

New York City Landmarks Preservation Commission

St. GEORGE HISTORIC DISTRICT STATEN ISLAND



July 19, 1994

Addendum

At its meeting on September 20, 1994, the Landmarks Preservation Commission adopted the following motion as a technical correction to the name of the St. George Historic District:

In order to reflect the historical antecedents of the St. George Historic District, the Landmarks Preservation Commission adopts a resolution for a technical correction to modify the name of the district to the St. George/New Brighton Historic District, with the boundaries to remain the same as those designated by the Commission on July 19, 1994.

ST. GEORGE HISTORIC DISTRICT

Designation Report

**Prepared by the Research Department
of the New York City
Landmarks Preservation Commission**

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ST. GEORGE HISTORIC DISTRICT
STATEN ISLAND

Designated: July 19, 1994
Landmarks Preservation Commission

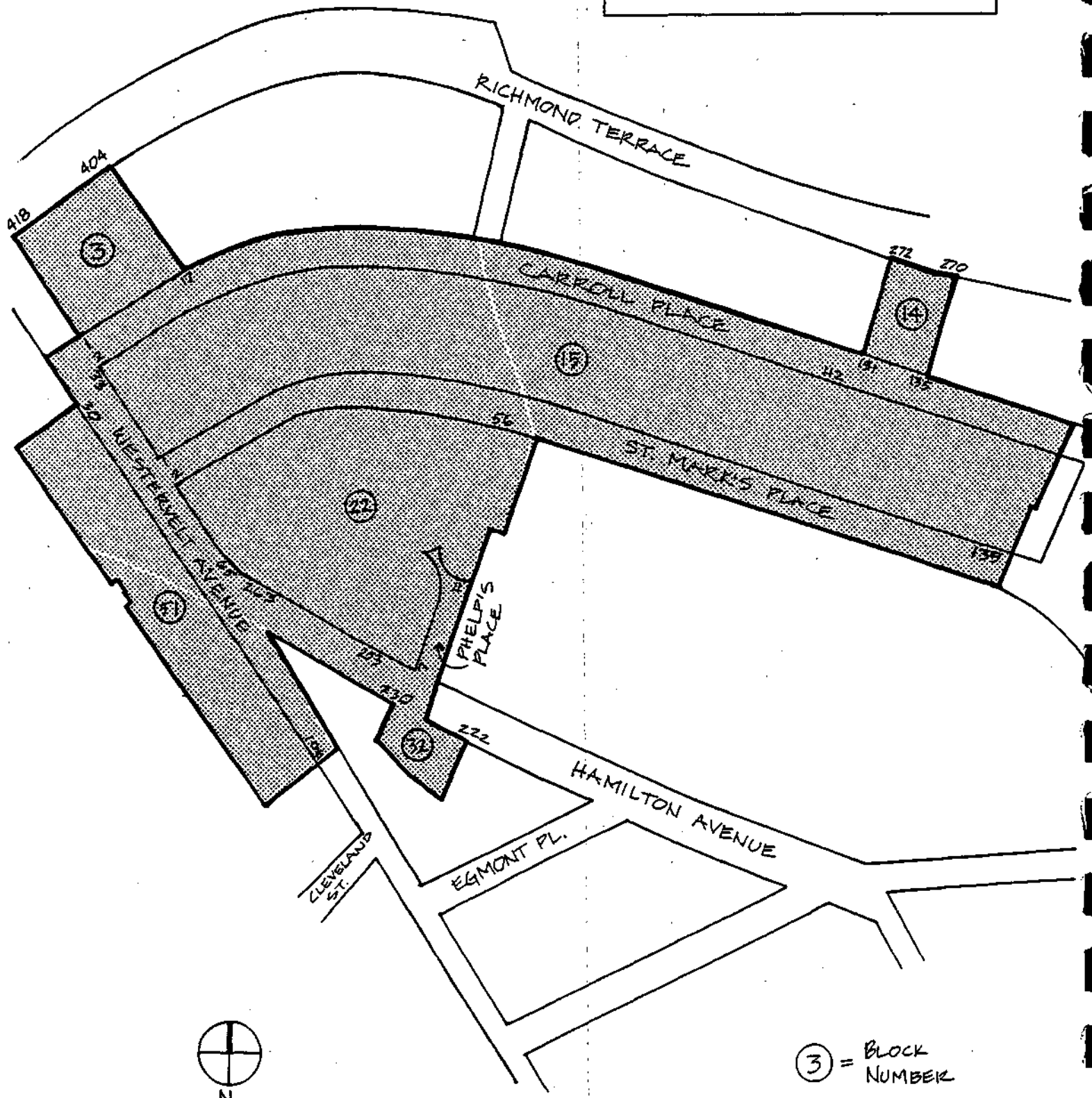


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ST. GEORGE HISTORIC DISTRICT, STATEN ISLAND

The St. George Historic District consists of the property bounded by a line beginning at the intersection of the southern curbline of Richmond Terrace and the eastern curbline of Westervelt Avenue, extending southerly along the eastern curbline of Westervelt Avenue to the intersection with the northern curbline of Carroll Place, westerly across Westervelt Avenue to the western curbline of Westervelt Avenue, southerly along the western curbline of Westervelt Avenue, westerly along the northern property line of 30 Westervelt Avenue, southerly along the western property lines of 30 through 56 Westervelt Avenue, easterly along part of the southern property line of 56 Westervelt Avenue, southerly along the western property lines of 60 and 62 Westervelt Avenue, westerly along part of the northern property line of 70 Westervelt Avenue, southerly along the western property lines of 70 through 106 Westervelt Avenue, easterly along the southern property line of 106 Westervelt Avenue, easterly across Westervelt Avenue to the eastern curbline of Westervelt Avenue, northerly along the eastern curbline of Westervelt Avenue to the intersection with Hamilton Avenue, southeasterly along the southern curbline of Hamilton Avenue, southerly along the western property line of 230 Hamilton Avenue, southeasterly along the southern property lines of 230 through 222 Hamilton Avenue, northerly along the eastern property line of 222 Hamilton Avenue, northwesterly along the southern curbline of Hamilton Avenue to a point which is the intersection with a line extending southerly from the eastern curbline of Phelps Place, northerly across Hamilton Avenue, northerly along the eastern curbline of Phelps Place and the eastern property line of 11 Phelps Place, easterly along part of the southern property line of Tax Map Lot 149 of Block 22, northerly along the eastern property line of Tax Map Lot 149 of Block 22, easterly along the southern curbline of St. Mark's Place to a point which is the intersection with a line extending southerly from the eastern property line of 135 St. Mark's Place, northerly across St. Mark's Place, northerly along the eastern property line of 135 St. Mark's Place, northerly across Carroll Place, westerly along the northern curbline of Carroll Place, northerly along the eastern property lines of 135 Carroll Place and 270 Richmond Terrace, westerly along the southern curbline of Richmond Terrace, southerly along the western property line of 272 Richmond Terrace (aka 131 Carroll Place), easterly along the northern curbline of Carroll Place, northerly along the eastern property lines of 17 Carroll Place and 404 Richmond Terrace, westerly along the southern curbline of Richmond Terrace, to the point of beginning.

TESTIMONY AT THE PUBLIC HEARING

On October 1, 1994, the Landmarks Preservation Commission held a public hearing on the proposed designation of the St. George Historic District (Item No. 20). The hearing was duly advertised in accordance with the provisions of law. There were eighteen speakers in support of designation, including representatives of the St. George Civic Association, the Preservation League of Staten Island, the Historic Districts Council, the Municipal Art Society, the New York Landmarks Conservancy, and property owners and residents within the proposed district. A representative of Borough President Guy Molinari expressed the Borough President's support for the district in concept. One speaker opposed designation. The Commission has received many letters and statements supporting this designation, and statements from one property owner and Community Board 1 opposing designation.

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ST. GEORGE HISTORIC DISTRICT

Introduction

The St. George Historic District, which includes portions of St. Marks Place, Carroll Place, Westervelt Avenue, and Hamilton Avenue, the Phelps Place cul-de-sac, and short stretches of Richmond Terrace, is a small enclave containing some 78 buildings, part of a larger suburban development, located along Staten Island's North Shore. Predominantly late nineteenth century in character, the area of the district had its roots in one of the earliest planned suburban communities in New York City. Initiated by Thomas E. Davis, a wealthy Manhattan real estate developer, in 1834-35, the project was taken over in 1836 by the New Brighton Association, a consortium of wealthy New York City entrepreneurs who promoted this location as a commuter suburb called New Brighton which was readily accessible to New York City by steamboat ferry service. The proposed development slowed, almost immediately affected by the economic collapse of 1837; within the historic district, however, part of the existing street pattern reflects that shown on the plan of New Brighton of 1835 – three crescent-shaped streets ascending a steep hillside and another that surrounded them. The present street names are those shown on that original plan: Richmond Terrace, Carroll Place, St. Marks Place, and Hamilton Avenue (its original westernmost end is today part of Westervelt Avenue). In addition, there are four structures from this earliest phase of development. The oldest structure in the district is the house at 404 Richmond Terrace (now "Pavilion on the Terrace"), a temple-fronted Greek Revival residence built c. 1835 by Thomas Davis and acquired shortly thereafter by Henry P. Robertson, a Manhattan merchant. Another early house remains at 272 Richmond Terrace, originally part of a grouping of three similar houses constructed c. 1839-45 by Henry McFarlane. Also surviving are two early carriage houses that were built to serve houses on Richmond Terrace.

In the 1840s and 1850s New Brighton developed into a fashionable summer resort. One Italianate villa, now modified, at 97 St. Marks Place and two large brick Italianate outbuildings on the north side of Carroll Place survive from this period.

A Civil War business boom brought new development and a population increase to Staten Island as New York's populace sought affordable housing. Among the most notable houses built in the area of the historic district was the Anson Phelps Stokes residence (1862), one of three large estate houses constructed at the top of the hill on land between St. Mark's Place and Hamilton Avenue. This period was marked by the introduction of a new building type to the district, the double house, and a new style, the Second Empire. Several houses dating from the 1860s and early 1870s, designed in this style and distinguished by their mansard roofs, are located on Westervelt Avenue and the north side of St. Mark's Place. This period of development was halted by the Depression of 1873.

Sometime between 1878 and 1882, the saloon and hotel keeper Joseph Wilks built the brick double house at 30-32 Westervelt Avenue which shows the influence of the Romanesque Revival style. The increase in building activity within the proposed district starting in the 1880s coincided with the consolidation of competing Staten Island ferry lines at one location, the site of the present St. George ferry terminal. Improved transportation, making the area more convenient to lower Manhattan, was the primary impetus for the suburb's development boom. The story has been told that the appellation, St. George, which first appears on an 1885 map, was the name that ferry promoter Erastus Wiman gave to the terminal, after George Law, a railroad engineer and financier, made land available for the new railroad and new terminal.

The majority of houses in the proposed district were constructed in the 1880s and 1890s and reflect a

combination of the decorative Queen Anne style and aspects of the Colonial Revival and Shingle styles; it is these houses which give the proposed district its predominant architectural character. Most of the houses are wood-frame structures with clapboard or shingle siding, although there are some masonry buildings. Taking advantage of the hilly topography, the houses are designed with picturesque features such as corner towers, projecting bays, and porches which add architectural variety. The houses on the south side of St. Marks Place, for example, are set uphill and back from the street while those on the north side of the street are located on narrow, deep lots running downhill to Carroll Place and have additional stories at the rear. Historically Carroll Place was lined with outbuildings related to the properties on St. Marks Place and Richmond Terrace. A few of the surviving buildings on Carroll Place, such as those at Nos. 9, 17, and 135, appear on an 1874 map; they were subsequently converted for residential use. Other buildings on Carroll Place are garages for the properties on St. Marks Place.

The Phelps Place cul-de-sac is located on what was once the Anson Phelps Stokes estate. The double houses at 7-8 and 9-10 Phelps Place, as well as the freestanding house at 11 Phelps Place, were all designed by Manhattan architect Douglass Smyth and built c. 1890. They display elements of the popular Shingle style as adapted to speculatively developed suburban architecture.

The district is also notable for the large number of works from this era designed by Staten Island architect Edward Alfred Sargent (1842-1914). Examples of Sargent's work within the proposed district include the houses at 103, 115, 119, and 125 St. Marks Place, dating from c. 1890, which show the influence of the Shingle style. No. 103 was built for banker Frederick L. Rodewald, while Nos. 115 and 119 were built for Vernon Brown, a shipping agent for Cunard Lines. No. 1-5 St. Marks Place (c. 1887-91) and No. 27 St. Mark's Place (1906) are also documented as having been designed by Sargent, as were the c. 1890 alterations to the earlier house at No. 75 which included the addition of the porch and projecting bays.

As the governmental and business center developed near the ferry terminal in the years after Staten Island was consolidated into Greater New York, the larger neighborhood including the area of the district came to be known as St. George. Suburban development continued in the district as the owners of large estates died and the heirs sold off the properties. The freestanding frame houses from this period, many of them on the east side of Westervelt Avenue and on Hamilton Avenue, continue the stylistic trends established by Sargent and his contemporaries in the 1890s.

Also included within the district are examples of non-residential architecture which contribute to its character. The neo-Romanesque St. Peter's Roman Catholic Church, built in 1900-01 to the designs of Harding & Gooch, on the site of an 1844 structure which had been Staten Island's first Roman Catholic church, dominates the view down St. Mark's Place. Two one-story commercial buildings, faced in decorative terra cotta and built along the west side of Westervelt Avenue, are typical of small stores constructed in suburban residential neighborhoods during the 1920s and '30s.

The historical significance of the St. George Historic District comes in part because of its prominent residents over several generations, including many leading members of the arts, professions, and business community, political and social leaders, and founders of such important local institutions as the Staten Island Institute of Arts and Sciences and the Staten Island Women's Club.

The architecture of the district reflecting several distinct eras of suburban development on Staten Island, the curving streetscapes, the distinctive topography, and the terraced landscape all work together to give the area its special character.

Historical and Architectural Development of the St. George Historic District

The Seventeenth and Eighteenth Centuries¹

In the early seventeenth century, Staten Island was inhabited by the descendants of a group of Munsee speakers who migrated to the island by Late Woodland times (A.D. 1 - 800). The Munsee were a linguistic subgroup of the Lenape or Delaware Native Americans who were part of a larger group of Native Americans of Algonquian cultural and linguistic stock. The Lenape consisted of autonomous, loosely related bands or lineages that lived in small family groups or hamlets. Settlements included larger villages located at river mouths, camps along rivers, and small hunting, gathering and agricultural sites located inland. Horticulture of corn, beans, squash, and tobacco was the primary subsistence base. This was supplemented on a seasonal basis with the hunting of game and the gathering of flora and fauna including shellfish.

The first European settlers were the Dutch who came with Peter Minuit and the Dutch West India Company in the 1620s. In 1664, the Dutch ceded Staten Island to the English, who entered into a new agreement of purchase with the Native American inhabitants in 1670. By that time, there were a number of Dutch, French, and English settlers on the island but "the boundaries of their lands and title to them was quite indefinite."² Surveys were made between 1670 and 1677, and a number of patents were granted. The northeast corner of the district falls within a large patent of 340 acres that was granted to Ellis Duxbury in 1708 and bequeathed by him to the Protestant Episcopal Church of St. Andrew's in 1718. This parcel, known as the Duxbury Glebe, was leased in 1765 for a period of fifty-four years to Dr. John Bard who cleared and farmed the land. The remainder of the historic district falls within the patent of Lambert Jansen Dorlant, granted in 1680. In 1748 this patent is known to have been in the possession of Salmon Comes who established a ferry to New York at the foot of St. Peter's Place. A ferry house and tavern soon opened on the site later occupied by the Pavilion Hotel. By 1769 five acres of the Dorlant patent near the present intersection of Richmond Terrace and Westervelt Avenue had been acquired by John Wandel who built a molasses distillery on a wharf on the Kill Van Kull at the mouth of a now extinct stream with unusually soft, pure water which ran along the course of present-day Jersey Street. Two roads which run through the historic district met near the distillery -- the Shore Road or Shore Trail, an old Native American trail running along the shore from Mariner's Harbor to Tompkinsville that later became Richmond Terrace, and a rough road following somewhat the present

¹This section on the early history of Staten Island is based on Eugene J. Boesch, "Archaeological Evaluation and Sensitivity Assessment of Staten Island, New York," submitted to the New York City Landmarks Preservation Commission, March 1994; Charles W. Leng and William T. Davis, *Staten Island and Its People* (New York, 1929-30), vol. 1, 71-204; vol. 2, 647, 848, 964, 997; William I. Roberts, IV, et al., "Phase IA Historical/Archaeological Sensitivity Evaluation of the St. George Railyard Project Staten, New York," (CEQR #86-163R) (Greenhouse Consultants Inc., 1989), 2-6; Richard M. Bayles, *History of Richmond County* (New York, 1887), 81-83; Edward C. Delavan, Jr., "The Marble House," *Proceedings of the Staten Island Institute of Arts and Sciences* (Hereafter SIAAS Proceedings) 2 (Oct. 1907-Jan. 1908), 24-; Loring McMillen, "Speaking of the Taylor and Skinner Map," *SIAAS Proceedings*, 7 (Oct. 1932-May 1933), 5-9; Ira K. Morris, "Some Old Staten Island Springs," *Proceedings of the Natural Science Association of Staten Island* (SIAAS Proceedings) 2 (June 12, 1890), 51-53; "Belmont House, New Brighton," *Staten Island Historian* 2, n.s. 1 (Summer-Fall 1984) 14-15; *Abstract of the Title of Thomas E. Davis to Certain Lands in the County of Richmond Comprising the Principal Part of the Real Estate Lately Belonging to the New Brighton Association* (New York, 1844).

²Leng and Davis, v. 1, 741.

course of St. Marks Place, Hamilton Avenue, and Westervelt Avenue. The area was also served by a ferry to New York which docked at the foot of present-day St. Peter's Place. During the Revolutionary War a number of Hessian troops were stationed in the general area; their presence was reflected in the popular name of Hessian Springs given to the natural springs which were the source of the Jersey Street brook. Following the Revolution, this area of the north shore remained mostly farmland save for the distillery buildings, ferry wharf, and the old one-story tavern on the shore road opposite the ferry wharf. In 1799 the Duxbury Glebe began to be divided when thirty acres were seized by the State of New York to create a quarantine hospital where passengers who had been removed from ships entering New York harbor because they suffered from contagious diseases could be taken for treatment. Subsequently, the State conveyed five acres of this thirty-acre tract to the United States government for the establishment of a lighthouse and coast guard station.

Daniel D. Tompkins and the Development of Staten Island³

Daniel D. Tompkins was the first person to actively promote the development of Staten Island. Born at Fox Meadow, now Scarsdale, New York, on June 21, 1774, Tompkins graduated from Columbia College in 1795 and was admitted to the New York State Bar in 1797. That year he married Hannah Minthorne, daughter of Mangle Minthorne, a prominent businessman, whose connections were extremely helpful to Tompkins in establishing a political career. Tompkins was a member of the New York State Constitutional Convention in 1801, a member of the Assembly in 1803, and was appointed an associate justice of the New York State Supreme Court at age thirty in 1804. The post won him state-wide recognition and in 1807 he was elected governor. He was repeatedly re-elected until, in 1817, he became Vice-President of the United States under James Monroe.

During the War of 1812 as Commander-in-Chief of the New York State troops in his position as governor, Tompkins spent considerable time on Staten Island while strengthening the defenses of New York Harbor. Attracted by the natural beauty of the island, he purchased in 1814 the Abraham Crocheron farm which extended south from Richmond Terrace near present-day Jersey Street just west of the Van Buskirk farm and the western edge of this district. He moved to Staten Island and in the following year acquired about 700 acres of the Duxbury Glebe property from St. Andrew's Church. Two years later he purchased the Philip Van Buskirk patent, filling in the gap between Glebe lands and the Crocheron farm. The property was mapped for development between 1819 and 1821 (fig. 1) and subsequently the village of Tompkinsville was founded with streets named after Tompkins' children. Realizing that better transportation would significantly aid the development of Staten Island, Tompkins, in 1816, while governor of New York State, procured the incorporation of the Richmond Turnpike Company to establish a highway from the New Blazing Star Ferry directly to Tompkinsville along the route of present-day Victory Boulevard. In September 1816, he acquired an interest in the steamboat monopoly of Fulton and Livingston and on November 29, 1817, he established regular ferry service between Staten Island and Whitehall Street in New York City. In the early 1820s Tompkins began to suffer financial reverses due to his large expenditures on behalf of the government during the War of 1812 which were never fully repaid. His son-in-law, Gilbert L. Thompson, filed suit to protect his wife's interest in the mansion known as Marble House which Tompkins had given her, and in 1823 St. Andrew's foreclosed its mortgage to Tompkins on the Glebe lands. Tompkins died on June 11, 1825.

³This section on the career of Daniel Tompkins is based on Leng and Davis, vol. 1, 221-228; Delavan, 23-33; "Daniel D. Tompkins," *Dictionary of American Biography*.

Thomas E. Davis and the New Brighton Association

In April 1834, a major portion of Tompkins' former holdings on Staten Island was sold at a sheriff's sale. The property was purchased by Thomas E. Davis, a wealthy Manhattan real estate developer.⁴ An English immigrant, Davis settled briefly in New Brunswick, New Jersey, before moving to New York in the 1820s where he became a builder and real estate developer. His success in the field helped him to secure the backing of the immensely wealthy and powerful J.L. & S. Josephs & Company bank which represented the Rothschild interests in America. In the early 1830s Davis was involved with members of the Stuyvesant family in the development of the former Peter Stuyvesant Bowery farm as a fashionable residential neighborhood.⁵

In 1835, Davis continued to purchase property on Staten Island until he owned the entire triangle of land extending along the North Shore from the Quarantine Station and Richmond Turnpike (Victory Boulevard) to Sailors' Snug Harbor. Plans were made to develop the property as an exclusive and fashionable summer retreat named New Brighton for the famous English summerside resort favored by the Prince Regent. The earliest buildings in the development, five Greek Revival houses along the shore road, renamed Richmond Terrace, were built and sold in late 1835. In 1836, a mansion which Davis had erected for his own use at the southwest corner of St. Peter's Place and Richmond Terrace became the nucleus of the large and elegant Pavilion Hotel, built to the designs of Philadelphia architect John Haviland, then in New York working on the new Egyptian Revival style Hall of Justice, popularly known as the Tombs.

In April 1836, Davis conveyed the New Brighton development (minus previously sold houses and lots) to five New York businessmen, George A. Ward, Joseph L. Joseph, James L. Curtis, Henry Dudley, and James B. Murray, for the then astronomical sum of \$600,000. Davis agreed to hold a mortgage for \$440,000 which was to be paid as land was sold in the development. Four trustees, including Davis, were appointed to conduct the sales with proceeds payable first to Davis, then to the investors, under provisions established in the incorporation papers of the New Brighton Association in April 1836. The Association quickly issued stock and released a prospectus, written by Ward, which was accompanied by a drawing of New Brighton (fig. 2) and a development map (fig. 3) that had been drawn by surveyor James Lyons in 1835.

Ward claimed for New Brighton the advantages of "proximity to the great commercial mart of the western hemisphere, ... beauty of location, extent of prospect, and salubrity of climate, ... unrivalled in this country." Separated from New York by a distance of five miles and served daily by "two swift and beautiful steamboats" landing at "convenient wharves," it afforded to "men engaged in active business, as well as to those of leisure, the means ... of withdrawing from the labor and anxiety of commerce to

⁴For Thomas E. Davis see Leng & Davis, vol. 1, 226-227; vol. 2, 885, 935; Walter Barrett [Joseph Scoville], *The Old Merchants of New York* (New York, 1864), 133; Charles Lockwood, *Manhattan Moves Uptown* (Boston, 1976), 58-59.

⁵Among his impressive projects were the rows of identical, richly detailed houses which lined the 800-foot-long block of St. Mark's Place between Second and Third Avenues. The best preserved of these houses, No. 20 St. Mark's Place (the Daniel Leroy House), has been designated a New York City Landmark. Other Davis houses that were built in connection with the development of the Stuyvesant Estate include 46 Stuyvesant Street in the Saint Mark's Historic District. Prior to his real estate dealings on Staten Island, Davis was also involved in the speculative development of the block of Bleeker Street between West Broadway and Thompson Street, that was originally known as Carroll Place.

the quiet of their own families, unexposed to intrusion." Ward assured potential residents that "elegant buildings, as well as chaste and simple cottages, hotels, and boarding houses, are already provided, or in progress of completion, furnishing to the transient resident the means of temporary accommodation."⁶

Lyons' design for the street plan of New Brighton responded to the irregular topography of the area and the existing road pattern. The focal point of the development was the crescent-shaped streets curving around the steep hillside overlooking the juncture of the Kill Van Kull and New York Bay. At the top of the hill was an oval which was to be subdivided into three wedge-shaped squares lined with elegant mansions facing a small crescent-shaped park containing a fountain. Both the map and drawing realistically depict the Pavilion Hotel and Greek temple-front mansions along Richmond Terrace that had already been built. Progressing up the hill are depictions of tiers of houses and streets yet to be built which exhibit an unusual range of exotic styles.

Many of the streets in New Brighton were named for prominent political figures; for example, Washington Crescent, Hamilton Avenue, Jay Street, and Madison Street. Tompkins Avenue had been mapped and named by Daniel Tompkins. Westervelt Avenue was to replace an existing road that led to the estate of Dr. John Westervelt, chief surgeon of the Quarantine Hospital and a son-in-law of Daniel Tompkins. St. Marks Place and Carroll Place were named for Manhattan streets where Davis had conducted successful real estate developments. Nicholas Street was named for Nicholas Stuyvesant, Henry Street for Henry Dudley, Stuyvesant Street presumably for Nicholas or Peter G. Stuyvesant, and Catlin Street for Lynd Catlin, all members of the Stuyvesant family who had been involved in the development of the Stuyvesant farm with Davis and early investors in New Brighton.

In 1836 and 1837 the New Brighton Association began to make these plans a reality. Work crews graded streets and built retaining walls, development parcels were sold, notably a large block of land between Carroll Place and St. Marks Place, east of present-day Westervelt Avenue, which was purchased by the Manhattan developer Seth Geer. In 1837, George A. Ward built a remarkable concrete-block castellated villa on Richmond Terrace at Franklin Avenue (demolished). Haviland continued to be involved with New Brighton, erecting houses for Joseph L. Josephs and J.M. White in 1837 (demolished). He also designed an enormous terrace of houses which would have been located on the south side of Washington Crescent facing the park (all unbuilt).

On March 17, 1837, J.L. & S. Josephs & Company bank was forced into bankruptcy due to the failure of one of its major clients. The failure of this immensely influential bank immediately led to a stock market panic. Within a few days banks began refusing to extend credit and called in their loans; businessmen and speculators retaliated by withdrawing their deposits from the banks. By May thousands of banks and merchants throughout the country were in bankruptcy and the real estate market, which had risen to unheard of heights in the early 1830s, crashed.

Despite the bankruptcy of one of its principal investors, the New Brighton Association continued to pursue its plans, constructing a new road (St. Marks Place) connecting Tompkinsville and the Quarantine Hospital with New Brighton in 1838. After about two years, however, creditors began foreclosing on the property of four of the original partners in the New Brighton Association (George A. Ward, Joseph S. Joseph, James S. Curtis, and Henry Dudley) who had invested heavily in New Brighton building lots. In January 1842, a creditor who had been assigned Davis's \$440,000 mortgage forced the Association

⁶George A. Ward, *Description of New Brighton on Staten Island* (New York, 1836).

into a foreclosure sale. Thomas E. Davis, with the backing of three wealthy New York businessmen (merchant George Griswold, and attorneys George Griffin and Francis Cutting), repurchased the remaining unsold lots for \$80,000.

From Blood's Atlas of 1845 it is possible to discern how much of the Association's plan for New Brighton had been achieved at the time of foreclosure (fig. 4). In the area of the historic district, Richmond Terrace, Carroll Place, St. Marks Place, Nicholas Street, and Henry Street (St. Peter's Place) had been cut through according to Lyons' Plan. Hamilton Avenue was less regular than envisioned but did form the downward arc shown in the original plan. Washington Crescent and the radiating streets had not been cut through on the oval between St. Marks Place and Hamilton Avenue but instead this block at the crest of the hill had been sub-divided into several large estates. Westervelt Avenue had not been relocated as indicated on the map but instead remained in its historic location where it merged with the western end of Hamilton Avenue. (Today, the western end of Hamilton Avenue north of St. Mark's Place is part of Westervelt Avenue.) Development was concentrated along the waterfront which was lined with mansions, freestanding houses, and the Pavilion Hotel (fig. 5). A handful of carriage houses, serving the mansions on Richmond Terrace, had been erected on the north side of Carroll Place. The block between Carroll Place and St. Marks Place was undeveloped save for one villa near Nicholas Street and the Gothic Revival style St. Peter's Roman Catholic Church (fig. 6), then under construction on a mid-block site, facing Carroll Place and overlooking the harbor.⁷

Dedicated in 1844, St. Peter's was the first Roman Catholic church building erected on Staten Island, housing the only Catholic parish on the island from 1839 to 1849; its pastor was responsible for ministering to the Catholic patients at the Quarantine Hospital during the key years of the Irish Potato famine and the European uprisings of 1845, one of this country's most significant periods of immigration. The church has remained a dominant Catholic presence on the island, and more than half of Staten Island's Catholic churches have been formed as offshoots of St. Peter's parish, the most important institution in the historic district. (The 1844 building, destroyed by fire in the 1890s, was replaced by the present St. Peter's church in 1900-01.)

Though much remained unbuilt and much has been destroyed from this initial period of the New Brighton's development, a number of significant elements survive within the area of the historic district. These include the street pattern and street names and the presence of terracing and retaining walls. Two houses survive from the earliest phase of development. The oldest is the Henry P. Robertson House at 404 Richmond Terrace (now the Pavilion on the Terrace catering hall), which was one of the five houses built by Thomas E. Davis around 1835. An imposing two-story T-shaped wood building in the Greek Revival style, it originally had a peripteral colonnade extending around the front portion of the house (the long section of the T-plan). Although altered, the building retains its most prominent feature, the hexastyle portico of wood fluted Doric columns as well as its original wood door enframingent with battered jambs, floor-length parlor windows with double-hung six-over-nine wood sashes and molded cornices. The freestanding house at 272 Richmond Terrace, built as a speculative investment by Henry McFarlane sometime between 1839 and 1845, was long-occupied by the family of Reverend Pierre Paris Irving, a nephew of author Washington Irving and the first rector of Christ Church, New Brighton. Designed in the Greek Revival style, this two-bay-wide two-and-one-half-story frame building retains its

⁷This site was donated to the church by the Trustees of the New Brighton Association who recognized that churches were an amenity that attracted residents to the area; the Trustees were later to make land available to several other denominations, notably Christ Episcopal Church erected at the southwest corner of Franklin Avenue and Fillmore Street in 1849-50.

original hand-sawn wood siding and features simplified Greek Revival motifs, including the doorway with its splayed and eared surround and five-light sidelights. In the rear yard of this house there is an early two-story carriage house which has a second-story vehicle entrance on Carroll Place and double doors facing the backyard. The carriage house retains its original hand-sawn siding and six-over-nine wood sash.

