

George L. Morse, architect of Old First Reformed Church

*Fact Sheet compiled and photographs, unless otherwise noted, by Jane H. Barber of Old First Reformed Church
Work in progress: information is being updated periodically; this version: 22 Mar 2021, Version 23-pdf*

- 1837** George Leonard Morse was born on August 4, 1837, in Bangor, Maine to Timothy Hunting Morse and Lucy Maria Gilbert. He was the fourth of five children. Date of birth from an online database, which credits the Morse Society
- 1850** US Census. Morse family was found in the town of Bangor, Maine. Father kept an almshouse, his brother William, age 21, was an architect
- 1850s** The family moved to Plainfield, New Jersey where his father was a builder; Timothy's obituary in *The New York Times* records that he was an architect; no other sources state architect, but census documents indicate that he was a builder when in New Jersey
- 1854 / 55** George came to New York at age 17 to study architecture in the office of British architect Gervase Wheeler. Among his work, Wheeler designed the Henry Boody House, also known as the Boody-Johnson House in Brunswick, Maine; the home is listed on the National Register of Historic Places. He also designed the Patrick Barry House in Rochester, New York and the chapels at Bowdoin and Williams colleges. He was the author of two influential architecture books, *Rural Homes* (1851) and *Homes for the People* (1855) Wheeler offered a partnership to Morse, but returned to England before this materialized.
- 1860** US Census. Morse's father and younger family members were living in Plainfield, New Jersey.
- 1860** Morse embarked on his own practice in Brooklyn; his office was located in the Brooklyn Post Office Building in Montague Street where he practiced until his move in 1892/93
- 1860** Brooklyn Central Dispensary was built ca. 1860; Morse would redesign it in 1890
- 1860c 61** Design of the Brooklyn City Railroad Building, Remson and Clinton Sts. - likely later date
- 1868** Marriage to Harriett A. Bayley in the Town of Nantucket, Dec 1 1868. First marriage for both
- 1869 / 1870** Morse's first son, Herbert B., was born in New Jersey (various censuses)
- 1870** US Census. Morse's residence address not given; he was living in the 10th Ward, Brooklyn in Kings County. The young family seems to be tenants of Thomas Carman. No "Real Estate Value" or "Personal Value" were recorded
- 1870s - 1880s** Morse had numerous homes built in Brooklyn, most notably in Park Slope, Clinton Hill, Fort Greene, Bedford Stuyvesant
- 1873 / 1874** Morse's cast-iron fronted Continental Building was erected on the southwest corner of Court and Montague Streets. It can be viewed in a 1910 photograph and is recorded as being saved by engineers who built the now IRT subway tunnel in 1914; since demolished
- 1874** Morse's second son, George Tremaine, was born in New Jersey (WWI Draft Registration for date, various census documents for place)
- 1875** Four two-story brownstone residences built at 296, 294, 292, 290 First Street in Park Slope were designed by Morse for E. H. Litchfield (Edward Hubbard Litchfield) real estate developer son of Edwin Clark Litchfield, who originally purchased the land from farmers
- 1875** NYS Census. Morse owns and resides at number 613 on Carlton Ave, home value \$9000 brick and brownstone front. Brooklyn 9th Ward, 3rd Election District. It would appear that Morse designed the house by 1875 and later the matching neighboring brownstones
- 1876** 106, 108, 110, 112 and 185, 187, 189, 191: eight homes were designed by Morse and built on Lefferts Place straddling Clinton Hill and Bedford Stuyvesant
- 1879** 195, 195A, 196 Washington Park; three brownstone houses were built in Fort Greene. That same year he also built six homes in Park Slope; 33, 35, 35A, 37, 39 and 41 Prospect Place
- 1880** US Census. Morse residence is 613 Carlton Avenue, 9th Ward, 2nd Election District
- 1880** Designed a factory/warehouse building constructed at 177 Water Street
- 1881** Is he the same George L. Morse who sailed for Glasgow: NYT 9 Jul 1881 ?
- 1882** Morse designed and built a large residence at 313 Clinton Avenue, Clinton Hill
- 1884 / 1885** Morse's Romanesque-style extension for Abraham and Straus, which connected to the original building on Fulton Street and featured a carriage entrance, was built on Livingston Street at Gallatin Place

- 1888** Morse built a beautiful Romanesque Revival home on Prospect Place, number 201, around the corner from his residence on Carlton Avenue
- 1889** Founded the Department of Architecture, Brooklyn Institute of Arts and Sciences (*The New York Times*, December 21, 1899) and elected its first president. Membership included nearly all of the leading Brooklyn architects of the time. This founding signaled a formalization of the movement to define the profession of architecture, and Morse took a leading roll
- 1890** Morse redesigned the Brooklyn Central Dispensary from a Greek Revival structure to Queen Anne style; the dispensary serviced the indigent of the area; location 29 Third Avenue
- 1891** Designed by Morse, the Franklin Trust Building at 166 Montague Street was opened
- 1891** Old First Reformed Church was dedicated September 27, 1891, possibly Morse's first church
- 1891** Morse became a Life Member of the Brooklyn Institute
- 1892** NYS Census. Morse resided in 9th Ward, 5th Election District (NYS Census)
- 1892** Brooklyn Daily Eagle building, designed by Morse, opened. Morse moved his offices into the building at 305 Washington Street about this time, 1892/1893. It was demolished ca. 1955 during the early Robert Moses years of redeveloping Brooklyn
- 1893** Morse was one of three persons to serve on the jury named by the Directors of the Brooklyn Institute of Arts and Sciences for the selection of a design for the new Brooklyn art building. This project was awarded to McKim, Mead & White and is the design for the current Brooklyn Museum. Cost estimated at \$2,000,000. (*The New York Times*, May 21, 1893)
- 1893** Creates plans for Frederick Loeser & Company's (Loeser Mercantile) building on Fulton Street at Elm Place (NYT 24 Dec '93) with a bridge to connect to the department store. Morse's design does not seem to have been built at this time; there was a different addition constructed in 1899-1900 at 25 Elm by Francis H. Kimball
- 1893** Morse worked on licensing criteria for architects; along with others on the Advisory Committee, Department of Architecture, Brooklyn Institute.
- 1893, 1894** (perhaps more years) Resident Member of the Architectural League of New York
- 1894** Elected to Fellowship of American Institute of Architects (AIA) from obit in AIA Journal
- 1895** Morse was one of three architects hired by Brooklyn Mayor Schieren to review plans for the reconstruction of Brooklyn City Hall. He was paid \$100. (*The New York Times*, June 7, 1895)
- 1896** Mechanics Bank Building, an eight story office building, was erected on the northeast corner of Court and Montague Streets and was the home for the front office of the Brooklyn Dodgers. The building was demolished during the Moses years, ca. 1956
- 1896-1898** AIA, Brooklyn elected Morse as its 2nd President; *History AIA Brooklyn*
www.aiabrooklyn.org/history
- 1899** Morse's Temple Bar Building began construction on the northwest corner of Court and Joralemon Streets; it opened in 1901
- 1900** US Census. Morse residence 613 Carlton Avenue, Brooklyn 9th Ward, Supervisor's District 2, Enumeration District 123. Two domestics lived with the family; his son George was a student of architecture
- 1903** Morse was one of a dozen Brooklyn architects and firms invited by the Borough president Swanstrom to compete in the design of the Brooklyn Borough Hall. The cost of Borough Hall building was estimated at \$1,000,000. (*The New York Times*, June 25, 1903). There is no evidence found yet that he did compete. To the contrary, there is a letter to the editor of the *Brooklyn Daily Eagle* that was published December 6, 1902, where Morse states that he is against architectural competitions.
- 1903** Morse's wife, Harriett A Morse, died at their summer residence in Riverside, Connecticut; obituary in *The New York Times*, Sept 11. Riverside is a suburb of Greenwich
- 1905** NYS Census. Son Herbert appears to be boarding in Brooklyn, no George found in New York
- 1906** Morse designed the Jewish Hospital in Crow Hill, raised on the block of Classon Avenue between St. Marks and Prospect Place, opened in 1906; ground had been broken in 1902
- 1909** Morse was called back to design the Nurse's School at the Jewish Hospital, which was built
- 1910** US Census. George and two sons were residing in Greenwich, Fairfield County, Connecticut

- 1910 / 1911** Morse retired from architectural practice
- 1919** Morse's eldest son, George Tremaine Morse, died of tuberculosis at Saranac Lake, New York; he had become an architect
- 1920** US Census. George and Herbert Morse were residing in Fairfield County, Connecticut
- 1924** George L Morse died at Riverside, Fairfield County, Connecticut
(AIA and New York Times obituaries – county from censuses)
- 1950s** Beginning in 1955, over 300 buildings were demolished in Brooklyn Heights and the area around the Court Houses to make way for development planned by Robert Moses; several of the office buildings were Morse designs. In 1957 the Dodgers left Brooklyn and by 1958 the demolition in downtown Brooklyn was completed, making way for Cadman Plaza.

Obituaries and Biographies

Excerpt from *The New York Times*, November 9, 1924 obituary of George L. Morse:

“... when a young man went to Brooklyn, where he entered the office of Jarvase [sic] Wheeler, an English architect. He subsequently opened an office of his own in Montague Street, Brooklyn, where he remained for thirty-three years and then opened an office in the new Brooklyn Daily Eagle Building in Washington Street, which he had designed. He continued there for eighteen years more and in 1911 retired from active business. Besides the Brooklyn Eagle Building, Mr. Morse designed the Mechanics Bank Building, the Abraham & Straus Building, the Franklin Trust, the Temple Bar on Court Street, the Bank of America, the First Reformed Church edifice, the Brooklyn City Railroad Building and the big office building on the southwest corner of Court and Montague Streets.

“Mr. Morse was a fellow of the American Institute of Architects and was a former President of one of its chapters....”

Excerpt from *The Journal of the American Institute of Architects*, January, 1925:

“...Morse came to New York when he was seventeen and entered the office of Jervas [sic] Wheeler, an English architect. He learned so quickly that he was offered a partnership, but before he could accept Wheeler had to return to England.

“Mr. Morse set up his own practice in 1860, at the age of twenty-two years, with offices in the Brooklyn Post Office building in Montague Street. In his fifty years of professional work he designed many of that borough’s principal buildings, among them the Bank of America, the Mechanics Bank Building, *The Brooklyn Eagle* Building, Abraham & Straus store, Temple Bar, the home of the Brooklyn City Railroad and the First Reformed Church. He was successful in the designing of residential buildings and it was not until the last twenty years of his active career that he planned any commercial structures.

“He served for several years as an officer of the Institute. A son, Herbert B. Morse, survives him. ... a younger son, George Tremaine Morse, also an architect, died in 1919.”

Google Books snippet view, *Journal*, vol. 13, page 39 (AIA):

American Institute of Architects - 1925 - Snippet view - **George L. Morse** Elected to Fellowship in 1894 Died at Riverside, Conn., 8 November, 1924 **George L. Morse**, one of ... In his fifty years of professional work he designed many of that borough's principal buildings, among them the **Bank of America**, the Mechanics Bank Building, The ...

Biographical Sketches

Bio from *Biographical Dictionary of American Architect*, Henry F., Withey, Los Angeles: Hennessey & Ingalls, Inc., 1970, pg 429 (reprinted in *DUMBO Historic District Designation Report*):

“Morse, George L. (1836-1924)...

“George L. Morse was born in Bangor, Maine. He came to New York at an early age and studied under Jarvis [sic] Wheeler. Morse opened his own practice in Brooklyn in 1860, and soon established himself as one of Brooklyn’s most prominent architects. In addition to being president of Brooklyn’s chapter of the American Institute of Architects, Morse was also a founder and the first president of the Brooklyn Institute’s Department of Architecture, whose membership included nearly all of the leading Brooklyn architects of the time.

“Morse designed a number of Brooklyn’s most prominent commercial buildings, including the Abraham & Straus Building (1884-85), the Franklin Trust Company Building (1891), the Brooklyn Daily Eagle Building (1892), and the Temple Bar Building (1901). He also designed the First Reformed Church of Brooklyn (1893), as well as numerous residences throughout Brooklyn.”

Bio from *Brooklyn Heights Skyscraper Historic District Designation Report*, NYC Landmark Preservation Committee, prepared by Christopher D. Brazee, Sept 13, 2011, pg 52:

“George L. Morse was born in Bangor, Maine. He moved to New York at an early age and studied under Jarvase [sic] Wheeler. Morse opened his own practice in Brooklyn in 1860, and soon established himself as one of Brooklyn’s most prominent architects. In addition to serving as president of Brooklyn’s chapter of the American Institute of Architects, Morse was also a founder and the first president of the Brooklyn Institute’s Department of Architecture, whose membership included nearly all of the leading Brooklyn architects of the time.

“Morse designed many of Brooklyn’s most distinguished late-19th-century commercial buildings, including the cast-iron-fronted Continental Building that once stood at Court and Montague Streets (1873-74, demolished), an extension to the Wechsler & Abraham (later Abraham & Straus) Department Store Building (1885), the Franklin Trust Company Building (1891, within the Brooklyn Heights Historic District), the Brooklyn Daily Eagle Building (1892, demolished), the Mechanics Bank Building (1896, demolished), and the Temple Bar Building. He also designed the First Reformed Church of Brooklyn (1893) in Park Slope, as well as numerous residences throughout Brooklyn.

“LPC, *DUMBO Historic District Designation Report*; Obituary, *New York Times*, (November 9, 1924), E7; Withey and Withey, 429.”

Joseph J. Korom, author of *Skyscraper Facades of the Gilded Age: Fifty-One Extravagant Designs, 1875-1910*, 2013, credits Morse with the following:

“...George L. Morse (1836-1924), a prominent Brooklyn practitioner until his retirement in 1910. Morse, a native of Bangor, Maine, was responsible for almost single-handedly giving early Brooklyn a skyline of its own. He designed the Mechanics Bank, the Strauss Building [A&S], the nine-story Brooklyn Eagle, and the “chateau” topped 11-story Franklin Trust Company building; Morse was also responsible for the designs of large churches and many prominent Brooklyn homes. His Temple Bar, completed in 1901, was for a time Brooklyn’s tallest building ...”

