

120TH POLICE PRECINCT STATION HOUSE (FORMER 66TH POLICE PRECINCT STATION HOUSE AND HEADQUARTERS), 78 Richmond Terrace, Staten Island. Built 1920-23, James Whitford, Sr., architect.

Landmark Site: Borough of Staten Island Tax Map Block 9, Lot 28, in part consisting of the land underneath the building, the front lawn and steps, and extending out from the side and rear perimeter of the building a line running ten feet from, and parallel with, the perimeter of the building.

On February 8, 2000, the Landmarks Preservation Commission held a public hearing on the proposed designation as a Landmark of the 120th Police Precinct Station House (former 66th Police Precinct Station House and Headquarters) and the proposed designation of the related Landmark Site (Item No. 5). The hearing had been duly advertised in accordance with the provisions of law. Three witnesses spoke in support of the designation including representatives of Historic Districts Council, the Preservation League of Staten Island, and the New York City Police Department. The Commission has received three letters in support of the designation including a letter from Preserve & Protect. The Commission has received two letters in opposition to the designation including a letter from New York State Senator Elizabeth A Connelly.

Summary

The 120th Police Precinct Station House (former 66th Police Precinct Station House and Headquarters) is an impressive neo-Renaissance style building set on Richmond Terrace in Staten Island's civic center. Designed by James Whitford, Sr., it was built in 1920-23 as the headquarters for the Police Department in Richmond County and as the 66th Precinct Station House serving the north shore communities of Stapleton, St. George, and New Brighton. In 1898, Richmond County was consolidated into the City of New York, and the first Borough President of Staten Island, George Cromwell, moved the old county center from Richmondtown to St. George. Influenced by the City Beautiful movement, Cromwell and architect John Carrère created a grand scheme for a series of government buildings at St. George. Each building was to be treated individually, but to employ classical revival forms and be set back to a common sight line behind a landscaped lawn to create a harmonious ensemble. Between 1898 and 1919, the firm of Carrère & Hastings designed four buildings for the civic center. Whitford followed Carrère's design precedents, siting his building in line with the other municipal buildings on Richmond Terrace. He treated the building as an Italian Renaissance palace clad in terra cotta treated to look like limestone to harmonize with Carrère & Hastings' neighboring Richmond County Courthouse. Notable design features include the rusticated base with two entrances surmounted by bracketed cornices and wrought-iron balconies and the sculptural figures carrying city seals. A prolific architect who designed approximately 2,000 buildings, James Whitford, Sr., was called the "dean of Staten Island architects." The building is still used as a police precinct station house.



DESCRIPTION AND ANALYSIS

The St. George Civic Center¹

In 1898, Richmond County and the counties of the Bronx, Kings, New York, and Queens consolidated to become the five boroughs of the City of New York. The first Borough President of Staten Island, George Cromwell, who held office from 1898 to 1913, determined that the island's former county center at Richmondtown was too far from Manhattan and moved the municipal civic and judicial center to St. George, the island's transportation terminus. Following the 1905 municipal take-over of the ferry system and construction of a new terminal and the completion of Borough Hall (1903-06, Carrère & Hastings, a designated New York City Landmark), many new municipal and commercial buildings were erected in St. George. By 1907, several hotels and restaurants had opened on Richmond Terrace. That year, the St. George Branch of the New York Public Library (Carrère & Hastings) opened at Central Avenue and Hyatt Street. More governmental buildings followed including the Richmond County Courthouse (1913-19, Carrère & Hastings, a designated New York City Landmark) and the 66th Police Precinct Station House and Headquarters in 1922-23. In the period after World War I, so many apartment houses and office buildings were under construction in the vicinity of St. George that one observer noted that Stuyvesant Place had "come to look like a ravine."²

Consolidation into Greater New York brought Staten Island improved schools, water supply, roads, police and fire service, and dependable utilities. These amenities, coupled with an improved transportation system and increased manufacturing which brought many new jobs to the island created a strong demand for moderately priced homes. Thousands of new homes were erected in developments throughout the island, bringing significant population increases to areas that had been only sparsely populated. Between 1900 and 1920, the population increased from 67,021 to 116,531,³ creating a demand for increased municipal services.

The St. George Civic Center and the City Beautiful Movement

At the turn of the twentieth century, American architects and city planners promoted the ideals of "The City Beautiful" movement.⁴ Their main goal was to create coherent urban ensembles using classical revival forms. The most influential realization of City Beautiful ideals was the Court of Honor at the 1893 World's Columbian Exposition in Chicago with

buildings designed by different architects following the same design guidelines. The Court of Honor inspired countless city plans throughout the United States, including the plans for Washington, D. C., Chicago, and Denver. While many of the architects associated with the Court of Honor lived and practiced in New York City, the high price of real estate and large number of existing buildings made City Beautiful ideals difficult to achieve in Manhattan. The newly-consolidated outer boroughs offered greater possibilities for the creation of civic and cultural ensembles.