Interestingly, restrictions in the deed when McFarlane purchased this property in 1839 are indicative of the planning controls exercised by the New Brighton Association in the initial development period of the district. In addition to covenants against noxious uses which were often standard for residential developments for the well-to-do during the nineteenth century, the deed required McFarlane to pitch, grade, and pave the street in front of his property, to seek permission before building a private stable on his property, and to site his buildings "back from the street conformable to the plans of said directors."⁸ This requirement seems to have been included for all the unimproved lots on Richmond Terrace sold by the New Brighton Association prior to 1843. Thus, No. 272 Richmond Terrace is a significant reminder of New Brighton's importance as "one of the earliest American commuter suburbs laid out in a formal plan with particular attention to the natural beauty of the site."⁹ While the plan of New Brighton did not consist of winding, landscaped avenues, and the houses were classical in design, its siting on a bluff overlooking the bay was thoroughly picturesque.¹⁰ As several historians have observed, the precedents for this development are to be found in English resorts, such as Brighton, and the Isle of Wight, and perhaps most closely in the resort suburb of New Brighton, England, located just outside Liverpool, which was developed around 1832 with "villas arranged in rows parallel to the waterfront, rising up the side of a hill ... in a manner much like that on Staten Island."¹¹ While New Brighton, Staten Island, was by no means unique – A.J. Davis produced a design for Ravenswood, a development of villas in different styles lining the waterfront in Astoria, Queens, in 1836 that was not executed and suburban villa communities were established on the Staten Island waterfront at Clifton (1837) and Elliottsville (1839), New Brighton was one of the most fully realized of these projects and the one with the most surviving elements.

*New Brighton in the 1840s and 1850s*¹²

During the 1840s and 1850s, New Brighton developed into a fashionable summer resort with several major hotels and facilities for bathing, boating, fishing, and other sports (fig. 7). The mammoth Pavilion Hotel, located on Richmond Terrace at St. Peter's Place, attracted many famous visitors including Jenny Lind and offered a rich social life of balls, concerts, and lectures. Other notable hotels included the

⁸Richmond County, Office of the Register, Liber Deeds and Conveyances, Liber 8, p. 342.

⁹Jeffrey Archer, "Country and City in the American Romantic Suburb," *Journal of the Society of Architectural Historians* 42 (May 1983), 152.

¹⁰On New Brighton and suburban design see Archer, 139-154; Robert A.M. Stern ed., *The Anglo American Suburb* (London, 1981), 19.

¹¹Archer, 153.

¹²This section is based on Leng & Davis, vol. 1, 249-251, 258-260, vol. 2, 902, 938; John Woodall, "Victorian New Brighton Figures, Houses, and Gardens," *Staten Island Historian* 6, n.s. 1 (Summer-Fall, 1988), 1-14; "Belmont House, New Brighton," *Staten Island Historian* 2, n.s. 1 (Summer-Fall 1984), 14-15; Herbert T. Magruder, "In the Heyday of the Pavilion Hotel," *Staten Island Historian* 12 (Apr.-June 1951), 1, 14-16.

Peteler Hotel (later the St. Marks), an enlargement of the so-called "Marble House" mansion on St. Marks Place between Nicholas Street and Hamilton Avenue and the Belmont Hotel, located on Richmond Terrace just west of Westervelt Avenue. (Both of these hotels were just outside the boundaries of the district and have been demolished.) Within the district, a number of new houses were built, most of which were Italianate villas located on the hilltop block between St. Marks Place and Hamilton Avenue. Many properties fronting on Richmond Terrace were improved with gardens and outbuildings such as carriage houses and greenhouses. In the mid-1840s Chemical Bank president John Q. Jones, his sister, Mary Serena Jones, and his brother, pharmaceuticals merchant Joshua Jones, assembled a parcel of land that extended through the block from Richmond Terrace to Carroll Place west of Nicholas Street and incorporated the Greek Revival mansion designed by John Haviland for Joseph M. White in 1836. The Joneses had the house remodeled with Italianate additions and constructed greenhouses, extensive gardens, and a three-story Italianate brick building with handsome jigsaw brackets, still standing at 135 Carroll Place, which may have been a carriage house and servants' quarters or perhaps a house for their full-time gardener, Edward Decker. The owners of the mansion at 404 Richmond Terrace also constructed a three-story carriage house and servants' quarters building at 17 Carroll Place as a replacement for a small frame stable building that had been on the site since 1836; the present stable is a large brick Italianate building with a gable-ended facade that retains its original segmentally-arched window openings and carriage entrance. During this period a number of new residents settled in the area of the district who were to have a major impact on its future development. These included William S. Pendleton (1795-1879), a copperplate engraver who created America's first lithographic establishment in partnership with his brother John B. Pendleton in 1825 and trained the country's most famous lithographer, Nathaniel Currier. William Pendleton moved to a now-demolished mansion on Richmond Terrace in 1846 and began investing in real estate, acquiring, among other property, a large portion of the block between Hamilton Avenue and St. Marks Place and a lot that extended for over 400 feet on the east side of the block between St. Marks Place and Carroll Place. A photograph in the collections of the Staten Island Historical Society depicts an Italianate villa with a low gabled roof and projecting bay that survives in altered form at 97 St. Marks Place which Pendleton erected on this tract, probably in the late 1850s (fig. 8). Other new owners were merchant John C. Green, who used his considerable fortune amassed in the China trade to build a mansion on the site of present-day Curtis High School in 1849 and to purchase parcels on Westervelt Avenue and Hamilton Avenue for gardens and greenhouses which were subsequently replaced with houses during a later phase of the district's development. On the western edge of the district along Westervelt Avenue, the Joneses gardener, Edward Decker, began leasing land which he developed as a nursery with greenhouses, taking advantage of the abundant springs that fed the Jersey Street brook. Outside the district John Crabtree, an English silk printer, also took advantage of the abundant water supply, opening a silk printing plant on the east side of Jersey Street in 1844 which became the Crabtree and Wilkinson works by 1848. By 1853 the factory employed over 180 workers, and a small village of shops and residential buildings had developed along Jersey and York Streets. In this, New Brighton followed the general trend on Staten Island where the population more than doubled between 1840 and 1860 as immigrants began to settle near newly established factories.

Suburban Development in the Post-Civil War Period (1860s-70s)

The Civil War brought profound changes to the New York region.¹³ At the beginning of the war, the loss of trade with the South and disruptions caused by military activity and Southern privateering forced a number of banks and mercantile houses into bankruptcy. Most New York banks were forced to suspend specie payments and the building trades to shut down operations. But by late 1862, the need to finance

¹³For the effects of the Civil War on the New York City housing market, see Lockwood, 254-261.

the war and to supply the army with uniforms and materiel brought unparalleled business opportunities to the region. Businessmen and workers flocked to New York, filling the hotels and boarding houses, and creating a brisk demand for rental houses. Because of shortages of labor and building supplies, builders were not able to meet the demand for new buildings and prices for existing housing rose precipitously. These events were reflected on the North Shore of Staten Island by an upsurge in industry and business activity and by an influx of middle-class New Yorkers seeking affordable housing -- not as summer homes but as primary places of residence from which they could commute to Manhattan. As the *Richmond County Gazette* reported in March 1865:

The demand for dwelling houses upon the island has never before been equalled. There is a daily rush from the city of ladies and gentlemen ... in search of residences at moderate rents. The deluge of people, we suppose, is mainly to be attributed to the fact that rents in the cities of New York and Brooklyn have been raised to an enormous figure, and quite impossible for anyone to hire a respectable tenement and pay for it and yet have money enough to buy bread for his family. ... Our rents have also increased here, but of course not to the same extent as in the cities and to strangers our rents appear to be fair. If there were hundreds more of neat buildings for families they would be taken.¹⁴

In the area of the historic district, this demand for housing led to the construction of new houses on previously undeveloped parcels on Westervelt Avenue and St. Marks Place. Because building permits were not required and tax records have not survived, and because census records for this period do not list addresses, it has not been possible to ascribe a precise date to these houses, although it seems reasonable to assume that they were constructed within a few years of the lots having been purchased. In any case most of the houses were completed by 1874 when they were represented in Beer's Atlas (fig. 9).

This period of development is marked by the introduction of a new building type to the district, the double house, and a new style, the Second Empire; while neither was used exclusively during this time and the double house type continued to be employed until well into the twentieth century, together they characterize post-Civil War development of the district. As the distinguished British architectural historian John Summerson observed, the double house as a type was established by the beginning of the eighteenth century, but it was John Nash who gave it social acceptability in his designs for Regent's Park (1812-27) and Park Villages, joining groups of two houses together "in such a way that they give, collectively, the appearance of one substantial villa, ... giving an aesthetic and social consequence to two houses at the price, as it were, of one."¹⁵ The Second Empire style, which flourished in America in the two decades after the Civil War, incorporated classical details and was distinguished by the use of prominent mansard roofs.

Development was initiated in the summer of 1862 when John M. Pendleton bought a five-and-one-half acre tract between St. Marks Place and Hamilton Avenue and built a magnificent Second Empire

¹⁴"The Demand for Dwelling Houses," *Richmond County Gazette*, Mar. 8, 1865. See also "Activities on the North Shore," *Richmond County Gazette*, Mar. 23, 1864, on the high rents being commanded in New Brighton.

¹⁵John Summerson, *Architecture in Britain 1530-1830*, sixth rev. ed. (New York: Penguin Books, 1977), 520.

mansion, subsequently sold to Anson Phelps Stokes in 1868.¹⁶ In 1863 two parcels on Westervelt Avenue and a four-hundred-foot-wide lot on St. Marks Place changed hands. On Westervelt Avenue, Beatrice and Clement Newton, a masonry contractor who built the Church of the Ascension in West Brighton in 1870, purchased the lot at 36-38 Westervelt Avenue and constructed a three-story orange-brick double house that was designed in a vernacular version of the Second Empire style, incorporating such features as segmental-arched windows with denticulated archivols, bracketed cornices, mansard roof with gabled dormers, and a wood front porch with chamfered posts and turned balusters. Erected as an investment property, No. 36-38 Westervelt was occupied by such tenants as William Mercer, a federal claims agent. The adjacent property at 42 Westervelt Avenue was also purchased in 1863 and developed by Jane and William Elliott, the proprietor of a florist and seed business in Manhattan. The Elliotts occupied the house through the 1880s; their house is a freestanding vernacular Second Empire clapboard-covered building distinguished by its mansard roof with a bracketed cornice and elaborate dormers. Augustus Prentice, an attorney who represented a number of large railroads, erected five houses on the through-the-block parcel extending from present-day 53 to 89 St. Marks Place (fig. 8). Two of the buildings, Nos. 61-63 and Nos. 67-69, were brick Second Empire style double houses, Nos. 75 and 83 were identical Gothic Revival style frame single-family dwellings, and No. 89 was a single-family Second Empire style frame house. (Nos. 61-63 and Nos. 67-69 have been demolished, and Nos. 75, 83, and 89 have been altered.) From census records and directories it appears that the larger double houses were soon converted to boarding houses, while Nos. 75, 83, and 89 remained single-family dwellings. In both cases, the majority of tenants were families headed by businessmen who commuted to work in Manhattan.

The end of the war brought a decline in the cost of labor and materials making it cheaper for builders to erect new houses. At the same time there were improvements in North Shore ferry service which made it easier for residents to commute to New York, thus increasing the demand for housing on Staten Island. Between 1866 and 1874 seven new houses were constructed on St. Marks Place and Westervelt Avenue. Mary Walser and her husband, the noted physician Dr. Theodore Walser, who was then affiliated with the Quarantine Hospital and later served as public health officer to the Village of New Brighton, were major developers who erected three houses and a carriage house on a large lot which extended through the block from St. Marks Place to Carroll Place. The large single-family house at 33 Westervelt Avenue was sold to retired merchant John Wood in 1868, while the two double houses erected at 9-11 and 17-19 St. Marks Place remained in the Walsers' possession. The Walsers occupied No. 9 and leased Nos. 11, 17, and 19 to tenants. William S. Pendleton also constructed a large single-family house at 109 St. Marks Place around 1867. Between 1869 and 1874, three more single-family houses and a double house were erected on Westervelt Avenue. Of the single family houses, No. 52 and No. 96 were built and occupied by artisans who owned businesses in New Brighton, while No. 54-56 was built as a rental property for New Yorkers, Elizabeth and Francis Gray Hallett, who leased the house to banker Ellsworth Westervelt. The double house at 60-62 Westervelt Avenue was built as an investment property by Matthew Connor; No. 60 was rented to attorney Edward C. Delavan whose family continued to occupy the building through 1915, and No. 62 was leased to New York City merchant Charles Soutter.

All of these houses are substantial clapboard-covered frame buildings with square or rectangular plans which display such characteristic features of the Second Empire style as aedicular window surrounds,

¹⁶The mansion was demolished in 1928. See [John Woodall], "The Anson Phelps Stokes Mansion Photographs," *Staten Island Historian* (Winter-Spring 1988); Anson Phelps Stokes, *Stokes Records: Notes Regarding the Ancestry and Lives of Anson Phelps Stokes and Helen Louisa (Phelps) Stokes* (New York: printed privately, 1910), 202-240.

paired and triple windows, bay windows, and mansard roofs with molded cornices, bracketed eaves, and pedimented dormers. The most elaborately decorated house, Nos. 60-62 Westervelt Avenue, has segmental-arched and round-arched windows with bracketed surrounds. Nos. 17-19 St Marks Place, No. 52 Westervelt Avenue, Nos. 60-62 Westervelt Avenue, and the south addition of No. 33 Westervelt Avenue retain fish-scale shingles on their mansard roofs. Originally all of the houses had porches which were sited to provide harbor views. On the west side of Westervelt Avenue the porches were at the front of the houses; the porches that survive at Nos. 54-56 and Nos. 60-62 extend across the entire width of the building and have bracketed eaves, square posts, and turned balusters. No. 33 Westervelt Avenue had multi-story porches on the north side of the house which have been enclosed; the houses along the north side of St. Marks Place had rear porches which have been replaced.

In 1871, a committee appointed by the State Legislature to evaluate development on Staten Island and plan for improvements to its infrastructure and means of communication to and from New York found that in New Brighton "the value of real estate is higher and has advanced more steadily during a series of years than at any other point on the Island."¹⁷ The *Handbook and Business Directory of Staten Island* of 1870 also portrayed New Brighton as a charming and prosperous town.

The first landing after New York by the [North Shore Ferry] Company's boats,... New Brighton contains a population of some three thousand, is lighted with gas from the Staten Island Gas Works, and is an enterprising business place and rapidly growing. It is well provided with churches and schools, good hotels and boarding-houses, and is the residence of hundreds of persons doing business in New York and elsewhere. There are many beautiful and costly residences in and about the place, making it one of the most pleasant and popular towns on the Island as a place of residence.¹⁸

The Period of Expansion in the late 1870s and 1880s

With the Depression of 1873, the post-Civil War boom came to a halt, but in the late 1870s New Brighton entered a new period of growth. New industry moved to the area, notably the J. B. King and Company plaster manufacturers which established its Windsor Plaster Mills in New Brighton in 1877. The Staten Island Water Supply Company incorporated in 1879 and began supplying water to the village of New Brighton as well as to manufacturers and refineries on the New Jersey shore. A sewer system was begun in 1884 and completed in the early 1890s. Many new stores opened in the village of New Brighton.

Between 1874 and 1878, there were no new buildings erected in the area of the district and the only substantial construction project was an addition to the Stokes mansion in 1875. By the time building resumed, the popularity of the Second Empire style was waning and other styles, notably the Queen Anne, were gaining acceptance. In September 1877, Albert A. Love, the American agent for the Haviland glass and china company, purchased a building lot at 104 Westervelt Avenue at a bankruptcy auction and soon thereafter constructed a three-story frame house (altered in 1886). Joseph Wilks, who operated a saloon and hotel at the corner of Jersey Avenue and Richmond Terrace during the 1870s and early 1880s, built a three-story brick double house at 30-32 Westervelt sometime between 1878 and 1882. Designed in the Romanesque Revival style with a form and detail more often associated with commercial

¹⁷Staten Island Improvement Commission, *Report of a Preliminary Scheme* (Staten Island, 1871), 19.

¹⁸*Handbook and Business Directory of Staten Island, 1870* (New York, 1870), 44.

buildings of the era, the red pressed-brick walls of Nos. 30-32 Westervelt Avenue feature such elements as corner pilasters, brick corbelling, channeling, and decorative sandstone banding. This impressive structure was occupied by a number of socially prominent families during the 1880s including the Rodewalds and Lentilhons. James Wardlaw, a dry goods merchant with a business on Walker Street in Manhattan, purchased a portion of Albert Love's Westervelt Avenue property in the early 1880s; around 1884 he erected a frame Queen Anne style house at 106 Westervelt Avenue that features a two-story oriel with polygonal roof.

Erastus Wiman and the Staten Island Rapid Transit System¹⁹

The founder of Staten Island's modern transportation system, Erastus Wiman (1834-?), was a Canadian who moved to New York in 1867 to take charge of the offices of R.G. Dun & Company. Attracted to the natural surroundings of Staten Island, Wiman made his home there, becoming prominent in civic affairs. In 1880, William H. Pendleton, who had managed the North Shore Ferry line for a number of years, suggested a merger of the competing North Shore and Staten Railway Ferry lines (the latter serving the East Shore and the Staten Island Railway Station at Vanderbilt's Landing, now Clifton). The new ferry would dock at a terminal located midway between Tompkinsville and New Brighton that would also be the station for the two rail lines running in opposite directions along the shore. Wiman became convinced of the feasibility of this plan and organized the Staten Island Rapid Transit Railroad Company which obtained control of the ferry franchises, the necessary piers, and the Staten Island Railroad. In 1883 construction began on the railroad lines; the first train ran from Tompkinsville to Clifton in July 1884, and the North Shore and South Beach lines opened in the winter of 1886. In order to capitalize this project, Wiman had entered into an agreement with Robert Garrett, president of the Baltimore & Ohio Railroad, which gave the B. & O. trackage on a straight easterly course from a junction at Cranford, New Jersey, to the S.I.R.T.'s new terminal which Wiman named St. George after George Law, a railroad engineer and financier, to whom it is said Wiman promised *de-facto* canonization in exchange for helping him secure the land and land under water, from the corner of Stuyvesant Place and Richmond Terrace to South Street, which Law and a group of other investors owned. As Erastus Wiman's son, Louis, explained in a letter to Jack Reyecraft of the *Staten Island Advance*, a stipulation of the agreement between Wiman and Garrett was that "through passenger travel should equal local travel in the first three years of the contract," making it important that "the local traffic should be increased as much as possible."²⁰

To that end Wiman formed the Staten Island Amusement Company, which operated amusement parks at St. George and Erastina, the latter requiring travel over the railroad. For three years (1886-89) the company presented sporting events, band concerts, illuminated fountains, circuses, Buffalo Bill's Wild West Show, and a spectacular called the "Fall of Babylon" which featured horses, elephants, and camels on the largest stage in the world. These developments did not meet with universal approbation. The Stokeses objected to the overcrowded ferries and rough element these attractions brought to the island and withdrew to a more exclusive retreat on Long Island as did a number of their friends.

¹⁹This section is based on Leng and Davis, v. 1, 318-321; v. 2, 702-03; *The Pavilion Hotel: Rhoades & Dick Hosts* (Staten Island, c. 1885), 13; Carl W. Condit, *The Port of New York* (Chicago: University of Chicago Press, 1980), vol. 1; Louis E. Wiman to Jack Raycraft, Oct. 16, 1952 (Copy in LPC St. George Historic District Research file).

²⁰Wiman to Reyecraft, p. 2.

The Real Estate Boom of the 1880s and 1890s and Its Architectural Expression

The potential for growth offered by the new transportation system was widely recognized and set off an intensive period of real estate speculation on Staten Island which lasted well into the 1890s. Located just a few minutes walk from the New Brighton railroad station at the old ferry landing and already a well established and desirable neighborhood, the area of the district experienced an extraordinary period of growth between 1886 and 1896 with over thirty single and double houses constructed or remodeled. Among the important transactions during this phase of development was the agreement between William H. and John M. Pendleton in January of 1886 which gave John M. Pendleton ownership of the entire four-hundred-foot wide Pendleton tract which extended through the block from St. Marks Place to Carroll Place. This tract was subdivided into eighteen lots which were sold over a period of five years. In most cases the purchasers bought back-to-back lots and built houses on St. Marks Place and carriage houses on Carroll Place. The existing houses at 97 and 109 St. Marks Place were also sold, and No. 97 was remodeled by its new owner. In November of 1886 Anson Phelps Stokes went to contract to build six rental houses (cottages) on the eastern and western portions of his Staten Island estate facing St. Marks Place. These similar dwellings were erected in two groups designed to step back toward -- and thus aggrandize -- the vast Pendleton-Stokes residence which they once flanked. (Nos. 48, 52, and 56 are included in the district; Nos. 100, 104, and 108 are not.) Four years later Stokes had two new cul-de-sacs created on the southeast and southwest corners of his estate and built eight double houses and three freestanding houses. (The surviving double houses at Nos. 7-8 and 9-10 Phelps Place and freestanding house at 11 Phelps Place are included in the district (fig. 10).) Other long-term owners in the district who improved their properties during this period included the Walsers who erected a new double house at 1-5 St. Marks Place sometime between 1887 and 1890 and Augustus Prentice who remodeled and then sold the houses at 75 and 83 St. Marks Place between 1890 and 1894. In 1886, James Crabtree, founder of a prosperous coal and wood supply company located on the waterfront between Westervelt Avenue and Jersey Street, established his residence in the former Brooks mansion at 414 Richmond Terrace and turned the carriage house at 9 Carroll Place over to his son, Herbert, who had it altered for use as a dwelling. No. 104 Westervelt Avenue was also enlarged and altered for rental between 1886 and 1887, following the death of its original owner, Albert Love. The Chutes also updated their house at 96 Westervelt with the addition of a four-story tower with a mansard roof. As property values increased, the owners of the greenhouses along Westervelt Avenue began to convert their land to residential use: in 1894 Susan Decker sold her late husband's greenhouse lot which was developed with single-family houses at 84 and 88 Westervelt by 1898 -- the Schocks moved their greenhouses onto the rear of their property in 1895 and built a handsome brick dwelling at 82 Westervelt Avenue.

The new houses of the 1880s and 1890s were a mix of owner-occupied and rental units. Only the houses erected by Anson Stokes could be described as very large, though all of the dwellings were commodious enough to house a large family, live-in servants, and perhaps a boarder or two. (Most houses are larger than they appear from the street due to the sloping terrain which permits full basement stories.) Residents of the district during this period included many prominent figures in the arts, professions, business, and government, among them attorney Howard Bayne, who resided at 75 St. Marks Place from 1892 to 1933 and served as a state senator representing Richmond and Rockland Counties in 1908-12; George Pinney, district attorney for Richmond County, who resided at 9 St. Marks Place from 1888 to 1897; architect Clarence Luce who lived at 19 St. Marks Place from 1897 to at least 1907; manufacturer John Irving, who had purchased the Crabtree & Wilkinson silk dyeworks factory on Jersey Street and who resided at 48 St. Marks Place and later at 119 St. Marks Place during the 1890s; William A. Rogers, a prominent illustrator and art editor for Harper's Magazine who built No. 131 St. Marks Place in 1886; and author-artist S.G.W. Benjamin who purchased 131 St. Marks Place in 1890 and lived there with his wife, author Fannie Nichols Weed Benjamin, for about five years. Other prominent women who lived in the district

included Dr. Fannie Donovan Conklin, who resided in a now demolished house at 90 Westervelt Avenue during the 1890s and Dr. Emma Townsend (daughter of Mary and Dr. Theodore Walser), a European-trained pediatrician who was the first woman intern at a New York Hospital. Dr. Townsend, who grew up in her parents' home at 9 St. Marks Place and later lived at 33 Westervelt Avenue and 17 St. Marks Place, was one of a number of women living in the district active in the Staten Island Women's Club, which was greatly involved in the women's suffrage movement.

This period of intense development coincided with the flowering of the Queen Anne style and the Shingle Style and the early development of the Colonial Revival style, and it is these houses which give the district its predominant architectural character. The number, variety, and quality of the Shingle Style buildings is especially noteworthy since the style was never particularly well-represented in New York City and has become even rarer as former suburban areas and seaside resorts like Seabright and the Rockaways have been redeveloped. The district is also notable for the large number of works from this era by Staten Island architect Edward A. Sargent (1842-1914), one of the major creators of Staten Island's late-nineteenth-century built environment.

Of the works in the Queen Anne style in the district, one of the most distinguished is the double house at 1-5 St. Marks Place that Sargent designed for Mary and Dr. Theodore Walser sometime between 1887 and 1891 (fig. 11). Located at the intersection of St. Marks Place and Westervelt Avenue, the building has asymmetrically composed facades linked by an angled corner tower with a flaring roof, walls articulated with bands of clapboard siding and decorative shingles, projecting bays, turned woodwork, decorative windows, and a complexly massed roof broken by gables and dormers. Other examples of the Queen Anne style include No. 93 St. Marks Place, built around 1891 for Alexander Driscoll, which has an asymmetrically composed two-bay facade featuring a two-story angled bay topped by an angled dormer with a conical roof and a two-story porch with massive turned posts, and No. 84 Westervelt Avenue, built sometime between 1894 and 1898 for Oscar Dalberg, which has an asymmetrical three-bay facade featuring a narrow central bay rising to a turret and a two-story angled bay window topped with a gable. The Sarah and William A. Rogers House at 131 St. Marks Place of 1886, which has sometimes been attributed to Sargent on the basis of stylistic similarities with 1-5 St. Marks Place, incorporates elements of both the Queen Anne and Shingle styles (fig. 12). Faced with clapboard at the first story and wood shingles at the second and third stories, the building incorporates such features as projecting porches, angled bays, overhangs, and a complex gabled roof to create the effect of picturesque massing on a compact site. The verticality and angularity of the rear facade with its angled bays and complex clustering of windows are typically Queen Anne while the emphasis on shingled surfaces, horizontal lines, and interlocking geometric forms on the facade and side elevations (especially evident in the treatment of the gables) are characteristic of the Shingle Style. Notable details include the tripartite parlor window with original leaded stained-glass transoms, multi-pane upper window sash, molded cornices, coffered soffits, a large sunburst on the east facade and a stylized scrollwork bracket beneath the front gable windows.

No. 9 Carroll Place, a mid-nineteenth-century brick carriage house converted to a dwelling for Herbert Crabtree between 1886 and 1888, also combines Queen Anne and Shingle Style elements together with some Colonial Revival elements in a design of extremely high caliber. Queen Anne features include sawtooth brickwork and molded brick decoration on the projecting bay, reeded chimney stacks, the paired paneled doors with small multi-pane lights, and small-paned sash, while the use of square-cut shingles, the continuity of surface (notably in the bowed treatment of the roof above the Carroll Street bay), and emphasis on geometric relationships are characteristic of the Shingle Style; the heavy moldings suggest the influence of the Colonial Revival.

Between 1888 and 1892, Sargent designed three small Shingle Style houses incorporating towers at 115, 119, and 125 St. Marks Place which seem to have been inspired by similar projects by McKim, Mead & White such as the Newport, R.I. house of Mrs. Frances L. Skinner of 1882. All three of Sargent's houses have certain compositional features in common: each is conceived from a three-quarter view, so that the corner entrance porch is framed by a strongly projecting bay at the front of building and by a gabled west wall, each employs a rounded tower with a conical roof as a principal feature of design, and each is articulated with similar arrangements of paired and triple windows. In addition, each has a complexly massed roof, with multiple gables, overhanging eaves, and a prominent chimney stack at the front of the house. It should be noted that though Sargent employed many common elements in designing these houses, he was careful to differentiate each house with variations of Shingle Style ornament so that each building would retain its separate identity. No. 115 St. Marks Place has a large arched parlor window topped by an overhanging gabled bay, a rounded corner tower, and half-timbering on its multiple gables; No. 119 St. Marks Place has a projecting two-story front bay that is comprised of a square base at the first story and a rounded tower with flanking projections at the second story and is faced with alternating bands of square-cut and staggered shingles; and No. 125 has a large two-story tower with a conical roof pierced by eyebrow dormers and features a number of Colonial Revival details, including round-arched window surrounds with keystones and diamond-shaped panes set in wood sash. In his unusual and striking design for the Frederick L. Rodewald house at 103 St. Marks Place, Sargent demonstrated an increasing interest in the Colonial Revival in his use of a symmetrical plan and tripartite facade design incorporating a gabled center pavilion and Georgian Colonial details. He also made use of such typical Shingle Style features as square-cut shingles, rounded corners, and recessed porches to create a continuity of surface and interplay of light and shadow. This house is also notable for its extensive use of decorative stained, leaded, and opalescent glass. A more fully developed phase of the Colonial Revival is exemplified by the alterations to 83 St. Marks Place, executed around 1894, which converted an L-shaped Gothic Revival house to a H-plan building with a symmetrical facade, leaded-glass oval windows with keyed enframements, sunburst frieze panels, Palladian window, and a tripartite doorway with a delicate wood-and-glass fanlight and paneled sidelights. In 1895 the florist Anton Schock erected an unusual brick dwelling at 82 Westervelt Avenue that is the district's sole example of late Romanesque Revival design. Clad in a buff Roman brick with decorative molded brick elements and a contrasting rock-faced stone trim, the building has a rounded corner bay, steeply-pitched gable, and a wide arched entrance porch.

Developments Following the Consolidation of Greater New York²¹

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 decided to move the municipal civic and judicial center to St. George, the island's transportation terminus. Following the completion of Borough Hall in 1906, many new municipal and commercial buildings were erected in St. George. This development was greatly accelerated by the municipal take-over of the ferry system in 1905 and construction of a new terminal. By 1907, several hotels and restaurants had opened on Richmond Terrace. The same year, the Crabtree office building was erected on the site of the present Supreme Court Building, and the St. George Branch of the Public Library opened on Hyatt Street. More governmental buildings followed, including the 120th Police Precinct Building at 78 Richmond Terrace in 1917 and the County Courthouse

²¹This section on the development of St. George after consolidation is drawn from the Staten Island Institute, St. George Exhibition file; Leng and Davis, vol. 1, 337, 354-359; vol. 2, 752-753.

in 1920. 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."²² As the St. George civic center area grew, the surrounding residential community began to be identified in the public mind as St. George rather than New Brighton.