Beginnings: Apprenticeship with Gervase Wheeler

George Morse began his apprenticeship with Gervase Wheeler when he was a young man, variously stated as age 17 (1854) or in 1855. Wheeler had offices in New York City at that time.

In 1854 Willows (Willow Hall) was built in Morristown for Warren Revere using a design by Wheeler. The plans were adapted by the builder and it is unknown how much input Wheeler had in the final revisions/finishing. So it is possible George connected with Wheeler in New Jersey where Morse's father was a builder and his brother an architect, both practicing in Plainfield near Morristown. There may have been some connection with this home or another built in New Jersey. Willow Hall was well-known at the time and today is listed in the New Jersey State Register as well as the National Register of Historic Places.

Designs and projects from 1855-1860 which Morse might have been involved / received training:

In 1852/53 Wheeler provided plans for a church and two parsonages which were included in *A Book of Plans for Churches and Parsonages*, Congregational Churches of America 1853. The book set aesthetic and practical standards for building churches and parsonages, and provided some templates for congregations. Wheeler's three designs were for a rural setting and used local materials. The Church asked for the designs to have "...convenience, economy and good taste..."

Morse likely had a copy of this book and/or studied it in Wheeler's office.

The first church, which Wheeler designed after the publication was the First Presbyterian Church in Owego, New York. This was in 1854. Perhaps Morse was apprenticing by then and involved in this project. Researchers state that there is evidence that the sanctuary was originally stenciled in bright colors. Wheeler might have designed the interior as well but he was generally not involved in the construction or oversight of his work.

In 1854 and 1885 Gervase Wheeler created numerous drawings for publication; homes, villas, and other churches. The images were published in various periodicals and in Wheeler's book, *Homes for the People*, published in 1855. This was his second book, very popular and as influential as his first, *Rural Homes*, 1851. Wheeler described himself as a designer of "... the 'Cheap Home' to the cottage to elaborate estates..." and he was quite successful doing this. Morse came in at the middle or end of this project and undoubtedly helped with the drawings and organization. It would have been a great learning experience and influential in his early development. Wheeler was an excellent writer, which would be another skill to acquire that would aid any serious professional.

In January 1855 the construction of The Church of the Redeemer, an Episcopal Church on Pacific Street at the corner of Fourth Avenue, was far enough along in construction to capture the interest and admiration of a writer for the *Brooklyn Eagle* who said he had never seen a building in the city like it, and reported that Gervase Wheeler, Esq., was the architect. The Brownstoner "Building of the Day" blog describes it as being Byzantine in style. It was expected to open around March the first and would seat up to 300 persons. This church was intended to be used for several years until the main church on Fourth Avenue would be completed. Both buildings still stand although the church has recently been closed. This construction would have been just before or right at the time of the arrival of Morse to work with Wheeler.

The Farwell House in Utica, NY was designed about 1855-1858. The house was not built but Wheeler published the plans and it was well received; the plans are in the Library of Congress.

Interest in Wheeler's Rockwood mansion, built high above the Hudson River (1849) and much publicized at the time, was revived when it was featured in *The Horticulturalist* in about this time.

Wheeler designed the Chapel at William College (1856-1859). A chapel, alumni hall and classrooms were incorporated into the final building. Wheeler created the design renderings but again did not supervise construction. He was called back to revise the plans several times for increase in size, added rooms etc., a change from the original smaller single-use chapel. In 1857 he designed a house for Mathematics Professor John Tatlock. Designs were sent, but it seems the house was not built.

In 1856 Wheeler's "Architecture of Country Banks" was published in *Bankers' Magazine and Statistical Register*. He provided two plans, but it is unknown if either were built.

Wheeler designed the Patrick Barry House in Rochester, NY (1856-1858), an impressive Italian-style villa, still standing on the campus of the University of Rochester. Barry was the second publisher of *The Horticulturist* and *The Genesee Farmer*. Barry had been a fan of Wheeler for quite a while through his articles, some published by Barry, and his books.

In 1857 a meeting was held in New York to establish the American Institute of Architects (AIA) led by Richard Upjohn. Wheeler had antagonized Upjohn over the years, and was never offered a membership. Conversely, Morse would become heavily involved in building the structure of architecture as a profession, and would serve as a leader and president in two major organizations. Perhaps as a result of the denial of membership to Wheeler, commissions seemed to drop off.

In 1858 Wheeler won first place in a landscape design competition for Bushnell Gardens in Hartford. Wheeler's winning design received much publicity but was not built, though it was used for a basis for design with revisions made to it by the second place winner. When eventually built, there were a third set of modifications made. The original design was deemed to have great merit but to be too expensive to construct.

1858 found Wheeler finishing up some larger commissions. 1859 seems to have been quiet except for a commission for the Church of the Holy Trinity:

"Wheeler received a commission to enlarge and improve the chancel of the Church of the Holy Trinity in Brooklyn, a building designed by Minard Lafever in 1844. The work primarily involved alterations to the reading desk and the addition of pews 'in accordance with the original plan of the church.' Landy, *Lafever*, 270. This is the architect's last known commission in America." ¹

Gervase Wheeler suddenly left New York to return to England in January of 1860. His wife followed him some weeks later. He had promised a partnership to Morse but with commissions few and far between, he was unable to keep up his practice, it has been assumed. He regained his position upon his return to England and George Morse began his own practice that same year, located in the Brooklyn Post Office Building on Montague Street, likely the same offices Wheeler had left.

Residential design had been Wheeler's bread and butter and residences were the first commissions of Morse through the early years of practice. Undoubtedly working for Gervase Wheeler gave him an advantage in this area and some insights into church design as well.

All information relayed here about Gervase Wheeler, unless other wise noted, was gleaned from:

- *Gervase Wheeler, A British Architect in America, 1847-1860*, by Renee Tribert. and James F. O'Gorman, 2012. Kindle edition.

No mention was made of George Morse in this book; ties to Wheeler are from the biographical sketches of Morse. In correspondence with Renee Tribert, she thought the

name of George Morse was familiar but in looking into her old notes, she did not come across any references to Morse.

¹ Note 49 in the “New York City, 1853-1860” section of reference, noted above.

Wheeler grew up in a household where his father, also named Gervase, was a silversmith and/or a goldsmith, creating jewelry and ornaments still sought after today. In England, Wheeler studied under the renowned architect, Richard Cromwell Carpenter, who was a colleague and friend of Augustus W. N. Pugin, even more renowned. both for their decorative architectural work and designs of churches. Wheeler stated that he also studied under Pugin but some think that is an exaggeration, but he most certainly met Pugin while apprenticing for Carpenter. — jbh

A Leader in his Profession

The Great Gathering: The Origins of the Department of Architecture at the Brooklyn Institute

www.Brownstoner.com

On July 4th, 1825, a small group of Brooklynites interested in art, culture and science met on the corner of Cranberry and Henry Streets to lay the cornerstone of an Apprentices' Library. From this humble beginning, the Brooklyn Institute grew to an umbrella organization with 27 separate societies under its wings. By 1898, these societies, which met in various halls, libraries and clubs around Brooklyn, as well as their own space, decided it was time to consolidate themselves, and all of the accumulated art, scientific and archeological collections into one space, which could be open for all. This institution became the Brooklyn Institute of Arts and Science, which we know today as the Brooklyn Museum. Thursday, I'll write more about how that came about, but today I'd like to concentrate on one of the societies that made up the Brooklyn Institute The Architectural Department of the Brooklyn Institute.

The Dept. of Architecture was organized in December of 1889, and was one of the last new societies to belong to the Institute. The *New York Times* writes that It is hoped that the organization will be the means of bringing together into relations of social and mutual helpfulness, a large number of architects and students of architecture. The organization would hold regular meetings, elect officers, solicit membership, and come together to sponsor lectures on various architectural topics by fellow members, as well as guest speakers. They would also be able help the parent organization, the Brooklyn Institute, in their goal of building a new facility, something that was in the planning stages for years before they actually began designing or building.

The first meeting of the Department of Architecture was held on December 13th, 1889 at the Institute, and officers were elected. The President was George W. **Morse** [sic], Vice President Louis DeCoppet Berg; Secretary William B. Tubby; Treasurer Gustav A. Jahn; Chairmen of Standing Committees Richard M. Upjohn on Current Works, Walter E. Parfitt on Museum Library, R.L. Daus on Competition and Awards, Albert F. Doench on Professional Practice, and H.P. Fowler on Social Intercourse. I hope somewhere in the archives of the Museum, or the Historical Society, a photograph exists of the members of the Architectural Department of the Brooklyn Institute. Like the famous photograph of Harlem jazz musicians taken in front of a Harlem row house, this would have been a picture of many of the greats in the world of late 19th century Brooklyn architecture. So many names made more familiar here, or already known to avid readers of designation reports became members, including: George P. Chappell, Frank Freeman, Ernest Lamb, William Hough, George Damen, William Danmar, Isaac Ditmar, Carl Isenach, Frank Fowler, William Goodyear, JD McAulliffe, Thomas Houghton, Albert E. White, and Russell Sturgis. Absent were Axel Hedman, PJ Lauritsen, Amzi and Henry Hill, Magnus Dahlander and Montrose Morris. Some, or most may have well been members, as the paper only listed those who took up committee or elected membership. I do have a feeling that Montrose Morris did not play well with other architects, and preferred to spend his time with his social connections. He is never mentioned in any article regarding this organization. Perhaps in their archives, a list of members could solve that mystery.

At any rate, the Department sought to improve architecture in Brooklyn. They found it crucial to make sure the new crop of architects coming into the profession were well trained. President **Morse** states at one meeting, This department is designed primarily to be one of education in its purpose. The architect members have a double advantage of a wheel within a wheel in their labor-social intercourse combined with the study of improvements and beauty in architecture which ought to, and I trust will, result not only in benefit to themselves, but to the people of Brooklyn, as well. Monthly contests were held for students, to design buildings that would likely be of the sort the new architects would be assigned in their early careers. The Department, unlike many other

organizations, also accepted women in their ranks. In 1890, Mary L. Bull and Josephine A. Clark were voted into membership along with many other men.

Lectures presented by the Department of Architecture were of varying subjects, including the architecture of Italy, decorative arts in its relation to architecture and architectural principals, Gothic architecture and the like. These lectures were often given at the large auditorium at the YMCA, which was once at Fulton and Bond Streets. These lectures were well attended and very popular, and came with visual aids. Consider a lecture by Dr. Arthur Frothingham, of Princeton, on Some Instructive Examples of French Gothic Churches, fully illustrated with stereopticon views. Like any institution with tried and true methodology, sometimes the lectures were a screed against any sort of innovation and progress, such as the 1891 lecture by Walter Dickson called the False and Absurd in Architecture, where he cautioned that there are certain rules, observed for the most part for nearly three thousand years which the young architect must begin with and the elder observe.....One thing especially that grinds the soul of the true architect is to observe the massive balconies, towers and other pieces of foolishness built out of sheet iron and painted to look like stone, often an apparent weight of a couple of tons or more hanging off in the air with no support whatever. Hmm, he may have had a point there....

In 1892, the Department of Architecture was appointed to pick a committee of judges to oversee the competition for the new building that would house the Brooklyn Institute of Arts and Science. The competition was structured in order to enable any architect, young or old, famous or obscure, to have a fair chance to get their design chosen. All entries were to be judged with no names on the blueprints, sketches or models. A panel of judges was chosen; Professor A. F. Hamlin of Columbia College, Robert Peabody, a well-known Boston architect, and Brooklyn's own George L. Morse. Out of the many designs, which included those of Frank Freeman, Montrose Morris, and Parfitt Brothers (who made the finals), the winning design was that of McKim, Mead, and White.

However, in 1896, many officers and members of the Department of Architecture resigned en masse from the Brooklyn Institute, ending the close association of Institute and architect. They cited deep differences of opinion with the director of the Institute, Franklin W. Hooper, who they accused of ignoring their advice and expertise on matters architectural. They also accused Hooper of not letting them run their department in their way, and said that the governing body of the Architectural Department had become mere figureheads with no power or influence. These dissatisfied architects would go on to form the Brooklyn branch of the American Institute of Architects (AIA).

<http://www.brownstoner.com/blog/2010/06/walkabout-the-g/>

Note: George L. Morse became the second president of AIA Brooklyn in 1896, indicating that he must have been of the group who resigned from the Institute... although... in the 1905 *Yearbook of the Brooklyn Institute* he was listed as serving on the Executive Committee of the Department of Architecture and the Committee on Public Works. One notes again that he was not serving on any committees in 1901; there was a gap in involvement. 1907, 1914-1915 serving on the Executive Committee also his son George T. Morse. They were living in Connecticut since about 1910.

Excerpts: *The Yearbook of the Brooklyn Institute of Arts and Sciences, 1891*

Pg. 11: Mr. George L. Morse† 613 Carlton Ave.

† Terms of office expired June 1st, 1891.

Pg. 23: Department of Architecture. Executive Committee: ...George L. Morse ... Advisory Board:
...George L. Morse

Pg. 24: Committee on Competitions and Awards, A. G. Thompson, George L. Morse, George P. Chappell.

Pg. 28: George L. Morse, 213 Montague St.

Pg 138: Oct. 23d. Paper by Prof. A. D. F. Hamlin, on "Construction." Discussion by Messrs. Morse, Tubby, Dickson, Mott and Thompson. Meeting held at the residence of Mr. William B. Tubby, Secretary of the Department.

Pg 138-139: Nov. 20th. Paper by Mr. George A. Just, C. E., on "Iron and Steel in Construction." General discussion by Messrs. Berg, Morse, Upjohn, Dickson and Mott. Meeting held at the residence of Mr. George L. Morse, President of Department.

Pg. 140: The Department gave its Annual Dinner on Thursday evening, April 16th, at the Clarendon Hotel. Addresses were made by Messrs. Morse, Berg, Dickson, Hooper, Emery, Ingersoll, Mott, Bailey, Hemstreet, Kurth and others.

Under the auspices of the Committee on Competition and Awards, two competitions open to young architects were held. The first was for the best detail, design and drawing of the entrance to a city residence. The First Award of \$20.00 was won by Mr. Stanley Chadwick.