The 66th Police Precinct Station House and Headquarters was the fifth building completed for Staten Island's civic center.⁵ Borough President Cromwell led the transformation of this area into a grand governmental center. He was "determined to make the approach to it [Staten Island] as notable in its architectural features as it is already in its natural surroundings."⁶ He planned to buy all of the land along present-day Richmond Terrace (then Jay Street) between Park Square and Borough Place and build a series of public buildings "each harmonizing with the other and each standing in a garden of its own. By this means he would create overlooking the Bay a noble row of municipal and governmental offices which would add dignity to this end of Staten Island."⁷ Cromwell oversaw the construction of the Staten Island Borough Hall on Richmond Terrace, the Staten Island Ferry Terminal (1904, Carrère & Hastings, burned), the Richmond County Courthouse, and the St. George Branch of the New York Public Library. He also was responsible for the construction of a viaduct spanning the railroad tracks at the St. George ferry terminal and for building the great stone retaining wall that screened the railroad freight yards from Richmond Terrace (1907-08). John M. Carrère, of the architectural firm of Carrère & Hastings, chose the site for the new civic buildings and did the general layout of the area.

Although Carrère's plans were never fully realized, public buildings continued to be added to the civic center. These included Robert G. Gardner's neo-Georgian style museum building for the Staten Island Institute of Arts and Sciences at 75 Stuyvesant Place (1917-18), the 66th Police Precinct Station House and Headquarters (1920-23) at 78 Richmond Terrace, Sibley & Fetherston's neo-Georgian style Richmond County Family Court Building, 100 Richmond Terrace (1931-33), the Modern Classic style St. George Post Office and Federal Building, 45 Bay Street (1932), and Henry C. Pelton's New York City Department of

Health Building, 51 Stuyvesant Place (1935). Although Carrère had died in 1911 and Cromwell had ceased to be involved in the civic center, the museum building and the two Richmond Terrace buildings followed the design guidelines set forth by Cromwell and Carrère in their use of classical styles, selection of materials, and setback siting. Whitford's 66th Police Precinct Station House and Headquarters was particularly close to the models set by Carrère & Hastings, contributing to and continuing the City Beautiful goals of creating a harmonious urban ensemble.

James Whitford, Sr.⁸

James Whitford, Sr. (aka James Whitford, 2nd), was the second of three generations of architects with the same name who lived and practiced on Staten Island. James Whitford, Sr., was born in Port Richmond in 1871 and received his architectural training in the office of his father, the English-emigrant architect, James Whitford, designer of New Brighton Village Hall (1868-71, a designated New York City Landmark). Credited with designing around 2,000 buildings, James Whitford, Sr., was called "the dean of Staten Island architects."⁹ Whitford's practice extended to Long Island, New Jersey, Virginia, Ohio and South Africa. He created several notable Staten Island structures including the Ritz Theater, Port Richmond (1922-24); the Richmond County Savings Bank at West New Brighton; Masonic Temples in Port Richmond and Great Kills; and the 70th (now 123rd) Police Precinct Station House in Tottenville (1924, 116 Main Street). Whitford, Sr., was active in Staten Island's civic and business life serving as president of the Staten Island Society of Architects from 1925-1938 and as director of the Richmond County Savings Bank and the New Brighton Building Loan and Savings Association. James Whitford, Sr., died in 1947.

The 66th Police Precinct Station House and Headquarters¹⁰

In the *Annual Report of the Police Department of the City of New York* for 1920, Commissioner Enright reported that when he had assumed charge of the Police Department in 1918 he found that many of the city's station houses were "dilapidated and unsanitary and in no condition to render the service required of them."¹¹ On Staten Island, where all four station houses were found to be in poor condition, the department decided to merge the 66th Precinct in Stapleton with the 65th Precinct in West New Brighton and erect a "model station house" on a city-owned lot at the corner of Richmond Terrace and Wall Street.¹² The new building

was to be the headquarters of the department on Staten Island containing the offices of the Special Deputy Commissioner in charge of Richmond County, the District Inspector, the Telegraph Bureau, the Assistant Property Clerk, and Detective Headquarters. It was to provide accommodations for 200 policemen who were to be provided with "all modern improvements."¹³ Cells were to be provided for prisoners who were previously transferred to Manhattan and then brought back to Staten Island for trial in the newly-constructed Richmond County Courthouse. Among the novel features was the Women's Ward which was to have seven cells for female prisoners plus accommodations for three matrons, and space to care for lost children. The project provided for the consolidation of offices that had been housed in a number of different buildings in the civic center and was expected "to make possible a more efficient administration of local police work."¹⁴ The building's location "at the gateway to the Borough of Richmond, adjacent to the terminals of the Staten Island Rapid Transit, the trolley system and the Municipal Ferry"¹⁵ was also considered a plus. The department believed that the new station would "prove a great convenience to the citizens of the Borough, and bring about improved and better police service."¹⁶