Consolidation into Greater New York, brought Staten Island improved schools, water supply, roads, police and fire service, and dependable utilities. These factors, coupled with the improvements to the transportation system, which made commuting easier, and an increase in manufacturing, which brought new workers to the island, created a strong demand for moderate priced homes. In the area of the district some properties were redeveloped with new houses -- in 1899 realtor William A. Eadie built two houses on a 50 foot wide lot at 46 and 48 Westervelt Avenue and 50 Westervelt Avenue that previously had been occupied by his grandmother's house and garden. These freestanding gable-ended frame houses, designed by Staten Island architect Peter Veitch in a vernacular style incorporating Queen Anne and Colonial Revival elements, are typical of the later architectural development of the district in continuing the stylistic trends established by Sargent and his contemporaries in the early 1890s. Further development occurred as the owners of large estates died and their heirs sold off the properties. The lots on the south side of Hamilton Avenue which had been part of the former John C. Green property were divided into building lots which were sold by his estate between 1897 and 1902 with covenants regarding the height, setback, use, and minimum cost of any building to be constructed on a lot. Architect Peter Veitch was responsible for two houses, Nos. 222 and 224 Hamilton Avenue, erected between 1903 and 1907, which are late examples of Shingle Style design coupled with Colonial Revival elements. Three large freestanding frame houses constructed on part of the former de Escoriaza estate at Nos. 57, 59, and 65 Westervelt Avenue, which were built for members of the related Parsons and Vanderhoef families to the designs of Thomas C. Perkins, also incorporate such characteristic Shingle Style/Queen Anne features as square-cut shingles, wrap-around porches, angled bays, and corner towers, and irregularly-placed fenestration. Edward A. Sargent was responsible for a Colonial Revival house at 27 St. Mark's Place for lumber merchant George W. Allen, one of four houses which Allen erected on the north side of St. Marks Place between 1905 and 1906.

In the post-World War I period, several houses were constructed in the district which exemplify the Craftsman style. This style, popular in the early twentieth century, which grew out of the Queen Anne and Shingle styles, is characterized by its use of wood shingle siding, covered porches with square columns, simple rectilinear window enframements, and hipped roofs with overhanging eaves and hipped front dormers. Among the notable Craftsman homes in the district are the four houses at 14, 18, 22, and 26 St. Marks Place erected in 1918 to 1919 by Peter Larsen, a Norwegian builder-architect who became one of the major developers of tract housing on Staten Island. The last house constructed in the district, No. 2 St. Marks Place, was designed in the neo-Colonial style by the Staten Island architects Robert Waterman Gardner and William Henry Hoffman and built in 1926-28 for Dr. Herbert A. Cochrane.

In addition to the houses that were erected in the district during this period, there are also related buildings which contribute to its character. Most notable is the neo-Romanesque St. Peter's Roman Catholic Church, built in 1900-01 to replace the earlier St. Peter's which had burned during the 1890s. Designed by the architectural firm of Harding & Gooch under the direction of Reverend Terrance Early, this large tan brick building with handsome stone trim is dramatically massed to take advantage of its sloping site and presents a striking appearance both within the district and from the harbor. The Cardinal's Tower, dedicated in 1919 in honor of Cardinal John M. Farley, who had served as curate at

²²Leng and Davis, vol. 2, 753.

St. Peter's from 1870 to 1872, is visible from most points along the North Shore. Adjacent to the church at 53 St. Mark's Place is a brick rectory built in 1912 to the designs of George H. Streeton which combines the form of a Renaissance palazzo with neo-Renaissance and neo-Romanesque ornament. St. Peter's remains a major institution on Staten Island.

In 1910 the Richmond Council of the Knights of Columbus acquired the house at 404 Richmond Terrace for use as a clubhouse; the organization commissioned the firm of Sibley & Fetherston to enlarge the building with side extensions and a large meeting room extension at the rear in 1924. Contemporary observers praised the firm's work in expanding and renovating the building "without destroying the original style."²³

During the 1920s, a number of garages were erected on Carroll Place, most of which were designed in the Colonial Revival style. In several cases the buildings had second-story chauffeurs' apartments and more recently have been converted into separate houses.

St. George: 1930 to Present

At the beginning of the Depression, a number of one-story commercial buildings were constructed on Westervelt Avenue by Samuel Gardstein on land formerly devoted to commercial greenhouses. Designed in the Art Deco style, these terra-cotta fronted buildings are typical of the small stores constructed in suburban neighborhoods during the 1920s and 1930s. During the Depression many of the large houses in the district were divided into apartment buildings or rooming houses. In most cases there was little exterior architectural expression of this change, except for the installation of exterior fire stairs. One exception was the house at 123 St. Marks Place which received front and rear additions when it was converted to a two-family dwelling in 1938. St. George remained a middle-class neighborhood until the 1950s when the neighborhood began to decline due to the loss of industry on the North Shore and in neighboring New Jersey communities. In the 1970s, however, the proximity of the area to the St. George civic center and the ferry terminal made it desirable again as an urban neighborhood. New residents moved into the area, many undertaking preservation and restoration efforts on their houses. Houses which previously had been multiple dwellings were returned to one- or two-family use. Today, the St. George Historic District is a vibrant neighborhood, reflecting in its architecture several significant eras of suburban development in Staten Island and Greater New York.

²³Leng & Davis, vol. 3, 158.



Fig. 1 Development Map showing the lands of Daniel Tompkins, 1821. *Courtesy of the Staten Island Institute.*

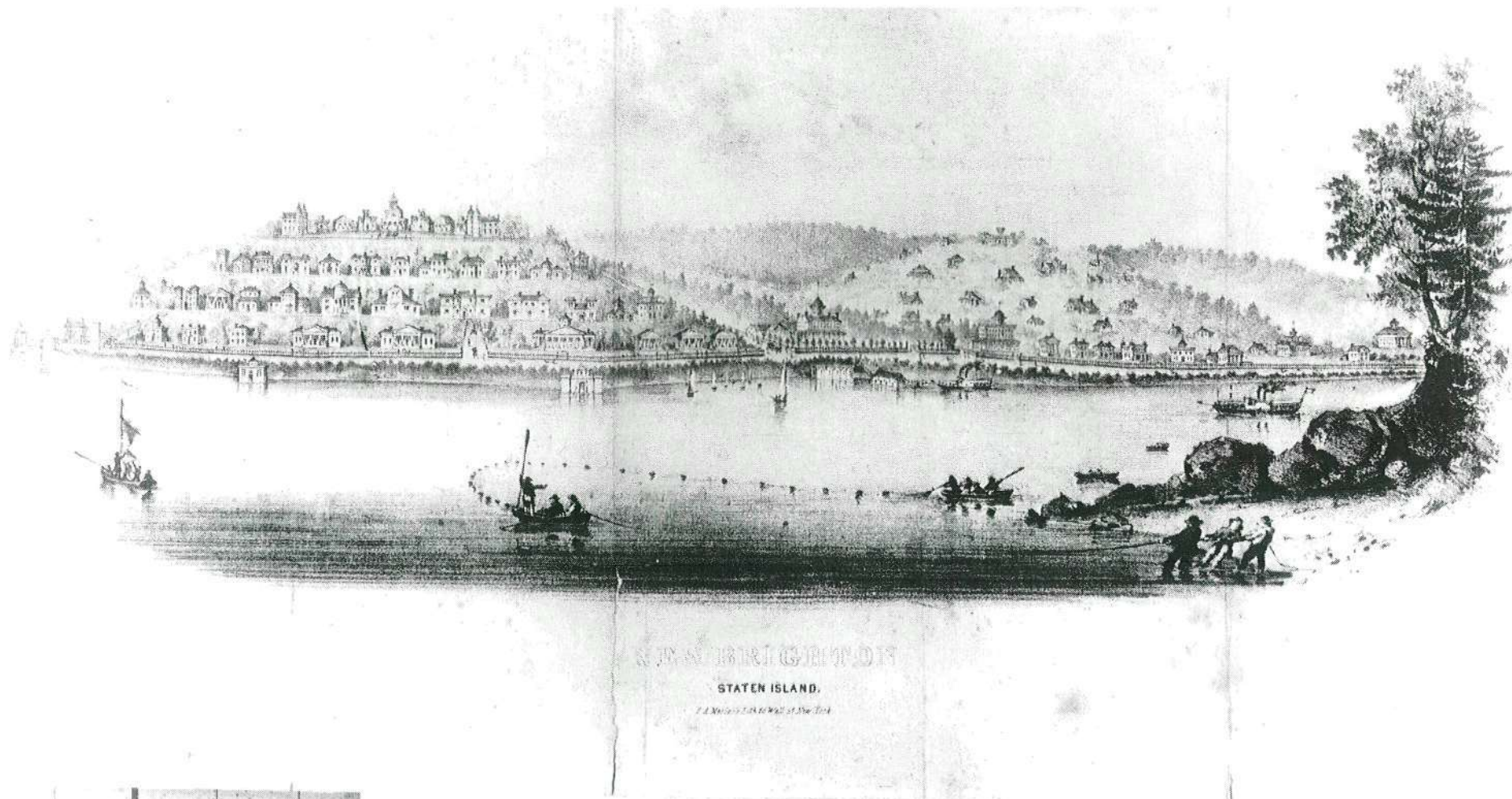


Fig. 2 View of New Brighton published in the *Prospectus* of 1836. Photo: Staten Island Institute

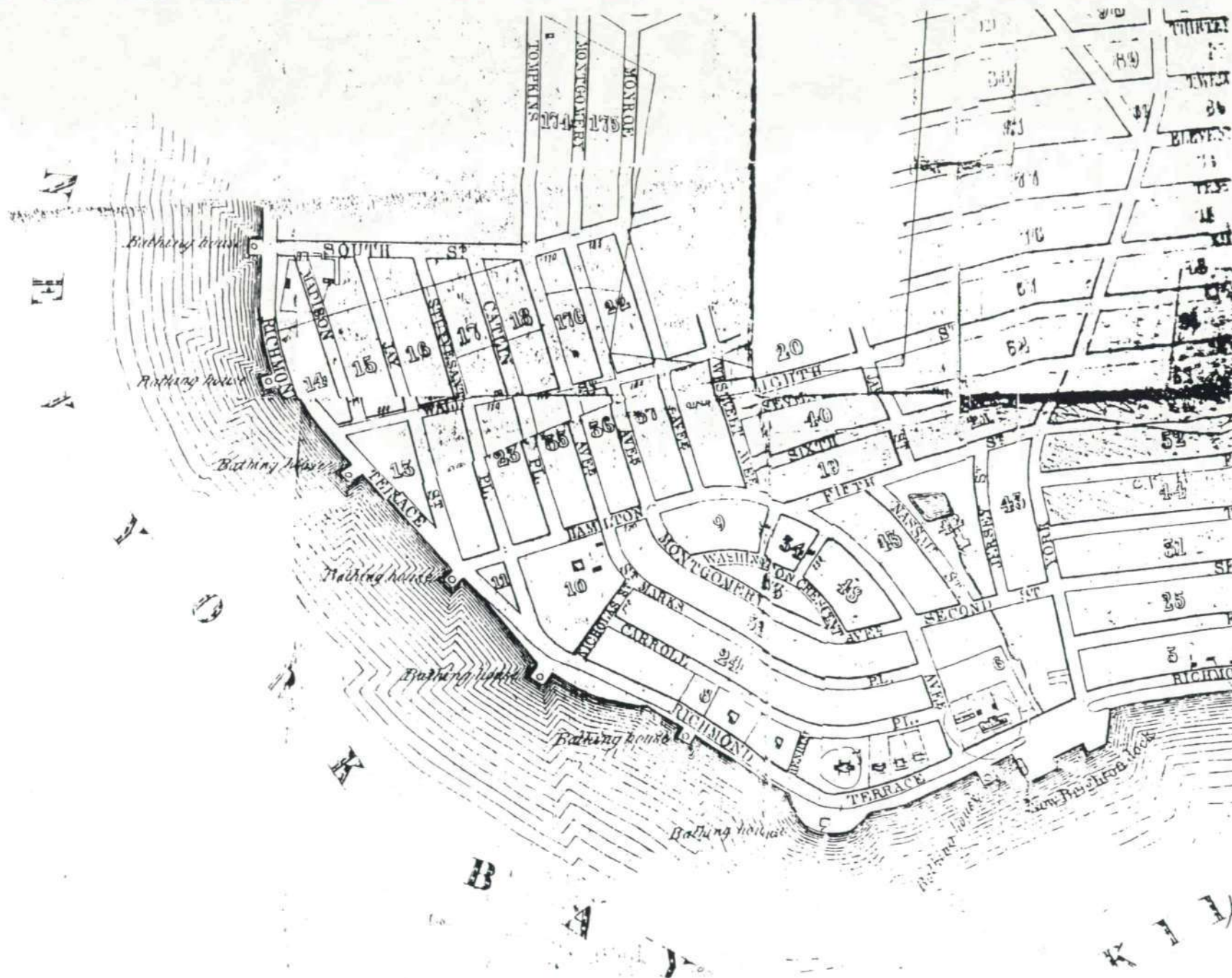


Fig. 3 Portion of "Map of New Brighton. Property belonging to the N.B. Assoc. Surveyed and Drawn by James Lyons," 1835.



Fig. 5 Richmond Terrace, circa 1905, showing Davis Mansions (1835); No. 404 Richmond Terrace is at right. *Photo: Staten Island Historical Society*

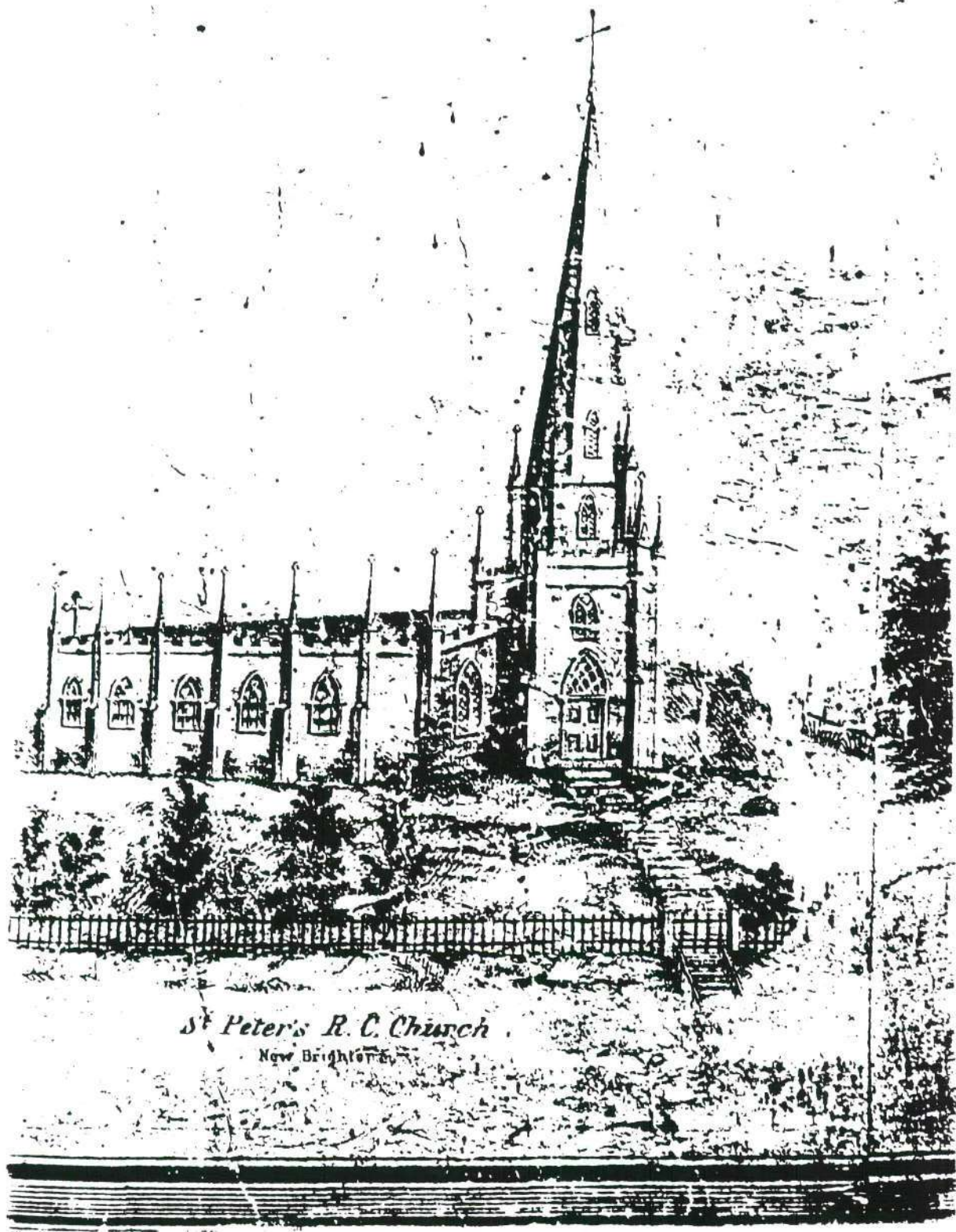


Fig. 6 St. Peter's R.C. Church, circa 1853.



Fig. 8 View from the Stokes Estate, circa 1880, showing Nos. 53-89 St. Marks Place. *Photo: Staten Island Historical Society.*

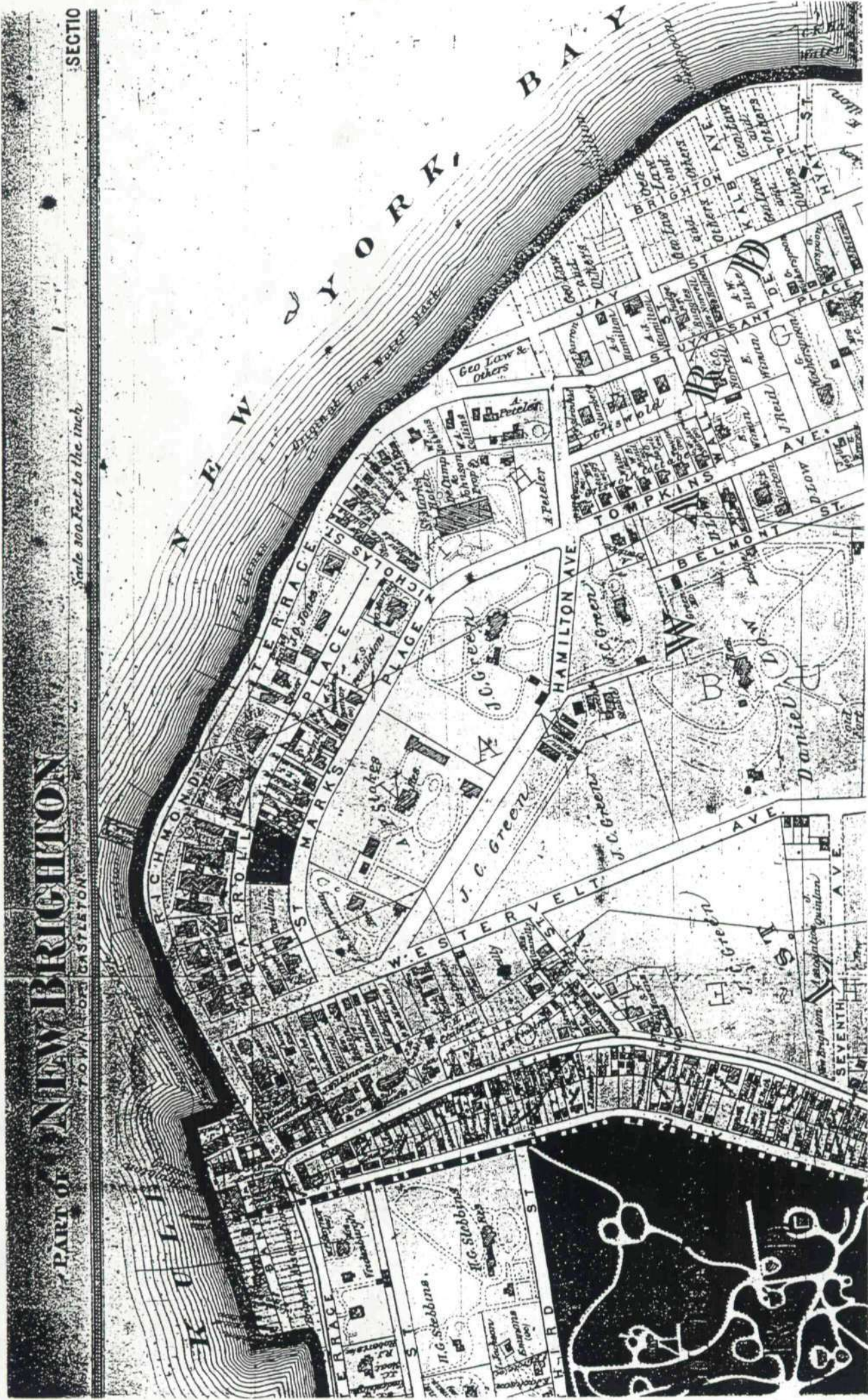


Fig. 9 Beers Atlas of 1874.

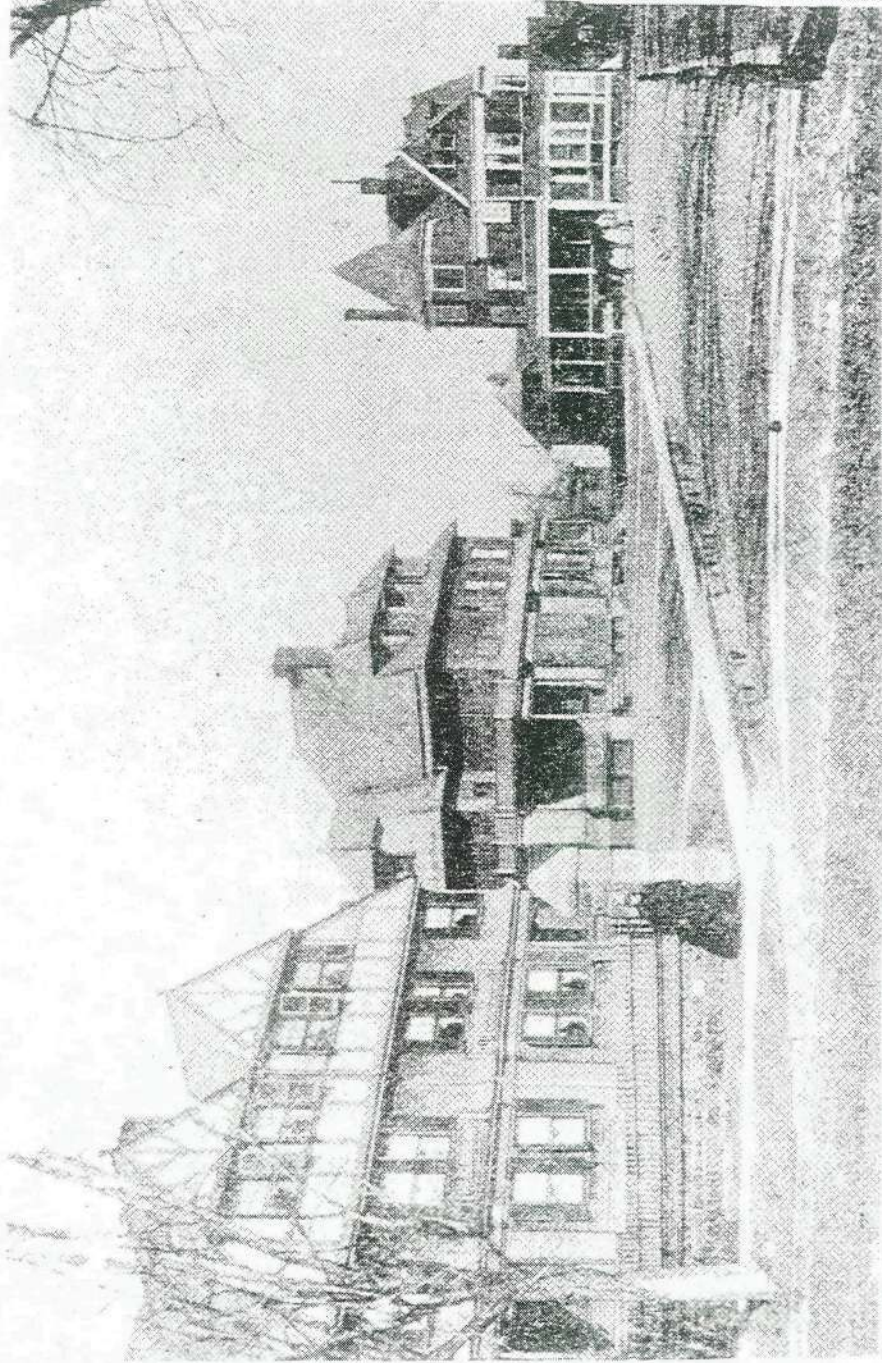


Fig 10 Phelps' Place, c. 1899. Photo: Picturesque Staten Island.



Fig. 11 1 — 5 St. Marks Place, c. 1890. Photo: Sargent Collection, Staten Island Historical Society.

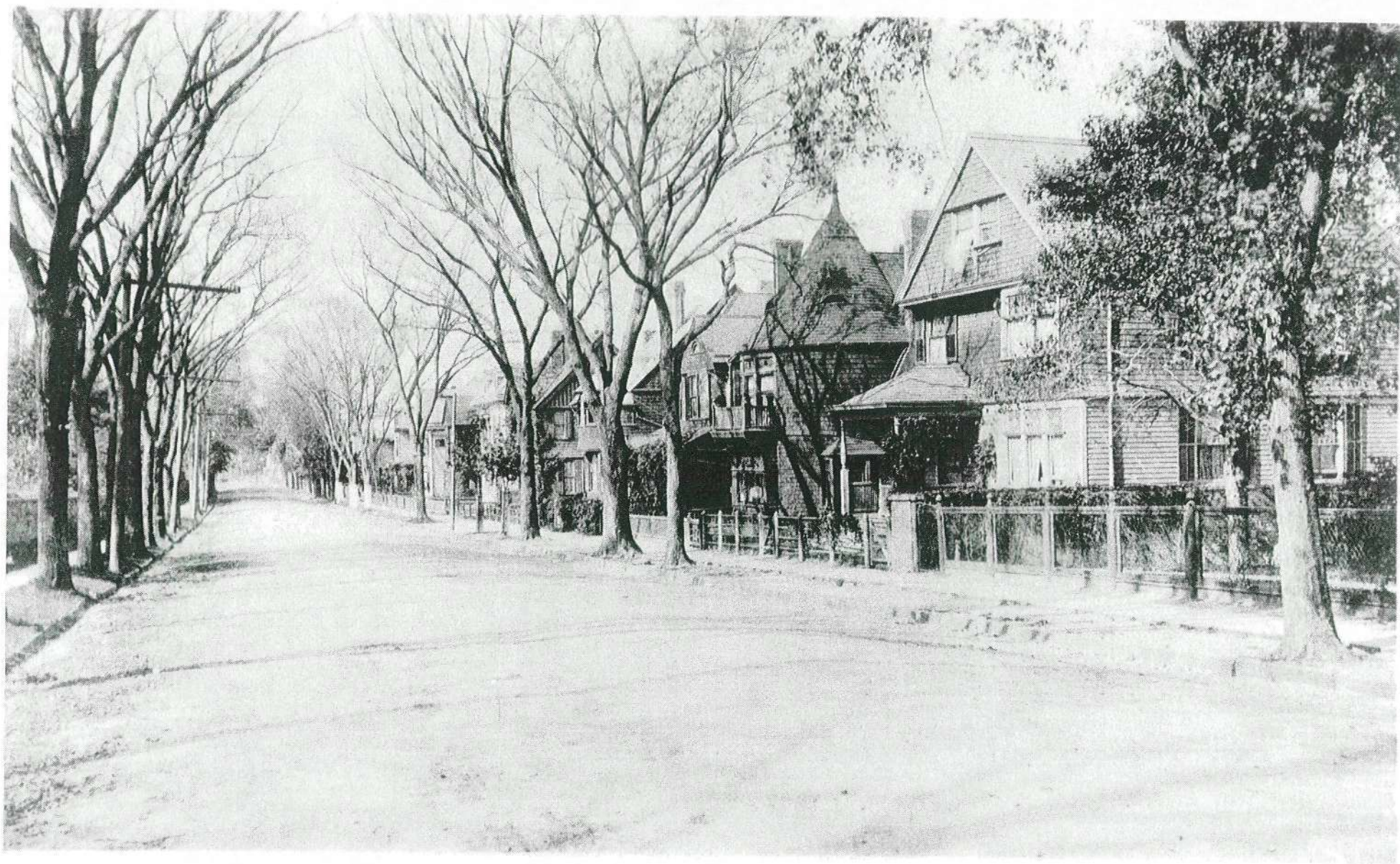


Fig. 12 St. Marks Place, c.1894, showing No. 131 St. Marks Place at the far right. *Photo: Art Work of Staten Island.*

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CARROLL PLACE (NORTH SIDE)

9 Carroll Place

Tax Map Block/Lot: 3/28

Date: c. 1836-45 [Maps];

altered c. 1886-88 [Deeds, Directories]

Architect: Unknown

Owner/Developer: Samuel R. Brooks (c. 1835-45);

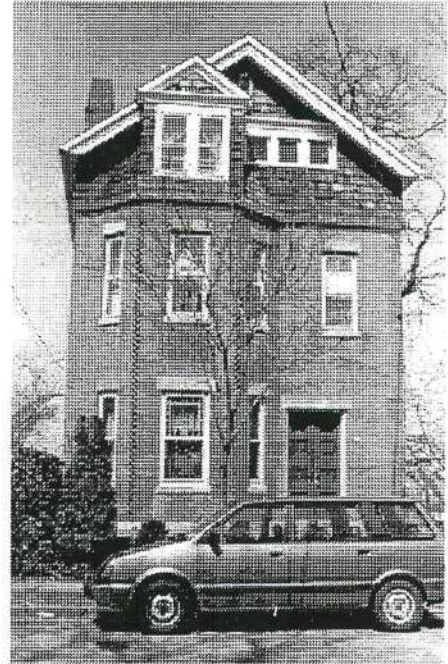
Herbert Crabtree (c. 1886-88)

Type: Converted Carriage House

Style: Vernacular with Queen Anne/Shingle Style additions

Stories: 2 with basement (now 3 with basement)

Located at the western end of the block, on a steeply sloping site, this building was constructed between 1836 and 1845 as a carriage house and servants' quarters for the now demolished Richmond Terrace mansion of Samuel R. Brooks (see **414-418 Richmond Terrace**). Brooks, who was the president of the New York and Harlem Railroad and one of the original officers of the New Brighton Association, used the Richmond Terrace mansion for several years, after which it was leased. In 1886, the Brooks property was purchased by James Crabtree, founder of a prosperous coal and wood supply company located on the waterfront between Westervelt Avenue and Jersey Street. James Crabtree established his residence in the mansion and turned the carriage house over to his son, Herbert, who had it altered for use as a dwelling. At that time, the shingled, gable-roofed third story was constructed, the simple rectangular footprint of the building was extended at the front by the addition of a large angled bay, and the facade was taken down and rebuilt. Some window openings were closed in the west wall and door and window openings were created in the east wall. One-story wood porches (now demolished) were installed at the front entrance and along the west side of the building. It also seems likely that the grade level around the building was lowered to provide more light to the basement and cellar.