The second competition was for the best designs, plans and drawings of a city residence occupying a corner lot 24x100 feet, in a fine residential portion of a large city. The drawings were to be front elevation, end elevation, colored perspective drawing, first floor and second floor plans. Ten sets of drawings of a very creditable character were submitted. The First Award of \$20.00 was won by Mr. Alfred F. Evans. Mr. John J. Pettit received first Honorable Mention, and Mr. Edgar Dewell, Jr. received second Honorable Mention.

Pg. 224: Life Membership. ...George L. Morse, ...

Brooklyn Daily Eagle, December 13, 1893, pg 2:

Architects Will Hold A Meeting

The second social gathering of the members of the advisory board of the department of architecture of the Brooklyn institute, during this season, will be held at the house of Mr. George L. Morse, the first president of the department, 613 Carlton avenue, to-morrow evening, at 8 o'clock. The subject of the discussion will be "The Licensing of Architects." Mr. Walter Dickson, president of the department, will read the opening paper.

George Morse's Letter to the Editor

Brooklyn Eagle, December 1902:

"Of a Statement Furnished to the Newspapers by Frank Helmle.

"To the Editor of the Brooklyn Eagle:

"In the Eagle of yesterday you gave a description of a ten story building which is to be built at 391 and 392 Fulton street. Brooklyn, for the Williamsburgh Trust Company, giving the names of the architects who had been appointed to erect the building, and also the names of five other architects who had been vanquished in "the contest" to receive this appointment, and among those names was that of the undersigned. It is not true that I engaged in this "contest" or that I was vanquished. I never have been vanquished in any such competition. I never engaged in such a competition, excepting in one instance where I could not well avoid it. I do not believe in architectural competitions or that they usually result in producing successful buildings and I am opposed to them on principle. You have been lied to and deceived by your informant and the statement is damaging to my reputation as an architect and contradictory of my practice throughout my entire career. I now find that similar misstatements concerning me and this competition have been published in other papers, who have presumably received their information from the same source.

"George L. Morse.

"Brooklyn, December 6, 1902."

Note: in 1891 Morse, in addition to serving on the Executive Committee and the Advisory Board, served on the **Committee on Competitions and Awards**, Department of Architecture, Brooklyn Institute of Arts and Sciences. These competitions were open to young architects, not the established professional.

Skyscrapers

Brooklyn Heights Skyscraper Historic District Designation Report, NYC Landmark Preservation Committee, prepared by Christopher D. Brazee, Sept 13, 2011, pg 10:

“As in Manhattan, the rivalry between insurance companies in Brooklyn provided the initial motivation that pushed building heights upwards along Court Street. In 1873-74 the Continental Insurance Company of New York, a Manhattan-based firm dealing in fire insurance, erected one of the first of the new class of office buildings at the southwest corner of Court and Montague Streets...

³² The Continental Building (demolished) was designed by George L. Morse, who would become perhaps the most important architect of commercial structures in Downtown Brooklyn during the late 19th century. The five-story French Second Empire-style structure featured a cast-iron facade, a mansard roof with a corner pavilion, and a large tower rising a reported 120 feet above the main entrance along Montague Street. “Continental Insurance Company,” *Brooklyn Daily Eagle* (September 26, 1873), 4.

“The Arbuckle Building (demolished) on Fulton Street between Myrtle and Willoughby predated the Continental Building by a few years and was called the first modern office building in Brooklyn by the *Brooklyn Daily Eagle*. The Continental Insurance Company’s headquarters at 100 Broadway in Manhattan (1862-63, Griffith Thomas, demolished) also had a cast-iron front with a prominent mansard roof, and is widely considered to be the first Second Empire-style commercial building in New York. Landau and Condit, 57.”

Brooklyn Heights Skyscraper Historic District Designation Report, NYC Landmark Preservation Committee, prepared by Christopher D. Brazee, Sept 13, 2011, pg 13:

“Building heights in Downtown Brooklyn continued to increase in the 1890s, starting with the nine-story Real Estate Exchange Building that ran through the block between Montague and Pierrepont Streets west of Court Street. Perhaps more distinguished was a group of four early skyscrapers designed by George L. Morse, architect of the earlier Continental Building. The ten-story Franklin Trust Company Building was completed in 1891 at the southwest corner of Montague and Clinton Streets (within the Brooklyn Heights Historic District). A year later, in 1892, the eight-story Brooklyn Daily Eagle Building (demolished) opened at the southeast corner of Washington and Johnson Street just east of City Hall. Both were completed before the World’s Columbian Exposition of 1893 helped popularized the Beaux-Arts classicism that characterized the design of the slightly later Mechanics Bank Building (1896, demolished) that towered ten stories over the northwest corner of Court and Montague Streets. The last and largest of the Morse-designed skyscrapers was the Temple Bar Building, a massive 13-story structure that replaced the old Hamilton Building at 44 Court Street. ...Construction began in 1899....”

Buildings

Residences

Over 100 residences in Brooklyn built between 1860 and 1890
(list of known residences)

1860-1874	(Design of homes)
1875	4 homes designed and built for E. H. Litchfield on First Street, Park Slope
1875	4 homes: designed his residence 613 Carlton Ave and 3 neighboring houses
1876	4 three-story homes built on Lefferts Place in Clinton Hill
1876	5 three-story homes built on Lefferts Place in Bedford Stuyvesant
1879	6 three-story homes built on Prospect Place in Park Slope
1879	3 homes built on Washington Park across from Fort Greene Park
1882	large Romanesque terra cotta home built at 313 Clinton Avenue
1888	large Romanesque Revival home built at 201 Prospect Place, Prospect Hts.
Date?	Homes in Windsor Terrace

Over 100 homes designed and built

Stables/Carriage Houses

(list of known structures))

1882	brick stables built on Waverley Avenue in Clinton Hill
1894	brick two-story carriage house built on Waverley Avenue in Clinton Hill

Churches

(list of known churches))

1891	Old First Reformed Church in Park Slope
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Commercial

Dozens of commercial buildings; many of them were lauded as landmarks of late 19th and early 20th century Brooklyn . The majority of Morse's commercial buildings were designed and erected since 1886.

(list of known commercial buildings))

1860/61	* possible design of the Brooklyn City Railroad Building at Fulton Ferry
1873/74	Continental Insurance Building
1878	8 stores with residences above built on Flatbush Ave at Sixth Avenue
1880	Factory building at 177 Water Street
1884/85	Abraham & Straus Department Store extension
1890	Redesign of Brooklyn Central Dispensary
1891	Franklin Trust Building
1892	Brooklyn Eagle Building
1893	Creates plans for Loeser Mercantile Department Store extension. Built?
1896	Mechanics Bank Building
1899	Temple Bar Building
1906	Brooklyn Jewish Hospital
1909	Nurses School of the Brooklyn Jewish Hospital
Date?	* Brooklyn City Railroad Building (named in bios/obits)
Date?	Bank of America (named in bios/obits)

* Brooklyn City Railroad Building mentioned in his obituaries was on corner Remson and Clinton and built later, possibly in the 90's. He may have designed two, 30+ years apart.



**1860c 1861 Brooklyn City Railroad Building - not sure if this is a Morse building.
Morse designed the building on the next page, at Clinton and Remson Streets per his obits**



1890s? Brooklyn City Railroad Building by George L. Morse at corner of Clinton and Remson Streets in Brooklyn Heights. This is the building mentioned in his obituaries.

Offices now apartments on Fulton Street near the Ferry and Eagle Warehouse

Morse's obituaries in the Times and AIGA lists the Brooklyn City Railroad Building as one of his designs - one obit gives the address as Clinton and Remson Streets so it is not the one at the Fulton Ferry. In style it seems to date around the time of the Mechanic's Bank.

There is a description in a New York City Landmarks Report in 1973 per Flickr pages, would be good to see the original document.

http://www.flickr.com/photos/emilio_guerra/4330828770/ and
http://www.flickr.com/photos/emilio_guerra/6054573513/

"Erected in 1860s 61, this handsome building is a dignified commercial example of the French Second Empire style of the Civil War period. It was built as an office for the Brooklyn City Railroad Company, which had been incorporated in 1853 and had replaced the old stage lines which once provided transportation to Fulton Ferry.

"...The Brooklyn City Railroad Company Building is five stories in height, and its brick facade is clearly defined by granite quoins. It is further enlivened by granite window enframements and roof cornice. At street level, cast iron piers provide large window openings. The grouping of the windows above the ground floor is symmetrical, with a single window at each side and two paired windows in between, resulting in a ones twos twos one rhythm."

The Brownstoner names the style Italianate. No one names an architect.
http://www.brownstoner.com/blog/2010/12/buildings_of_the_202/

Address: 8 Old Fulton Street, between Furman and Everitt Streets

Name: Brooklyn City Railroad Company Building

Neighborhood: Fulton Landing/DUMBO

Year Built: 1860s 61

Architectural Style: Italianate

Architects: Unknown, apartment conversion by David Morton

Landmarked: Yes"

For more information: <http://www.hmdb.org/marker.asp?marker=35109>

Image from wikicommons: http://en.wikipedia.org/wiki/Brooklyn_City_Railroad

1873/1874 – Continental Building

Office Building once stood at the southwest corner of Court and Montague Streets (demolished)
Razed ca 1927 to make way for 16 Court Street (35 stories) constructed that year

In Morse's obituary in the New York Times, 1924, the author remembered the large office building on that specific corner, but not its name. It was a noted building of its time.



The Continental Building is the dark, small building in the center of these images. Credit for the image at left is on the Mechanics Bank page and was taken about 1910. For the one right, below, it is from the Lantern Slide Collection, Brooklyn Museum, found in the Visual Heritage Collection, taken about 1897. www.brooklynvisualheritage.org

The Insurance Year Book: Fire and Marine, Vol. 46-47, June 20, 1918, pg 52. Found on Google Books:

“...a 5-story and basement brick and iron office building at southwest corner Montague and Court sts., Brooklyn carried at \$190,000 (cost \$342,358). There are no incumbrances.”

Brooklyn Heights Skyscraper Historic District Designation Report, NYC Landmark Preservation Committee, prepared by Christopher D. Brazee, Sept 13, 2011, pg 10:

“As in Manhattan, the rivalry between insurance companies in Brooklyn provided the initial motivation that pushed building heights upwards along Court Street. In 1873-74 the Continental Insurance Company of New York, a Manhattan-based firm dealing in fire insurance, erected one of the first of the new class of office buildings at the southwest corner of Court and Montague Streets...”

“³² The Continental Building (demolished) was designed by George L. Morse, who would become perhaps the most important architect of commercial structures in Downtown Brooklyn during the late 19th century. The five-story French Second Empire-style structure featured a cast-iron facade, a mansard roof with a corner pavilion, and a large tower rising a reported 120 feet above the main entrance along Montague Street. “Continental Insurance Company,” *Brooklyn Daily Eagle* (September 26, 1873), 4.

Public Service Record · Vol. IV, No. 11, November 1917. “Brooklyn Approaches to Downtown Tubes”, by Aksel H. Jorgensen, Section Engineer, Tunnel Division. http://www.nycsubway.org/wiki/Brooklyn_Approaches_to_Downtown_Tubes_%281917%29

“The enlargement of transit facilities, as provided for under the Dual System Contracts, in a great many instances has required work of a most difficult and unusual character. The selection of any particular section as the most interesting would probably be impossible in view of the many problems peculiar to each, but there are few which exceed in interest, either generally or from an engineering standpoint, the construction on Section 3 of Route No.33.



“The contract was delivered on October 9, 1914, to the Flinn-O'Rourke Company, Inc., on a unit price bid totaling \$3,395,152. The contract time is 36 months. A station at Willoughby and Lawrence Streets, recently added, will increase the above amount by approximately \$275,000. ...
“The second undertaking of a similar nature was carried out by the contractor on his own account because of the proximity of the south tube to the Continental Fire Insurance Company's building on the southwest corner of Court and Montague Streets. The precautions taken to safeguard this building, which is six stories in height and has a cast-iron front, were equally as successful as those at the Brooklyn Citizen Building.”



Whereas the previous images of the Continental bank, shown just left of the statue of Henry Ward Beecher, were taken after 1896, the above image was taken before since it shows the old Mechanics Bank Building, and is dated 1891. The structure at the right is the entrance to the el train, which ran along Washington Street from the East River, turned east onto Fulton Street, then made a turn south onto Fifth Avenue, edging Park Slope.

Brooklyn Visual Heritage Collection, Lantern Slides Collection of the Brooklyn Museum
www.brooklynvisualheritage.org

Razed: <http://brooklynheightsblog.com/archives/53169> which credits brownstoner



1875 – 296, 294, 292, 290, First Street
 Four residences between 5th and 4th Avenues, Park Slope.



This row of houses is recorded in "Buildings. Projected, Brooklyn", Oct 2, 1875.

They appeared in the 1880 "Bromley" Brooklyn Atlas. Morse designed them for E. H. Litchfield, real estate developer, son of Park Slope developer and railroad man, Edwin C. Litchfield.

Thanks to Darrin Von Stein for this information.

Above shows 294, 292 and 290. At left is detail of 290.