The commission for the new stationhouse was given to James Whitford, Sr., in April 1920.¹⁷ In June 1920, his plans were approved by the Art Commission which noted that "the building will be set back from the street lines ... and the setting will be made to conform to the present municipal buildings at St. George as nearly as the depth of the lot will permit."¹⁸ Whitford's initial plans called for a four-story fireproof building with its front and sides faced in Indiana limestone.¹⁹ The project did not go forward until 1922-23. The building's design deviated from the original plan in that it was three-stories tall and built with terra-cotta-clad facades made to look like limestone. In other respects the design was executed as planned.

The free-standing building, patterned after an Italian Renaissance palace, rested on a terrace above a sloping lawn. Paired staircases approached the twin entrances on the symmetrical eight-bay-wide facade. In addition to the siting of this building in relation to the other municipal buildings in the civic center, Whitford skillfully echoed certain aspects of Carrère & Hastings' Richmond County Courthouse, especially its Stuyvesant Street facade. His use of the Italian Renaissance palace form, his choice of Indiana limestone (and later terra cotta treated to look like limestone) as a facade material, his use of a dado and stringcourses beneath the first story windows, his employment of projecting rusticated piers to frame the corners of the facades, and

his use of a bracketed cornice and parapet to crown the building, all relate to the style of the Richmond County Courthouse. Like the courthouse, the police station originally had eight-over-eight window sash (now replaced). While no element is directly copied from the courthouse, Whitford was clearly concerned with contributing to the ensemble effect envisioned by Carrère and Hastings for the civic center.

Opening of the Police Station and Subsequent History

The opening of the new police station on November 8, 1923, was marked by a parade and by addresses by Borough President John A. Lynch and Police Commissioner Richard Enright. The building became the 120th Police Precinct Station House in 1929 when all the police precincts in the city were “renumbered in such a way that their locations could be determined by their numerical designation.”²⁰ In 1964, the building underwent a major renovation that included the replacement in kind of portions of the terra-cotta and brick cladding that had been damaged by water penetration and the installation of new window sash²¹. Most of those windows were replaced with non-historic windows in 1999. The building continues to serve as the 120th Police Precinct Station House and also contains the Central Booking Unit for Staten Island.

Description

The neo-Renaissance style 120th Police Precinct Station House (former 66th Police Precinct Station House and Headquarters) is located on a sloping corner lot which has a frontage of 230 feet along Richmond Terrace and 109 feet along Wall Street. At the front of the lot facing Richmond Terrace there is a small sloping lawn and a pair of staircases. The lawn is edged by a low stuccoed retaining wall. There is a non-historic flagpole and non-historic wood sign on the south lawn. Both the steps and walls are clad with non-historic grey granite. The free-standing building is set on a terrace a few feet above street level and is surrounded by a concrete sidewalk. There are non-historic light poles on the terrace near the east and west corners of the south side and at the west corner of the north side of the building. The building is a three-story, E-shaped structure, with three classically-articulated, terra-cotta-clad facades which are highly visible from Richmond Terrace. Its rear elevation and light courts are faced with red brick and are partially visible from the garden of the Staten Island Institute museum on Stuyvesant Place. The building retains most of its original decorative detailing but the terra cotta has spalled in spots due to water penetration. In 1964, the building underwent a major renovation at which time some of

the terra-cotta tiles and portions of the brickwork were replaced. The original wood doors survive on the Richmond Terrace facade; the other doors are non-historic replacements. All of the windows have non-historic replacement sash: the windows with built-in steel bars were installed in 1964; the vinyl-covered aluminum windows were installed around 1999.

The primary facade faces east onto Richmond Terrace. It is articulated into eight bays and has entrances in the second and seventh bays (reading south to north). The terra-cotta cladding is finished to resemble limestone. The basement and dado beneath the first-story windows are faced with large square blocks. At the basement the blocks are striated to create a rough, chiseled effect; the blocks on the upper portion of the first story and the corner quoins have chamfered joints to create a rusticated effect; and the second and third stories are clad with smaller smooth-faced tiles. The facade is also enriched by several terra-cotta moldings including a cyma molding which forms a watertable capping the basement, a double sill course beneath the first-story windows, a frieze decorated with a running scroll motif capping the first story and the elaborate frieze and cornice that crown the building. At the base of the building, a narrow non-historic granite band, installed in 1964, provides a waterproof cladding for the original bluestone base. The two basement windows at the center of the facade extend below grade level into an open well protected by an iron grate. The grate is molded in one piece with iron bars that extend in front of the upper part of the windows. The basement windows have non-historic one-over-one aluminum sash with a vinyl coating.