At present, the building has three stories on Carroll Place and four-and-one-half stories on the sides and the rear where the ground slopes downward to reveal a full basement and cellar story. On Carroll Place the basement, first, and second stories are faced with brick and have square-headed windows with stone sills and lintels echoing the articulation of the existing side and rear walls. (The 1880s Carroll Place facade is constructed with brick laid in a stretcher bond while the original side and rear walls are constructed of brick laid in common bond; the juncture of the older and newer brickwork is visible at the corners of the Carroll Place facade). The design of the 1880s addition is picturesquely massed and asymmetrically composed, employing a gabled roof broken by dormers and prominent chimney stacks.

Several Queen Anne elements are featured in the design of the brick portions of the addition, notably the molded terra-cotta panel set beneath the center second-story window, the saw tooth brickwork at the angles of the bay on the Carroll Place facade and the channelled brick chimneys, the paired paneled doors with small multi-pane stained-glass lights, and special small-paned sash in the upper light of the first-story center window. There are narrow rectangular windows with original one-over-one wood sash on the angled sides of the bay. On the east side of the building two square window openings were created at the first story in the 1880s; the northern window, which lights the entrance hall, contains a central figural leaded stained glass panel which is surrounded by square stained-glass lights. The

treatment of the frame third story combines Queen Anne, Shingle Style, and Colonial Revival elements in a design of extremely high caliber. The reeded articulation of the stacks are typically Queen Anne. The use of square-cut shingles, the continuity of surface (notably in the bowed treatment of the roof above the Carroll Place bay), and the emphasis on geometric relationships (especially the juxtaposition of vertical, horizontal, and triangular elements in the composition of the Carroll Place facade) are characteristic of the Shingle Style, while the heavy moldings and cornices are typical of the early Colonial Revival style. In addition to its special windows this building has historic two-over-two sash windows with aluminum storms. The brick portions of the building are painted.

In recent years a small raised stone terrace has been constructed in front of the house. The sidewalk on Carroll Place and path leading to the house are of bluestone. To the west of the house there is a brick wall which meets the modern fence that borders the property on Carroll Place and Westervelt Avenue. This fence rests on a brick and stone retaining wall that extends along the building line on Carroll Place. Behind the retaining wall the sloping yard has been excavated and terraced some eight to ten feet below the grade of Carroll Place.

Herbert Crabtree and his extended family, consisting of his wife and their four children, his sister-in-law, and her daughter, lived in this house until at least 1910. In the 1920s, it was occupied by Dennis and Margaret Gonigal and their son Frank; Dennis earned his living as a boatman and Frank as a marine engineer. The building is currently sub-divided into three cooperative apartments.

Significant References

Richmond County, Office of the Register, Liber Deeds and Conveyances, Liber 164, p. 16; Liber 241, p. 366.

(13) Carroll Place

Tax Map Block/Lot: 3/24

Type: vacant lot

Located near the western end of the block, this vacant lot was originally part of the rear yard of the mansion at **404 Richmond Terrace** which merchant Henry P. Robertson purchased from the Thomas E. Davis in 1835. In 1895, the rear fifty feet of mansion lot which extended seventy-five along Carroll Place and contained the carriage house at **17 Carroll Place** was sold to Herbert Crabtree, the owner of the adjacent house at **9 Carroll Place**. This thirty-eight foot wide lot was later separated from the tax lot of No. 17 and has been acquired by the owners of 404 Richmond Terrace.

This sloping lot has been excavated and terraced some eight to ten feet below the grade of Carroll Place. Along the building line on Carroll Place is a recent brick retaining wall which is topped by an iron fence.

Significant Reference

Richmond County, Office of the Register, Liber Deeds and Conveyances, Liber 2, p. 135; Liber 241, p. 366.

17 Carroll Place

Tax Map Block/Lot: 3/22

Date: c. 1853-74 [Maps]

Architect: Unknown

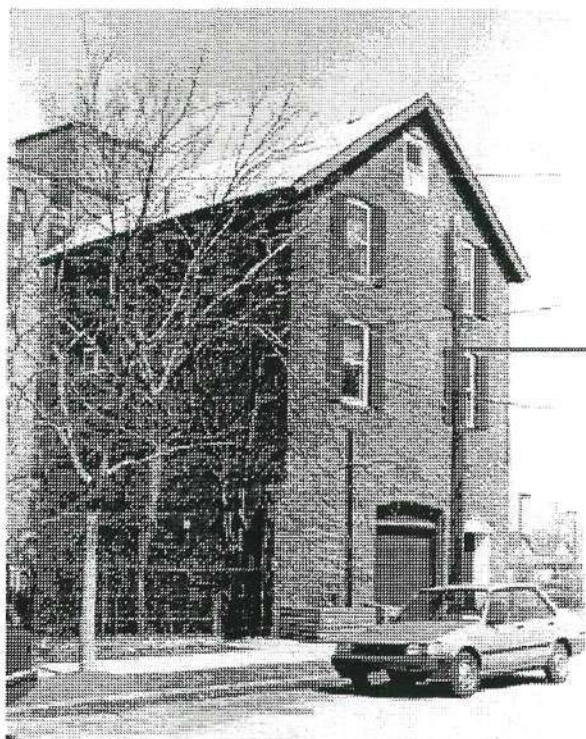
Owner/Developer: Henry P. Robertson
or James Wilkinson

Type: Converted Carriage House

Style: Vernacular

Stories: 3

Located on a sloping site at the western end of the block, this building was constructed as a carriage house and servants' quarters for the mansion at **404 Richmond Terrace** (see). It replaced a smaller stable on this site that been erected by 1836. (Mentioned in the property description of the deed between Thomas E. Davis and the New Brighton Association, the earlier stable was probably a frame structure similar in design to the surviving carriage house located to the rear of the house at **272 Richmond Terrace**.) Though No. 17 does not appear on an historic map prior to 1874, stylistic evidence would suggest that it was constructed in the 1850s or 1860s, either for New York merchant Henry P. Robertson who owned the Richmond Terrace property from 1836 to 1859 or for manufacturer James Wilkinson who purchased the property from Robertson. Wilkinson, a partner in the Crabtree & Wilkinson silk dyeworks, lived in the neighboring mansion at 400 Richmond Terrace and apparently bought No. 404 as an income-producing property. By 1874 both houses had passed to Wilkinson's estate and were being used as the Hotel Wilkinson, with this building on Carroll Place presumably providing accommodation for the guests' horses and carriages.



The building, which has a simple rectangular footprint, has three stories on Carroll Place and four stories at the rear where the ground slopes downward to reveal a full basement story. It is faced in brick laid in common bond and has a pitched roof with overhanging eaves which have been covered with vinyl siding. On Carroll Place the gable-ended facade retains its original segmentally-arched window openings and carriage entrance. The second- and third-story windows have historic one-over-one wood sash. The doorway has been altered by the installation of a late-twentieth-century surround, and the attic window appears to have been enlarged. On the east elevation there is a diagonal "ghost" and projecting sections of rafters which are the remains of a now-demolished exterior stair. All of the window openings on this wall appear to have been reworked in recent years. (The arched head of an earlier window is visible adjacent to the present second-story window.) The attic dormer is also a recent addition, and the chimneys were rebuilt in recent years. The west elevation has two small square window openings at the second story and one small square window opening at the third story which appear to be recent in date. A recent wood stair adjoining the west wall leads down Carroll Place to the basement level areaway behind the house. At the basement of the rear elevation there is an enclosed wooden porch and three narrow rectangular window openings which have been seen sealed with wood and covered with wrought-iron grilles. There is a large window at the center of the first story which contains an original six-light upper sash and a historic two-light wood lower sash. At the second story the east window opening has been enlarged for the installation of sliding glass doors which open onto a wood balcony. All of the one-over-one sash windows on this building have recent storm windows.

It is not known whether the building originally had shutters; the present louvered shutters are probably about thirty years old.

In 1895 Abigail Wilkinson sold the rear portion of the 404 Richmond Terrace lot that extending along Carroll Place to Herbert Crabtree, the owner of the adjacent house at **9 Carroll Place**. No. 17 was converted to a dwelling and garage by 1915; its occupants then included John J. Barnwell, a chauffeur, his wife and four children, his Irish-immigrant uncle, Edward Reynolds, who was employed as an ironworker, and a boarder, Christopher Cullen, an Irish immigrant who worked as a laborer at a nearby plaster mill. In 1925 the building was occupied by the Webb family, headed by John Webb, a chauffeur, and the Wikander family, headed by Marie Wikander, a German-born widow who kept house for her five children. The building later became a boarding house. No. 17 is currently a two-family dwelling. Its tax lot has been separated from the vacant parcel to the west at **13 Carroll Place**.

Significant References

Abstract of the Title of Thomas E. Davis to Certain Lands in the County of Richmond Comprising the Principal Part of the Real Estate Lately Belonging to the New Brighton Association (New York, 1844).

Richmond County, Office of the Register, Liber Deeds and Conveyances, Liber 2, p. 135; Liber 241, p. 366; Liber 254, p. 301; Liber 374, p. 107; Liber 1708, p. 363.

St. George Civic Association, "Out of the Past: A Walking and House Tour of Historic St. George/New Brighton," (Staten Island, 1991), p. 5.

131 Carroll Place

(see 272 Richmond Terrace)

135 Carroll Place

Tax Map Block/Lot: 14/18

Date: c. 1855-65

Architect: Unknown

Owner/Developer: Joshua, Mary S. and John Q. Jones

Type: Converted Carriage House or Freestanding House

Style: Italianate

Stories: 3

and

Garage: One story with basement building, c. 1926-37

This three-story brick building and one-story with basement frame garage are located near the east end of the block on a terraced forty-five foot wide lot. This lot was part of a parcel that extended through the block from Richmond Terrace to Carroll Place, west of Nicholas Street, that Chemical Bank president John Q. Jones, his sister, Mary Serena Jones, and his brother, pharmaceuticals merchant Joshua Jones, assembled in the mid-1840s and developed as a country estate. The estate incorporated a Greek Revival mansion designed by John Haviland for Joseph M. White in 1836 that the Joneses remodeled with Italianate additions as well as greenhouses, extensive gardens, and this building, which may have been



a carriage house and servants' quarters or perhaps a house for the Joneses' full-time gardener, Edward Decker. Used as a summer home by John Q. Jones, Joshua Jones, Mary Serena Jones, and their sister, Frances Jones Rogers, and her husband, Samuel D. Rogers, the Jones estate was described in A.J. Downing's taste-making journal, the *Horticulturalist*, as "highly attractive" for its "air of domestic comfort and family repose." (reprinted in Woodall) Following Joshua Jones's death (he had survived his brother and sisters, who died childless), the property was acquired by Staten Island realtor J. Evarts Tracy. In the late 1890s the villa was taken over by the Staten Island Club and No. 135 was converted entirely to residential use. In 1915 it was occupied by Dorsey and John Crouch, a newspaper writer, and their three children. No. 135 is the sole remaining vestige of the Jones estate.

Rectangular in plan, No. 135 has three stories facing Carroll Place and four stories at the sides and rear where the ground has been excavated some eight to ten feet below the grade of Carroll Place. The original portion of the building is constructed of brick laid in common bond. There are square-headed windows at the first and second stories and arched windows at third story of the gable ends on the Carroll Place facade and the rear elevation. The square-headed windows are trimmed with stone sills and lintels (now painted) and the arched windows have stone sills and brick voussoirs (now painted); the windows retain historic two-over-two wood sash and screens. (The center second-story window on the east facade and southern second-story window on the west facade have been sealed.) The pitched roof has overhanging eaves which are supported by elaborate jigsaw brackets on the gable walls. The shed-roofed dormers with paired windows at the center of the east and west facades were probably installed in the 1890s. Both the roof and dormers are covered with slate shingles which are laid in a decorative pattern. The one-story frame porch at the front of the building dates from the turn of the century, though it was probably not enclosed until the 1920s or 1930s. This porch has wood-shingle siding and an expanse of six-over-one wood framed windows. The two-story frame addition and decks at the rear of the building were added in the early 1990s.

The west side of the property is bordered by an old brick wall. This wall is the upper portion of a brick and stone retaining wall that extends below the grade of Carroll Place. To the east of the building, on Carroll Place, is a driveway leading to the one-story with basement two-car garage. Designed in the neo-Colonial style, this building has a stuccoed-masonry basement with multi-pane fixed sash (part of which is replaced with siding), clapboard walls, multi-pane wood windows, and paired glass and wood doors with cross-bracing and strap hinges. The building's hipped roof is covered with asphalt shingles. A concrete stair between the garage and house provides access to the basement entrances to the buildings.

Significant References

- Charles Gilbert Hine and William T. Davis, *Legends, Stories and Folklore of Old Staten Island* (Staten Island, 1925), 22.
- Marie Caroline Post, *The Descendants of John Jones and John Mason* (New York, 1913), 22, 35-36.
- Richmond County, Office of the Register, Liber Deeds and Conveyances, Liber 12, p. 212; Liber 15, p. 517; Liber 19, p. 450.
- Staten Island Historical Society, New Brighton, SI Photograph File, [John Q. Jones Mansion also Staten Island Club].
- John B. Woodall, "Victorian New Brighton Figures, Houses, and Gardens," *Staten Island Historian* 6 (Summer-Fall, 1988), 1-5.

CARROLL PLACE (SOUTH SIDE)

20 Carroll Place

Tax Map Block/Lot: 15/92

Date: c. 1874-85 [Maps]

Architect: Unknown

Owner/Developer: Mary & Dr. Theodore
Walser

Type: Converted Carriage House

Style: Vernacular with Second Empire Elements

Stories: 2



This two-story frame and masonry mansarded building at the western end of the block was erected between the mid-1870s and the mid-1880s as a carriage house and servants' quarters for the houses that Mary and Dr. Theodore Walser erected on Westervelt Avenue and St. Marks Place in the late 1860s and early 1870s. (See **33 Westervelt Avenue**, **9-11 St. Marks Place**, and **17-19 St. Marks Place**.) Because the building is located at the low point of a steeply sloping site, its foundations, and the lower portion of its rear and side walls are rubble-stone. The upper side walls and facade are faced with wood clapboards. The tall, regularly spaced, square-headed wood windows have been modified but still retain the upper portions of their thin wood frames and multi-pane sashes. The wide central entrance (which originally might have contained a pair of wide doors to permit the entry of carriages and horses) now contains doors and side panels that were installed in the 1980s. (A photograph taken around 1980 in the Landmarks Preservation Commission files shows the building entrance as a shed-roofed enclosed porch with clapboard siding and two separate doors). The present open porch and fence were added in 1993. On the west side of the building the small window openings appear to have been created in the 1920s; they were later modified by the addition of new sash and an iron grille on the south window. The building's mansard roof has been reshingled but the roof retains its original gabled dormers which match the dormers on the large Walser houses on St. Marks Place and Westervelt Avenue. The large double-windowed dormer and chimney on the west side of the building were probably added c. 1900. There is also a chimney on the east side of the building. The sidewalk is bluestone.

In 1885, when it was depicted on a detailed Sanborn Map, this building was in use as a club house. By 1907, when it was mentioned in a newspaper account, the building had been divided into two small semi-detached residences for the servants employed at 33 Westervelt Avenue, the home of the Walsers' daughter Emma and her husband, Dr. Charles Townsend. It is currently in use as a double house. The sidewalks are of bluestone.

Significant Reference

Landmarks Preservation Commission, Research Department files.

"Townsend Inquest," *Staten Islander*, Feb. 9, 1907, p. 1.

26, 28, 30 Carroll Place

Tax Map Block/Lots: 15/94, 95, 96

Date: 1987 [NBs 2341-1987, 2342-1987,
2343-1987]

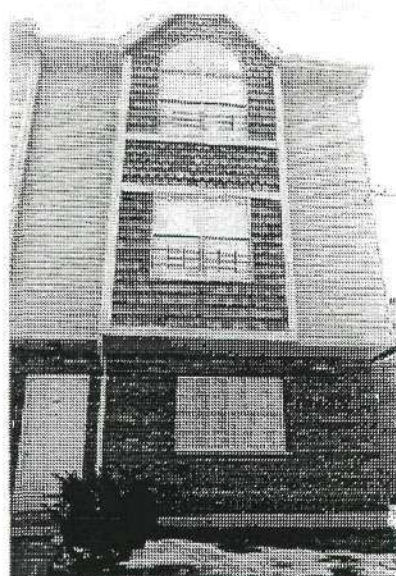
Architect: Frank A. Vaccaro

Owner/Developer: Ralph Lucchese &
Steve Hantowitz

Type: Attached Houses (3 of 3)

Style: Contemporary with Neo-Queen Anne
elements

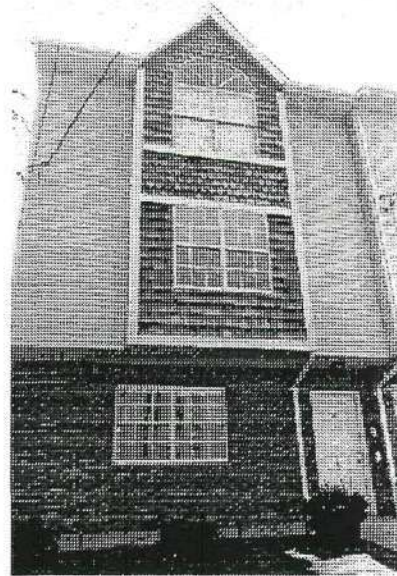
Stories: 3



26 Carroll Place



28 Carroll Place



30 Carroll Place

This group of three, three-story houses, located at the western end of the block, was constructed in 1987 to the designs of Staten Island architect Frank Vaccaro. The group is located on a site which curves approximately 225 feet along Carroll Place that formerly was occupied by the Pavilion Hotel stables (demolished c. 1942). Nos. 26 and 30 are two-family houses while No. 28 is a one-family house with a garage at its base. The houses are arranged in an overall symmetrical "a-b-a" pattern in which the "a" houses are mirror images and the "b" house projects slightly forward. This treatment creates the impression that the group forms a larger single entity. Vaccaro's design for the group reflects the trend among architects of the 1970s and 1980s to incorporate neo-Queen Anne and neo-Shingle Style elements in contemporary designs – in this case the projecting gabled bays faced with fish scale and lapped shingles, and the multi-pane arched and paired windows. A stuccoed retaining wall extends across the rear of the property.

Significant Reference

Staten Island Historical Society, New Brighton, SI Photograph File, 131, sec. 4 [Pavilion Hotel Stables, 24-30 Carroll Place].

Carroll Place

Tax Map Block/Lots: 3/98, 102 and 104

Type: empty lot

Located on the western end of the block, this sloping site consists of three separate tax lots. Lot 98 is the rear yard of **29 St. Marks Place** and Lot 104 is the rear yard of **35 St. Marks Place**; Lot 102 is vacant. The site retains its bluestone sidewalks.

106 Carroll Place

Tax Map Block/Lot: 15/138

Date: 1941 [NB 41-1941]

Architect: Charles A. Dunker

Owner/Developer: Francis T. Perry

Type: Garage/Dwelling

Style: Neo-Colonial

Stories: 2



Designed in the neo-Colonial style by Staten Island architect Charles Dunker, this two-story frame and masonry building was erected in 1941 for paint manufacturer Francis T. Perry as a three-car garage for his house at 93 St. Marks Place. Built into a steeply sloping hill so that the garage base is only partly visible, the building is rectangular in plan. It is faced with aluminum siding above a stuccoed masonry base and is surmounted by a low gabled roof. The present siding, storm windows, and shutters were installed in 1970-71.

Although the original use for the building's second story is not indicated in the records of the Staten Island Department of Buildings, it seems likely that this space was used as living quarters, perhaps for a chauffeur or other servant. The building is currently a single-family residence; its lot has been separated from that of 93 St. Marks Place.

Significant Reference

New York City, Department of Buildings, Staten Island, [BN 270-1970].

112 Carroll Place

Tax Map Block/Lot: 15/141

Date: 1924 [NB 1203-1924]

Architect: T. Hutchinson

Owner/Developer: Walter Dickinson

Type: Garage and Chauffeur's Quarters

Style: Neo-Colonial

Stories: 2



Designed in the neo-Colonial style by builder-architect T. Hutchison, this two-story frame and masonry building at the eastern end of the block was erected in 1924 for woolens manufacturer Walter Dickinson; it served as a garage and chauffeur's quarters for his house at 103 St. Marks Place. In 1925 its occupants were Dickinson's chauffeur, Richard P. Donovan, his wife Helen, and their two year old daughter. Built into a steeply sloping hill so that its garage base is only partly visible, the building is rectangular in plan and has a hipped roof. Its first-story base is constructed of rusticated and smooth concrete blocks and has a two-car vehicular entrance which retains its original paneled wood doors with six-light windows, facing Carroll Place. The second story is faced with wood shingles and has square-headed windows with wood surrounds. These are set directly beneath the wood fascia board that extends along the roofline directly below the boxed eaves. The hipped roof is covered with asbestos shingles and is pierced by a small triangular dormer above the Carroll Place facade. A wood stair with wood railings and shed-roofed porch on the east side of the building provide access to the second-story entrance.

This building is currently being used as a single-family residence; its lot has been separated from that of 103 St. Marks Place.

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HAMILTON AVENUE (NORTH SIDE)

253-255 Hamilton Avenue

Tax Map Block/Lots: 22/101 & 104

Date: c. 1909 [Maps]

Architect: Undetermined

Owner/Developer: Undetermined

Type: Freestanding house

Style: Neo-Colonial, altered

Stories: 2½ with basement



This two-and-a-half story frame house, which has been resurfaced with stucco and ceramic tiles, is located on the north side of Hamilton Avenue near Westervelt Avenue. This lot was part of a large tract of land that was the estate of Ladislao de Escoriza, a Manhattan merchant, at the turn of the century. The estate was gradually sold off in lots beginning in 1908 by the Hulse family, who had purchased the property from Escoriza in 1906. This house whose owner and architect have not been determined, was constructed by 1910 when it appears on a site map. In 1925, the house was occupied by stockbroker Henry G. Bonnelle and his wife.

The house, whose masonry foundation has been faced with cement stucco, sits on a raised, sloping site with a continuous rubble-stone retaining wall, interrupted only by the concrete stairway set behind a metal gate and leading from the sidewalk which is partially of bluestone paving. Its footprint is basically rectangular with two one-story additions in the rear. The hipped roof, which flares out at the corners, is covered with asphalt shingles. The symmetrical main facade, which has been altered, has a central entryway with a covered porch. There are double-hung sash throughout. A pedimented dormer at attic level has flared eaves. The facade has been resurfaced with stucco and decorated with ceramic tiles at the openings and above the foundation. The side facades, which have also been resurfaced, feature asymmetrically-arranged fenestration, and two hipped dormers containing paired, double-hung sash. These changes occurred in conjunction with the subdivision of the house into two residential units, divided by a party wall and occupying two tax lots [ALT 17-1975].

257 and 259 Hamilton Avenue

Tax Map Block/Lot: 22/105

Type: vacant lot

This lot was part of a large tract of land that was the estate of Ladislao de Escoriza, a Manhattan merchant, at the turn of the century. The estate was gradually sold off in lots beginning in 1908 by the Hulse family, who had purchased the property from Escoriza in 1906. A two-and-a-half story house had been built on the lot by 1912, according to a historic map. The ruins of the structure were demolished about 1988. The site is still fronted by a rubble-stone retaining wall topped by a chain-link fence.

Hamilton Avenue

Tax Map Block/Lot: 22/225

Type: vacant lot

A narrow strip of land extends down the slope to Hamilton Avenue (see **28-46 St. Marks Place.**)

261A Hamilton Avenue

Tax Map Block/Lot: 22/200

Date: c. 1910 [Map]

Architect: Undetermined

Owner/Developer: Undetermined

Type: Freestanding House

Style: Vernacular

Stories: 2½ with basement



This two-and-a-half story frame house, which has been resurfaced with asbestos shingles, is located on the block's interior, behind the houses on St. Marks Place, Hamilton Avenue, and Westervelt Avenue. This lot was part of a large tract of land that was the estate of Ladislao de Escoriaza, a Manhattan merchant, at the turn of the century. The estate was gradually sold off in lots beginning in 1908 by the Hulse family, who had purchased the property from Escoriaza in 1906. The architect, builder, and original owner of this house have not been determined, although in 1925 it was occupied by the families of Curtis Osborn, a schoolmaster, and Patrick F. Lyons, a draftsman.

The house sits on an irregularly-shaped lot, reached by way of a driveway approached from Hamilton Avenue. Its footprint is basically L-shaped, including a rear wing. The building has been altered, including the removal of the original two-story front porch sometime after 1937 and the addition of asbestos shingles. The main facade is three bays wide and features the gable end of the roof. The main entryway, located in the right bay, is approached by a small concrete stoop. The paneled wood door is topped by a gabled hood. The first and second story windows have one-over-one double-hung sash with wood surrounds, while the attic window, located within the gable, has two-over-two double-hung sash. The other facades contain similar elements. A two-story addition with a shed roof is placed on the east side of the rear wing. This may have originally been a porch that was subsequently enclosed.

261B Hamilton Avenue

Tax Map Block/Lot: 22/107

Type: vacant lot

This lot, located on the block's interior, was part of a large tract of land that was the estate of Ladislao de Escoriaza, a Manhattan merchant, at the turn of the century. The estate was gradually sold off in lots beginning in 1908 by the Hulse family, who had purchased the property from Escoriaza in 1906. A house was built on the lot after 1910, then subsequently demolished (perhaps under Demo. 61-1989).

263 Hamilton Avenue

Tax Map Block/Lot: 22/110

Date: 1909-10 [Deeds, Maps]

Architect: Undetermined

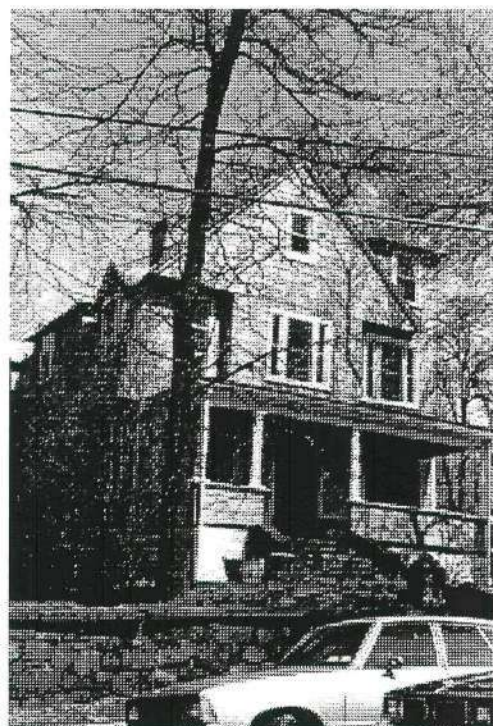
Owner/Developer: Benjamin Flowerdew

Type: Freestanding House

Style: Colonial Revival, altered

Stories: 2½ with basement

This two-and-a-half story frame house, which has been altered, sits on a forty-foot wide lot, located on the north side of Hamilton Avenue at the intersection with Westervelt Avenue. This lot was part of a large tract of land that was the estate of Ladislao de Escoriza, a Manhattan merchant, at the turn of the century. The estate was gradually sold off in lots beginning in 1908 by the Hulse family, who had purchased the property from Escoriza in 1906. Benjamin Flowerdew, a salesman of art supplies, purchased this lot from the Hulses in 1909, with restrictions regarding the height, setback, use, and minimum cost of any building to be constructed on the land. The architect of this house is not known. By 1910, Flowerdew and his family were living in the house, occupying it at least until 1915. In 1925, the house was occupied by Mrs. Jessie Brown, a native of Scotland, and her two adult sons, David and Andrew.



The building, whose masonry foundation has been faced with cement stucco, sits on a raised lot with a continuous rubble-stone retaining wall, interrupted by concrete stairs with rubble-stone cheek walls, that lead to the stoop. The house's footprint is basically rectangular except for a polygonal tower on the southeast corner and angled bays on each side facade. A one-story rear addition was built sometime between 1926 and 1937. The roof of the house is covered with asphalt shingles. The prominent features of the Hamilton Avenue facade, which has been resurfaced with replacement siding, above a clapboard-sided first story, include a full-width covered porch; a broad gable; and corner tower with a polygonal roof. A brick stoop leads to the front porch, with Tuscan columns sitting on a low wall and supporting the roof. The facade of the first story has a door of glass and paneled wood on one side and a window on the other side. The second story has three bays; the corner bays are recessed with the right corner bay sharing the same plane as the wall of the corner tower. Both the center and right bays contain tripartite windows, while the left bay contains a single window. Attic story windows are placed within the gable and in the tower. All of the window openings have square-headed, double-hung sash set in wide surrounds. The prominent east facade is covered with wooden clapboards at the first story. It features a prominent gable, the corner tower, and a two-story angled bay. The irregularly-placed windows are similar to those on the main facade. The clapboarded west facade has double-hung sash and three attic-level dormers, two of which are gabled and one of which has a shed roof.

HAMILTON AVENUE (SOUTH SIDE)

222 Hamilton Avenue

Tax Map Block/Lot: 32/32

Date: 1903-07 [Deeds, Maps]

Architect: Attributed to Peter Veitch

Owner/Developer: Edward and Julia Sullivan

Type: Freestanding House

Style: Shingle Style

Stories: 2½ with basement

This two-and-a-half story frame house is located on the south side of Hamilton Avenue near the middle of the block. This lot was part of a large tract of land that had been owned by John C. Green, a wealthy resident of New Brighton. Part of his estate, which was known for its lush gardens and large greenhouses, formed the site of Curtis High School. By 1894, this part of the Green estate had been divided into building lots. Several of the lots, including this one, were acquired by Charlotte Freylinhuysen between 1897 and 1902. Edward and Julia Sullivan purchased this lot from Freylinhuysen in 1903. The deed contained restrictions regarding the height, setback, use, and minimum cost of any building to be constructed on the lot. The house, which had been built by 1907, remained in the Sullivans' possession until 1922, when they sold it to Anne Barry. Architect/builder Peter Veitch appears to have designed both Nos. 222 and 224. No. 222 was occupied in 1925 by James Hart and his family. Hart, a native of Ireland, was an engineer.



Edward and Julia Sullivan purchased this lot from Freylinhuysen in 1903. The deed contained restrictions regarding the height, setback, use, and minimum cost of any building to be constructed on the lot. The house, which had been built by 1907, remained in the Sullivans' possession until 1922, when they sold it to Anne Barry. Architect/builder Peter Veitch appears to have designed both Nos. 222 and 224. No. 222 was occupied in 1925 by James Hart and his family. Hart, a native of Ireland, was an engineer.

Fronted by a bluestone sidewalk, this house, which sits on a brick foundation, has an irregular footprint reflecting the addition of several rear extensions since its construction. The main facade has full-width porch at the first story and is topped by a prominent gable at attic level containing a Palladian window with freestanding wood columns. The roof of the house is covered with asphalt shingles. The porch has a shed roof, supported by paired square columns sitting on a low wall. Behind the porch, the first story, which is faced with clapboards, contains a glazed wood and glass entry door; an angled bay with three double-hung, wood sash windows covered by storm sash; and a square window with a fixed pane, located to the left of the door. The second story, faced in wood shingles, has three double-hung windows protected by screens and storm sash. The attic story, which contains the gable, is faced with wood shingles, and features a Palladian window with curved jambs, freestanding columns, and shingles which follow the curve of the arch. The west elevation, faced with wood shingles, features a two-story projection, which is angled at the first story and squared-off on the second story. It is topped by an attic-level pediment. The east elevation, also faced with wood shingles, contains a pediment at attic level and has irregularly-placed fenestration.