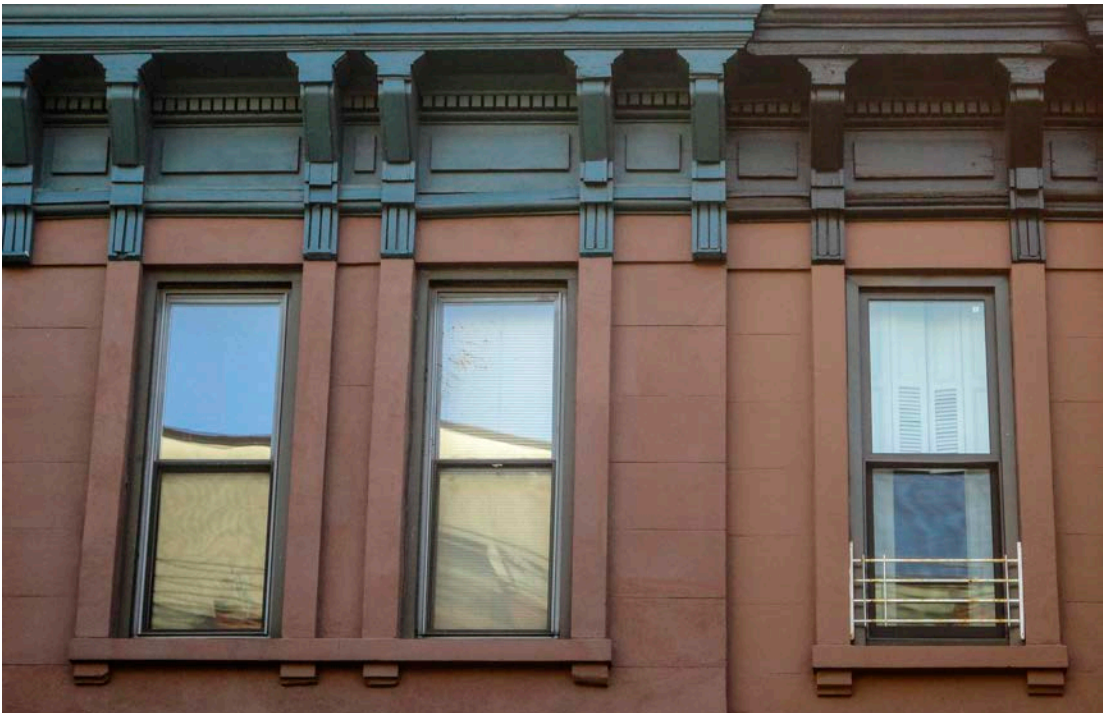


Above, 296 at left and 294; below, 292 First Street.





292 and 290 First Street







613 Carlton Avenue, Residence of George L. Morse with 615, 611, 609

Four residences located between St. Marks Avenue and Prospect Place in Prospect Heights.

613 was the home of George L. Morse from ca 1875 until ca 1910 when he retired and moved to his summer home in Riverside, Connecticut.

No record of construction yet located but it would appear that Morse designed his home and that it was built about 1875 before the other matching brownstones adjacent. Perhaps he built it on spec to raise money for the others. This was a booming time for builders and speculators wanting to promote locations near to Prospect Park and the adjacent neighborhoods. 613 was the only house in the row built in 1875 (NYS Census) and has been noted as the best kept in the group. It is here that one first notes the style of triangular bay, which Morse preferred for his residences.

Story from *Brownstoner* blog:

Name: Row houses

Address: 609-615 Carlton Avenue

Cross Streets: St. Marks and Prospect Place

Neighborhood: Prospect Heights

Year Built: 1875

Architectural Style: Neo-Grec

Architect: Unknown

Landmarked: Yes, part of Prospect Heights HD (2009)

“The story: Buildings don’t have to be designed by some big name architect to be good. These are very good, although the records are not clear as to who designed them. They were built soon after the completion of Prospect Park, when Prospect Heights saw great strides in neighborhood building. Speculators correctly assumed that real estate near the new park would be quite desirable, and built in anticipation of demand. This part of Prospect Heights was developed at least 15 or 20 years before the more southern parts of the neighborhood, because the city still owned the land closest to the park.

“I have a fondness for Neo-Grec houses, partly because I used to live in one, long before I had ever heard the term. I really like the ornamentation, and find their interior proportions generous and pleasing, and I would bet these houses are no different. This group is especially nice with low stoops, almost at street level, with the addition of angular bays on the ground floor and parlor floor levels. The sharp angle of the bay complements the angular nature of Neo-Grec architecture, with the top of the bay at the same height as the door frame.

“The LPC designation report for these houses describes them this way: ‘These brownstone dwellings feature one-and-one-half-story angular bays with chamfered window heads and incised decoration, full window surrounds on the upper stories with pedimented lintels and incised decoration, segmental-arched entrances with double-leaf doors and surrounds with pedimented door hoods supported by stylized brackets and chamfered pilasters, and deep cornices with stylized brackets characteristic of the Neo-Grec style.’

“Yep, that about says it all. Several of the houses still have the original doors, all very handsome carved entrances to these houses. It would be a pleasure to enter and leave such distinguished digs. **613 is especially well preserved, and has all of its incised ornament intact.**

“By Montrose Morris | 10/28/2011 3:00 PM”

Comments:

“The angled bays really emphasize the entrance and create a nice juxtaposition of projecting mass and recessed void. I like it.

“A very nice ensemble indeed. [posted by] “guest”

“... #s 609 and 615 have both been on the Prospect Heights house tour in recent years. #615 was renovated by the owner, a retired NYC firefighter and a very skilled carpenter. He restored the original woodwork, built kitchen cabinets, laid some beautiful new floors and did great tile work. The house is also wonderfully decorated. The new owners of #609 inherited an interior with most of the interior details long-ago stripped out. They rebuilt the front parlor fireplace and installed an amazing marble mantel salvaged from the Plaza Hotel. Lots of great modern art in this house too. Both have very pretty backyards to -- smallish, but with courtyard charm.

“Anyway, I had to mention this because, as an organizer of the house tour, I can testify that both are really lovely houses inside!

“Montrose: These houses have English basements. Isn't that slightly unusual for Neo Grec? I had always thought high stoops were one of the defining features of the style.
[posted by] “grandarmyredux”

“Grandarmyredux, it is rather unusual, which leads me to believe whoever did these was very good, and had some imagination to buck the common wisdom. Too bad Brooklyn's record keeping is so bad. [posted by] “Montrose”

www.brownstoner.com/blog/2011/10/building-of-the-day-609-615-carlton-avenue





1876 – 106, 108, 110, 112 Lefferts Place
Four residences between Grand and Classon Avenues, Clinton Hill. *The Brownstoner*. Google Maps.



1876 abt – 185, 187, 189, 191 Lefferts Place
Five residences between Classon and Franklin, Bedford Stuyvesant. *The Brownstoner*, Google Maps.



1878 – 240-226 Flatbush Avenue

Commercial/residential buildings located between 6th and 5th Avenues, Park Slope

The numbers of Morse’s buildings appear to be 240, 238, 236, 234, with the bank replacing 231 and 230 and numbered 230, with 228 and 226 at the end of the block.

Eight brownstone stores and tenements designed by George Morse were recorded in “Building Intelligence; Brooklyn, N.Y.,” July 1878. They appeared in the 1880 “Bromley” Brooklyn Atlas.

Thanks to Darrin Von Stein for this information.





1879 – 33, 35, 35A, 37, 39 and 41 Prospect Place
Residences built between 6th and 5th Avenues, Park Slope



These six homes have the same triangular protruding window bays as those of Lefferts Place shown earlier and the following group on Washington Park, though the brownstones on Washington Park are more varied in exterior design and likely were more expensive. All of the homes were built in the late 1870s.

Six three-story brownstone residences designed by George L. Morse were recorded in "Building Projected' Brooklyn, N.Y.," Nov 1, 1879.

Thanks to Darrin Von Stein for this information.



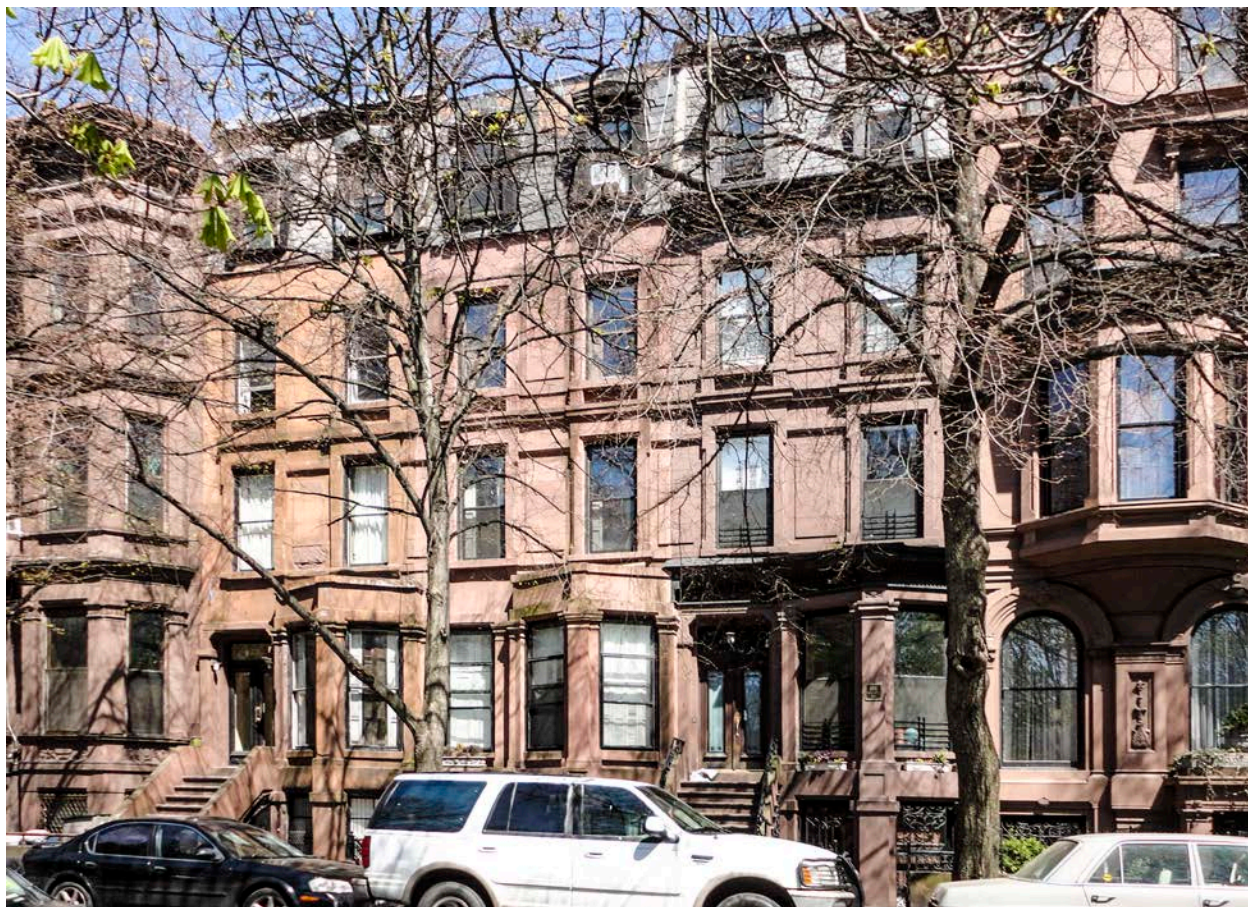
1879 – 195, 195A, 196 Washington Park

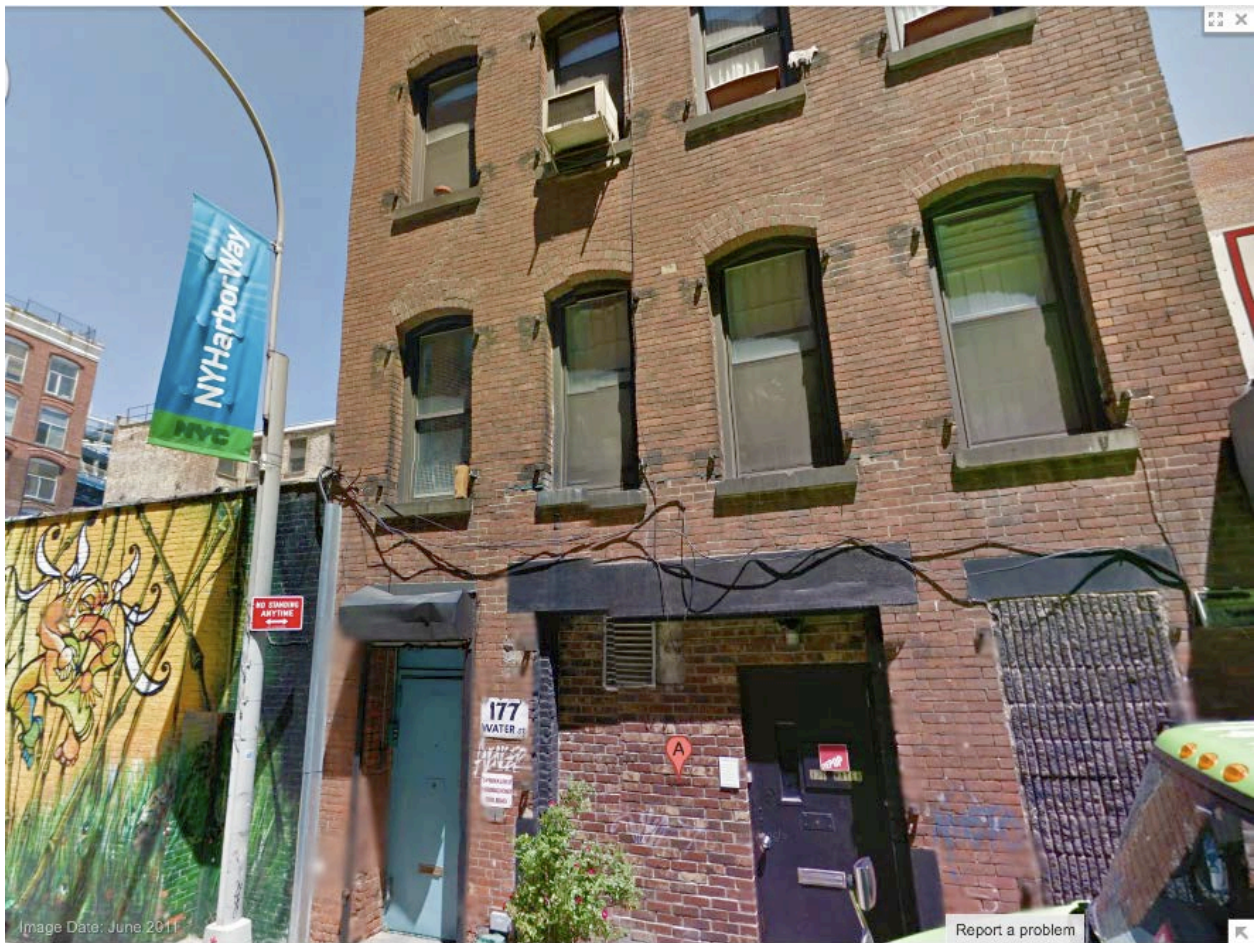
Three residences erected between Myrtle and DeKalb, Fort Greene – across the street from Fort Greene Park. Some, if not all three are apartments now. *An Architectural Guidebook to Brooklyn.*



“Nos. 195, 195A and 196 are a group of three neo-Gothic houses designed in 1879 by Brooklyn architect George L. Morse (architect of the Romanesque Revival Franklin Savings Bank of 1888 located on the southwest corner of Montague and Clinton Streets in the Brooklyn Heights Historic District) for Dwight S. Richardson who lived within the district at 222 Cumberland Street. The facades are severely deteriorated. Although much of the detailing has spalled, No. 196 retains most of its original features. The simple doorway and the chamfered one-story angled bay above a basement are surmounted by a continuous wooden cornice. This use of a wooden cornice for the parlor floor level is quite unusual. The upper story windows have cross-topped enframements that flank large stone panels. Other ornamental forms are cut by parallel incised grooves. A wooden cornice with triple bracket groupings supports a slate mansard pierced by two triangular dormers. It is crowned by an ornate cresting, only a small remnant of which still exists. No. 195 has lost both of its cornices and has later stoop walls. No. 195A has had its stoop and first floor cornice removed. In 1879 No. 195 was purchased by manufacturer Albert Newell.”