Non-historic one-over-one vinyl-coated aluminum sash are also used for all the first-story windows except for the window in the first bay at the south corner of the facade, which has a non-historic window with built-in steel bars. The first-story entrances are approached by five granite steps which are flanked by low cheeks that have been refaced with gray granite. Non-historic gray granite bands also border the staircases. (A broken piece has been removed beneath the north pilaster at the north entrance.) The entrances have projecting surrounds which are enriched with coffering, foliate moldings, and small shields with the insignia of the City of New York. Flanking the entrances are pilasters surmounted by brackets that support projecting cornices. Beneath the cornice at the south entrance is a non-historic painted wood sign reading “120 Precinct.” Beneath the cornice at the north entrance, there is the wood framework for a sign partially covering old lettering reading “66th Precinct Police Station.” The entrances retain their original paired oak doors

decorated with coffering and rosettes and transoms with decorative iron grilles. Elaborate wrought-iron lanterns flank the entrances. The lanterns have non-historic signs applied to the front faces of the lamps which read "120 PCT." The south entrance is no longer used and remains largely intact except for the installation of new bronze kickplates in 1964. A non-historic sign in the shape of an arrow on the north door points to the other entrance. At the north entrance, a non-historic iron railing was installed at the center of the staircase. Coffered panels have been removed from the doors and windows installed at eye level. The bottom of the north door has been severely damaged and has a non-historic wood kickplate; the bronze kickplate on the south door is also non-historic. Both doors have non-historic bronze push plates and door handles. Wire mesh has been placed over the iron grille on the transom. Attached to the mesh is a non-historic sign with raised lettering that reads "120 Precinct." There is considerable spalling at the north end of the facade and a corner has been broken off from one of the terra-cotta blocks framing the northernmost window (eighth) bay.

At the second story the windows are set off by molded surrounds with bracketed sills and projecting cornices. The windows over the entrances are screened by decorative wrought-iron railings and are topped by projecting cornices resting on console brackets. Resting on the cornices are pairs of female allegorical figures who frame shields with the insignia of New York City. The third-story windows are set off by a simple recessed molding and by projecting molded sills. The second and seventh bay openings are shorter than others to accommodate the sculptural decoration. All of the second- and third-story window openings have non-historic one-over-one aluminum sash coated with vinyl. The decorative frieze of the entablature that crowns the building features alternating fleurs-de-lys and anthemia, with lions heads above the center of each window bay. Above the frieze is a denticulated and bracketed terra-cotta cornice and a parapet with terra-cotta facings.

The south facade along Wall Street is also articulated into eight bays. It is almost identical in design and decorative detailing to the Richmond Terrace facade except for the lack of entrances and the uniform treatment of the window bays. There are basement windows along the length of the facade submerged in wells covered by iron grates. Reading east to west, the first five window bays at the first story have non-historic windows with built-in steel bars. The other windows have non-historic one-over-one vinyl-covered aluminum sash. A non-historic light fixture has been installed at the first story near the east corner

of the facade. There is a non-historic metal siren attached to the wall between the fifth and sixth window bays. At the west corner of the facade there are alarm lights, a fire extinguisher, utility meters, and caution signs relating to the nearby gas pumps. The west corner of the facade has been nicked numerous times by turning vehicles. There are several spalled patches between the west corner and the first window bay at the first story. At several spots below the first-story windows painted letters have been stenciled onto the terra cotta to assign parking spots in the adjacent lot. All of the upper-story window openings contain non-historic vinyl-covered one-over-one aluminum sash.

The north facade by the Family Court Building is eight bays wide and is identical in articulation and detailing to the south facade. Light wells with iron grates extend along the length of the facade except at the second and seventh bays (reading east to west). The basement windows have non-historic vinyl-covered one-over-one aluminum sash. At the first story, the four western bays have non-historic vinyl-covered one-over-one aluminum windows. The fifth through eighth bays have non-historic vinyl-covered aluminum double-leafed paired casement windows. The outer leaves of the casements are translucent, the inner leaves clear. The same type of casement windows are used for the seventh and eighth bays at the second story. All of the other windows have non-historic vinyl-covered one-over-one aluminum sash. There are non-historic light fixtures between the first and second and seventh and eighth bays.

The decorative treatment of the side facades is carried onto the rear (western) elevation by terra-cotta-clad corner returns. The remainder of the rear elevation and the walls of the two light courts are faced with red brick laid in Flemish bond. The molded courses on the primary elevations are carried onto the brick walls in the form of soldier courses and corbeling. These walls have regularly-spaced rectangular window openings with bluestone sills which have been resurfaced with stucco. Many of the windows are blind. The remainder have non-historic vinyl-covered aluminum sash. There are entrances with metal doors at the rear of the courts. A concrete stair in the south court provides access to the cellar.