Significant Reference

Charles W. Leng and William T. Davis, *Staten Island and Its People* (New York, 1929-30), vol.2, 902.

224 Hamilton Avenue

Tax Map Block/Lot: 32/31

Date: 1904-1907 [Deeds, Maps]

Architect: Attributed to Peter Veitch

Owner/Developer: Peter G. Veitch

Type: Freestanding House

Style: Queen Anne/Shingle Style

Stories: 2½ with basement



This two-and-a-half story frame house is located on the south side of Hamilton Avenue near the middle of the block. This lot was part of a large tract of land that had been owned by John C. Green, a wealthy resident of New Brighton. Part of his estate, which was known for its lush gardens and large greenhouses, formed the site of Curtis High School. By 1894, this part of the Green estate had been divided into building lots. Several of the lots, including this one, were acquired by Charlotte Freylinghuysen between 1897 and 1902. Peter G. Veitch purchased this lot from Freylinghuysen in 1904. The deed contained restrictions regarding the height, setback, use, and minimum cost of any building to be constructed on the lot. Veitch, an architect/builder who was responsible for the house at **48 Westervelt Avenue** (1899), appears to have designed both Nos. 222 and 224. No. 224 was occupied in 1925 by clerk William J. Martin and his family. Members of the family remained here until the early 1980s.

Fronted by a bluestone sidewalk, this house, which is rectangular in plan and surfaced with wood shingles, has a picturesque roofline featuring a gabled roof, covered with fiberglass shingles, and a corner tower. Its masonry foundation has been faced with cement stucco. There is a full-width enclosed porch with wood casement windows separated by square columns on the first story. Originally open, the porch was enclosed in the 1920s. Approached by a small wooden stairway, the wood and glass porch entry door, with multiple lights, is flanked by sidelights and topped by a transom. The second-story fenestration, consisting of double-hung wood sash with wide surrounds, features an angled bay with three windows on one side and a single window on the other. The sash are covered by storm windows. The attic story, which contains the gable and the tower, is faced with wood shingles in a fish-scale pattern. The gable overhangs the angled bay of the second story and is supported by narrow brackets. A louvered opening is placed at the center of the gable. The squat tower has a pyramidal roof with flaring eaves and a single-pane window with multiple lights. The west elevation contains a central pediment with a small window and irregularly-arranged fenestration. The east elevation is similar.

Significant Reference

Charles W. Leng and William T. Davis, *Staten Island and Its People* (New York, 1929-30), vol. 2, 902.

226 Hamilton Avenue

Tax Map Block/Lot: 32/9 in part

Date: 1902 [NB 104-1902]

Builder: Norman Young

Owner/Developer: George Gregory

Type: Freestanding House

Style: Vernacular bungalow

Stories: 2½ with basement



This two-and-a-half story frame house is located on the south side of Hamilton Avenue near the middle of the block. The lot was part of a large tract of land that had been owned by John C. Green, a wealthy resident of New Brighton. Part of his estate, which was known for its lush gardens and large greenhouses, formed the site of Curtis High School. By 1894, this part of the Green estate had been divided into building lots. This house was constructed in 1902 by builder Norman Young for George Gregory, who purchased the lot directly from the Green estate in 1902. The deed contained restrictions regarding the height, setback, use, and minimum cost of any building to be constructed on the lot. By 1913, when an alteration was filed [ALT 367-1913], the house was owned by Joseph Malloy, and in 1925 it was occupied by Margaret Callahan and family.

This house, which sits on a brick foundation, has a rectangular plan with a projecting bay topped by a pediment on the right side of the facade. The building is largely surfaced with wood shingles and has an asphalt shingle roof. The first story has a full-width porch with square columns supporting a sloping roof and a plywood-covered railing. A wide brick and stone stairway approaches a multi-paned storm door at the entrance. The first story fenestration consists of three square-headed windows with two-over-two wood sash set in wide surrounds within an angled bay. At the second story, a window opening in the projecting bay recently has been converted to a door. The second story is topped by a simplified wood cornice containing a wide fascia with small projections that continue the vertical window moldings. The attic story contains the pediment and a gabled dormer, which has special wood sash. The west elevation, which is faced with wood shingles, features an attic-story pediment and irregularly-placed fenestration. The east elevation is similar. Gables on both elevations have asbestos siding. (The portion of lot 9 which fronts on Westervelt Avenue is not included within the boundaries of the district.)

Significant Reference

Charles W. Leng and William T. Davis, *Staten Island and Its People* (New York, 1929-30), vol. 2, 902.

228 Hamilton Avenue

Tax Map Block/Lot: 32/28

Date: 1908 [NB 55-1908]

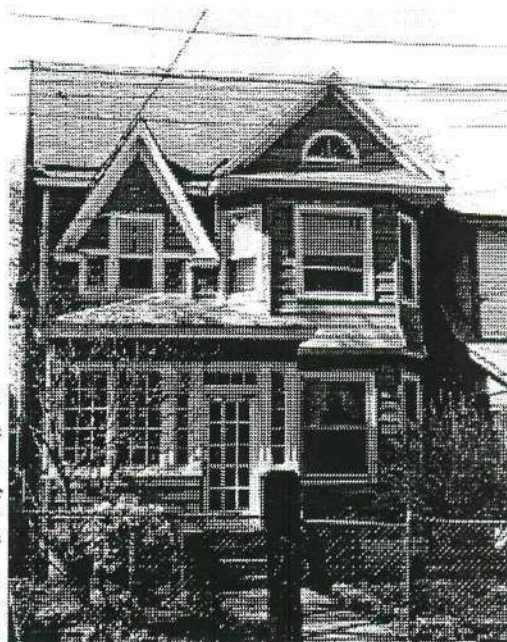
Architect: Daniel J. Cahalane

Owner/Developer: Margaret Malloy

Type: Freestanding House

Style: Queen Anne, altered

Stories: 2½ with basement



This two-and-a-half story frame house is located on the south side of Hamilton Avenue near the middle of the block. The lot was part of a large tract of land that had been owned by John C. Green, a wealthy resident of New Brighton. Part of his estate, which was known for its lush gardens and large greenhouses, formed the site of Curtis High School. By 1894, this part of the Green estate had been divided into building lots. This house was constructed in 1908 by New Brighton carpenter Daniel J. Cahalane, who also was listed as the building's architect, for Margaret Malloy (presumably a relative of Joseph Malloy who purchased No. 226) who purchased the lot directly from the Green estate in 1901. The deed contained restrictions regarding the height, setback, use, and minimum cost of any building to be constructed on the lot. In 1925, the house was occupied by Fairfax Smyth and family. A native of Australia, Smyth's occupation was listed as a financial writer.

This house, which has been resurfaced with replacement siding and is topped by an asphalt shingle roof, is rectangular in plan except for an angled bay in the front and a small, two-story addition in the rear. Its masonry foundation has been faced with cement stucco. The first story features a porch with historic wood piers enclosing multi-paned window sash and a door with multiple lights, approached by a small brick stoop. The porch has a hipped roof. The angled bay, which flares out below the second story windows, has double-hung sash covered by storm windows. Above the porch, at the second story, there is a false gable, the top of which pierces the roof eave. This gable frames a tripartite window, consisting of square-headed, double-hung sash flanked by smaller square-headed, single casements. These windows retain original diamond-shaped lights. The attic-level pediment, which overhangs the angled bay of the second story, has a lunette window with wood sash. The gabled west elevation has irregularly-placed fenestration. The east elevation is similar.

Significant Reference

Charles W. Leng and William T. Davis, *Staten Island and Its People* (New York, 1929-30), vol. 2, 902.

230 Hamilton Avenue

Tax Map Block/Lot: 32/27

Date: c. 1917-23 [Maps & Mortgage Info.]

Architect: Undetermined

Owner/Developer: Undetermined

Type: Freestanding House

Style: Vernacular

Stories: 1½ with basement



This modest frame house is located on the south side of Hamilton Avenue near the middle of the block. The lot was part of a large tract of land that had been owned by John C. Green, a wealthy resident of New Brighton. Part of his estate, which was known for its lush gardens and large greenhouses, formed the site of Curtis High School. By 1894, this part of the Green estate had been divided into building lots. The architect, builder, and original owner of this house are not known, although by 1923 it was owned by Frank A. Strauss, who mortgaged the property that year. Strauss and his family were listed as the house's occupants in 1925. Strauss, a chemical engineer, was the chief chemist at the Standard Varnish Works in Port Richmond from 1920 to 1935. Later, he established his own firm, Barsky & Strauss, Inc., Consulting Chemists and Engineers, which was located in Manhattan. Strauss was the company's vice-president.

The house occupies a lot that slopes toward the rear, revealing a full-height basement. One-and-a-half stories high, it is covered in wood shingles and clapboard, and has a pitched roof with a sweeping slope, covered with asphalt shingles, and large shed-roofed projections with prominent eave brackets set between historic wood piers on the front and the rear. The first story contains a full-width, enclosed porch with a central doorway, flanked by louvered windows and approached by a small masonry stoop. The attic-story projection has two widely-spaced, double-hung windows. The west elevation has irregularly-placed fenestration with mostly double-hung sash. The foundation is covered with stucco. A two-story, rear addition [ALT 167-1924], which is faced with clapboards and has a flat roof, is visible on this side. The east facade is similar, except that the rear addition is not visible.

Significant References

Charles W. Leng and William T. Davis, *Staten Island and Its People* (New York, 1929-30), vol. 2, 902; vol. 3, 79.

Richmond County, Office of the Register, Liber Mortgages, Liber 423, p.207.

Who's Who in New York, 12th ed. (New York, 1952), 1107-1108.

PHELPS PLACE

7 - 8 Phelps Place

Tax Map Block/Lots: 22/87 & 89

Date: c. 1890 [RER&G]

Architect: Douglas Smyth

Owner/Developer: Anson Phelps Stokes

Type: Double House

Style: Shingle Style with Tudoresque detail

Stories: 3 with basement

In 1890 Anson Phelps Stokes contracted to have R.H. Casey build eleven frame dwellings on the southwest and southeast corners of his New Brighton estate historically known as "Bay Villa." (See full account under **No. 48 St. Marks Place.**)

Designed by architect Douglas Smyth and facing onto two new cul-de-sacs, the dwellings were divided into eight double houses (including **Nos. 7 - 8 and 9 - 10 Phelps Place**) and three freestanding houses (including **No. 11 Phelps Place**). Nos. 7 - 8 Phelps Place are the southernmost of the western group.



During the early twentieth century No. 7 was rented by wholesale drygoods merchant Frederick Baldwin; his household consisted of his wife, two children, and several servants (in 1900 they were two Irish females, and in 1910 two other women, one Norwegian and one Irish). In 1925 No. 7 housed banker Edmund L. Judson; his wife, Marion; their son, who worked in advertising; and two black woman servants, one a cook, the other a waitress. No. 7 was divided into two apartments sometime after 1968.

For many years during the 1890s and early 1900s, No. 8 was rented by Edward Bowland, a Massachusetts-born salesman of worsted goods; his household consisted of his three sons (two bank clerks and a clerk for cotton brokers), his aunt, and a Norwegian female servant. Five years later they had been replaced by George H. Parker, a Canadian-born insurance agent, his two sons, his sister, and a Russian woman listed in census records as their cook. In 1925 the dwelling housed the family of New Jersey-born attorney Henry B. Brownell; educated at Yale and Georgetown Universities, Brownell's practice specialized in patent and trademark law. He resided with his wife, Martha; their three children (an assistant purchasing agent, a student of interior decorating, and a college student); and an Irish maid. The roof of the house was recovered with asphalt shingles in 1944 [BN 324-1944]. This portion of the double house remains a single-family dwelling.

Together, Nos. 7 and 8 form a three-story mass from which project two-story rear wings, one-story shallow bays at the front, and angled bays at the sides. Front porches are cut into the envelope of the double house and rear porches extend from the outer sides of the wings. The building is articulated in the Shingle Style, as demonstrated by its extensive use of wood shingles, its subtle asymmetry, its eye brow dormer (surviving at No. 8), and the general avoidance of historical references, except for the half-timbering at the front of the third story, which demonstrates a neo-Tudor influence. Among the striking features of the building is its double-gabled facade of three stories; each gabled section intersects a continuous cross gable, and the rear projections terminate in hipped roofs with hoods. Three tall brick chimneys rise above the steep pitch of the roof, which is sheathed in asphalt shingles. (Asphalt shingles

were placed on the roof of both halves in 1944 [BN's 324- and 325-1944], perhaps replacing slate.) The foundation walls are brick. Except for the front and side projections, the first story is clapboarded; the second story has wood shingles. Window openings are set off by flat wood moldings. A historic photo of the facade indicates that window openings were originally flanked by dark shutters which contrasted with a lighter tones of the half-timbering and siding below.

At No. 7, shingles cover the third-story gable of the south elevation (facing Hamilton Avenue). Some historic double-hung wood sash windows survive, including one-over-one sash at the first story; one-over-one, six-over-one, and nine-over-one sash at the second story; and one-over-one sash at the third story. All are covered by storm windows. The wood porch contains unadorned columns, simple balustrades, and screens of wooden slats shield the crawl space below; the historic front door is of paneled wood and features a glazed top portion. The dormer appears to be covered with vinyl siding. The southern side of the site is defined by a retaining wall of rough ashlar, one part of which is surmounted by a non-historic stockade fence. The remainder of the wall and the other two sides of the front yard are edged in a wooden picket fence. The sidewalk along Hamilton Avenue consists of bluestone slabs.

At No. 8, window openings contain double-hung sash shielded by storm windows; there are one-over-one sash at the first story and six-over-one sash at the second and third stories. The wood porch, which differs in detail from that at No. 7, features larger columns; its glazed and paneled wood door matches its counterpart. Above the first and second stories and in the side gable, projections retain wooden brackets. At the northern elevation, the lower portion of the gable has been covered with vinyl siding. The front yard has two concrete strips used for automobile parking.

Significant References

"Brownell, Henry Barnard," *Who's Who in New York City and State*, 4th ed. (New York: L.R. Hamersly & Co., 1909), 193.

Franklin Harrington, *Picturesque Staten Island* (Staten Island, 1899), p. 27.

Real Estate Record & Guide (July 12, 1890), 39.

9 - 10 Phelps Place

Tax Map Block/Lots: 22/91 & 93

Date: c. 1890 [RER&G]

Architect: Douglas Smyth

Owner/Developer: Anson Phelps Stokes

Type: Double House

Style: Shingle Style

Stories: 3 with basement

In 1890 Anson Phelps Stokes contracted to have R.H. Casy build eleven three-story frame dwellings on the southwest and southeast corners of his New Brighton estate historically known as "Bay Villa." (See full account under **No. 48 St. Marks Place**.) Designed by architect Douglas Smyth and facing onto two new cul-de-sacs, the dwellings were divided into eight double houses (including **Nos. 7 - 8 and 9 - 10 Phelps Place**) and



three freestanding houses (including **No. 11 Phelps Place**). No. 9 – 10 Phelps Place are at the middle of the western group.

Among the first occupants of No. 9 was attorney Somerville P. Tuck; during the early twentieth century it was rented by attorney Samuel Morrison, a native of Minnesota, his wife, Margaret, and their daughter. Subsequently, the dwelling was rented to a widow, Ada Stanley, her son, Robert who was a mining engineer (see **No. 10**), and an Irish servant woman; by 1925 Mrs. Stanley lived at this address with her sister and a Norwegian maid. No. 9 remains a single-family dwelling.

Soon after being built, No. 10 was occupied by merchant George L. Montgomery and broker H.B. Montgomery; it was rented in 1910 by a Kentucky-born cotton goods agent, his wife, daughter, and Irish servant woman -- and subsequently occupied by the family of Robert C. Stanley, son of Ada Stanley, a long-time occupant of the adjacent dwelling. Born in New Jersey, Robert C. Stanley (1876-1951) was a mechanical and mining engineer who eventually earned several advanced degrees in the U.S. and Canada, directed the International Nickel Company and other international businesses, remained active in many professional organizations, and received awards in America and Europe. He lived at No. 10 with his wife, Alma, his daughter, and three Irish servants, all of whom were women. Stanley had the automobile garage erected in 1912 [NB 119-1912]. By 1925 No. 10 housed English-born stock broker Harry W. Bearman, his wife, Georgina, their two daughters, and a German maid. This address remains a single-family dwelling.

Together, Nos. 9 – 10 form a complicated two-story mass surmounted by a steeply-pitched roof from which project large jerkin-head dormers and brick chimneys. Front porches fill in the corners between the front mass and the side wings. The double house is articulated in the Shingle Style, as demonstrated by its extensive use of wood shingles, fluid forms, and the general avoidance of historical references. Except for the front and side shingled projections, the first story is clapboarded. Window openings are set off by flat wood moldings. Wooden front porches feature simple balustrades and original paneled wood doors with glazed upper portions. At the second story, rows of shingles have irregular bottom edges and openings in the projecting front block have cornices. Third-story dormers are also faced with wood shingles.

At No. 9, basement openings contain jalousie windows. Window openings have one-over-one double-hung sash at the first story and six-over-one double-hung sash at the second story; third-story openings have six-over-one double-hung sash at the front and replacement sliding windows at the side. There are leaders and downspouts on the south elevation. Concrete parking pads have been installed in the front yard.

At No. 10, window openings contain one-over-one double-hung sash at the first story and six-over-one double-hung sash at the second and third stories; some are shielded by storm windows. The porch supports a room, added early in the twentieth century, which is sheathed in wood shingles and features multi-paned casement windows. The yard is edged by a chain-link fence. At the northwest corner of the lot stands the one-story garage; its asphalt-shingled pyramidal roof shelters concrete walls pierced by two vehicular openings with paneled wood overhead doors.

Significant References

"Double House at New Brighton, S.I., Douglas Smyth, Architect," *Architecture & Building* 17 (July 2, 1892), 3.

Real Estate Record & Guide (July 12, 1890), 39.

"Stanley, Robert Crooks," *Who Was Who in America*, vol. 3 (Chicago: A.N. Marquis Co., 1960), 812-813.

11 Phelps Place

Tax Map Block/Lot: 22/97

Date: c. 1890 [RER&G]

Architect: Douglas Smyth

Owner/Developer: Anson Phelps Stokes

Type: Freestanding House

Style: Shingle Style

Stories: 3 with basement



In 1890 Anson Phelps Stokes contracted to have R.H. Casy build eleven three-story frame dwellings on the southwest and southeast corners of his New Brighton estate historically known as "Bay Villa." (See full account under **No. 48 St. Marks Place**.) Designed by architect Douglas Smyth and facing onto two new cul-de-sacs, the dwellings were divided into eight double houses (including **Nos. 7 – 8 and 9 – 10 Phelps Place**) and three freestanding houses (including **No. 11 Phelps Place**). No. 11 Phelps Place is at the northern edge of the western group. Merchant E.S. Twining was among the house's earliest occupants. By 1910 it was rented by Lieutenant-Colonel Albert C. Blunt (retired, U.S. Army), who had served as adjutant general of the District of Puerto Rico, and by his wife, Edith Blunt, a daughter of the distinguished Staten Island clergyman Dr. John Clarkson Eccleston, pastor of St. John's Church in Rosebank for over forty years. Their household consisted of one daughter and three sons (one of whom was an electrical engineer), a black woman servant born in Virginia, and two West Indian servants. Subsequently the dwelling was rented by surgeon Daniel P. MacGuire, his wife Beatrice, and two servants, both black males. In 1912 Dr. MacGuire paid for a project not described in documents [Alt 123-1912] except that its estimated cost was \$900 and its period of construction lasted twenty days; it would seem that this could refer to the garage erected along the western edge of the lot. By 1925 the dwelling had been divided into apartments. Its occupants included a civil engineer, his wife, who worked as a teacher, and his brother, a chemist; a mining engineer and his wife; and an executive, his wife, and their daughter, an insurance clerk. No. 11 has been returned to use as a single-family dwelling.

This dwelling is articulated in the Shingle Style, as demonstrated by its extensive use of wood shingles, asymmetrical use of varied forms, and the avoidance of historical references. Its complicated mass contains sections which have two stories, others with two-and-one-half stories, and a three-story octagonal tower with a steeply-pitched roof. Visually balancing the tower at the opposite side of the facade is a steep gable, the top section of which is faced with fish-scale shingles and bows slightly to serve as a modest hood above the opening below. A historic photograph of the facade reveals that the front porch has been extended to the east and that once there were dark shutters flanking some of the openings.

The clapboarded first story features a large wooden front porch, its simple columns and balustrades supported on brick piers and its front staircase flanked by cheek walls; the porch extends to the west as a porte-cochère resting on fieldstone pedestals. First-story window openings contain nine-over-one and one-over-one double-hung wood sash and special double-hung wood sash, the upper portion of which contains muntins in a diamond pattern. At the main entrance, the original double-leaf paneled wood door survives; a similar, single door survives at the porte-cochère side. Extending from the northeast corner of the building is a one-story room enclosed by multi-pane wood sash windows. Above

the first story, exterior walls are sheathed in wood shingles, framed between a simple wood cornice and the flare of the building between the first and second levels. Window openings are set off by flat wood moldings, except for the small central window of the facade which has a modest denticulated cornice. Some historic eight-over-one and nine-over-one double-hung wood-sash windows survive. The roof is covered in asphalt shingles and features a tall brick chimney.

Significant References

"Blunt, Albert C.," *Who's Who in New York City and State*, 1st ed. (New York: L.R. Hamersly & Co., 1904), 69; 4th ed. (1909), 144.

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RICHMOND TERRACE (SOUTH SIDE)

Opossum Acres

270 Richmond Terrace

Tax Map Block/Lot: 14/88

Date: 1921-23 [NB 889-1921]

Architect/Builder: William A. Eadie

Owner/Developer: Charles Schneider

Type: Double House

Style: Craftsman

Stories: 3 with basement



Garage: one story building, c. 1917-26

"Opossum Acres" is the name that nationally renowned maritime artist John Noble (1913-1983) gave to his home of thirty years. This three-story frame double house and its one-story garage are located in the middle of block on a terraced lot that extends forty-four feet along Richmond Terrace. This lot was part of a large tract of land, which extended through the block from Richmond Terrace to Carroll Place, west of Nicholas Street, that pharmaceuticals merchant Joshua Jones and his brother, Chemical Bank president John Q. Jones, purchased in the 1840s and developed with an Italianate villa, extensive gardens, and outbuildings (see **135 Carroll Place**). Following Joshua Jones's death in the 1880s (he had survived his brother, who died childless), the property was acquired by Staten Island realtor J. Evarts Tracy. In the late 1890s the villa was taken over by the Staten Island Club and later by the Westerleigh Collegiate Institute. Following the bankruptcy of that institution, the estate was divided into development parcels. Charles Schneider, a salesman for the Borden Farm Products Company, purchased this lot in 1912 and commissioned Staten Island builder-architect William A. Eadie to design this double house in 1921.

The building is a rectangular structure with angled side bays, enclosed front and rear porches, and a hipped roof with front and rear dormers. The structure rests on a masonry foundation which has been stuccoed, and is faced with asbestos shingles at the first story and clapboard siding at the second and third stories. The windows are symmetrically arranged with paired windows on the front and rear facades and single windows in a 1-3-1 composition on the east and west elevations. They are set off by flat wood moldings and retain their original six-over-one wood sash. (The small horizontal windows at the center of the side bays on the first story contain stained glass.)

Decorative interest is created by the wood multi-pane arched sash and transoms on the first-story sun porch. This fenestration was altered over the years by the creation of several non-conforming bays, some with "porthole" windows. These were installed by John Noble who also cut a porthole in the living room floor and installed a ship's mast in the backyard (not extant) to complement his collection of ship's wheels, blocks, dead-eyes, clocks, shackles and compasses.

The front of the house is terraced with stone retaining walls and two staircases – a contemporary brick and concrete stair with metal pipe railings on the east side of the property and the original concrete stair on the west side of the property. The massive rubble-stone retaining wall on Richmond Terrace is part of a longer wall that bordered the Jones estate. It is interrupted at the west corner of the property by the rubble-stone walls of a one-story garage which is built into the slope of the first terrace level. The wood lintel over the paneled garage door is ornamented with curved and star-shaped wood decorations which were probably installed by John Noble.

John Noble and his wife, Susan (Ames), moved to No. 270 in 1953, attracted by the house's fine harbor views. A second-generation maritime painter, Noble was born in Paris in 1913, and raised in Provincetown, Mass., and Greenwich Village. Fascinated with ships, he went to sea at the age of sixteen and continued to make voyages from time to time for the next twenty-five years. Between voyages, Noble worked a variety of waterfront jobs until he was able to support himself through the sale of his drawings and lithographs of harbor views and marine subjects. He was admitted to the National Academy of Design in 1951 and later taught graphic arts at that institution. During his career, Noble received numerous awards including the Audubon Medal of Honor, two Cannon prizes, and the Samuel F.B. Morse Medal of Honor from the National Academy. His work is represented in the collections of the Metropolitan Museum, the Carnegie Institute, the Library of Congress and the South Street Seaport Museum. In addition, the *John A. Noble*, a Staten Island ferry named in the painter's honor, features a selection of Noble's lithographs. Following the painter's death in 1983, No. 270 became a museum and archive for the John A. Noble Collection of art and writings. In 1993, the collection was moved to the Snug Harbor Cultural Center and No. 270 returned to private use.

Significant References

NYNEX Information Resources Center, "Community Pages," *NYNEX Yellow Pages & White Pages for Staten Island, 1991-92* (New York, 1991), 5.

Richmond County, Office of the Register, Liber Deeds and Conveyances, Liber 406, p. 376; Liber 327, p. 506.

Staten Island Historical Society, Personalities file, [John Noble].

Erin Urban, "John A. Noble: Staten Island Maritime Artist," *Staten Island Historian*, n.s. 6 no. 2 (Winter-Spring, 1989), 17-21.

**Anna and Reverend Pierre P. Irving House,
272 Richmond Terrace**

a/k/a 131 Carroll Place
Tax Map Block/Lot: 14/21.

Date: c. 1839-45 [Deeds, Maps];
altered c. 1910-17 [Maps]
Architect/Builder: Unknown
Owner/Developer: Henry Mc Farlane

Type: Freestanding House
Style: Vernacular Greek Revival
Stories: 3 with basement



Carriage House: Two-story frame building, c. 1850



One of the oldest houses in the district, this three-story frame dwelling (built c. 1839-1845) and its mid-nineteenth-century two-story carriage house are located in the middle of the block on a trapezoidal lot that extends through the block from Richmond Terrace (with a fifty-foot frontage) to Carroll Place. This steeply sloping site is terraced and set off from Richmond Terrace by a substantial stone retaining wall. The siting of the house well back from the street was stipulated in the 1839 deed of sale to Henry McFarlane, developer of the property, and is indicative of the planning control exercised by the New Brighton Association in the initial development of the district.

One of three houses built on adjoining plots by McFarlane, No. 272 was initially occupied as a rental unit. In 1849 the house was purchased by Sarah Wotherspoon, wife of the wealthy banker, George Wotherspoon. The Wotherspoons, who had moved to New Brighton around 1845, were then occupying one of the temple-fronted mansions on Richmond Terrace. It seems likely that Sarah Wotherspoon purchased this house as a home for Reverend Pierre Paris Irving, since her husband, who had been instrumental in organizing the Episcopal Christ Church of New Brighton, had recently hired Irving to serve as the church's first minister; Irving purchased the house from the Wotherspoons in 1851. The son of Ebenezer and Elizabeth (Kip) Irving and nephew of author Washington Irving, Pierre P. Irving was born in New York in 1806 and educated at Columbia College. In 1826 he married Anna Henrietta Duer, daughter of the eminent New York lawyer and jurist John Duer, and began studying for the Episcopalian ministry. He was ordained in 1836 and served as rector of Trinity Church in Geneva, New York, and as assistant minister at St. George's Church, New York City, before being appointed to Christ Church. The Irvings raised seven

Duer Irving. Following Anna Irving's death in 1874 and Reverend Irving's death in 1878 the property passed to their daughters Harriet and Elizabeth and Elizabeth's husband, George McCulloh, a merchant. Harriet Irving continued to live in the house until about 1900 when she sold it to Eliza Garrett. In 1905 the house was purchased by David Leroy, who is listed in the 1915 census as the proprietor of a merry-go-round and in the 1925 census as a stationary engineer. In 1915, David and Rose Leroy and their three daughters shared the house with Florence and Henry Hugot, a hotel manager. The house remained in the Leroy family until 1984. It is currently a single-family dwelling.

Built as the mirror image of the much altered house at 288 Richmond Terrace (formerly the Staten Island Women's Club), this house originally was a rectangular two-story frame structure with a high brick basement. Open porches extended along the north and west sides of the building. Over the years the house has undergone a number of modifications. While it is possible to recognize and interpret many of these changes, the age of the house, the lack of early photographs, building records, and detailed maps leaves a number of questions open for further study. From historic maps it appears that sometime between 1900 and 1912 the west porch was removed and the front porch replaced. It seems likely that the first-story facade wall also was refaced with machine-sawn clapboard siding and the doorway and east window opening modified. (These changes coincided with interior alterations to the entrance hall and staircase.) A change in number of stories indicated on historic maps between 1926 and 1937, suggests that the roof was raised and the attic story created. The additions at the rear of the house seem to be the product of several late-nineteenth-century and early-twentieth-century building campaigns. In addition to these changes, it appears that many window frames and sash have been replaced over the years, although most windows have historic wood sash. Storm windows have been installed on the first- and second-story windows on the east, west, and south walls.

At present the house has an irregular footprint though it is basically rectangular in plan. Above a stuccoed stone basement, the walls are faced with clapboard siding; original hand-sawn clapboards survive on north, west, and east walls (except at the first story of the north wall). The principal facade, facing Richmond Terrace, is articulated with simplified Greek Revival motifs. Especially noteworthy are the first-story tripartite door and window openings with their battered jambs and low triangular lintels with crosstetted corners, and five-light sidelights. It is not clear whether this configuration is original to the house or the result of an early twentieth-century alteration although the present owner reports having found evidence of a multi-light transom above the doorway. At present there is a historic glass and paneled wood door at the entry. Both the sidelights flanking the entrance and the east window's fifteen-light center window and sidelights have multi-pane wood storm windows. Extending across the width of the facade is a wood porch with slender Tuscan columns and elegant turned spindle railings. At the second story, the windows have wide flat wood surrounds with eared corners and aluminum sash. The third-story windows also have wide flat wood surrounds and one-over-one wood sash. On the west facade the center and south basement windows retain historic wood frames and multi-pane wood sash and have paneled wood interior shutters. On the south side of the building there is a hip-roofed masonry basement extension with multi-pane wood windows. The first story has a center window and a pair of windows on the south end of the building which contain six-over-six wood sash. The second-story windows are widely spaced; the north window has six-over-six wood sash and the south window contains two-over-two wood sash. The small third-story windows have single pane casements. The first story of the east facade has two windows with two-over-two sash in addition to a historic multi-pane wood bow window which was installed in front of an existing wood multi-pane sash window. There are three evenly spaced window bays at the second story windows which contain two-over-two wood sash; the single third-story window is a casement. The rear facade and one-story addition are articulated with a random arrangement of paired and single windows which contain historic two-over-two wood sash except for the paired four-over-four wood sash in the east bay of the second story and the multi-pane fixed sash on the shed-roofed one story entrance porch. There is an aluminum storm door on the entrance porch and an iron hatch to the cellar. The roof over the original portion

of the house is covered with standing-seam metal while the roofs over the rear additions and front porch are covered with asbestos shingles. The original portion of the house retains two brick chimneys located along the east wall. Openings have been cut in the east and south attic walls to install through-the-wall air conditioners.