Fort Greene Historic District Designation Report, NYC Landmarks Preservation Commission, September 26, 1978; pg. 136.





1880 – 177 Water Street, Dumbo

Factory/Warehouse, possibly a John W. Masury & Son Factory.

Features: Central loading dock on first floor flanked by rectangular pedestrian entrance to left and window to right (possibly originally another door); upper stories four bays wide; segmental arch windows; header-brick lintels; projecting stone sills; corbelled cornice; iron shutter supports; unfenestrated brick side elevations.

The simple brick facade, articulated by segmental openings, radiating lintels and stone sills, and corbelled cornice, marks 177 Water Street as an example of the American Round Arch style. This, together with its slow-burning mill construction, makes it representative of American factory architecture of this period and contributes to the architectural and historical character of the DUMBO Historic District. Built in 1880, during a major period of development when manufacturers such as John W. Masury & Son were making DUMBO into one of the city’s most important industrial neighborhoods, the structure contributes to the district through its architecture, structure, and the fact that its owners played a significant role in the area’s history.”

Dumbo Historic District Designation Report, Building Profiles by Andrew S. Dolkart, NYC Landmarks Preservation Commission, December 18, 2007, pg 152.

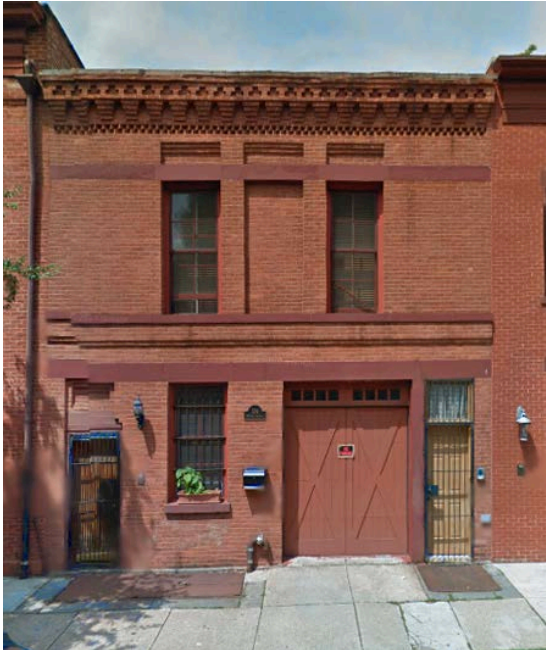
Image: Google Maps



1882 - Waverly Ave s w 250' from Dekalb Avenue - #304 Waverly seems to fit description.
Stable

“ Waverly Ave., w s, 250' from De Kalb Ave., two-st’y brick stable, tin roof; cost \$4,500; owner, A. G. Jennings, Park Ave., cor. Hall St.; architect, G. L. Morse; builders, O. Nolan and Morris & Selover.”
The American Architect, Nov 18, 1882, pg. 247

Resembles garage built in 1892 at 416 Waverly Avenue, see next page. Images: Google Maps





1894 – 416 Waverly Avenue

Carriage House renovated as a residence, between Greene and Gates Avenues in Clinton Hill

“... built ... as a carriage house for R. Hoagland, who lived behind it, at 398 Washington. The building was designed by George Morse, a prominent Brooklyn architect. By 1978, it was the business of Johnny Redd, who operated the V.I.P. Sewer Cleaning, Plumbing and Heating shop out of that location. Mr. Redd lived upstairs in a very funky bachelor pad, and looked to be quite the player.

“We know this because of a photographer named Dinanda H. Nooney, who took over 200 black and white photographs of Brooklyn people and their homes, between 1978 and 1979. Ms. Nooney was a Manhattanite, who came to Brooklyn in 1976 to work for George McGovern’s presidential campaign. She came back two years later to photograph Brooklyn’s buildings, but soon became more interested in its people, and began photographing families in their homes. ...



“Today, 416 Waverly is an upscale home, as carriage houses have become some of Brooklyn’s most treasured and expensive homes. The roll up security garage door has been replaced by a slightly more period looking roll up door, and the entryway at the side has a much more period look as well. The building looks good, Johnny Redd would probably have approved.”

Photographs and story:
brownstoner.com/blog/2011/10/past-and-present-416-waverly-avenue/



1882 – 313 Clinton Avenue

Residence situated between Dekalb and Lafayette Avenues, Clinton Hill.

Residence built for Abraham Gould Jennings, laceworks factory owner. The five-story house was converted to condominiums in 2002. Originally terra cotta color, the home has been painted white. Information: various.



1885 – Abraham and Straus Annex Building

Department Store Annex located 177 Livingston Street at Gallatin Place, Boerum Hill



Carriage entrance to Morse's Abraham and Straus building on Livingston Street, this Romanesque structure is considered the finest of the A&S buildings group.

Information: various online website sources. Articles can be found on the *NYTimes* online and *Brownstoner*.

Photographs: found on *Brownstoner*, credit for vintage image given to Plummer & Assoc.

www.brownstoner.com/blog/2011/12/walkabout-brooklyn%E2%80%99s-abraham-straus

1888 – 201 Prospect Place

Romanesque Revival residence located between Carlton and Vanderbilt Aves in Prospect Heights. Built for Henry Hawkes, likely, City Water Purveyor and superintendent, resident in 1890s-1900s.



“This house would be a stand out on almost any block, but is especially arresting on this block of Prospect Place, as most of the houses on this side of the street before you get to 201 are earlier Italianates, a style very different from this house. It’s another fine piece of work by George Morse, architect of the Temple Bar Building, the Franklin Trust Building, and PLG’s Grace Reformed Church*, among others. The triangular bay, with the carved ornament at the angle, the segmented windows and transom, the stained glass and bass relief ornament, and the pleasant garden floor entrance, with the wrought iron fencing make this a one of a kind home. Not to mention the highly unusual rose colored stone visible underneath the pink paint job.”

Brownstoner: www.brownstoner.com/blog/2010/05/buildings_of_the_56/

* Later research indicates that Grace Reformed Church was designed by George Francis Morse, res. Flatbush/Lefferts.



Above and left images: *Brownstoner*

Below image taken May 9, 2013





1890 - Redesign of the Brooklyn Central Dispensary

29 Third Ave between Atlantic Avenue and State Street, Boerum Hill - across from the YWCA. Morse redesigned a Queen Anne over original Greek Revival. Recently renovated as apartments.

Information found online *Brownstoner* blog.

1891 – Franklin Trust Building

Office Building erected on the southwest corner of Montague and Clinton Streets

166 Montague Street Apartments, originally Franklin Trust Company, SW cor. Clinton St. 1891. George L. Morse. Conversion to apartments, 2009, Rothzied Kaiserman Thomson & Bee.



“A granite, rock-faced base, sunk within a moat, bears limestone arches and, in turn, brick and terra-cotta piers, columns, and arches. All are capped with a dormered red tile roof. A gem.”

AIA Guide to New York

By City College of New York Norval White, Professor Emeritus School of Architecture, Elliot Willensky, deceased 1990, City College of New York Fran Leadon, Assistant Professor School of Architecture, 1990, pg. 599. [H45]

...

“chateau-topped” – Korom

...

“Banking and Office Building of the Franklin Trust Co., Montague and Clinton Streets, Brooklyn, N. Y. Mr. George L. Morse, Brooklyn, N. Y.

“The building is thoroughly fireproof throughout and is sumptuously finished. The material of the exterior is Jonesboro granite (for the basement), Indiana limestone, white flashed Perth Amboy brick and terra-cotta. Cost \$300,000.”

The American Architect and Building News

April 29, 1893, pg. 75. Can be found on Google Books, pdf page 290.

...

“ The Franklin Building may have been named after the Franklin Trust Company, which was founded by Low around 1888 and was an early tenant in the building. The Franklin Trust later moved to the larger Franklin Trust Company Building at 164 Montague Street (1891, George L. Morse, within the Brooklyn Heights Historic District). “A Famous Firm,” *Brooklyn Daily Eagle*, September 2, 1887, 2; “New Trust Company,” *Brooklyn Daily Eagle*, April 4, 1888, 6.”

Brooklyn Heights Skyscraper Historic District Designation Report, NYC Landmark Preservation Committee, prepared by Christopher D. Brazee, Sept 13, 2011, pg 11.

A digital copy of above image along with that of the Temple Bar Building can be purchased through NYPL Digital Gallery: *Brooklyn Daily Eagle*.

Following pgs: The two “lantern images” and close-up are not dated (after 1891), “A Parade of Volunteer Fireman,” February 22 and “The Last Parade”. It is stated that the photo was taken at the corner of Schermerhorn and Court Streets, but based on the position of the Franklin Trust Building, on the skyline, it appears to be looking down Remsen Street from Court towards the 1844 Our Lady of Lebanon Maronite Catholic Cathedral. Note Franklin Trust towering above surrounding buildings.

http://cdn2.brooklynmuseum.org/images/opencollection/archives/size4/S10_11_Brooklyn_LI_SI_Brooklyn_Scenes_Buildings023.jpg
http://cdn2.brooklynmuseum.org/images/opencollection/archives/size4/S10_12_Brooklyn_LI_SI_Brooklyn_Scenes_Buildings024.jpg







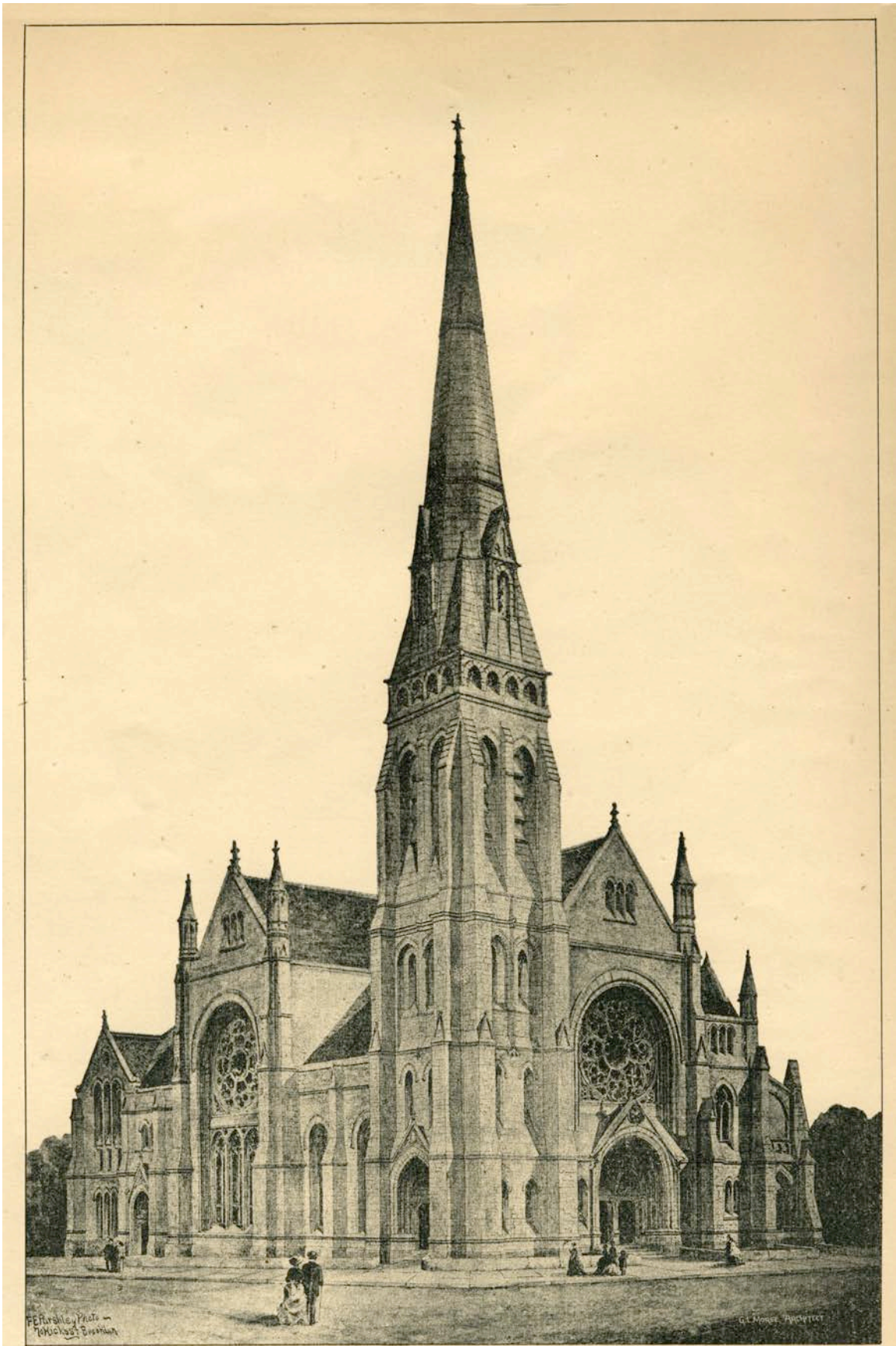






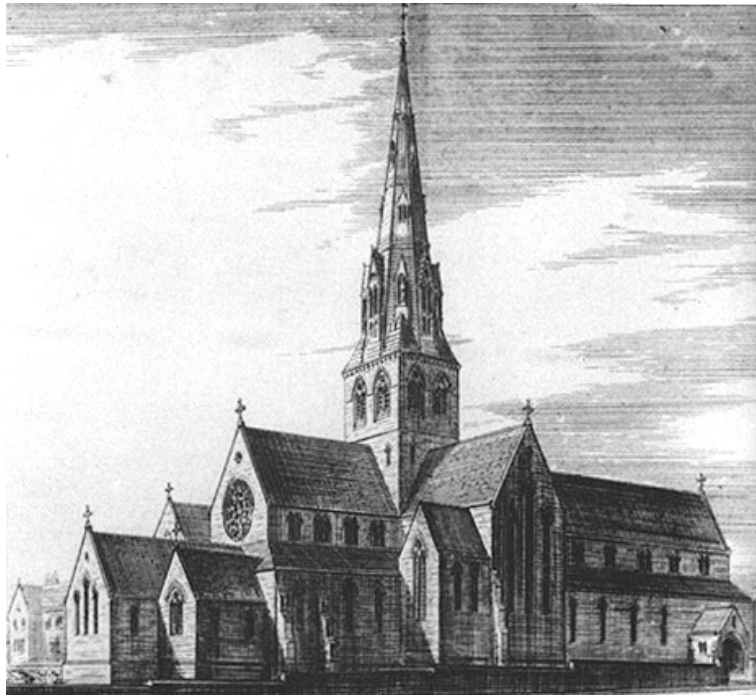


FIRST
REFORMED CHURCH
BROOKLYN



FIRST REFORMED CHURCH: BROOKLYN: N. Y.