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NOTES

1. This section on the development of St. George after consolidation is drawn from the Staten Island Institute, St. George Exhibition file; Charles W. Leng and William T. Davis, *Staten Island and Its People* (New York: 1929-30), v. 1, 337, 354-359, v. 2, 752-753, v. 5, 40.
2. Leng and Davis, v. 2, 753.
3. Leng and Davis, v. 2, 1018.
4. For the impact of the World's Columbian Exposition and the City Beautiful movement see: *The American Renaissance, 1876-1917* (New York: Brooklyn Museum, 1979), 21, 101-109; Robert A.M. Stern, Gregory Gilmartin and John Massengale, *New York 1900* (New York: Rizzoli, 1983), 17-23; Henry Van Brunt, "The Columbian Exposition and American Civilization" in *Architecture and Society: Selected Essays of Henry Van Brunt* (Cambridge, Mass.: Belknap Press of Harvard Univ. Press, 1969), 305-318.
5. Information in this paragraph is based on Landmarks Preservation Commission, *Richmond County Courthouse Designation Report* (LP-1206), prepared by Andrew S. Dolkart (New York: City of New York, 1982); Leng and Davis, v. 1, 355-365, v. 3, 5; Stern, *New York 1900*, 69; Robert A.M. Stern, Gregory Gilmartin, Thomas Mellins, *New York 1930* (New York: Rizzoli, 1987), 102-103; Board of Education of New York City, *Staten Island: A Resource Manual for School and Community* (New York: Board of Education, 1964), 149-150.
6. *New York Times*, March 31, 1912, part 5, 9.
7. Ibid.
8. Information in this section is based on Leng and Davis, v. 5, 96; *Staten Island Architectural Drawings* (New York: Staten Island Institute of Arts and Sciences and Staten Island Historical Society, 1980); "James Whitford Sr.," *New York Times*, September 11, 1945, 27.
9. *Staten Island Architectural Drawings*.
10. This section is based on New York Police Department, *Annual Report of the Police Department City of New York* (New York: City of New York, 1920-22); "New Police Station on Staten Island," *New York Times*, Nov. 9, 1923, 18; "Station Opening Impressive Event," *Staten Island Advance*, Nov. 8, 1923, 1, 5; Staten Island Institute of Arts and Sciences [SIAS]Archive, Whitford Collection, files and drawings relating to the 66th Police Precinct Station House and Headquarters.
11. NYPD, *Annual Report*, 1920, 5.
12. Ibid, 268. According to Leng & Davis (v. 1, 356) plans were made to erect a high school on this site but objections were raised because of its proximity to the railroad freight yards. The intersection of St. Marks Place and Hamilton Avenue was selected for the new school which was named Curtis High School in honor of the nationally prominent writer and orator, George W. Curtis, who lived nearby. (Erected 1902-04 to the designs of C.BJ. Snyder, with additions in 1922, 1925, 1937, Curtis High School is a designated New York City Landmark.)
13. "Station Opening," 5.
14. NYPD, *Annual Report*, 1921, 113.
15. Ibid.
16. Ibid.
17. Board of Estimate & Apportionment, *Minutes* (New York: City of New York, 1920), p. 1654, no. 201.

18. Sixty-sixth Precinct Police Station, Richmond, New York City, Art Commission file no. 1025, approved June 14, 1920, recorded in Notes on the 66th Police Station taken from the files of the New York City Art Commission, SIIAS Archive, Whitford Collection.
19. New York City Department of Buildings, Staten Island, Microfiche Block 9, Lot 28, New Building Application 1006-1920.
20. "Ad Club Nomination is Refused by Whalen, *New York Times*, Mar 24, 1929, p. 12. See also NYPD, *Annual Report for the Year 1929*, 156.
21. New York City Department of Buildings, Staten Island, Microfiche Block 9, Lot 28, Alteration Permit 206-1964.

FINDINGS AND DESIGNATION

On the basis of a careful consideration of the history, architecture and other features of this building, the Landmarks Preservation Commission finds that the 120th Police Precinct Station House (former 66th Police Precinct Station House and Headquarters) has a special character and a special historical and aesthetic interest and value as part of the development, heritage, and cultural characteristics of New York City.