A very old, probably original, stone retaining wall borders the front yard along Richmond Terrace. A cement path leads to the house across a sloping lawn. Along Carroll Place the rear of the property is bordered by a stuccoed brick and stone wall which probably dates from the mid-nineteenth century. This wall is the upper portion of a retaining wall that extends some eight to ten feet below the grade of Carroll Place. The backyard slopes upward and is terraced. A former carriage house is located at the southwest corner of the property. This mid-nineteenth-century two-story structure has been converted to a garage with a vehicle entrance at the second story facing Carroll Place. The building has a gabled roof, hand-sawn clapboard siding, heavy timbering, and a masonry basement story. The north wall (visible through the yard from Richmond Terrace) has a large opening at the first story which is sheltered by a pent roof. The original doors have been replaced with paired folding garage doors which appear to date from the 1920s. At the second story there is a large six-over-nine wood sash window which is probably original to the building. On the east wall there is a narrow doorway and segmentally-arched multi-pane wood sash window on the second story. The wood stair which provides access from Carroll Place to the backyard replaced an earlier stair in this location. This building seems to be representative of the narrow wood carriage houses that were erected on Carroll Place to serve the houses on Richmond Terrace in the initial development phase of the district.

Significant References

"Roland Duer Irving," and "Washington Irving," *Dictionary of American Biography*.

Charles W. Leng and William T. Davis, *Staten Island and Its People* (New York, 1929-30), vol. 2, 892, 910.

New York State Parks and Recreation, Division for Historic Preservation, "Henry McFarlane/Rev. Pierre P. Irving House," Building-Structure Inventory Form, prepared by Shirley Zavin, 1981.

Richmond County, Office of the Register, Liber Deeds and Conveyances, Liber 8, p. 342; Liber 20, p. 550; Liber 22, p. 398; Liber 279, p. 495.

John B. Woodall, *Christ Church, New Brighton: The Story of a Staten Island Episcopalian Parish* (Staten Island, 1993), 2, 6-8,.

**Henry P. Robertson House/
(later) Columbia Hall*
404 Richmond Terrace**

Tax Map Block/Lot: 3/40

Date: c. 1835 [Deeds];
altered 1924-25 [ALT. 48-1928]
Architect/Builder: Unknown (c. 1835);
Sibley & Fetherston (1924-25)
Owner/Developer: Thomas E. Davis (c. 1835);
Richmond Council of the Knights of
Columbus (1924-25)



Type: Freestanding House; Clubhouse
Style: Greek Revival
Stories: 2

The Henry P. Robertson House is the oldest surviving remnant of the initial development of New Brighton as a planned suburban community, and is the only remaining building of the famous Temple Row, a group of Greek Revival mansions which once extended along Richmond Terrace between Nicholas Street and Westervelt Avenue. The sole survivor of the six buildings erected by Manhattan real estate developer Thomas E. Davis prior to his joining with other investors in the New Brighton Association in 1835, No. 404 was sold to merchant Henry P. Robertson on October 19, 1835, for \$6,000.

Located at the western end of the block on a sloping lot that extends seventy-five feet along Richmond Terrace, the Robertson house was one of four buildings on Richmond Terrace which followed the same design (the others were Nos. 386, 320, and 300 Richmond Terrace. Each was a large and imposing two-story T-shaped wood building in the Greek Revival style with a peripteral colonnade extending around the front portion of the house (the long section of the T-plan) which contained a stairhall and double-parlor. A number of other houses on Richmond Terrace also followed the temple model, but differed somewhat in decorative details and were a full two-and-one-half-stories in height.

In 1859 Henry Robertson sold No. 404 to manufacturer James Wilkinson, a partner in the Crabtree & Wilkinson silk dyeworks, one of New Brighton's chief industries. By 1874, No. 404 and the adjacent house to the east at 400-402 Richmond Terrace (demolished) were both in the possession of the Wilkinson Estate and were being used as a hotel. The two houses were joined in the 1880s and the combined structure was renamed the Windsor Hotel, although it remained in the ownership and management of the Wilkinson family. In 1896, the wing connecting Nos. 404 and 400-402 was demolished and No. 404 returned to private use as the residence of George J. Greenfield. In 1910 the Richmond Council of the Knights of Columbus acquired the house for use as a clubhouse; the organization commissioned the firm of Sibley & Fetherston to enlarge the building in 1924. This commission was probably secured through architect Charles E. Fetherston's father, John J. Fetherston, a prominent local politician who had been a founder and influential member of the Richmond Council (for John J. Fetherston see **100-104 Westervelt**.) Charles E. Fetherston (1886-1955) was educated at

*The Landmarks Preservation Commission previously held public hearings on this item for designation as an individual landmark on November 10, 1966 (LP-0327, Item No. 13); on March 31, 1970 (LP-0327, Item No. 4); and on December 11, 1979 (LP-1111, Item No. 17).

public schools on Staten Island and at the Beaux-Arts Institute of Design in New York and worked in the offices of H. Van Buren Magonigle and York & Sawyer before establishing a partnership with Joseph T. Sibley in 1920. In the early 1920s the partners won several prizes for their designs for model tenements although their practice encompassed a variety of projects, including St. Mark's M.E. Church at 137th Street and St. Nicholas Avenue in Manhattan, and St. Paul's Church, New Brighton; St. Joseph's Hill Academy, Arrochar; the Family Court Building, St. George; and the Isolation Hospital at Sea View on Staten Island. Their firm's work at No. 404 was considered a notable "demonstration of architectural ability in the renovation of an old building of Colonial design with pronounced Grecian lines into a modern structure, without destroying the original style." (Leng & Davis, vol. 3, p. 158) The firm added frame extensions at the sides of the building, filling in the side porches and a one-story sixty-by-forty-foot meeting room at the rear of building. The entire facade was refaced with shingles at that time. A one-story shed-roofed addition was constructed in the angle between the meeting room and the east side of the building in the 1930s. In 1965 the Columbian Club of Richmond County sold the building and it was converted to the Pavilion on the Terrace catering hall. A fire on the second floor in 1968 necessitated the replacement of some floor beams and window sash; in the 1980s the porch railings were replaced. More extensive exterior renovations took place in the early 1990s. These included the application of Dryvit to the north and west sides of the building and the modification or replacement of original wood detailing on those elevations. Two windows at the north end of the west elevation were closed, the doorway on the south wall of the meeting room addition was widened, and the shape of the louvered attic window on the west wall of the meeting room was modified. In addition, a low concrete retaining wall was constructed at the property line along Richmond Terrace. (This wall continues around the adjoining property at **414-418 Richmond Terrace** which was acquired by the present owners of the Pavilion on the Terrace as a parking lot for the restaurant.)

At present, the building has an irregular footprint though it is basically T-shaped in plan. It has one-and-one-half stories on Richmond Terrace, rises to two full stories in the middle section of the building (the wide portion of the original house which contained the less formal rooms), and terminates in the one-story meeting room addition (now a banquet hall). On Richmond Terrace the building retains its most prominent feature, the hexastyle portico of wood fluted Doric columns. The portico frieze and tympanum have been refaced with Dryvit, but the pediment retains its original molded wood cornices. (The paterae that now decorate the frieze appear to be fiberglass.) Behind the portico, the facade has five bays of openings. At the first story the three center bays are original to the house. The wood door enframingent to the east of the center bay has battered jambs and a low triangular lintel with crosstetted corners. The wood and glass door was installed in the 1920s but the sidelights and transom are original. The two parlor windows are floor-length and have double-hung six-over-nine wood sash. The easternmost window enframingent dating from the 1830s was moved from the side of the building to the facade during the 1920s and contains historic six-over-six wood sash. A matching window at the western end of facade was filled in with the current doorway in the 1930s. All of the first-story windows and doors have metal grilles which were installed in the 1990s. The pilasters on the ends of the porch are actually vestiges of the piers that once ran along the open side porches; they were modified during the recent facade renovations by the application of moldings that create a paneled effect. The three second-story windows are sheltered by the porch gable. The windows retain their original eight-over-eight wood sash but have new wood surrounds which are joined to the first-story window surrounds; the paneled friezes decorated with fiberglass paterae were installed at the same time.

Extensively altered in the early 1990s, the building's western elevation retains its historic profile and original wood cornice. The placement of windows on the 1924 meeting room addition is original, but the neo-Greek Revival window surrounds were added in the 1990s. The south elevation of the 1924 meeting room addition retains its original wood shingles. This wall has five regularly spaced square-headed window openings which are currently sealed. The east side of the building is now largely

blocked from view by the adjacent apartment building at 400 Richmond Terrace and the retaining wall for the adjacent parking lot. A one-story addition extends along the east side of the two-story section of the original house and joins the meeting room. In the early 1990s, the north section of the east wall (which adjoins the portico) and the north entrance wall of the one-story addition were refaced with Dryvit. A wood screen was also set over the entry in the addition to conceal mechanical equipment. The south portion of the east wall remains unchanged. It is faced with wood shingles, has square-headed windows with multi-pane sash, and louvered wood shutters which were installed about twenty-five years ago.

Significant References

Landmarks Preservation Commission, Columbia Hall, 404 Richmond Terrace, Research File.

New York State Parks and Recreation, Division for Historic Preservation, "T.E. Davis/H.P. Robertson House; Pavilion on the Terrace" Building-Structure Inventory Form, prepared by Shirley Zavin, 1981.

Richmond County, Office of the Register, Liber Deeds and Conveyances, Liber 2, p. 135; Liber 254, p. 301; Liber 374, p. 107; Liber 1708, p. 363.

George A. Ward, *Description of New Brighton on Staten Island* (New York, 1836).

414-418 Richmond Terrace

Tax MapBlock/Lot: 3/31

Type: Parking lot

This lot, located at the southeast corner of Richmond Terrace and Westervelt Avenue, extends 106 feet along Richmond Terrace and 137 feet along Westervelt Avenue. It is part of a large sloping parcel which originally extended through the block to Carroll Place that Samuel R. Brooks purchased from the New Brighton Association in 1836. Brooks, who was the president of the New York and Harlem Railroad and one of the original officers of the New Brighton Association, constructed a porticoed Greek Revival mansion on this site and a carriage house at **9 Carroll Place** (see) by 1845. In the late 1880s, No. 9 was converted to a dwelling and its lot was separated from this property. A note in the Landmarks Preservation Commission Research file for 414 Richmond Terrace indicates that the Brooks mansion was demolished in November 1970. This lot was acquired by the owners of the Pavilion on the Terrace Restaurant, 404 Richmond Terrace, and is now a gravel paved parking lot bordered by a variety of non-historic elements.

Significant References

Landmarks Preservation Commission, Brooks House, 414-418 Richmond Terrace (LP-0328), Research file.

Richmond County, Office of the Register, Liber Deeds and Conveyances, Liber 3, p. 33; Liber 164, 16.

Staten Island Historical Society, New Brighton, SI Photograph file, 127, sec. 4, [Brooks House, Charles G. Hine, photographer, c. 1912].

George A. Ward, *Description of New Brighton on Staten Island*, (New York, 1836).

ST. MARKS PLACE (NORTH SIDE)

1-5 St. Marks Place

Tax Map Block/Lot: 15/78

Date: c. 1887-91 [Maps]

Architect: Edward A. Sargent

Owner/Developer: Mary and Dr. Theodore Walser

Type: Double House

Style: Queen Anne

Stories: 3 with basement



This three-story frame double house is located at the northeast corner of Westervelt Avenue and St. Marks Place on a sloping lot that extends seventy-two feet along St. Marks Place and 122 feet along Westervelt Avenue. This lot is part of a large tract of land which extended through the block from St. Marks Place to Carroll Place and 200 feet east from Westervelt Avenue that Mary Walser, wife of Dr. Theodore Walser, purchased from William Pendleton in 1866 and developed with several houses and outbuildings in the late 1860s and early 1870s (see **9-11 St. Marks Place**, **17-19 St. Marks Place**, **33 Westervelt Avenue**, and **20 Carroll Place**). The Walsers' decision to improve this prime corner site is undoubtedly linked to the opening of the Staten Island Railroad's New Brighton station in 1886 which set off a wave of new building in the area. The commission for the project was awarded to the noted Staten Island architect Edward A. Sargent and is documented by a preliminary drawing and historic photograph in the Sargent Collection at the Staten Island Historical Society. These show that despite several extensions and alterations the building retains much of its original character. It is Sargent's earliest known work in the district.

Designed to take advantage of its corner site, this Queen Anne style double house has asymmetrically composed facades linked by an angled corner tower with a flaring roof. The structure is basically rectangular in plan, but is picturesquely massed through the use of such features as projecting bays, porches, and a complex roof with multiple gables, overhangs, and a massive chimney. The building has three stories on St. Marks Place and four stories at the rear where the ground slopes downward to reveal a full basement story. The basement is brick and has square-headed windows with stone sills and lintels. The upper walls are faced with clapboards and shingles. Original fish-scale shingles survive at the base of the tower and on the projecting bay at the center of the first story on the west facade; original clapboard siding survives on the walls sheltered by the porches facing Westervelt Avenue. The remainder of the west facade, north, and east elevations, and the southeast corner of the house are covered with square-cut shingles. Through a grant from the Preservation League of Staten Island, the south facade and upper walls of the tower have been refaced with clapboards and decorative shingles following the original banded pattern shown in historic photographs. Windows are arranged in a various groupings and include both standard one-over-one sash windows (a few of the original wood sash windows have been replaced) and a variety of special windows with geometrically arranged glazing bars including the arched lights in the eyebrow dormers, the square and vertical lights on the third story of the tower, the oval window in the gabled bay on the south facade, and the small stained glass lights in the transoms above the sash windows on the first story south facade and tower. Other notable details include the decorative treatment of the gables especially of the east dormer where the top of pediment is projected forward over brackets to frame an attic window. The porches on Westervelt Avenue and St. Marks Place have turned posts, segmental spandrels and spindle friezes. Over the years the building

has been modified by the addition of projecting bays at the second story flanking the center tower on the west facade, by the installation of sash windows beneath the triple grouping of transoms and change from oval to rectangle in the second story window on the south facade, and by an extension over the open porch on the east side of the building. In addition the south porch on Westervelt Avenue has been rebuilt following Sargent's designs except that the stairs are perpendicular to their original placement. The lattices which originally extended between the piers supporting the north porch on Westervelt Avenue have been replaced with stuccoed infill with tripartite casement windows. The basement on Westervelt Avenue has a historic, perhaps original, paneled wood and glass door. Two identical historic paneled wood and glass doors are preserved at the St. Marks Place entrance. The door to the north porch facing Westervelt Avenue and the basement doors on the north (rear) wall appear to date from mid-twentieth century. Storm windows have been installed on the standard double-hung windows and many basement windows have iron grilles. There is a short driveway adjacent to the house on Westervelt Avenue. The rear yard is fenced.

In 1894, the Walsers' property in the district was partitioned among their children. No. 1-5 St. Marks Place passed to the Walsers' daughter, Mary Janeway, wife of Reverend Henry (Harry) Latimer Janeway, pastor of the Presbyterian church in Williamstown, New Jersey. The Janeways continued to lease No. 1-5 for some years. The occupants included the household of Leopold Camacho, a mechanical engineer and long-time resident of the district which moved to No. 1 from 30-32 Westervelt Avenue in the late 1890s and later occupied 52 St. Marks Place, and the family of George M. Pinney, a prominent attorney and civic leader, which occupied No. 5 from 1888 to c. 1897. Around 1900, the Janeways moved to No. 1 with their three children where they resided for about ten years. Subsequently, their eldest son, Dr. William R. Janeway and his wife Carol (Rodman) occupied No. 1 until his death in 1945. Dr. Janeway maintained a private practice in his basement office at No. 1 and also served for many years as the attending obstetrician at the Staten Island Hospital. No. 5 continued to be leased; occupants included the family of Celia and Frank H. Innes, an attorney, in the 1910s and the family Carrie and Arthur Greenway, a stock trader, in the 1920s. In 1941 No. 5 was sub-divided into two apartments.

Significant References

Mrs. Harry L. Janeway obituary, *New York Times*, Oct. 6, 1945, p. 13.

Dr. William R. Janeway obituary, *New York Times*, June 17, 1945, p. 25.

Charles W. Leng and William T. Davis, *Staten Island and Its People* (New York, 1929-30), vol. 3, 192; vol. 4, 415-417.

Richmond County, Office of the Register, Liber Deeds and Conveyances, Liber 75, p. 97; Liber 237, p. 332-334.

Edward A. Sargent, "Sketch View at cor. of S. Marks Place & Westervelt Ave." E.A. Sargent Collection, Staten Island Historical Society.

Staten Island Historical Society, E.A. Sargent Collection, Photograph of 1-5 St. Marks Place. New Brighton, SI Photograph File: E. Seehuysen, "N.E. Corner Westervlt Ave & St Marks Pl., New Brighton, Dr. Janeway;" E. Seehuysen, "View of Staten Island - New Brighton from Pier # 3, October 12, 1903."

9-11 St. Marks Place

Tax MapBlock/Lot: 15/74

Date: c. 1866-72 [Deeds, Maps]

Architect: Unknown

Owner/Developer: Mary and Dr. Theodore Walser

Type: Double House

Style: Second Empire

Stories: 3 with basement



This three-story frame double house is located at the western end of the block on a steeply sloping sixty-eight foot-wide lot. This lot is part of a large tract of land which extended through the block from St. Marks Place to Carroll Place and 200 feet east from Westervelt Avenue, that Mary Walser, wife of Dr. Theodore Walser, purchased from William Pendleton in 1866 and developed with several houses and outbuildings (see **1-5 St. Marks Place**, **17-19 St. Marks Place**, **33 Westervelt Avenue**, and **20 Carroll Place**). Based on deeds and historic maps, it appears that No. 9-11 was erected between 1866 and 1872. A detailed map from 1874 shows the double house's footprint as a rectangular block with a projecting central entrance porch and projecting side extensions (probably porches). These side extensions were removed by 1885, but between 1891 and 1894 a large first-story bay and smaller second-story bay were added to the east side of No. 11. A photograph taken from the Kill Van Kull in 1903 shows an open porch extending across the rear facade. This has been replaced by a two-story addition.

Designed in a vernacular version of the Second Empire style which was also employed for the house at 33 Westervelt Avenue and carriage and carriage house at 20 Carroll Place, No. 9-11 is identical in design to the somewhat later 17-19 St. Marks Place. This double house rests on a brick basement which reaches almost a full story in height as the ground slopes to the rear. The basement is stuccoed and retains a few original segmental arch multi-pane wood sash windows. Originally faced with clapboard siding, the frame upper stories are now covered with wood shingles. The building's design features an arrangement of single and paired square-headed windows which are enriched with molded lintels. At the first story the shared enclosed entrance porch is entered from the sides and has single square-headed windows with decorative arched sash. The building is crowned by an overhanging cornice and mansard roof with gabled dormers which have lost some of their decorative moldings. A turn-of-the-century photograph of St. Marks Place in the Staten Island Historical Society shows that the brackets once extended beneath the cornice and that a wood railing decorated the edges of the porch roof. The building retains historic one-over-one wood sash at the first and second story but has aluminum storm windows. One-over-one vinyl sash have been installed in the third-story dormers. There are curved one-over-one wood windows on the first-story side extension at No. 11.

Following the completion of these houses, the Walsers moved to No. 9. Dr. Theodore Walser, a native of Switzerland, came to this country about 1840 and settled in New York. He served in the Mexican War and subsequently became a health officer to the port of New York before being appointed deputy health officer of the Quarantine Hospital at St. George in 1853. In 1858, when a mob of Staten Islanders, fearing contagion from the infectious sick who were removed from ships and cared for at the hospital, broke into the hospital grounds and began burning the buildings, Dr. Walser was the only doctor who attempted to defend the hospital -- until pistols were placed to his head. When the hospital was abandoned, Walser was appointed Deputy Health Officer of the Lower Quarantine Hospital at Dix

Island. Following the Civil War he established a private practice in his home in New Brighton; he became a member of the S.R. Smith Infirmary at its founding in 1861. In 1881, Dr. Walser was appointed Health Officer for the Village of New Brighton. He subsequently served as coroner and Sanitary Superintendent for Richmond County.

The Walsers had five children; title to this property eventually passed to their daughter, Mary J. Janeway. She and her husband occupied No. 11 briefly in the 1910s. Other occupants included William Lewis, a bank manager, at No. 9 in 1910; the Walsers' widowed daughter, Dr. Emma Townsend, and her five children at No. 11 in 1915; Dorothy and Albert Britt, a newspaper editor, and Emilie Wellington, a physio-therapist at No. 9 in 1925; and Jennie and Samuel Viertel, a public school principal at No. 11 in 1925.

Significant References

Charles W. Leng and William T. Davis, *Staten Island and Its People* (New York, 1929-30), vol. 1, 262-268; vol. 2, 572, 577, 972.

Richmond County, Office of the Register, Liber Deeds and Conveyances, Liber 75, p. 97; Liber 237, p. 362.

Staten Island Historical Society, E.A. Sargent Collection, Photograph of 1-5 St. Marks Place; E. Seehuysen, "N.E. Corner Westervlt Ave & St Marks Pl., New Brighton, Dr. Janeway."

Dr. Theodore Walser, obituary, *Staten Islander*, Apr. 23, 1902, p.1.

"William Charles Walser," *National Cyclopaedia of American Biography*, vol.17, 245.

17-19 St. Marks Place

Tax Map Block/Lot: 15/71

Date: c. 1872-74 [Maps]

Architect: Unknown

Owner/Developer: Mary and Dr. Theodore Walser

Type: Double house

Style: Second Empire

Stories: 3 with basement



This three-story frame double house is located at the western end of the block on a steeply sloping fifty-two foot-wide lot. This lot is part of a large tract of land, extending through the block from St. Marks Place to Carroll Place and 200 feet east from Westervelt Avenue, which Mary Walser, wife of Dr. Theodore Walser, purchased from William Pendleton in 1866 and developed with several houses and outbuildings (see **1-5 St. Marks Place**, **9-11 St. Marks Place**, **33 Westervelt Avenue**, and **20 Carroll Place**). Based on historic maps, it appears that Nos. 17-19 were erected sometime between 1872 and 1874. A detailed map from 1885 shows the footprint of the double-house as a rectangular block with a projecting central entrance porch and an open back porch which extended across the entire width of the structure. Two-and-one-half-story bays were constructed at the rear of the side elevations in 1932.

Designed in a vernacular version of the Second Empire style which was also employed for the house at 33 Westervelt Avenue and carriage house at 20 Carroll Place, No. 17-19 is identical in design to the somewhat earlier 9-11 St. Marks Place. This double house rests on a brick basement which reaches

almost a full story in height as the ground slopes to the rear. Its upper stories are faced with clapboards which have been covered with wood shingles at the second story. The east wall has been stuccoed at the first story. The building's design features an arrangement of single and paired square-headed windows which are enriched with molded lintels. Above a bracketed overhanging cornice, there is a mansard roof which retains its original fish-scale shingles and gabled dormers with decorative moldings. Many windows contain historic one-over-one and two-over-two wood sash, and all of the windows have recent storm windows.

The present columned neo-Colonial entrance porch, paired wood and glass doors, oval windows flanking the entrance, and brick stoop were probably installed in the late 1930s when the two houses were joined into a small apartment building. The back porch may have been enclosed and faced with shingles at about the same. The brick wall and piers supporting the Victorian wrought-iron fence appear to have been rebuilt in the 1970s or 1980s.

Built as an investment property, this double house was leased throughout much of its history. Tenants included real estate agents, retired businessmen, salesmen and the noted architect Clarence Luce who lived at No. 19 (then No. 9) in the late 1890s.

Following the death of her husband in 1907, the Walsers' daughter Dr. Emma Townsend moved from **33 Westervelt Avenue** (see) to No. 17 with her children. Dr. Townsend, who had been the first woman intern at a New York Hospital, withdrew from practice by 1910 but was still active in Staten Island affairs, serving as the President of the Staten Island Women's Club and as a member of the local Board of Education until her death in 1916. (Dr. Townsend also briefly occupied No. 11 St. Marks Place around 1915, but was residing in No. 17 at the time of her death.)

Significant Reference

"Dr. Emma Townsend Dead," *New York Times*, Sept. 14, 1916, p. 7.

23 St. Marks Place

Tax Map Block/Lot: 15/68

Date: 1906-07 [Deeds, Maps]

Architect/builder: Attributed to John J. Hayes

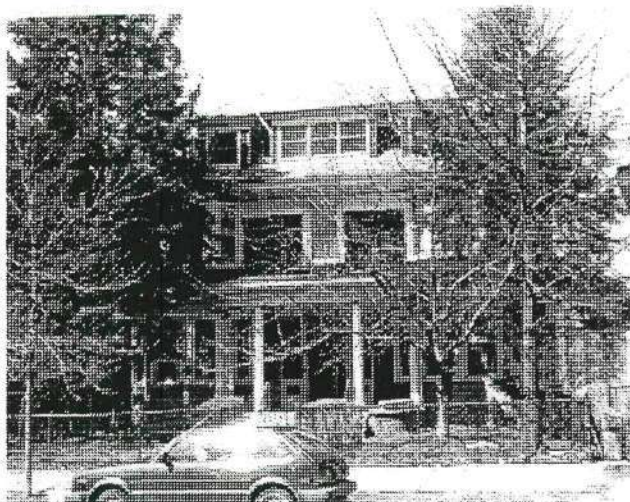
Owner/Developer: Mary A. and John J. Hayes

Type: Freestanding House

Style: Neo-Colonial

Stories: 3 with basement

The large property owned by Augustus Prentice during the second half of the nineteenth century became the site of five dwellings, all erected in the first decade of the twentieth century and all surviving. The westernmost of the five houses is No. 23, which was erected sometime after July 1906, when lumber merchant George W. Allen and his wife, Mary, sold that site to John J. and Mary A. Hayes, and before the publication of the 1907 map, which illustrates the dwelling. The current owner of the building, Mr. E.M. Hayes, is a descendant of John and Mary Hayes; he has stated that family members built the dwelling. The original full-width porch (documented in a historic photo owned by the Hayes family) was replaced in the 1920s by the surviving curved porch, which incorporates columns



from its predecessor. In 1928-29 John J. Hayes had the building divided into two units [ALT 117-1928] and in 1946, when the roof was covered with asphalt shingles, the building belonged to Elizabeth Hayes [BN 798-1946]. Currently, No. 23 is used as a multiple dwelling.

This two-and-one-half-story dwelling features a symmetrical neo-Colonial facade with angled side bays embracing a curved, colonnaded porch and surmounted by three prominent dormers. The basement and first story are covered in rock-faced ashlar stone, except for the stuccoed and scored projecting front bays; the second story is sheathed in wood shingles. The front has denticulated cornices above the first and second stories, and at the porch where the cornice is supported by slender columns with simple bases and capitals. The tripartite wood-framed entrance is composed of a paneled wood door with a glazed upper portion flanked by partially glazed sidelights; the door and sidelights retain their special diamond-patterned muntins. Wood-framed window openings contain one-over-one double-hung replacement sash. The roof is covered with asphalt shingles. The site has a steep sloping rear yard.

Significant Reference

Richmond County, Office of the Register, Liber Deeds and Conveyances, Liber 325, p. 186.

27 St. Marks Place

Tax Map Block/Lot: 15/67

Date: 1906 [NB 17-1906]

Architect: Edward A. Sargent

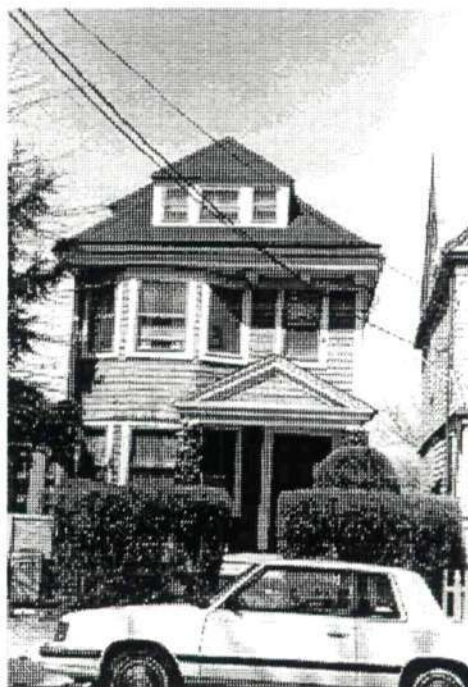
Owner/Developer: George W. Allen

Type: Freestanding House

Style/Ornament: Colonial Revival

Stories: 2½ with basement

The large property owned by Augustus Prentice during the second half of the nineteenth century became the site of five dwellings, all erected in the first decade of the twentieth century and all surviving. Four of the houses are known to have been erected for lumber merchant George W. Allen; No. 27 is the westernmost of those. It was constructed in 1906 and occupied by Allen, a native of Virginia, and his wife, Mary, for at least twenty years. The building remains in use as a single-family dwelling.



As designed by prominent Staten Island architect Edward A. Sargent, whose commissions in the historic district outnumber those of any other designer, the two-and-one-half-story Colonial Revival dwelling features a three-sided bay, a projecting porch with front columns supporting a corniced pediment, and a bracketed cornice beneath a pitched roof capped by a broad dormer. The facade is sheathed in wood shingles and trimmed in wood, except for the brick foundation; the clapboarded side and rear elevations are also trimmed in wood. At the front entrance, a molded wood surround bears a historic double-leaf glazed wood door; window openings contain one-over-one double-hung sash, all covered with storm sash. A one-story lean-to extension at the rear, elevated high above grade by a wood-clad enclosure, is reached by a wood staircase and contains the rear entrance, which has a non-historic storm door. At the northwest corner of the house, there is a wood porch with railings at both the first and second stories. The roof, covered in red asphalt shingles, is surmounted by a brick chimney. The site has a steep sloping rear yard.

Significant Reference

St. Peter's R.C. Church Anniversary Journal (Staten Island, 1917), photograph [includes Nos. 27, 29, 31, and 35 St. Marks Place].

29, 31, and 35 St. Marks Place

Tax Map Block/Lots: 15/65, 64, and 62

Date: 1905-06 [NB 339-1905]

Architect: Samuel R. Brick, Jr.