© GEORGE L. MORSE ARCHT.



Drawing from Victorian Web of Augustus Pugin's Cathedral of St. Barnabus, Nottingham.
Image: George P. Landow <http://www.victorianweb.org/art/architecture/pugin/2.html>

1891 – Old First Reformed Church

Church erected on the northwest corner of Seventh Avenue and Carroll Street, Park Slope.

Noted: similarity in design to St. Nicholas Reformed Church @ 48 & 5th Av Manhattan (demolished)

“The First Reformed Church. It Will Be Dedicated this Moring with Appropriate Ceremonies.

“... Over \$250,000 has been expended on it so far, and about \$20,000 will be needed to complete it. Architect George L. Morse constructed it. The style is Gothic, but it has been finished in the modernized French manner. Granite has been used up to the second floor, the rest being in Indiana limestone. The building extends down Carroll Street 167 ½ feet, and there is a façade on the Seventh Avenue front 100 feet wide. The northwest corner consists of a stone tower and spire 212 feet in height. The main entrance on Seventh Avenue is one of the beauties of the building. It is recessed to a distance of eight feet by means of a succession of Gothic columns extending upward to an equal number of rounded stone canopies. The extreme height of this entrance is thirtys five feet.

“Everything inside the church is simple, yet massive, and in perfect harmony. The semis circular vaulted ceiling is 60 feet height and has a span of 36 feet, the arch of the transept being of the same height and width. This ceiling is supported by columns of variegated marble. The windows are 44 feet high and 21 feet wide, and are of elaborate designs in stained glass in polychromatic tints.

“The floor has a descent toward the pulpit of 4 ½ feet, and the seats are arranged on the amphitheatre plan. The pews are of antique quartered oak. ...”

The New York Times, September 27, 1891

Image previous page: Scanned from purchased print; an original from *American Architect and Architecture Building News*, April 29, 1893, plate 905. Two pages previous from 1896 book put out by Old First Consistory. “History of the First Reformed Protestant Dutch Church of Breuckelen, now known as The First Reformed Church of Brooklyn, 1694 to 1896.”

“ First Reformed Church, Seventh Avenue, Brooklyn, N. Y. Mr. George L. Morse, Architect, Brooklyn, N. Y.

“The material of the exterior, including the window-tracery and spire, is Indiana limestone. The spire is 212 feet in height. The main front is 100 feet and the depth 168 feet. Cost \$225,000.”

American Architect and Architecture Building News
April 29, 1893, pg. 75, now in Google Books

...

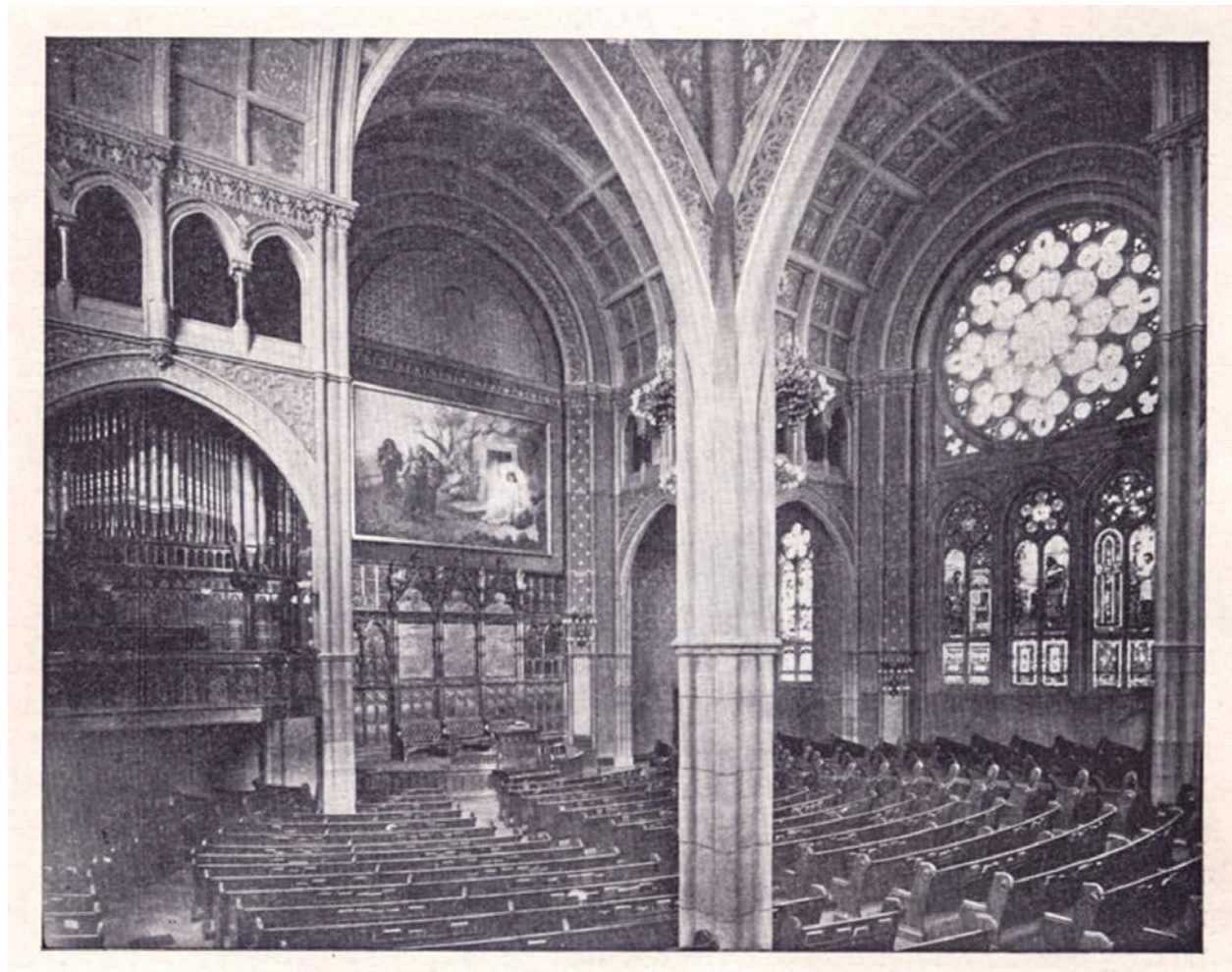
“Old First Reformed Church, 126 Seventh Ave., NW cor. Carroll St. 1893. George L. Morse.

“A somber granite and limestone neo-Gothic monolith, stolid, as if carved from a quarry, but with a soaring, slender needle-pointed spire.”

AIA Guide to New York City, by City College of New York: Norval White, Professor Emeritus School of Architecture, Elliot Willensky, deceased 1990, City College of New York Fran Leadon, Assistant Professor School of Architecture, 2010, pg. 657. [P18]

“A bulky granite and limestone neo-gothic.”

AIA Guide to New York City, Norval White and Elliot Willensky, revised edition, 1978, pg 429.
The original guide was first copyrighted in 1964 and a subsequent edition was released in 1968.



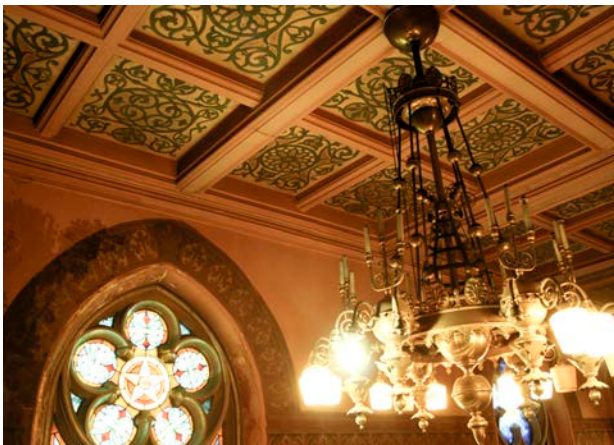


Dedication September 27, 1891

Mural is by Virgilio Tojetti, pews individually made to fit curve of amphitheater seating, made of antique quartered maple. From floor to top of vaulted ceiling is 60 feet. The gold-leafed reredos is hand-inscribed with the Ten Commandments. Photograph from the archives of Old First.

The photograph on the following page shows the sanctuary on Christmas Eve, 2010. September 2011, a piece of plaster rib fell from the highest part of the ceiling just prior to a Rosh Hashanah service being held by a neighboring synagogue also undergoing repairs. The sanctuary has been closed since that time; plans and funding are in progress towards restoration







The woodwork above the organ keyboard reminds me of that of Gervase Wheeler's cabinet which he designed, in his Victorian house in Bath, Maine, see New York Times slide show link on website.

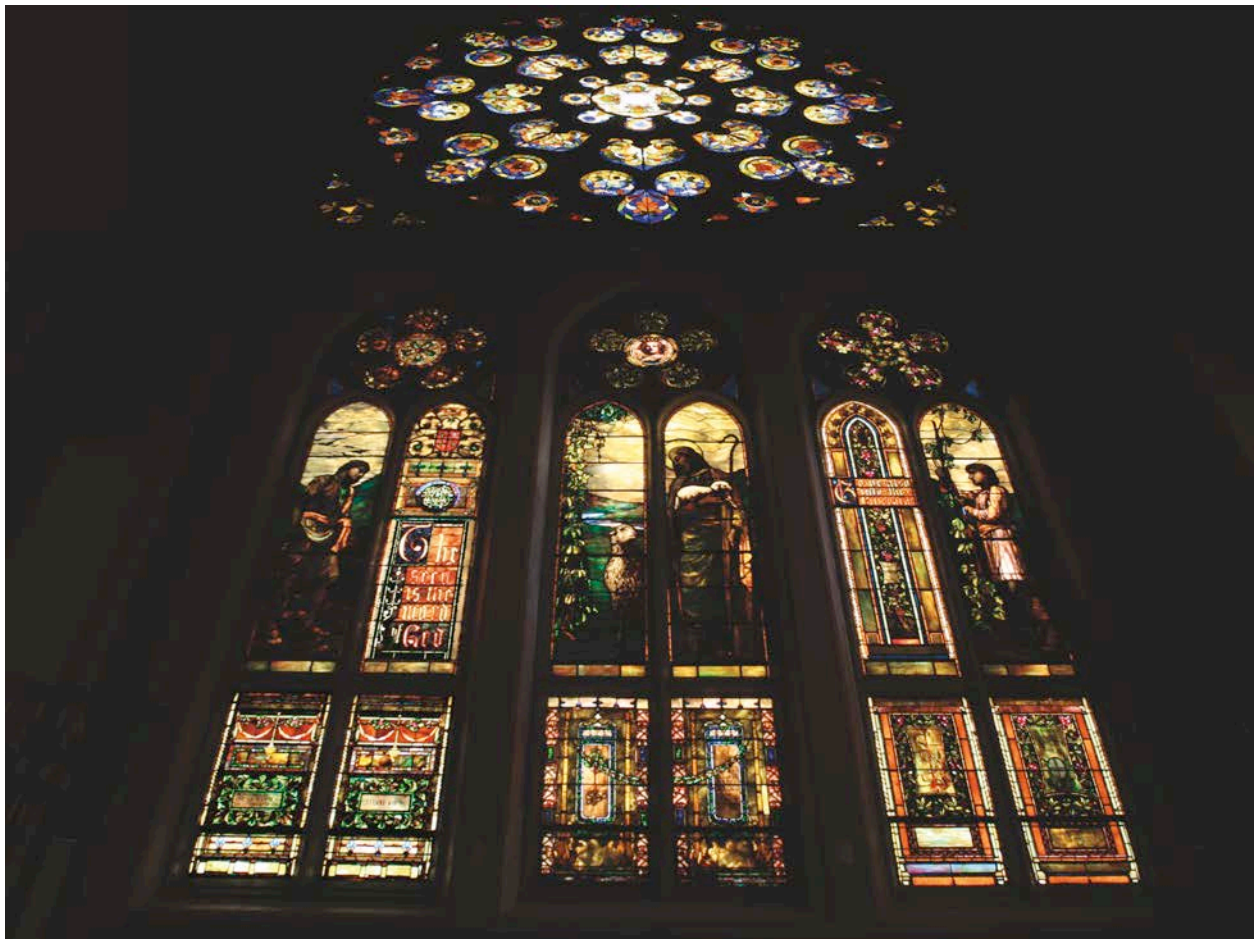
It is reported that "interior browns go from 'coffee to magenta' as you go up". If so, the magenta has faded or is painted over. Some rich chocolate brown and dark purplish brown can be seen on the tri-levels columns; colors change subtly from level to level, as one looks up. The statement was relayed from memory from someone who viewed a document in the Old First archives at Rutgers University library and will be reviewed.