The Commission further finds that, among its important qualities the 120th Police Precinct Station House (former 66th Police Precinct Station House and Headquarters), designed by James Whitford, Sr., and built in 1920-23, is an impressive neo-Renaissance style building and contributes to the harmonious ensemble of classically-designed buildings in Staten Island's civic center; that in 1898, Richmond County was consolidated into the City of New York and that the first Borough President of Staten Island, George Cromwell, moved the old county center from Richmondtown to St. George; that, influenced by the City Beautiful movement, Cromwell and architect John Carrère created a grand scheme for a series of government buildings at St. George in which each building was to be treated individually and also form part of a harmonious ensemble through the use of similar classical revival forms and a uniform building line, and that this ensemble of buildings was highly visible from the approaching Staten Island Ferry; that this building served as the 66th Police Precinct Station House, as well as headquarters for the borough's police department; that Whitford followed Carrère's design precedents, siting his building in line with the other municipal buildings on Richmond Terrace, and treated the building as an Italian Renaissance palace clad in terra cotta treated to look like limestone to harmonize with Carrère & Hastings' neighboring Richmond County Courthouse; that notable design features include the rusticated base with two entrances surmounted by bracketed cornices and wrought-iron balconies and the sculptural figures carrying city seals; that James Whitford, Sr., was a prolific architect who designed approximately 2,000 buildings, and was called the "dean of Staten Island architects;" and that the building is still used as a police precinct station house.

Accordingly, pursuant to the provisions of Chapter 74, Section 3020 of the Charter of the City of New York and Chapter 3 of Title 25 of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as a Landmark the 120th Police Precinct Station House (former 66th Police Precinct Station House and Headquarters), 78 Richmond Terrace, Borough of Staten Island, and designates Borough of Staten Island Tax Map Block 9, Lot 28, in part, consisting of the land underneath the building, the front lawn and steps, and extending out from the side and rear perimeter of the building a line running ten feet from, and parallel with, the perimeter of the building.



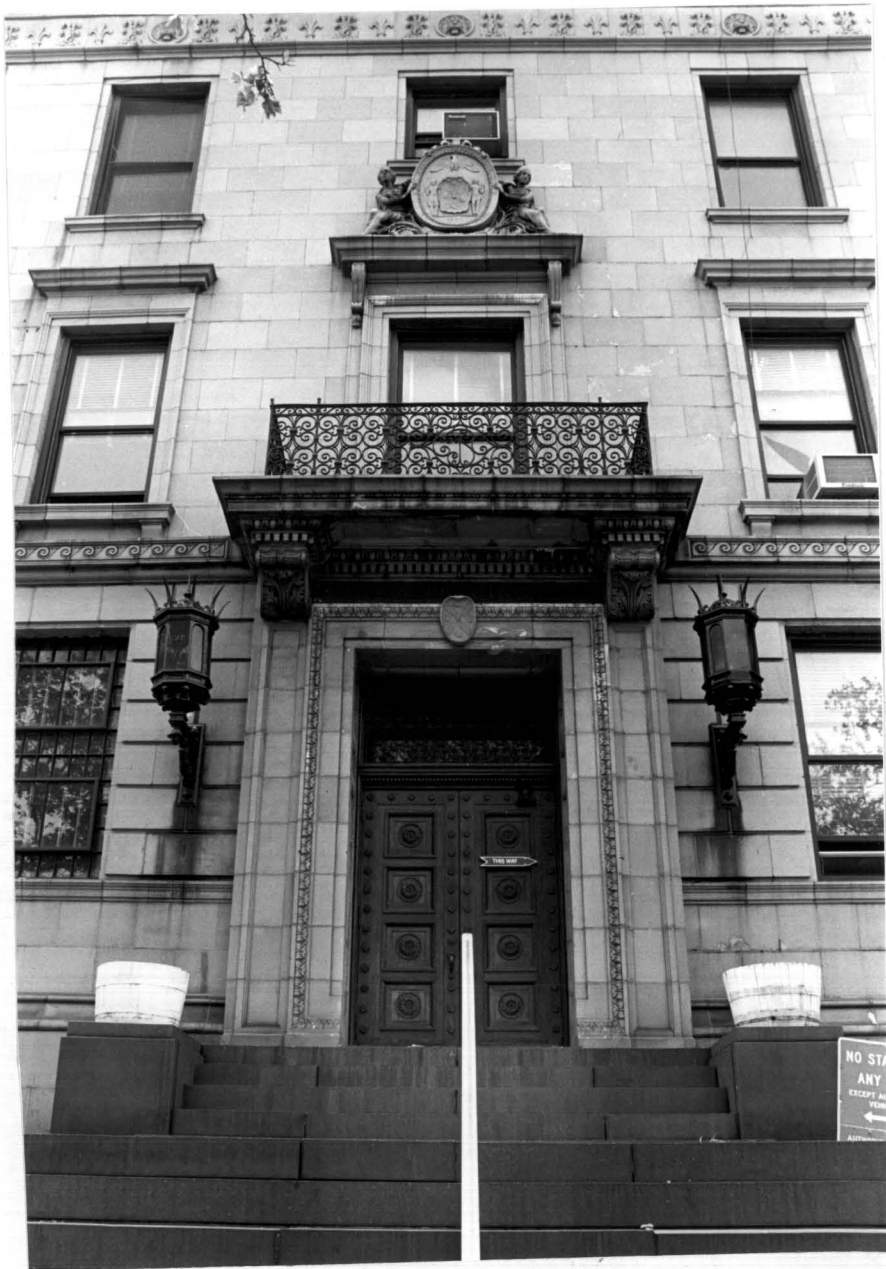
120th Police Precinct Station House (Former 66th Police Precinct Station House and Headquarters)
78 Richmond Terrace, Staten Island
Photo: Carl Forster



