSAU BREWING CO.

10

933 Bergen St
(1865-1885, Philip Englehardt)
NR P



FORMER JEWISH HOSPITAL COMPLEX

II

545 Prospect Pl
(1901-1927, main building by
George Morse)



The main building of this complex was originally the Memorial Hospital for Women and Children, an institution founded in 1881 by female physicians. This was their second location after a fire destroyed their building at Prospect Place, but funds were insufficient and the property was sold in auction to The Jewish Hospital in 1903.

The structure was soon expanded, with south and east wings added by prominent Brooklyn architect George L. Morse. Born in Maine, Morse studied under Jarvis Wheeler, establishing his own practice in 1860. He was active for 50 years, completing celebrated works like the Brooklyn Eagle building and the Straus Building, among many others.

A nurses building and residence were added in 1927, with more pavilions, wings and clinics built during the 1950s, making it one of the largest and best healthcare facilities in Brooklyn. Financial struggles in the 1970s caused the hospital to file for bankruptcy in 1979, merging with St. John's Hospital. It was eventually closed in 2000, and the buildings were converted into rental housing.

PARK PLACE HISTORIC DISTRICT

I2

651-675 Park Pl
(1889-90, Joseph Mason Kirby)
NYC HD



These 13 Queen Anne rowhouses were developed by brothers Frederick W. and Walter S. Hammett, sons of prominent Pennsylvania businessman Barnabas Hammett, who had amassed a fortune in the coal industry during the second half of the 1800s.

Their first project was a group of houses in East New York, on what is now Houston Playground, built in the late-1880s with designs by J. Mason Kirby. Kirby was a carpenter and house builder famous for the 65-foot-high architectural folly known as Lucy the Elephant in Margate, New Jersey.

For this group, Kirby created three designs arranged in a symmetrical configuration, featuring richly decorated brick facades with rough-faced brownstone trim and terra cotta details. Six of them have flat roofs with elaborate cornices, while the others have pitched roofs pierced by triangular and rounded gables. They were originally intended as single-family residences, with many families taking in boarders during the Depression. Over the years, they were all converted into multiple dwellings. They were designated as a Historic District by LPC in 2012.

The Kol Israel synagogue was established in 1924 by a small Orthodox congregation, then considered a declining practice among the Brooklyn Jewish population.

The small, two-story rectangular structure is faced in randomly laid fieldstone, with a main entrance framed by successive layers of spiral colonnettes supporting round arches. Above the entrance is an inscription with the congregation's name, and a rose window of colored glass adorned with a Star of David.

It is one of the few remaining examples of “tenement synagogues” in Brooklyn, a typology characterized by having similar size, materials and proportions as neighboring tenement buildings. Façades were often adaptations of styles popular for larger synagogues, with Kol Israel’s featuring Moorish influences on its ornamentation. The style was developed in Europe and America from the mid-19th to the early 20th centuries.

Local architect Tobias Goldstone was responsible for the design. Born in England, he graduated from Pratt Institute and later Columbia University, establishing a successful practice. He designed theaters, commercial buildings and residences, as well as synagogues in Manhattan and Brooklyn. In 1960, Goldstone partnered with his son Seymour and authored projects like the Madison Jewish Center, the Morris and Bessie Masin Pavilion of the Kingsbrook Jewish Medical Center, and offices for Barton’s Candy Corporation. The synagogue was listed on the National Register in 2009.

KOL ISRAEL SYNAGOGUE

I3

603 St Johns Pl
(1928, Tobias Goldstone)
NR P



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