Another description from the Brooklyn Daily Eagle, Monday, September 28, 1891, the day following the church's dedication:

"There stands today...a splendid church...being excelled by none in architectural beauty and in completeness of design... Its tall gray spire of granite [limestone] points skyward... It is a poem embodied in stone. The aesthetic sense is gratified at every turn. Within the edifice the sense becomes rapture. From entrance to chancel, from gallery to choir, from floor to roof, wherever the eye may turn, are designs which challenge minute study and careful analysis, no one space or corner of the great structure is there which has not been put to some artistic use. Sifting down upon the pews the daylight comes through the beautiful windows, broken into the prismatic colors of the rainbow... In all things the eye is pleased with loveliness, the mind is soothed with harmony, and the soul is put in tune with the sacred ceremonies of the place."

Morse used polished brass fixtures in the press room of the *Brooklyn Eagle* Building and the lobby of the Temple Bar. The only use at Old First is the huge 30ish-foot-high chandelier.





Windows above by Oscar Heinigke and Owen Bowen. Other similar sized stained glass windows were created by the Tiffany Studios (2) the Colgate Company and William Willet. The artist of the angel in the window below is unknown but the rose windows are believed to be Morse designs.





Geo. L. Morse, Architect

Eagle Building

Eagle Press Room

“BROOKLYN DAILY EAGLE,” Washington and Johnson Streets, Brooklyn.

“The Brooklyn Eagle” is one of the leading newspapers of Greater New York, not excepting the Manhattan papers. The new plant, completed 1903, is one of America’s most perfect newspaper-establishments.



THE BROOKLYN EAGLE BUILDING, BROOKLYN, N. Y.
GEORGE F. MORSE, ARCHITECT.

**This appears to be the building under construction - no tower yet.
NYPL Digital image thumbnail**

1892 - Brooklyn Daily Eagle Building

Office building and press, 305 Washington Street at Johnson (Cadman Plaza), Brooklyn. Demolished.

A landmark in its time. It was located on Washington across the street from the Post Office on Johnson Street, and annexed to the first Brooklyn Eagle Building built just twelve years before. An interesting peculiarity of this building was the pressroom visible to the public at street level.

A digital copy of above image can be purchased through NYPL Digital Gallery: *Brooklyn Daily Eagle*.

“...When the new building is completed the main office of the Eagle will be one of the best equipped newspaper offices in this country. The new building will cost about \$500,000. It will cover a plot of ground 60 by 106 feet and will be nine stories height. The tower will be surmounted by a sphere representing the world, and perched upon the sphere will stand an illuminated eagle with outstretched pinions – the emblem of the newspaper. In exterior architecture the new building will follow the lines of the structure now standing. ‘The result was an extravagant building standing nine stories and topped by a domed tower. This skyscraper was a bold and swaggering structure that exhibited characteristic late-19th century ‘Brooklyn bravado,’ an attitude aimed primarily at its journalistic rivals across the water in Manhattan. The skyscraper’s rusticated stone base was replaced by orange brick and terra cotta walls, its surfaces replete with classically derived imagery. No less than three large bronze eagles were strategically perched on its cliff-like walls. Classical pilasters, decorative panels, garlands, rope-twist columns, and a dozen rooftop urns contributed to its lively façades. This pompous repository of writing culminated in a giant neo-Baroque tower and dome, elements endowed with more carvings, pediments, lucarne [dormer] windows, and massive arched openings. A 200-pound bronze eagle rested atop the dome, and its presence reinforced the symbolism and the newspaper’s namesake....”

(source)



View West on Fulton Street ca 1900 from Abraham and Straus.
Skyline center: Temple Bar Building, far right: Brooklyn Eagle building. Blocked from view near Montague/Court Streets: Franklin Trust, Continental Insurance and Mechanics Bank buildings.
Photo credit: Geo. P. Hall & Son/The New York Historical Society, via Getty Images.

From two New York Times articles, November 20, 1902 and September 22, 1974, we learn:

The interior of the press room was decorated with polished brass fixtures, had an inlaid marble floor, white tile walls and a decorative plaster ceiling. It was top of the line printing with paper being stored on the floor below and fed through slits to the presses. All things in the press room were kept orderly and clean, and could be fully viewed from the outside by anyone. The delivery system was visible too, and fully mechanized with folding and binding operations on view.

The image below is from the BPL Lantern Collection, they were unsure which Eagle building business office it is, they suggested another on Fulton Street, though the time period seems right. I am not sure when the Fulton Street building was erected but I like to think the ceiling is similar to Old First and the light fixtures on the left might be similar to those in the narthex. It is hard to tell from the information given here, so far. The walls for one, do not seem to be white tile, but other descriptions could fit.



The Eagle, a long time supporter of Robert Moses' development of Long Island, which the Eagle saw as beneficial to Brooklyn, eventually saw the loss of their landmark building to Moses when the Civic Center project claimed it for the location of the Supreme Court, purchasing the building after the strikes had forced its closure.

And from other sources that:

The Eagle was the most read daily in the nineteenth century and was known in Europe where they had a Paris office. (London quotes too). They had an office in Washington DC and many famous editors including Walt Whitman.

(source these – have information)

from Brooklyn Eagle website:

“In 1893, the year after the *Eagle* moved into its new home, it published a thick, handsome volume documenting the history of Brooklyn and the *Eagle*. ‘ From this we learn:

The new Eagle building site was selected for its location near to transportation and the City Hall, the Municipal Building and the courts. The Eagle published a history of itself, and in it they stated that since they had prospered so well in the city of Brooklyn and its growth, they wanted to erect their new home, which should “do something to add to the beauty of the city” and commissioned a building that was “second to none in architectural beauty and appointments.” There were marble treads on iron staircases with bronzed handrails. The lower walls of the corridors were covered with “rich-colored marble” and tiled with “rich mosaics of foreign marbles, promiscuous in coloring and very rich in effect”. Even the bathrooms were worthy of note; “the lavatories are paved with colored champagne marble, a very beautiful and durable material. No common white and perishable marble is used anywhere in the building.”

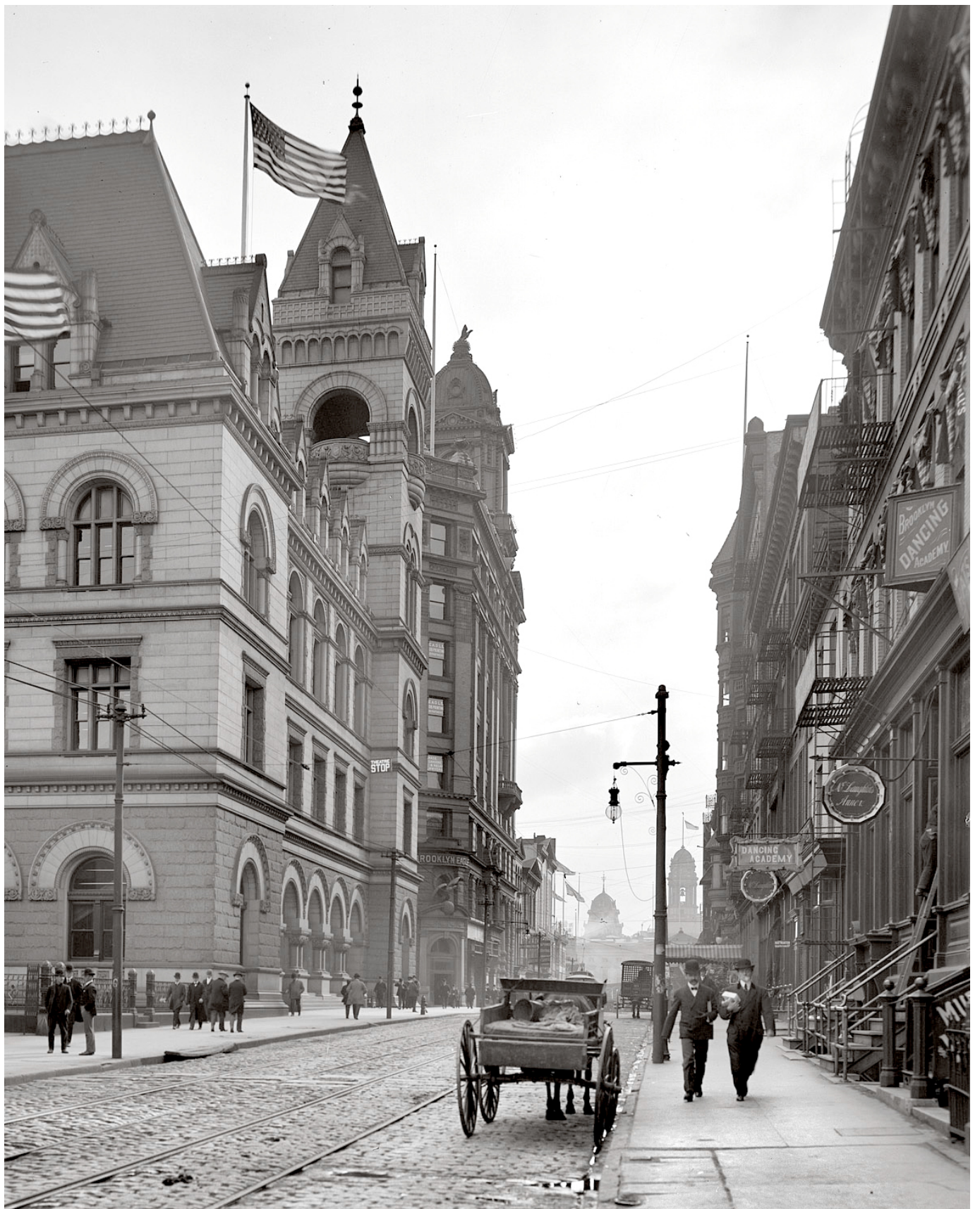
It was nine stories plus basement:

- Basement – mechanical work
- Ground Floor – publication office
- Second, Third and Fourth Floors – office rentals
- Fifth and Sixth Floors – job printing department
- Seventh Floor – editorial
- Eighth and Ninth – newspaper composing rooms

<http://www.brooklyneagle.com/articles/brooklyn-history-eagle%E2%80%99s-new-digs>



BROOKLYN EAGLE BLDG.
Washington & Johnson SWS.
UNDERHILL, Photographer, New York.
B-16646.





A copy of this photograph can be found on the [Fulton History website](#) and [shorpy.com](#).

Taken abt 1906 (Fulton History cropped close-up says 1910) it shows the post office at left with the Brooklyn Eagle building behind, across Johnson. Brooklyn City Hall area can be seen in the distance.

“...In 1898 the building became a nighttime news symbol. In an age when few had a telephone, the *Brooklyn Eagle* would announce the results of political elections with the ‘romance of light’: rooftop-mounted colored lights would reveal the results of political contests.”

Skyscraper Facades of the Gilded Age: Fifty-One Extravagant Designs, 1875-1910, by Joseph J. Korom, 2013, pgs 111-112. Previews available on [Google Books](#).



The area where the new courthouses and Cadman Plaza now stand, was demolished by Moses in 1955. It had been a notoriously dark and crowded area, with an el running down Fulton to the river but it had some of the most interesting architecture, built in the late 1800s and early 1900s. The photograph on the left (Brooklyn Public Library) was taken from the roof of the Brooklyn Eagle Building looking towards Borough Hall and showing where the new civic center would rise.

“The new civic center, to be called Cadman Plaza, after Brooklyn preacher S. Parkes Cadman, would be, in the words of Robert

Moses, “to Brooklyn what the great cathedral and opera plazas are to European cities.” The new architectural masterpiece of this enormous swath of parkland and open streets would be the new Supreme Court building, to rise near Borough Hall, the Brooklyn Courthouse, and the Municipal Building; the civic heart of the borough.

“To that end, over three hundred buildings were torn down. The period photo was shot from the roof of the Brooklyn Eagle Building, which stood across the street from the Post Office on Johnson Street, and was itself torn down for the project. It was taken in January of 1955.

“The area just in front of the steps of Borough Hall was a densely built up series of buildings of varying heights, styles and functions, all dominated by the presence of the El tracks snaking their way down Fulton Street, around Borough Hall, and down to the Brooklyn Bridge. The area was dirty, noisy, and crowded. To urban planners, the whole area was a commercial slum, with no redeeming features. The El came down in the early 1940’s, which just by itself, opened the area up to light, and cut down tremendously on the noise and pollution, but it wasn’t enough. Planners, foremost of which was Robert Moses, wanted much more.

“Today, it’s hard to imagine what this area must have been like before the Plaza. Unfortunately, a number of architecturally important buildings also bit the dust, and at least one of them, the Brooklyn Eagle Building, was situated in a place where it could have been saved. It was not in the path of the Plaza itself, but it was in the way of the design for the sprawling, and frankly, uninspired Court House. The Eagle Building was designed by George Morse, architect of the nearby Temple Bar Building and the Franklin Trust Building.”

“Past and Present: Cadman Plaza,” *Brownstoner: Brooklyn Inside and Out*
www.brownstoner.com/blog/2012/04/past-and-present-cadman-plaza



Washington Street looking north from Fulton Street

In this photograph, taken in 1910, one can see several Morse buildings. On the left runs Court Street. The first intersection is Montague. One can see a five-story, dark building on the near (southwest) corner, which would be the Continental Building. Across Montague, the larger, lighter, curved building is the Mechanics Bank Building. Farther in the distance, right of center with the tower, is the *Brooklyn Eagle* Building, located at Johnson Street. The post office, which still stands, is behind it, across Johnson. This whole area was razed ca. 1958 to make way for Cadman Plaza, court housed and the park lands. Image can be found on shorpy.com

Continental Building - Mechanics Bank Building - Brooklyn Eagle Building

See an 1891 image showing the first Mechanics Bank building on the pages of the 1874 Continental Insurance Building.