120th Police Precinct Station House (Former 66th Police Precinct Station House and Headquarters)
View from the northeast, c. 1929
Photo: Leng and Davis, *Staten Island and Its People*



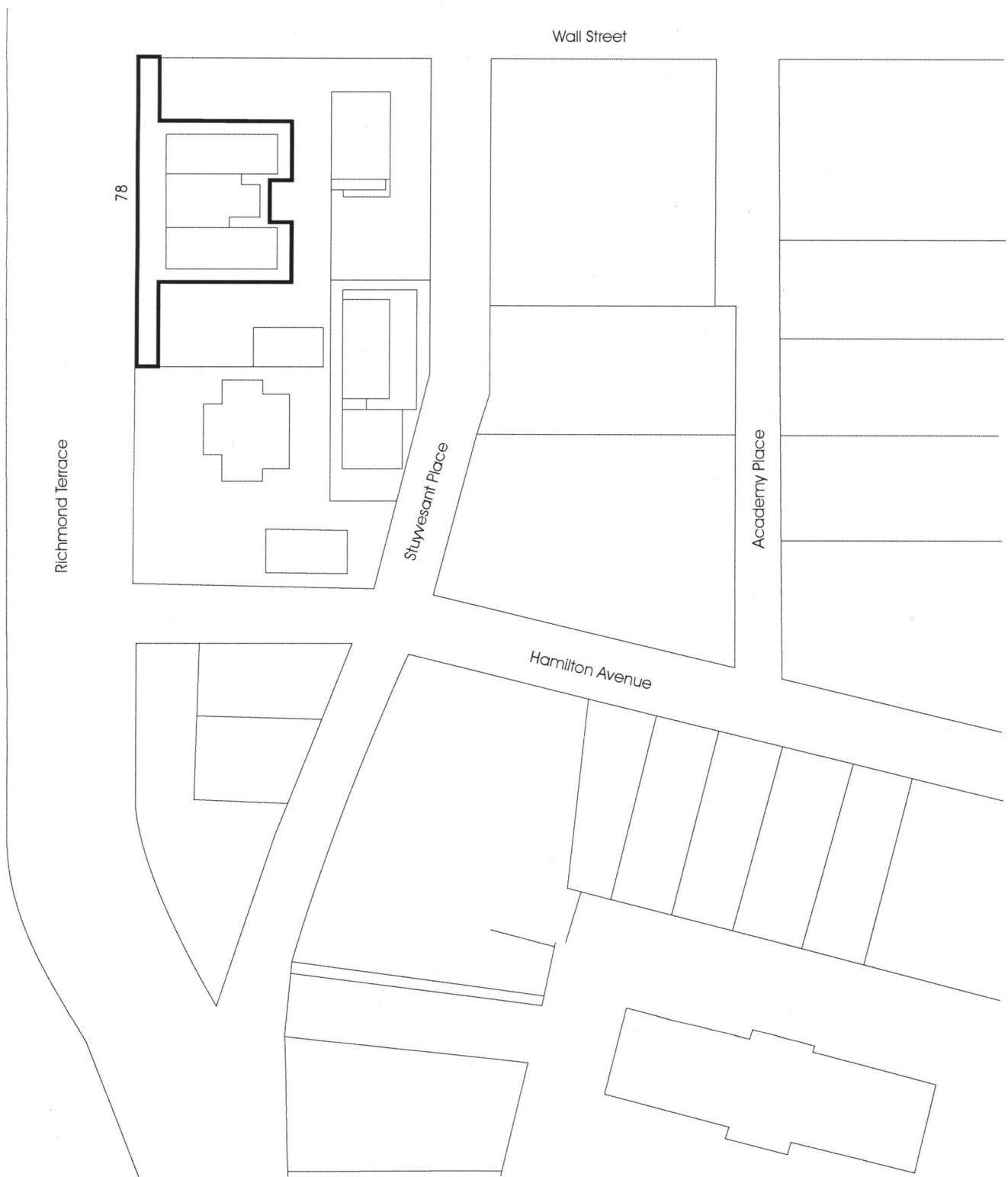
120th Police Precinct Station House (Former 66th Police Precinct Station House and Headquarters)
South facade
Photo: Carl Forster