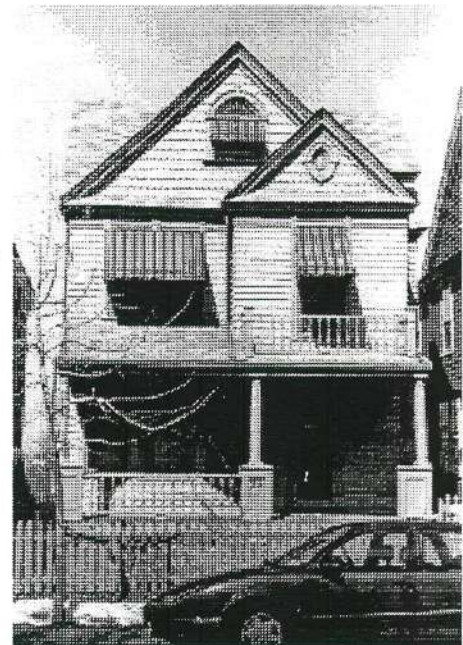
Owner/Developer: George W. Allen

Type: Freestanding Houses (3 of 3)

Style/Ornament: Colonial Revival

Stories: 2½ with basement

The large property owned by Augustus Prentice during the second half of the nineteenth century became the site of five dwellings, all erected in the first decade of the twentieth century and all surviving. Four of the houses are known to have been erected for Allen; Nos. 29, 31, and 35 are the easternmost of those and were built for lumber merchant George W. Allen in 1905-06, according to the designs of architect Samuel R. Brick, Jr. (1862-?). Descended from prominent families of Philadelphia and southern New Jersey, Samuel R. Brick was the son of the Samuel R. Brick remembered for his political activities as well as his role in building and eventually managing the gas works on Staten Island. The younger Mr. Brick was educated at New Brighton and, in Manhattan at the Trinity School and Cooper Union, where he completed the course in architecture. After apprenticing in the office of Edward A. Sargent, he entered independent practice and served for many years as Deputy Superintendent of School Buildings with the Board of Education. Between 1899 and 1923 Brick supervised the construction and alteration of all Staten Island schools.



29 St. Marks Place

Among the early tenants of No. 29 were civil engineer William Redgrave, a native of Washington, D.C., his wife, and their daughter; and the family of Harry and Alice Scudder. N.J. White had a two-story rear extension erected and the building subdivided into two units in 1918 [ALT 193-1918], after which the house was occupied by Harold W. Clark, an editor for the Associated Press, and his wife, Grace, in one apartment and John J. Richards, a public school teacher, his wife, Emma, and two roomers (a secretary and a school principal) in the other. The side elevations were covered with asbestos shingles in 1938 [BN 1042-1938] and the roof was surfaced in asphalt shingles in 1949 [BN 539-1949]. No. 29 remains in use as a two-family house.

Among the residents of No. 31 was Katharine Hanlon, her son, Anthony, a civil engineer, her two daughters, and a roomer, who was employed as a telephone clerk. Mrs. Hanlon subdivided the building into two units in 1920 [ALT 561-1920], but by 1934, it had been returned to single-family use [ALT 229-1934]. Asphalt shingles were installed on the roof in 1946 [BN 218-1946]. The building has been returned to use as a single-family dwelling.



35 St. Marks Place



31 St. Marks Place

In 1910 No. 35 was occupied by a patent lawyer and his wife, and in 1925 by Irish-born Margaret Teanney and her four adult children: a housekeeper, two clerks, and a dressmaker. It remains in use as a single-family dwelling. As revealed in historic views, the three houses originally were variations on a theme. Each

wood-shingled dwelling, painted gray, had a colonnaded wooden porch extending across the width of the front which featured balustrades at the first story and atop the porch roof. Window openings were flanked by dark green shutters and wood trim was painted white. Nos. 29 and 35 terminated in broad gables, fronted by a single gabled extension at one side of the second story (at the former) or by paired gabled extensions (at the latter). The house between them, No. 31, featured a single gabled projection at one side of the second story, but the ridge of its pitched roof ran parallel to the facade and the slope was pierced by a central dormer. Each of the three lots has a level front yard, and each has a steep sloping rear yard. (In two cases, the rear yards extend through the block to Carroll Place, although on separate tax lots. A resident of No. 29 owns Lot 98, while the owner of No. 35 owns Lot 104. See **Carroll Place**.)

No. 29 resembles its historic condition most closely. It retains the special windows in its gables: an arched window with multi-paned double-hung wood sash in the large gable and an oval window with wood sash in the small gable. Also surviving are the historic configuration of wood shingles (fish-scale shingles in the front gables) and wood trim, angled first-story bay, glazed wood door, and one-over-one double-hung wood windows with storm sash. Several porch columns have not survived in place. Striped canvas awnings shade three of the front windows. The sides of the house repeat the material treatment of the facade. The basement wall of the rear appears to have been rebuilt. The asphalt-shingled roof is pierced by a brick chimney.

No. 31 retains its historic massing, wood shingles, wood trim, one-over-one double-hung wood sash windows, and, at the side elevations, special wood-framed windows with stained and leaded glass. Alterations include the enclosure of the porch, the addition of storm sash to most openings, and changes to the rear foundation. The asphalt-shingled roof is pierced by a brick chimney.

No. 35 retains its historic massing, including the first-story angled bay of the facade, though the exterior has been covered in horizontal aluminum siding. The porch has been rebuilt with square wood columns, and a balustrade removed from the porch roof. Some historic window openings survive, but others have been altered (such as the replacement of the opening in the central gable, the removal of the openings in the smaller gables, and the replacement of the windows at the front of the second story) and all window sash has been replaced. The foundation has been rebuilt at the rear of the building. The asphalt-shingled roof is pierced by a brick chimney. No. 35 also retains its historic bluestone sidewalk and bluestone path leading to the porch.

Significant References

Charles W. Leng and William T. Davis, *Staten Island and Its People* (New York, 1929-30), vol. 3, 320-321.

St. Peter's R.C. Church Anniversary Journal (Staten Island, 1917), photograph [includes Nos. 27, 29, 31, and 35 St. Marks Place]

St. Peter's Roman Catholic Church and Rectory 49 and 53 St. Marks Place

Tax Map Block/Lots: 15/53 and 47

Date: 1900-01 [NB 88-1900]

Architect/Builder: Harding & Gooch

Owner/Developer: St. Peter's Roman Catholic Church

Type: Church

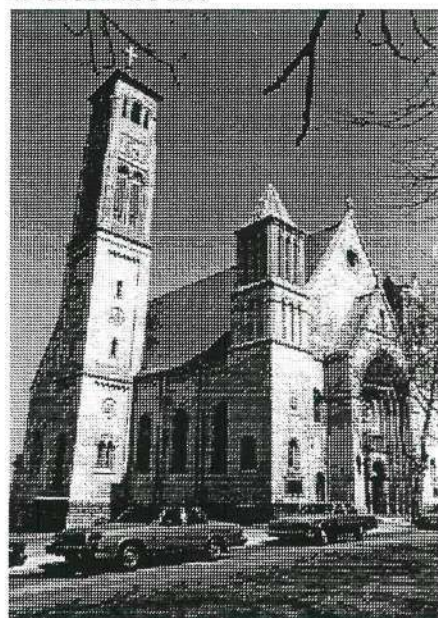
Style: Neo-Romanesque

Stories: 3 with basement

This church and rectory complex is located on a through-the-block site with a frontage of 353 feet on St. Marks Place and about 412 feet on Carroll Place. Most of the site was conveyed to the St. Peter's Church in New Brighton in 1840 in two parcels from the Trustees of the New Brighton Association and from Edward A. Nicoll to be used as a place of public worship according to the rites of the Roman Catholic Church. The congregation which formed the nucleus of the parish had begun to meet in April 1839, in a gun factory in New Brighton (at the corner of Lafayette St. and Richmond Terrace) under the leadership of Rev. Ildefonso Madrono. Construction of a church building proceeded slowly, and the first church, which faced Carroll Place, was dedicated in March 1844. The first Roman Catholic church building erected on Staten Island, housing the only Catholic parish on the island from 1839 to 1849, St. Peter's has, through the years, remained a dominant Catholic presence on the island, and more than half of the Island's Catholic churches have been formed as parishes of St. Peter's. During the early 1850s, the Sisters of Charity came to St. Peter's and established a parish school in the church basement. For much of the nineteenth century, the church complex also included a rectory, a school building (demolished in 1923 when it was replaced by the present St. Peter's School which is on the north side of Carroll Place and outside the historic district) that stood at the west side of the church, and a frame building that served as a convent and St. Peter's Academy Music School which stood at 67 St. Marks Place (demolished in 1967).

The present church and rectory are associated with the early-twentieth-century rebuilding of the complex. A fire destroyed the first St. Peter's church building during the 1890s. The present neo-Romanesque structure, designed in 1900 by the architectural firm of Harding & Gooch under the direction of the Reverend Terrance Early, was dedicated in 1902. The fact that George Edward

49 St. Marks Place



Harding resided in a large home on Richmond Terrace (now the site of St. Peter's School) may explain why the firm of Harding & Gooch received the commission. The firm is best known for several commissions for prominent commercial buildings during the 1890s, including the Postal Telegraph Company Building (a designated New York City Landmark). The remainder of the improvements were overseen by Father Charles A. Cassidy. Dormer windows had been added to the main roof of the structure by 1912, perhaps in 1910 when alteration applications were filed with the Department of Buildings (the dormers were removed in 1990). The tower on the west side of the church, left in a truncated state when the church was dedicated, was increased in height and finished in 1919 as the "Cardinal's Tower" in honor of Cardinal John M. Farley, who had served as curate at St. Peter's from 1870 to 1872. The neo-Renaissance/Romanesque rectory, to the east of the church and connected to it by an arcade, was designed by architect George H. Streeton in 1912 to replace the nineteenth-century rectory.

St. Peter's Church, roughly cruciform in plan, is a brick structure on a foundation of rock-faced limestone; the basement level is of a tan brick, while brick on the upper stories is a lighter shade. Because of the sloping site, the basement levels of the church are exposed on the Carroll Place end of the structure. The main facade facing St. Marks Place has a projecting gabled entrance bay framed by the main gable face and corner towers rising above the main block. At the portal, engaged columns with foliate capitals form the jamb and support a round compound arch which frames a rose window. A band of sculpture niches surmounts a pair of arched entrances which have glazed wood doors below multi-paned transoms. The portal is flanked by large torcheres; a niche with the sculpture (badly eroded) of St. Peter terminates the gable face of the projecting entrance. The bell towers at the St. Marks facade are similar in design with terminating open arcades above blind arcades. The west tower has a polygonal roof, while the east tower has gable projections that rise above the flat replacement roof (1966). The side walls of the main block are articulated with pilasters and corbel tables framing each bay which has a round-arched window with German stained glass. The ends of the crossing have window groups at the basement and main sanctuary levels and a bull's eye window in the gable face, a feature that appears on the main block as well. The apse is formed by a gable-roofed extension (which, according to historic photographs, originally had a small dome rising above the gable roof) pierced by a series of round-arched windows at the main level, and by a curved extension built of small, rock-faced blocks (now painted), the uniformity of which suggests that they are cast stone or concrete. This extension has wide and narrow round-arched windows and a low-pitched domical roof. Three-story elts flanking the apse are terminated by a bracketed cornice band and a parapet that is stepped adjacent to the apse. Prominent paired round-arched windows are set in larger arched openings in the north end walls, and entrances are placed in the east and west bays of these portions of the building, as well as other round-arched window openings.

Carroll Place facade



At the east side of the facade is a one-story brick chapel that appears to be an original component of the church. A curved window bay with five round-arched windows separated by clustered column mullions fills most of the St. Marks Place facade; the parapet has a truncated pediment topped with the wheel cross (used elsewhere on the main church building as well). The east side of the chapel has a blind arcade below patterned brick panels; the northern end steps back in two stages to the curved apse area which has a low domical roof. Projecting from the west side of the main structure is the Cardinal's Tower, a three-stage clock tower; pilasters and corbeling frames the lower two stages. The upper portion, completed in 1919, has paired arched openings, filled with louvered copper panels, clock faces in rectangular panels on all four sides, and a tripartite open arcade at the top. The tower roof

is terminated by a cross. The ornamental program, which extends to the facade of the main structure as well, incorporates the Cardinal's Coat-of-Arms and the fifteen tassels of his office.

The yard on the west side of the church is bordered by an iron fence along St. Marks Place. A walk (a large portion of which is bluestone) incorporating sets of steps extends through the property on the west side of the church building. A large flat area is edged by a stone retaining wall; a lower retaining wall extends along Carroll Place.

Date: 1912 [NB 184-1912]

Architect: George H. Streeton

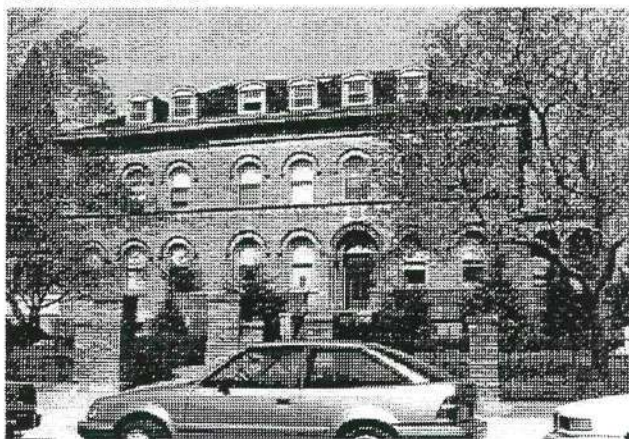
Owner/Developer: St. Peter's R.C. Church

Type: Rectory

Style: Neo-Renaissance with Neo-Romanesque details

Stories: 3 with basement

53 St. Marks Place



The rectory, a five-bay wide main block with a three-bay-wide slightly-recessed wing on the west, and a porch that extends along the east and north sides of the structure is connected to the church by an arcade. Architect George H. Streeton's design for the structure draws on the form of a Renaissance *palazzo* and neo-Renaissance/neo-Romanesque ornament. (Streeton had other commissions from Roman Catholic dioceses in New York City, including alterations to the Cathedral of Saint James and its new rectory in Brooklyn.) Clad with blended shades of tan brick, the building is enriched by square terra-cotta plaques with various religious symbols at such places as the balustrades of the porches, the frieze below the main roof, and the chimneys. Arched dormer windows project from the north and south sides of the low hipped roof. An open porch with a low balustrade fronts the main block of the house and lamps flank the stone steps; the central entrance has paired twisted columns with foliate capitals supporting the portal with a Virgin Mary and child, flanked by angels, bas-relief sculptural group above. The round-arched window openings with double-hung sash are accented by brick moldings. The arcade-like porch along the east and north sides is articulated with large posts with capitals and secondary square posts; the three western bays of the north wing of the porch have been enclosed with glass at the openings and a brick wall that separates the room from the rest of the porch. The basement levels of the house, which are exposed on the north and east sides, have walls of painted concrete; in the east wall at the level below the porch there are round-arched windows and an entrance.

The rectory is connected to the church building by a three-story arcade; the lower level, of concrete and exposed on the north side, is an open walkway. At the upper level (visible from both streets) the brick-faced walls are pierced by round arches supported by twisted columns and filled with multi-paned sash. The yard on the St. Marks Place side of the rectory is edged by a stone retaining wall and enclosed by a fence of brick piers and iron pickets. A concrete walk leads to the porch. Along the east side of the retaining wall is a concrete walk that incorporates several sets of stairs and that provides access to the lower entrance; an iron fence borders the walk along St. Marks Place along the yard east of the rectory. North of the rectory, on Carroll Place, a two-car garage (c. 1937) has been built into the hillside. The remaining Carroll Place frontage of the property is bordered by a stone retaining wall.

Significant References

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"Monsignor Cassidy to Celebrate 25th Year at St. Peter's," *Richmond County Gazette*, Sept. 17, 1927.

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St. Peter's Parish 1839-1979 140th Anniversary Committee, "Facts About the History of St. Peter's R.C. Church on Staten Island in Celebration of the 140th Anniversary of the Parish 1839-1979," SIIAS.

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The Staten Island Gazette, Aug. 7, 1901, p. 1 (rendering of church)

**Howard R. Bayne House,
75 St. Marks Place**

Tax Map Block/Lot: 15/39

Date: c. 1863-74 [Deeds, Maps];
alteration c. 1891-92

[Deeds, Maps, Directories]

Architect: Unknown; Edward A. Sargent

Owner/Developer: Augustus Prentice

Type: Freestanding House

Style: Gothic/Colonial Revival

Stories: 3 with basement



This three-story frame house is located at the center of the block on a steeply sloping seventy-one-foot-wide lot that extends through the block from St. Marks Place to Carroll Place. This lot, part of a large tract of land which extended 375 feet along the north side of St. Marks Place, was purchased by attorney Augustus Prentice in 1863. No. 75 is one of two identical Gothic Revival houses (see **83 St. Marks Place**) that Prentice erected as rental properties sometime between 1863 and 1874. The house was occupied by T.J. Bennett in the 1870s and by Mrs. Philip Thomas in the early 1880s. An ink sketch in the Edward A. Sargent Collection at the Staten Island Historical Society shows the noted Staten Island architect's proposal to add a wing at the east end of the house and update the building's design. The renovations were probably commissioned by Augustus Prentice around 1891 since he entered into a lease on the property in May 1892. The following October, Prentice conveyed the property to New York businessman John Robinson subject to the existing lease; one month later the lessee, Mary Moore, purchased the property from Robinson.

Mary Moore was the widow of Dr. Samuel Preston Moore, a physician who had served as surgeon-general to the Army of the Confederacy. Moore occupied No. 75 with her daughter, Lizzie, and son-in-law, Howard Randolph Bayne (1851-1933), one of the most prominent figures on Staten Island in the late nineteenth and early twentieth centuries. Born and educated in Richmond, Virginia, Bayne was awarded a law degree by Richmond College in 1879. In 1882 he moved to New York where he

practiced law and became involved in Democratic party politics. From 1908 to 1912 he served as a state senator representing Richmond and Rockland Counties. He was responsible for drafting New York State's first general probation law in 1905 and first workmen's compensation law in 1909. A historian of some note, Bayne wrote several books on the Colonial and Federalist periods and introduced a bill in the State Senate which led to the preservation of the Conference House (Christopher Billop House) on Hylan Boulevard. Bayne also served as president of the Staten Island Institute of Arts and Sciences for over twenty-five years and was on the board of directors of the Staten Island Historical Society. In the 1930s following Howard Bayne's death, No. 75 was subdivided into apartments. It is currently a three-family residence.

Originally an L-shaped, clapboard-covered structure with three stories facing St. Marks Place and four stories at the rear, No. 75 had square-headed windows, a gabled roof, and overhanging eaves decorated with bargeboards. Using a Colonial Revival style inspired by seventeenth-century New England domestic architecture that repeated many of the same elements in the original design of the building, Sargent expanded the house to the east, adding a projecting gabled wing to balance the existing west wing and inserting a polygonal entrance porch between the wings. To unify the old and new parts of the building, the entire structure was shingled; matching bargeboards were applied to the gables, eaves, and dormers; and balustrades were erected over the bay windows and entrance porch. (The bargeboards and east balustrade have been replaced within the last fifteen years; the balustrades above the porch and west bay have been removed.) Sargent added a number of special windows including the five-light bay window containing historic one-over-one sash and fifteen-light transoms, paired sash windows with narrow sidelights (at the second story of the east wing), multi-pane casements (in the dormer of the east elevation), multi-pane casements flanking a fixed multi-pane window (in the east gable), and horizontal multi-pane top-hung casement windows (on the east bay of the center block, the porch side of the wings, and the center dormer). The two-over-two wood sash windows in the bay window of the west bay are also historic or perhaps even original. While the present louvered shutters are probably not original, a historic photograph of the house shows that similar shutters were included in Sargent's original design. Other notable features include the pent overhang and shaped chimney stack on the eastern elevation and the unusual paneled wood front door with lancet windows. The front porch has turned columns (replacements for the posts and arched spandrels) supporting the original roof with its molded cornice; the rear multi-story porch has been rebuilt in recent years. In addition the roof has been reshingled and the upper portions of the two chimneys on the main block of the house have been rebuilt. Most of the windows and doors are sheathed with plexiglass or have wood and glass storm windows.

The front yard of No. 75 has a recently installed wood portal at the entrance to the flagstone path from the sidewalk to the house. The low stone curbs flanking the path were installed by the house's present owner. The sloping rear yard is terraced and features curving stone retaining walls inspired by Art Nouveau design and a wisteria-hung pergola which were installed by the current owner. Along Carroll Place there is an embankment which is held in place with boulders; resting on the boulders are sections of wrought-iron fence which are bedded in concrete. There is a wood portal at the top of a small concrete stair leading to the yard.

Significant References

"Howard Randolph Bayne," *Who's Who in New York* (New York, 1911, 1929).

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Edward A. Sargent, "Proposed Alterations & Additions to House on S. Marks Pl. S.I." E.A. Sargent Collection, Staten Island Historical Society.

Staten Island and Staten Islanders (New York, 1909).

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83 St. Marks Place

Tax Map Block/Lot: 15/35

Date: c. 1863-74 [Deeds, Maps];

altered c. 1894 [Deeds, Maps]

Architect: Unknown

Owner/Developer: Augustus Prentice

Type: Freestanding House

Style: Colonial Revival

Stories: 3 with basement



This three-story frame house is located at the center of the block on a steeply sloping seventy-foot-wide lot that extends through the block from St. Marks Place to Carroll Place. The house was erected on a part of a large tract of land which extended over 375 feet along the north side of St. Marks Place, and was purchased by attorney Augustus Prentice in 1863. No. 83 is one of two identical L-shaped clapboard covered houses (see **75 St. Marks Place**) that Prentice erected sometime between 1863, when he bought the land, and 1874, when the house was represented on Beers Atlas as a rental property occupied by the Gregory family. Historic maps show that sometime between 1894 and 1898 the building was extended to the west; at that time it was remodeled in the Colonial Revival style. It seems likely that the alterations were made by Prentice early in 1894 since he sold the house to Massachusetts businessman Charles W. Galleupe in October 1894, subject to a lease to Frederick Hunt. (Prentice also improved, rented, then sold 75 St. Marks Place in 1891-92.) A mining engineer who was active in the Staten Island Institute of Arts and Sciences, Hunt occupied No. 83 until at least 1901. Later tenants included banker John P. Gardner (c. 1910), attorney Herbert J. Bickford (1915), marine George Fatton (c. 1925), and accountant John Kirby (c. 1925). In the late 1920s, the Hanes Realty Corporation, which then controlled the property, filed plans with the Staten Island Department of Buildings to build stores on Carroll Place but were unable to obtain a zoning variance. From 1934 to 1936 the house was extensively remodeled, legalizing its previous subdivision into apartments. Further alterations were made in 1938, 1961, 1972, and in the 1980s. The building is currently subdivided into apartments.

In its present form, No. 83 is a H-plan, Colonial Revival style house with two-story polygonal bays on the gabled wings of its front and rear facades. The house has three stories facing St. Marks Place and four stories at the rear where the ground slopes downward to reveal a full basement story. When it was remodeled in the 1890s, the house was faced in clapboards above a brick basement. In 1938 the clapboards were covered with asbestos shingles; during the 1980s the side and rear walls were refaced with aluminum siding. While many of the door and window surrounds have been modified, the house still retains historic one-over-one wood window sash as well as such features as molded cornices, leaded-glass oval windows with keyed enframements, and sunburst frieze panels (including a sunburst in a keyed enframement over a tripartite window suggestive of a Palladian window at the second story). The elaborate Colonial Revival doorway with wood-and-glass fanlight and sidelights is similar in design to the doorway of Prentice's rental house next door at **89 St. Marks Place**. The two front gables and the dormer on the east side of the attic retain multi-pane wood sash. The multi-story porch that spans the rear of the building has been altered several times but incorporates historic paired wood columns with classic capitals and a molded cornice at the top story. The concrete stoop and deck and small wood entrance porch at the front of the house were added in the 1930s. The building is surmounted

by a pitched roof with hipped dormers which has been covered with asphalt. In recent years, the brick chimneys with quoins have been painted and the top of the west chimney has been rebuilt. Along Carroll Place there are remnants of the concrete foundations of a 1920s garage.

Significant References

New York City Department of Buildings, Staten Island, NB 1259-1922; NB 1492-1928; NB 1493-1928; ALT 1069-1934; BN 542-1938; BN 427-1961; BN 267-1972.

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Staten Island Historical Society, New Brighton, SI Photograph File. View of St. Marks Place from the Grounds of the Anson Phelps Stokes Estate, c. 1880s [Stokes Mansion, Hamilton Ave. & Lenox Place File].

89 St. Marks Place

Tax Map Block/Lot: 15/31

Date: c. 1863-74 [Deeds, Maps]

Architect: Unknown

Owner/Developer: Augustus Prentice

Type: Freestanding House

Style: Second Empire

Stories: 3 with basement

and

Garage: One-story building, 1926-29
[NB 1911-1926]



This three-story frame house and garage are located at the center of the block on a steeply sloping seventy-one-foot-wide lot that extends through the block from St. Marks Place to Carroll Place. The house was erected on a part of a large tract of land which extended over 375 feet along the north side of St. Marks Place, and was purchased by attorney Augustus Prentice in 1863. A house was standing on the site by 1874 when it was represented on the Beers Atlas as a rental property occupied by "J. Bonner." This probably was broker George Bonner, who is listed as a resident of Castleton in the New York State Census of 1875.** Both George and Edward Bonner, who lived at **97 St. Marks Place** during the early 1870s, were active in educational and athletic affairs on Staten Island. In the 1880s the house was the residence of the Alexander E. Outerbridge, an official with the Customs Service and a member of a family prominent in the shipping business in New York, Newfoundland, and Bermuda. Outerbridge had ten children, many of whom resided at 89 St. Marks Place. They included Eugenius Harvey Outerbridge (1860-1932), a leading businessman active in the shipping, leather, and milling industries in New York and New Jersey, who served as the first chairman of the Port of New York Authority (1921-24); for this role he was honored by having the bridge between Staten Island and Perth Amboy named the Outerbridge Crossing. His sister, Mary E. Outerbridge (1852-1886), is important to sports history for her introduction of lawn tennis to the United States at the Staten Island Cricket and Baseball Club in 1874. Later tenants included the family of Jacob Pentz, a dealer in sporting goods (c. 1900). In the 1910s and 1920s, it was occupied by William F. Hunt, a construction engineer, and

** Addresses are not given in the 1875 census, but Bonner is listed on the same page with several people who are known to have been living in the area of the historic district at the time.

his wife, Julia. They built a small addition on the east side of the house in 1921 and erected a mail-order garage from Sears at the Carroll Place end of the lot in 1926-29. The building is currently subdivided into three apartments.

The house is L-shaped in plan and has three stories facing St. Marks Place and four stories at the rear where the ground slopes downward to reveal a full basement story. Above a brick basement (now painted), the walls were originally faced with clapboards and are currently covered with vinyl siding. The house has lost its original ornament and had many of its window and door openings moved or modified; however, the original Second Empire appearance of the house is reflected in the overall form of the building, in the placement of the windows on the projecting bay at the front of the house and the rear and west elevations, and in the treatment of the mansard roof with its overhanging eaves, gabled dormers, and massive brick chimney stack. (A matching chimney has been replaced by a metal flue and the mansard has been covered with vinyl shingles.) The main entrance, moved from the east to the center bay around the turn of the century, is sheltered by a wood porch with slender fluted columns and an overhanging roof. The doorway has an elaborate Colonial Revival surround with a wood-and-glass fanlight and sidelights and a paneled wood door. There is also a paneled wood and glass door on the east side of the pavilion which seems to date from the 1930s or 1940s. At the rear of the building, the open porch at the first story has square wood posts, wood railings, and a molded cornice which has been covered with sheet metal. The house no longer has its original window sash but has historic six-over-one and one-over-one wood sash at the first-story and one-over-one wood sash at the second-story. On the 1920s porch extension on the east side of the house and at the basement story there are six-over-one historic wood sash. There are historic wood-and-glass doors on both the porch extension and at the center of the rear basement story. The wood exterior stairs serving these entrances appear to date from the 1920s or 1930s.

The sidewalk in front of the house is of bluestone. Along Carroll Place there is a low rubble retaining wall that aligns with the three-car garage. This structure has rusticated concrete-block walls and a hipped roof covered with asphalt shingles. The paneled wood garage doors are recent replacements.

Significant References

- Patricia M. Barry to Gale Harris, letter, April 29, 1994, in the Landmarks Preservation Commission, St. George Historic District, Research File.
- Patricia M. Barry, "Amid the Hoopla, One Centennial Went Unnoticed," *Staten Island Advance*, July 7, 1986.
- Charles W. Leng and William T. Davis, *Staten Island and Its People* (New York, 1929-30), vol. 2, 867, 934.
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- New York State Census of 1875* (Albany, 1875), Castleton, building 389.
- "Alexander Ewing Outerbridge," *Dictionary of American Biography*.
- "Eugenius Harvey Outerbridge," *Who's Who in New York*, (New York, 1929).
- Richmond County, Office of the Register, Liber Deeds and Conveyances, Liber 55, p. 172.
- Staten Island Historical Society, New Brighton, SI Photograph File. View of St. Marks Place from the Grounds of the Anson Phelps Stokes Estate, c. 1880s [Stokes Mansion, Hamilton Ave. & Lenox Place File].
- "What Ever Happened to Mary Outerbridge?" Bermuda Lawn Tennis Centenary Program, 1873-1973.

93 St. Marks Place

Tax Map Block/Lot: 15/29

Date: 1891 [Deeds]

Architect: Unattributed

Owner/Developer: Alexander Driscoll

Type: Freestanding House

Style: Queen Anne

Stories: 3 with basement

This three-story frame house is located at the center of the block on a steeply sloping lot that extends thirty-three feet along St. Marks Place. This lot is part of a large tract extending over 400 feet along the north side of St. Marks Place which William S. Pendleton (1795-1879) purchased from attorney George Griffin in 1849. In 1867 William S. Pendleton sold a portion of the property and an existing house at **97 St. Marks Place** (see) to his son, William H. Pendleton. In 1890, when the former Pendleton holdings on St. Marks Place were subdivided into building lots, the eastern portion of the 97 St. Marks Place property



extending through the block to Carroll Place was sold to Alexander J. Driscoll, a school teacher living nearby on Richmond Terrace. Driscoll erected this house which he sold to Kate Dunning in 1891. Dunning occupied the house with her brother, securities broker, Edward Foster, until the early 1900s. Around 1910 the property was acquired by Francis Perry, a paint manufacturer, who occupied the house with his family through at least the 1940s. In 1941 Perry erected a garage with second-story living quarters at **106 Carroll Place**. That building is now on a separate tax lot.