1896 – Mechanics Bank Building

10-story office building on the northwest corner of Montague and Fulton Streets, Brooklyn Heights
An edge of the Continental Building shows at left

“As part of urban renewal, the Mechanics Bank Building on the northwest corner of Fulton and Montague Streets, which had housed the Brooklyn Dodgers’ front office, was razed in 1958. History was made in that building with the signing of Jackie Robinson by General Manager Branch Rickey in 1947. The bank itself had been absorbed by the Brooklyn Trust Company, part of a continuing trend toward bank consolidation and of their going national and now, international.

“Strangely enough, in the era of high rises, this notable ten-story structure was replaced by a four-floor building whose first tenant was the Brooklyn Savings Bank and still bears the chiseled inscription “Founded 1827,” a poor souvenir of what had been Brooklyn’s second oldest bank, begun in the Apprentices’ Library. Below this is a 1998 plaque that tells the story of Jackie Robinson and Branch Rickey integrating baseball.”

Excerpt and photograph from: “Brooklyn Heights History: Baseball 1840-1958,” *Brooklyn Heights Blog*, posted June 17, 2011, 8:52 pm by Bob Furman

<http://brooklynheightsblog.com/archives/29976>



Image taken on Decoration Day, 1897 showing the first, main section of the Mechanics Bank behind the statue of Henry Ward Beecher. The trademark curved annex has not yet been built. Again, the Continental Insurance Building is to the left of the Mechanics Bank Building, across Montague Street.

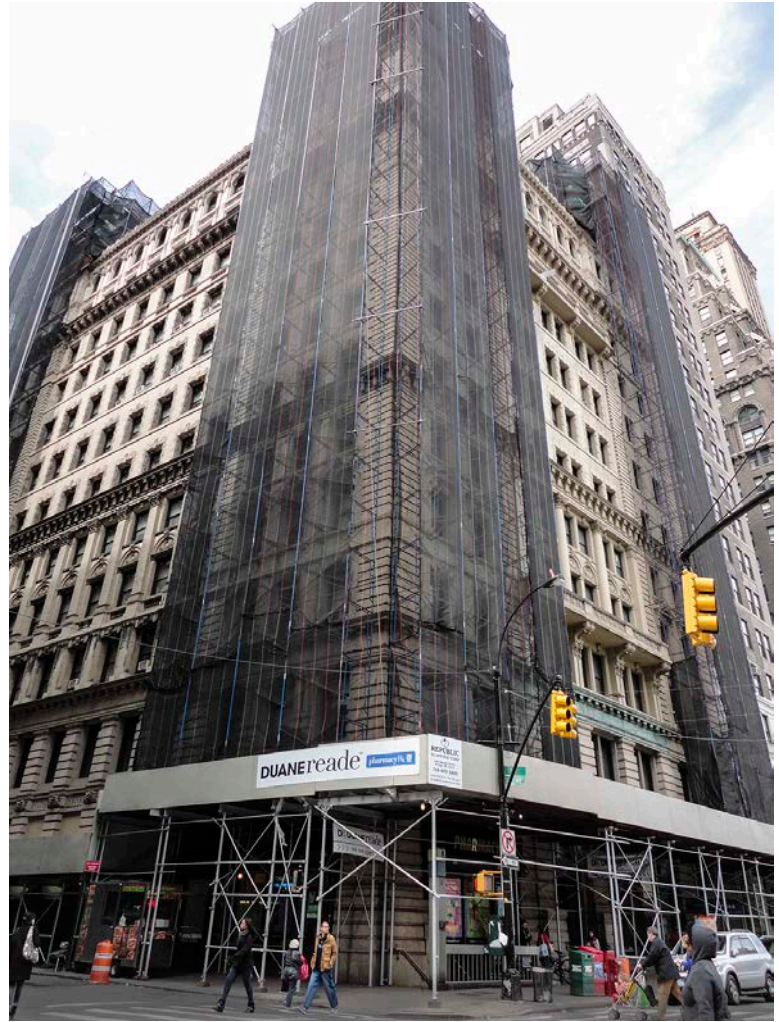
The rendering on the following page, of the Mechanics Bank Building from 1897 ad, does not show the curved annex either.



Mechanics Bank Building, Brooklyn, N. Y. George L. Morse, Architect.



The above image is a silver gelatin print found in the collection of the Brooklyn Museum. Autos are of Model T vintage, early 1900s photographer, Irving Underhill (1872–1960).
http://www.brooklynmuseum.org/opencollection/objects/193957/Temple_Bar_Building_44_Court_Street_Brooklyn#



1901 – Temple Bar Building

Office building located at Court and Joralemon Streets, Brooklyn Heights

At 13 floors (164 feet) it was the tallest skyscraper at that time in Brooklyn. Exterior is currently undergoing renovation.

“Significant Architectural Features: Elaborately ornamented, rusticated granite base; limestone ornament on upper stories includes window surrounds, balconies, beltcourses, columns, pilasters, and cornices; rusticated brickwork; some historic wood one-over-one double-hung windows; cupolas.

“Special Windows: Round-arched and round windows in upper stories”

Brooklyn Heights Skyscraper Historic District Designation Report, NYC Landmark Preservation Committee, prepared by Christopher D. Brazee, Sept 13, 2011, pg 19.

The Temple Bar Building is included in a proposal to the NYC Landmarks Preservation Commission for a Borough Hall Skyscraper Historic District. It was built near Brooklyn City Hall, municipal and

court buildings, designed to attract attorneys to its offices. At the time, Brooklyn was the fourth largest city in the country. “The Temple Bar Building was a French neo-Baroque composition, a giant example of Gilded Age Extravagance. ... The term Temple Bar refers to a Baroque-styled stone gateway designed by Sir Christopher Wren (1632-1723), and completed in 1672. This fanciful gateway separated the city of London from Westminster, and it remains near the Law Courts in the Strand...traditionally populated by solicitors and barristers, much like the Temple Bar building was originally the home to Brooklyn attorneys....”

Skyscraper Facades of the Gilded Age: Fifty-One Extravagant Designs, 1875-1910, by Joseph J. Korom, 2013, pgs 147-148. Previews available on Google Books.

And from *Brooklyn Heights Skyscraper Historic District Designation Report*, NYC Landmark Preservation Committee, prepared by Christopher D. Brazee, Sept 13, 2011, pgs 13-14:

“A speculative investment with over 300 offices, the name derived from owner David G. Leggett’s intention that many of the borough’s lawyers would take up quarters in the building. The Temple Bar Building was distinguished not only by its sheer height and bulk but also by its skillfully-executed Beaux-Arts-style design. The main elevation facing Court Street was divided vertically with a pair of heavy corner piers flanking a more open central section, while a series of beltcourses separated the facade into a number of horizontal layers. The rusticated base originally had a columned portico, while balconies projected from the upper stories. The most prominent features of the building were the elegantly curving green copper cupolas at the three visible corners of the building.

“Construction on the Temple Bar Building commenced in 1899, a year after the independent City of Brooklyn was consolidated into Greater New York as the Borough of Brooklyn. Most of the city’s business leaders — including Abiel A. Low and other real estate developers active in Downtown Brooklyn — had strongly supported unification, believing that the merger would increase property values and bring additional demand for office space. As the 19th century came to a close, optimism remained high that the prosperity of the business district surrounding the recently-renamed Brooklyn Borough Hall would continue unabated.

“When it was completed in 1901, the Temple Bar Building was lauded as the tallest office building ever constructed in Brooklyn. In spite of the enthusiasm of the borough’s real estate investors engendered by consolidation and the turn of the new century, it retained that title for more than a decade a half. ...

“According to the *Brooklyn Daily Eagle*, “the structure will be the highest of any building in Brooklyn devoted exclusively to office purposes,” and was surpassed in height only by a couple of church steeples—including the Morse-designed First Reformed Church at 7th Avenue and Carroll Street in Park Slope (1893). “Will be 14 Stories High,” *Brooklyn Daily Eagle* (January 12, 1900), 7.”



A postcard of Court Street, 1906 with Temple Bar building and the Brooklyn Eagle Building.
<http://www.brownstoner.com/blog/2011/05/past-and-presen-8/>



These images of the Temple Bar Building, plus more, can be found on [complex.com](https://www.complex.com)





TEMPLE BAR BUILDING, BROOKLYN, N.Y.

Interior Temple Bar Building

Photograph: 1908. Digital Library of NYPL, a print copy of this image may be purchased.

Note: coffered ceiling and border decoration just below, which call to mind the sanctuary at Old First though it is hard to tell without an actual visit to see the lobby interior if it is still in tact. The border does not seem to be stencil or paint decoration of textures, but 3D, either plaster or some other material, tin? metal? It seems from photograph to be more than pressed tin.

1901 – Brooklyn Jewish Hospital

Hospital at 555 Prospect Place, Crow Hill, Crown Heights North and neighboring Nursing School



Renaissance Revival

“The Brooklyn Jewish Hospital was incorporated in 1901, and was dedicated in 1903. By the beginning of the 1950’s, it had grown to be one of the largest and best hospital complexes in Brooklyn. In addition to the main building, which faced Classon Avenue, the hospital had a nurses complex and residence, built in 1927, and several adjoining pavilions, wings and clinics, the last of which seem to date from the 1950’s. Albert Einstein was a surgery patient here in the 1950’s. By 1979, unfortunately, at a time when almost all city hospitals were failing, the hospital had filed for bankruptcy, and would merge with St. John’s Hospital, creating Interfaith Hospital, which is now located in Bedford Stuyvesant. By 2000, the huge complex was abandoned and could have gone the way of so many large, and now, unwanted institutions, but was taken over and redeveloped into rental housing, beginning a few years later. The reviews of the success of the project are mixed, as some of the six buildings, which are run separately, have had some persistent problems with getting their C of O’s, and getting needed repairs, but the result has still been a new village of people, spurring new retail traffic on Classon and Franklin Avenues. The oldest, and most beautiful buildings were repurposed first, and now, some of the newer buildings are also being renovated, and plans for a supermarket are once more being entertained.”

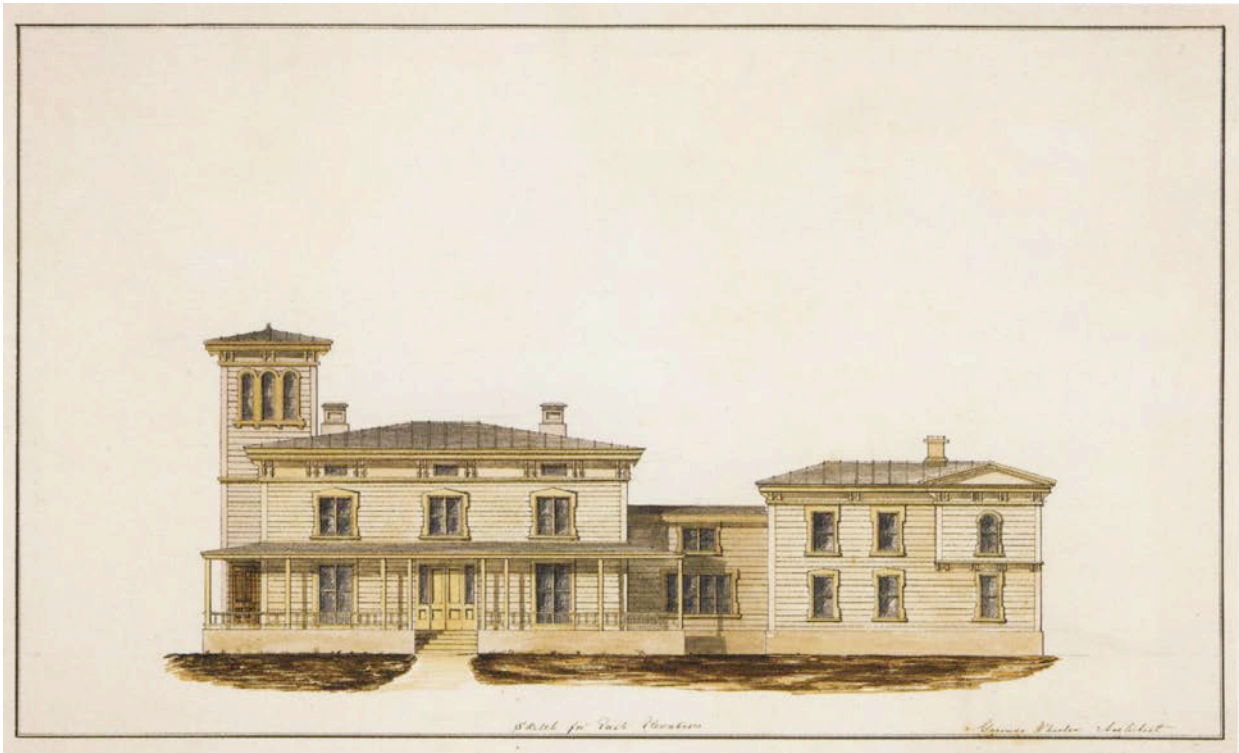
Story and image: *Brownstoner* - www.brownstoner.com/blog/2010/09/building-of-the-132/

In 1909 Morse was invited back to build the Nurse’s School of the Brooklyn Jewish Hospital





Brooklyn Museum | Libraries and Archives: Lantern Slide Collection: Brooklyn Scenes, Buildings.
<http://www.brooklynmuseum.org/opencollection/archives/image/6140/image>
Note: the building is unfinished; the central entrance is complete along with the left wing.



Above is an 1850 drawing of an Italianate Villa by Gervase Wheeler. Note the roofline similarity to the Jewish Hospital, below; it might be an inspiration or perhaps resemblance comes from angle of photograph. Site visit and expert opinion needed.





The Nursing School of the Jewish Hospital, built in 1909, one of Morse's last commissions. Image above from Forgotten New York website. Below image was from ebay.



Other References:

An Architectural Guidebook to Brooklyn

Francis Morrone, 2001, which has previews on Google Books

Pg 58

Temple Bar Building – long description

Pg 158

Franklin Trust

Pg 171

Washington Park, built 1879

195, 195A, 196 Washington Park

Pg 349

Old First Reformed Church

To Do:

1. Photograph:
 - a. 177 Livingston, A&S
 - b. 201 Prospect Place when renovated
 - c. 9 houses: two locations on Lefferts Place
 - d. Homes in Windsor Terrace
2. Other razed buildings to research try to find images
 - a. Bank of America (NY Times Obituary)