Left: south entrance; Right: north entrance
Photo: Carl Forster



Details Richmond Terrace facade
Photos: Carl Forster



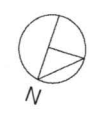
**120th Police Precinct Station House, Borough of Staten Island
78 Richmond Terrace
LP-2058**

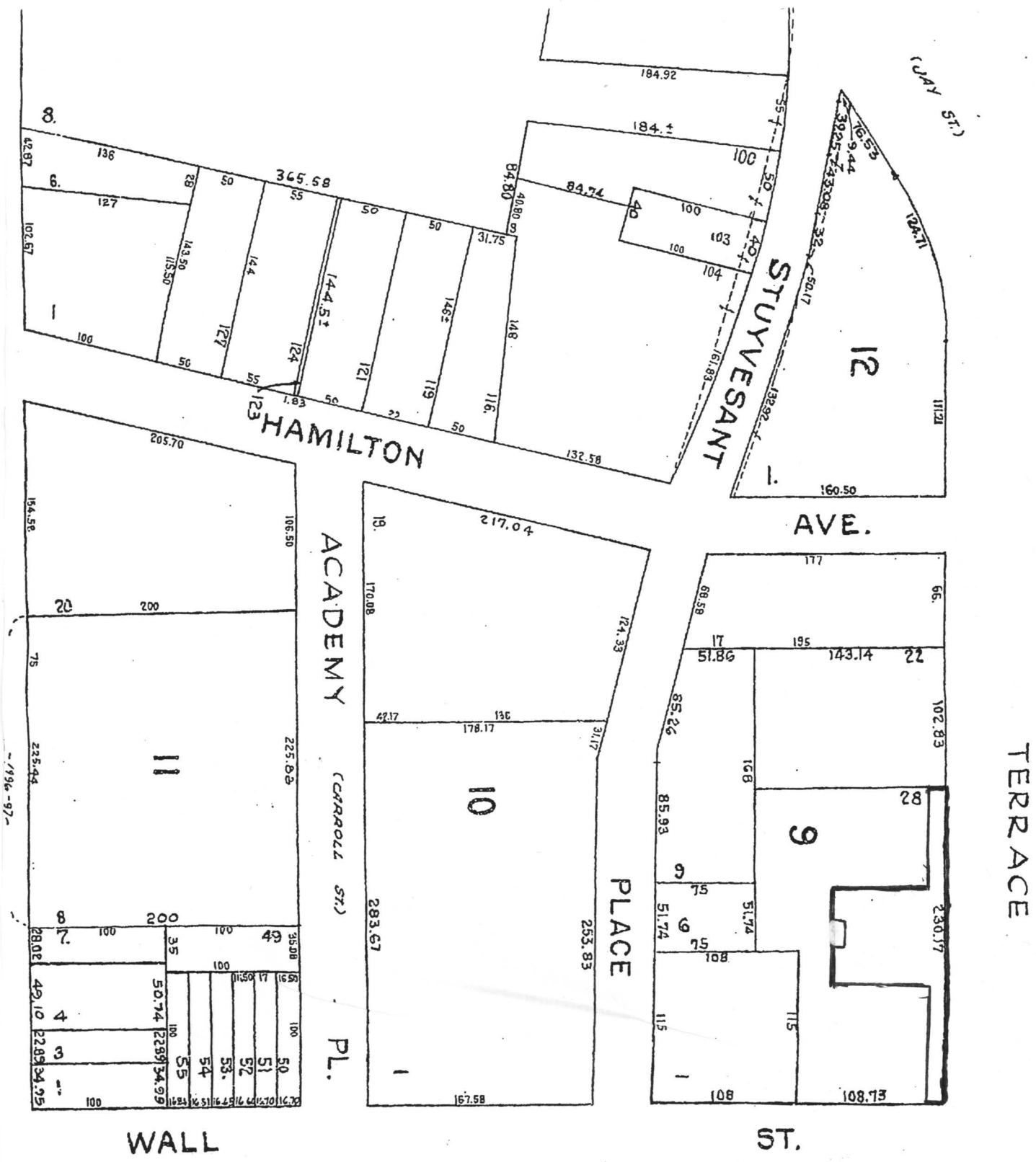
Landmark Site/Boundaries: Borough of Staten Island Tax Map Block 9, Lot 28, in part.
For complete description, see page one of designation report.

Designated June 27, 2000
Landmarks Preservation Commission

— Site Boundaries

Map for Illustrative Purposes Only





120th Police Precinct Station House (Former 66th Police Precinct Station House and Headquarters)
 78 Richmond Terrace, Staten Island

Landmark Site: Borough of the Staten Island Tax Map Block 9, Lot 28 in part, consisting of the land underneath the building, the front lawn and steps, and extending out from the side and rear perimeter of the building a line running ten feet from, and parallel with, the perimeter of the building.

Source: Dept. of Finance, City Surveyor, Tax Map