This house has been attributed to Staten Island architect, Edward A. Sargent although at present there is no known documentary evidence for an attribution to Sargent or any other architect. It is a good and largely intact example of Queen Anne design. Its stylistic affinities with Sargent's contemporary documented works at **115, 119, and 125 St. Marks Place** would suggest that it at least was designed by an architect or builder familiar with Sargent's work. The house is irregular in plan and has three stories facing St. Marks Place and four stories at the rear where the ground slopes downward to reveal a full basement story. Above a brick basement, the house is faced with clapboard at the first story and wood shingles at the second and third stories. Its design features a large two-story porch with massive turned posts and a gabled roof and a wide two-story angled bay topped by a polygonal dormer with a conical roof. There is an eyebrow dormer at the front of the gabled roof and a small hip-roofed dormer on the rear slope of the gable. Other notable features include the use of staggered shingles, projecting two-story side bays, and, on the west side of the house, paired attic windows surmounted by a heavy lintel carried on disproportionately small brackets. The building retains historic one-over-one wood sash at most windows and historic two-over-two sash in the large windows in the center section of the front bay; all of the windows have storm windows. The wood porch at the front of the house appears to have original turned posts, brackets, and rails at the second story but replacement posts on the screened first story. Similar turned posts are used at the first story of the multi-level porch at the rear of the house.

Significant References

New York State Department of Parks and Recreation, Division for Historic Preservation, "Kate W. Dunning House," Building-Structure Inventory Form, prepared by Shirley Zavín, 1982.
Richmond County, Office of the Register, Liber Deeds and Conveyances, Liber 20, p. 252; Liber 201, p. 269; Liber 207, p. 285.

97 St. Marks Place

Tax Map Block/Lots: 15/27 and 139

Date: c. 1850s; altered c. 1891-92 [Deeds]

Architect: Unknown

Owner/Developer: William S. Pendleton (c. 1850s);

Elizabeth M.J. Bigley (c. 1891-92)

Type: Freestanding House

Style: Colonial Revival with surviving Italianate elements

Stories: 3 with basement



This three-story frame house is located at the center of the block on a steeply sloping lot that extends thirty-three feet along St. Marks Place. Documented in an 1880s photograph in the collection of the Staten Island Historical Society, No. 97 was originally a three-story Italianate frame house which appears, on the basis of style, to have been erected in the 1850s. It occupies the western end of what was a large tract extending over 400 feet along the north side of St. Marks Place which William S. Pendleton (1795-1879) purchased from attorney George Griffin in 1849. In 1867 William S. Pendleton sold the house and a plot of ground extending seventy-five feet along Carroll Place to his son, William H. Pendleton. (A new house was constructed at the western edge of the remaining tract at **109 St. Marks Place**.) It is not certain who initially occupied No. 97, but by the time Beers Atlas was published in 1874 William H. Pendleton was living in a large house in his father's development at Prospect Avenue and Franklin Street in New Brighton. In the late 1880s, No. 97 and the adjacent tract were owned by William H. Pendleton's brother, John M. Pendleton, who divided the property into development lots. No. 97, on a small lot measuring 33 x 100 feet, was sold to Elizabeth M.J. Bigley in 1889. Her deed contained an easement allowing her to lay a sewer pipe, suggesting that the house had recently undergone alterations which entailed an addition and a new gabled roof. Elizabeth Bigley and her husband, Charles, a bookkeeper, lived in the house for about a year and then sold it to Margaret Blake. She retained the property until 1908 when it was purchased by Etta Baker, an author of several children's books, and her husband, William, a sales agent for a building contractor. Sometime between 1926 and 1937 the Bakers acquired the rear portion of the present lot and built a (now demolished) garage on Carroll Place. The house remained in the Baker family until the early 1960s. It is presently a single-family residence.

Originally rectangular in plan, No. 97 now has an irregular footprint due to the addition of a porch, stairhall, kitchen, and dining room in the 1890s. It has three stories on St. Marks Place and four stories at the rear where the ground slopes downward to reveal a full basement story. Above a brick basement, the walls are faced with asbestos shingles which appear to date from the 1920s or 1930s. The windows are square-headed, have simple wood surrounds, and contain historic one-over-one wood sash except for two windows at the southwest corner of the 1890s addition and one window at the south corner of the east elevation which have molded surrounds topped by cornices and diamond-pane wood sash. The front window is covered by a single-pane storm. A few windows on the east wall have storm sash. The angled bay on the facade dates from the 1850s; it retains its original form but not its original moldings or window sash. The square second-story bay was added in the 1890s and has paired windows with historic one-over-one sash. The entrance is framed by Tuscan pilasters and topped by a projecting cornice. The doorway contains paired wood doors with heavy decorative moldings that appear to date from the 1870s, suggesting that the doors were reinstalled from another site. At the second story the porch with square posts and turned spindles is accessed by multi-pane wood and glass French doors.

The building is surmounted by a steeply pitched roof which was constructed when the house was remodeled in the 1890s. On the facade, the east, and the rear elevations, the building's original 1850s overhanging cornice and carved brackets have been retained. The gables at the front and rear have molded raking cornices. The wood deck at the rear of the house is a more recent replacement of earlier open porches. The unusual length of the windows at the first and second story of the rear facade suggests that they may originally have had triple sash windows for access to the porches; they now have multi-pane French doors with storms.

The front yard of No. 97 is bordered by a wood picket fence. The sidewalk is of bluestone. The sloping rear yard contains the exposed foundations of a (demolished) multi-car garage along Carroll Place. This yard is on a separate tax lot than the house (Lot 139).

Significant References

Everett Hall Pendleton, *Brian Pendleton and His Descendants* (East Orange, NJ, 1911), 750-751.

Richmond County, Office of the Register, Liber Deeds and Conveyances, Liber 20, p. 252; Liber 69, p. 623; Liber 190, p. 270; Liber 207, p. 269; Liber 222, p. 252.

Staten Island Historical Society, New Brighton, SI Photograph File, View of St. Marks Place from the Grounds of the Anson Phelps Stokes Estate, c. 1880s [Stokes Mansion, Hamilton Ave. & Lenox Place File].

Frederick L. Rodewald House, 103 St. Marks Place

Tax Map Block/Lot: 15/23

Date: c. 1890 [Deeds]

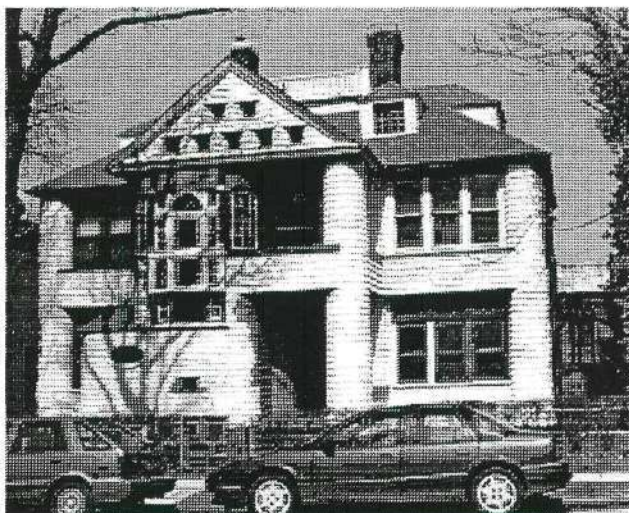
Architect: Edward A. Sargent

Owner/Developer: Frederick L. Rodewald

Type: Freestanding House

Style: Colonial Revival/Shingle Style

Stories: 3 with basement



This three-story frame house is located at the center of the block on a steeply sloping L-shaped lot that extends seventy-one feet along St. Marks Place and sixteen feet along Carroll Place. This lot was originally part of a large tract extending over 400 feet along the north side of St. Marks Place which William S. Pendleton (1795-1879) purchased from attorney George Griffin in 1849. In 1867 Pendleton sold a portion of the property and an existing house at **97 St. Marks Place** to his son, William H. Pendleton, and erected a new house at **109 St. Marks Place**. By the late 1880s, both these tracts were owned by William Pendleton's son, John M. Pendleton, who divided the property into development lots. Combining portions of the lots from Nos. 97 and 109, he created this development parcel which was sold to broker Frederick L. Rodewald in 1890. Rodewald commissioned the prominent Staten Island architect Edward A. Sargent to design this house. The Rodewalds occupied No. 103 until the early 1900s. Guy Dempsey, a New York City Tax Commissioner, occupied the house during the 1910s. Historic maps indicate that it was during his ownership that the large porte-cochère was added on the east side of the house. In the 1920s and early 1930s, the house was owned by Walter Dickinson, a manufacturer of woolen goods. In 1924 Dickinson had a guest house and garage constructed at **112 Carroll Place** which is now on a separate tax lot.

One of the largest and most richly detailed houses in the historic district, the Rodewald house combines elements of the Colonial Revival and Shingle Styles. The building is cruciform in plan and has three stories on St. Marks Place and four stories at the rear where the ground slopes downward to reveal a full basement story. Above a brick foundation, the walls are faced with square-cut shingles which are laid in continuous horizontal bands. Rounded corners enhance the continuity of surface, and drip and sill courses provide a horizontal emphasis. Projecting and receding surfaces create a sense of plasticity and an interplay of light and shadow. The tripartite facade features a gabled center pavilion with recessed porches at the first and second stories and a large window incorporating a Palladian-inspired motif, decorative stained, opalescent, and leaded glass, brackets, and curving sidelights with multi-pane wood sash. The entrance preserves its original paneled wood door. The opening at the east side of the first-story porch is filled with a stained and leaded-glass window. (A similar opening at the second story has been sealed and shingled.) The shed-roofed projection on the west side of the pavilion is lit by an oval window with a classical enframing and leaded-glass lights. Small deeply recessed square windows pierce the gable and the base of the pavilion. All of the large sash windows on the facade and side elevations retain historic one-over-one wood sash; the first-story windows have their original stained and leaded-glass transoms. The building is crowned by a hipped roof with dormers, a balustrade, and massive clustered chimney stacks (on the facade the dormers have historic wood casements). At the rear the roof breaks forward over a polygonal bay which is flanked by dormers. It is likely, but not certain, that this bay has been raised in height. In any case the second [third] story rear elevation appears to be largely intact, except for the newer porch railing and modifications to the doorways in the angles of the bay. Apparently modified on several occasions, the first [second] story at the rear was originally spanned by a porch that curved around the polygonal bay. Sargent's original drawing for the Rodewald house shows an open wood porch in a Colonial Revival design that would have been similar to the rooftop balustrade. The present porch has been enclosed, the curving area completely shingled and lit by one-over-one sash windows. The rectangular sections of the porch have arched openings which have been glazed. Each of these bays contains a central modern sash window flanked by fixed multi-pane sidelights. The basement story has been stripped of its wood shingles, exposing underlying vertical clapboards. This story has one-over-one aluminum replacement windows.

The lot at the rear of the Rodewald House is L-shaped. At the front of the house, the brick path and stoop at the main entrance were probably installed in the 1930s. The front yard is bordered by a pipe and wire fence. The short driveway at the east side of the property appears to be recent.

Converted to a rooming house in the late 1930s, and to a two-family dwelling in the 1950s, No. 103 returned to single-family occupancy in the 1980s. The current owners have undertaken an ambitious restoration project requiring wood bracing at the front of the house, that has included replacement in kind of wood shingles and cleaning and relighting of the house's many stained-glass windows.

Significant References

New York City Department of Buildings, Staten Island, ALT 482-1899; ALT 226-1900; ALT 882-1937; ALT 504-1958.

Richmond County, Office of the Register, Liber Deeds and Conveyances, Liber 20, p. 252; Liber 203, p. 592.

Edward A. Sargent, "Sketch Design of House, S.I. for Stephen Brown, Esq." Drawing in the Marjorie Johnson Collection, Staten Island.

109 St. Marks Place

Tax Map Block/Lot: 15/20

Date: c. 1867-74 [Deeds, Maps]

Architect: Unknown

Owner/Developer: William S. Pendleton

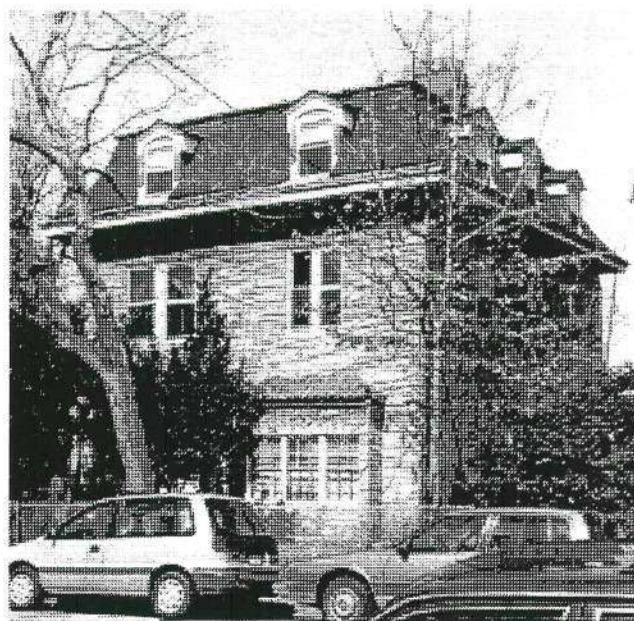
Type: Freestanding House

Style: Second Empire

Stories: 3 with basement

and

Garages: One-story buildings, c.1930s



This three-story frame house is located at the eastern end of the block on a steeply sloping fifty-foot-wide lot that extends through the block from St. Marks Place to Carroll Place. The lot was originally part of a large tract extending over 400 feet along the north side of St. Marks Place which William S. Pendleton (1795-1879) purchased from attorney George Griffin in 1849. In 1867 Pendleton sold a portion of the property and an existing house at **97 St. Marks Place** to his son, William H. Pendleton. It seems likely that No. 109 was erected around the time of the sale of the earlier house. In any case, this house was standing by 1874 when it was represented on the Beers Atlas as a rental property occupied by broker Edward H. Bonner. Both Edward and George Bonner, who lived at **89 St. Marks Place** during the early 1870s, were prominent in educational and athletic activities on Staten Island. In the late 1880s, the remaining Pendleton property on St. Marks Place was subdivided into building lots. In 1891, this house and lot were sold to broker Francis H. Bergen. In the 1910s a widow, Mary Doody, occupied the house with her extended family and three boarders. In 1919, the property was acquired by Veronica Le Bourreau and Catherine Louis who subdivided the house into apartments and single-occupancy rooms which were occupied by middle-class tenants, including an assistant principal, a bond broker, an assistant to the British consulate, and a salesman for a mercantile firm. Two garages were constructed on Carroll Place sometime between 1926 and 1937. In 1954 to 1955, the building was altered to meet code requirements for a multiple dwelling; it seems likely that the permastone facing was applied to the facade at that time. According to *Literary New York*, author Theodore Dreiser lived at No. 109 for a brief period of time.

The house is square in plan and has three stories on St. Marks Place and four stories at the rear where the ground slopes downward to reveal a full basement story. Originally clapboarded above a deep brick basement, the house has been faced with permastone on the facade and stuccoed on the side and rear elevations. Designed in the Second Empire style, the house has lost most of its original ornament; however, its original appearance is reflected in the overall form of the building, in the placement of the windows, and in the mansard roof with its overhanging eaves, gabled dormers, and massive brick chimney stack. (The top of the molded cornice at the edge of the roof is still visible but the eaves have been covered with vinyl panels; in addition the wood brackets which once extended beneath the eaves have been removed.) The building has paired square-headed windows on the facade and single square-headed windows on the side and rear elevations. The square projecting bay at the first story has a hipped roof which has been covered with Spanish tiles. A hood above the main entrance has also been covered with tiles. At the rear the building has a two-story enclosed porch extension which is supported by freestanding masonry piers. A few historic one-over-one and two-over-two sash survive.

On St. Marks Place, the property is bordered by a metal cyclone fence. To the west of the house there is a staircase which continues as a path extending the length of the property to Carroll Place. Facing Carroll Place, to the east of the path, there is a one-story four-car frame garage with a concrete foundation, clapboard siding, and a hipped roof covered with asphalt sheets. To the west of the path is a one-story one-car frame garage with a concrete block foundation, wood-shingle siding, and a hipped roof covered with asphalt shingles. Both garages have replacement paneled wood doors of the same design. An iron gate at the path entrance is attached to the east garage.

Significant References

Susan Edmiston and Linda D. Cirino, *Literary New York* (Boston, 1976), 322.

Charles W. Leng and William T. Davis, *Staten Island and Its People* (New York, 1929-30), vol. 2, 867.

Everett Hall Pendleton, *Brian Pendleton and His Descendants* (East Orange, NJ, 1911), 750-751.

"John B. Pendleton," *Dictionary of American Biography*.

Scenes on Tompkins Avenue" [St. Mark's Place], *Art Work of Staten Island* (Staten Island: W.H. Parish Co., 1894).

Stephen H. Brown House

115 St. Marks Place

Tax Map Block/Lot: 15/17

Date: c. 1889-90 [Deeds]

Architect: Edward A. Sargent

Owner/Developer: Vernon H. Brown

Type: Freestanding House

Style: Shingle Style

Stories: 3 with basement



This three-story frame house is located at the eastern end of the block on a forty-eight foot-wide lot that extends through the block from St. Marks Place to Carroll Place. This lot was part of a large tract of undeveloped land, extending over 400 feet along the north side of St. Marks Place, which had been in the possession of the Pendleton family since 1849. In 1889, Vernon H. Brown, who headed the American operations of the Cunard steamship line, purchased a ninety-seven-foot-wide tract from John M. Pendleton and commissioned the prominent Staten Island architect, Edward A. Sargent, to design this house and the adjacent house at **119 St. Marks Place**. In 1890 Vernon H. Brown sold No. 119; he retained ownership of this property which was occupied by his son, Stephen H. Brown, who was then in the shipping business. Stephen Brown later entered the brokerage firm of his brother, Vernon C. Brown, and he became a prominent figure on Wall Street, serving for many years as a governor of the New York Stock Exchange. Subsequent occupants of 115 St. Marks include Arthur Morriss, a railroad executive; J.M. Haugh, Superintendent of the Staten Island branch of the Metropolitan Insurance Company; and Deputy Chief of Police Cornelius Calahane. Calahane and his family resided at No. 115 from the late 1910s through the 1930s and were responsible for building a large kitchen addition at the rear of the house in 1918. The house is currently used as parsonage by the Brighton Heights Reformed Church.

Sargent's Shingle Style designs for this house and the houses at **119 St. Marks Place** and **125 St. Marks Place** (see) seem to have been inspired by similar projects by McKim, Mead & White for small houses incorporating towers, such as the Newport, Rhode Island house of Mrs. Frances L. Skinner of

1882. All three of Sargent's houses have certain compositional features in common: each is conceived from a three-quarter view, so that the corner entrance porch is framed by a strongly projecting bay at the front of building and by a gabled west wall, each employs a rounded tower with a conical roof as a principal feature of design, and each is articulated with similar arrangements of paired and triple windows. In addition, each house has a complexly massed roof, with multiple gables, overhanging eaves, and a prominent chimney stack at the front of the house. At No. 115 and No. 119, the west profile of the gabled roof changes pitch as it slopes low over the southwest corner of the building, then turns upward to reveal the profile of a third-story dormer, and then breaks forward in an overhanging eave. It should be noted that though Sargent employed many common elements in designing these houses, he was careful to differentiate each house with variations of Shingle Style ornament so that each building would retain its separate identity.

The design of 115 St. Marks Place features a large arched parlor window topped by an overhanging gabled bay, a rounded corner tower, and half-timbering on its multiple gables. Irregular in plan, No. 115 has three stories on St. Marks Place and four stories at the rear where the ground slopes downward to reveal a full basement. Above a brick foundation, the house is shingled except for a stuccoed area below the overhang and the half-timbered gables (the shingles on the front part of the house are replacements, the rear sections of the east and west walls retain their original staggered shingles). Other notable features of the design include the use of molded bargeboards on the gable eaves and carved wood posts and spindle decorations on the porch (the railings appear to be replacements). Oriels are employed on the front overhang and at the second story on the rear facade. At the third story on the rear elevation, the corner eave is extended to shelter a doorway which opens onto a deck above a rounded bay and the kitchen extension. Latticework fills the triangle between the rear wall and the bracket supporting the overhanging eave. (This device is also used for the front and basement entrances at 119 St. Marks Place.) The multi-pane lights in the curved transom to the west of the entrance on the first story and in the unusual dormer window at the intersection of the corner tower and gables at the front of the house and the double-hung wood sash with a single pane lower sash and multi-lights surrounding a central light at the second story of the east facade are clearly original to the house. The six-over-one and one-over-one double-hung wood windows at the second story and single-pane wood casement windows at the first story of the facade have somewhat narrower elements and are probably historic rather than original. The window at the first story south end of the east facade has been widened and its false pent is an addition. Behind contemporary screen doors, the main entrance still retains its paired paneled doors with lensglass peepholes. The original wood porch steps have been replaced by a masonry stoop. At the east side of the house there is a later stuccoed masonry garage and short driveway. The sloping wooded lot behind the house is edged by a cyclone fence. The foundations of a demolished 1930s three-car garage are still visible at the northwest corner of the property on Carroll Place.

Significant References

Stephen H. Brown obituary, *New York Times*, July 21, 1917.

Vernon H. Brown obituary, *New York Times*, Aug. 6, 1913, p. 7.

New York City Department of Buildings, Staten Island, NB 1490-1928.

Richmond County, Office of the Register, Liber Deeds and Conveyances, Liber 20, p. 252; Liber 195, p. 274.

Edward A. Sargent, "Sketch Design of House, S.I. for Stephen Brown, Esq." Drawing in the Marjorie Johnson Collection, Staten Island.

119 St. Marks Place

Tax Map Block/Lot: 15/14

Date: 1889-91 [Deeds, Mortgages]

Architect: Edward A. Sargent

Owner/Developer: Vernon H. Brown

Type: Freestanding House

Style: Shingle Style

Stories: 3 with basement
and

Garage: One-story building, 1936 [NB 168-1936]



This three-story frame house and garage are located at the eastern end of the block on a terraced forty-eight-foot-wide lot that extends through the block from St. Marks Place to Carroll Place. This lot was part of a large tract extending over 400 feet along the north side of St. Marks Place which had been in the possession of the Pendleton family since 1849. In 1889, Vernon H. Brown, who headed the American operations of the Cunard steamship line, purchased a ninety-seven-foot-wide tract from John M. Pendleton and commissioned the prominent Staten Island architect Edward A. Sargent to design this house and the adjacent house at **115 St. Marks Place**. In 1891, this house was sold to Amy Martin. Two years later the house was acquired at a foreclosure sale by John Irving, a manufacturer of cotton dress linings who had purchased the Crabtree & Wilkinson silk dyeworks factory on nearby Jersey Street when that firm ceased operations in 1881. Established in Brooklyn in 1869, Irving's business involved dyeing and pleating plain and checked cotton dress linings, tarlatans, and linens. He moved to New Brighton by 1882 and occupied a rental house at **48 St. Marks Place** owned by Anson Stokes prior to buying 119 St. Marks Place. By 1900 this house had been acquired by stockbroker, Henry Miller, and his wife, Sarah. In the 1920s and 1930s, the house was occupied by Elfrida and Ralph Van Wormer, a mill manager. Based on historic maps, it appears that sometime between 1926 and 1937 the Wormers constructed a large addition at the rear of the building. The one-car garage and driveway leading from Carroll Place were added in 1936. The house was converted to a two-family residence in 1984.

Sargent's Shingle Style designs for this house and the houses at **115 St. Marks Place** and **125 St. Marks Place** seem to have been inspired by similar projects by McKim, Mead & White for small houses incorporating towers, such as the Newport, R.I. house of Mrs. Frances L. Skinner of 1882. All three of Sargent's houses have certain compositional features in common: each is conceived from a three-quarter view, so that the corner entrance porch is framed by a strongly projecting bay at the front of building and by a gabled west wall, each employs a rounded tower with a conical roof as a principal feature of design, and each is articulated with similar arrangements of paired and triple windows. In addition, each house has a complexly massed roof, with multiple gables, overhanging eaves, and a prominent chimney stack at the front of the house. At No. 115 and No. 119 the west profile of the gabled roof changes pitch as it slopes low over the southwest corner of the building, then turns upward to reveal the profile of a third-story dormer, and then breaks forward in an overhanging eave. It should be noted that though Sargent employed many common elements in designing these houses, he was careful to differentiate each house with variations of Shingle Style ornament so that each building would retain its separate identity.

The design of No. 119 St. Marks Place features a projecting two-story front bay that has a rounded tower with flanking projections at the second story. A turn-of-the century photograph published in *Art Work of Staten Island* shows that the square shed roofed porch at the base of the tower is an addition. No. 119 is irregular in plan, featuring projecting bays on each of its elevations. The building has three stories on St.

Marks Place and four stories at the rear where the ground slopes downward to reveal a full basement. Above a brick foundation, the house is completely shingled. On the front and sides of the house alternating bands of square-cut and staggered shingles provide a strong horizontal emphasis to the composition. Stringcourses accentuate these horizontal divisions while serving as drip and sill courses for the windows, which vary in size and form. Almost all the windows retain their original surrounds but the sash has been entirely replaced on the upper story of the facade. (The double-light and six-light wood windows are historic, perhaps even original to the addition. At the first story on the west elevation a stained glass window is covered by a multi-pane wood storm at the south corner of the facade, the angled bay has one-over-one wood sash topped by lunettes, and the larger square bay has one-over-one wood sash. On the second story of the west facade the has replacement windows, but the windows on the gable at the southwest corner of the building retain their original nine-over-nine wood sash. The east elevation retains original multi-pane wood sash at all stories and includes a small projecting bay window at the third story. (Bars have been applied to the windows on the bay at the north corner of the west facade.) While asphalt shingles have been applied to the main roof, the two apsidial projections on St. Marks Place are covered with historic standing-seam metal. The massive front chimney has been rebuilt. The entrance on St. Marks Place has its original paneled door with lens-glass peepholes. It is sheltered by a shed roof which is supported by a wood bracket. Latticework fills the triangle between the facade and the bracket. (This device is also used for a basement entrance on the east side of this building and for the third-story porch entrance at the rear of 115 St. Marks Place.) The concrete steps at the entrance are probably a 1930s replacement for an original wood stoop. A brick wall to the west of the steps supports a fluted cast-iron lamp post which is marked with the address of the building.

The three-story addition at the rear of the building is sheathed with square-cut shingles. It has a gabled ell and open deck at the third story and a one-story entrance pavilion, dating from the 1920s, at the first story. The entrance is marked by a large classical portal framed with stone pilasters with foliate capitals and capped by a full entablature. The entrance has a wood door, sidelights, and a rectangular transom with three lights.

The sloping ground behind the house is terraced and landscaped. Near the house at the east side of the property, there is a one-story masonry garage which is built into an embankment extending across the width of the property. The roof of the garage is used as a terrace and is bordered by a wood picket fence. Adjoining the west side of the garage is a concrete stair with an iron pipe rail spanning brick posts. This leads to a concrete driveway which is edged by brick and cast-stone retaining walls. Non-historic iron gates at the Carroll Place entrance to the drive are attached to brick posts topped by cast-stone urns. A low brick retaining wall extends along Carroll Place.

Significant References

Vernon H. Brown obituary, *New York Times*, Aug. 6, 1913, p. 7.

S.C. Judson, *Illustrated Sketch Book of Staten Island* (Staten Island, 1886).

New York State Department of Parks and Recreation, Division for Historic Preservation, "Vernon H. Brown/John Irving House," Building-Structure Inventory Form, prepared by Shirley Zavin, 1981.

Richmond County, Office of the Register, Liber Deeds and Conveyances, Liber 20, p. 252; Liber 195, p. 274; Liber 232, p. 19; Mortgages, Liber, 158, p. 581.

Edward A. Sargent, "Proposed Cottages, St. Marks Place, for Vernon H. Brown, Esq." Two drawings in the Marjorie Johnson Collection, Staten Island.

"Scenes on Tompkins Avenue" [St. Mark's Place], *Art Work of Staten Island* (Staten Island: W.H. Parish Co., 1894).

123 St. Marks Place

Tax Map Block/Lot: 15/12

Date: 1888-90 [Deeds]; altered 1938 [ALT. 476-1938]
Architect: Unknown (1888-90); Maurice G. Uslan (1938)
Owner/Developer: Mary A. Dobson (1888-90);
David S. Bellows (1938)

Type: Freestanding House
Style: Queen Anne with vernacular additions
Stories: 3 with basement



This three-story frame house is located at the eastern end of the block on a thirty-three-foot-wide lot that extends through the block from St. Marks Place to Carroll Place. This lot was part of a large tract of undeveloped land which extended over 200 feet along the north side of St. Marks Place that had been in the possession of the Pendleton family since 1849. In 1888 John M. Pendleton sold this lot to Mary A. Dobson, wife of John L. Dobson. Within the next few years a house was built on the site. By 1890, John L. Dobson, who is listed in directories of the period as a book salesman (and later as a publisher), his wife, and her extended family including her parents, Ellen and James Haverty, a retired carpenter, her sisters Elizabeth and Nellie Haverty, both school teachers, and her brother Daniel Haverty, a clerk in a brokerage firm were sharing the house. Members of the Haverty family (the Dobsons were childless) continued to occupy the house until 1938 when Ellen Haverty sold the property to David S. Bellows, who commissioned Staten Island architect Maurice G. Uslan to alter the house for use as a two-family dwelling. The first and second stories of the facade were brought forward, the east half of the rear was extended, and the walls were refaced with asbestos shingles. A chimney and dormer were removed from the front of the roof and a dormer with a shed roof was constructed next to the existing gabled dormer at the rear of the building. A two-car garage, [NB 461-1938] designed by Uslan, was constructed at the northeast corner of the property, fronting on Carroll Place.

The house is rectangular in plan and has three stories on St. Marks Place and four stories at the rear where the ground slopes downward to reveal a full basement story. The original appearance of the house is reflected in the form of the roof, in the asymmetrical placement of the windows on the side elevations, and in the treatment of the pitched roof with its overhanging gables, dormers, and decorative brick chimney stack. The massing of the facade and the rear elevation and the surface treatment of the side walls reflect Uslan's 1938 alteration. Uslan's design is characteristic of the traditionalist current in American architecture of the 1930s. Many elements are drawn from neo-Colonial architecture of the period, including the brick veneer and shingle facings, the low front gable with its oculus opening, the paneled wood-and-glass door with sidelights, and the six-over-six wood window sash (which have storm sash). On the west side of the building, there are one-over-one wood windows at the first-story, and two-over-two wood windows in the gable. A small multi-pane wood window at the top of the gable is probably original. On the east side of the house, there are six-over-six wood windows with storms and leaded wood casement windows. Six-over-six wood sash with storms are employed for the rear addition except for smaller basement and dormer windows which have two-over-two wood sash. Since 1938 the building has remained relatively unchanged, however, iron window grilles have been installed at the first story of the facade.

A cyclone fence borders the eastern property line and a picket fence extends across the width of the property near the house. The one-story two-car garage facing Carroll Place is constructed of cinder

block which has been stuccoed. The building still retains its wood garage-door framing topped by beaded wood siding, but the original paired wood-and-glass doors have been replaced.

Significant Reference

Richmond County, Office of the Register, Liber Deeds and Conveyances, Liber 20, p. 252; Liber 182, p.446; Liber 802, p. 521.

**Henry H. Cammann House,
125 St. Marks Place**

Tax Map Block/Lot: 15/10

Date: 1892 [Sargent Collection]

Architect: Edward A. Sargent

Owner/Developer: Henry H. Cammann

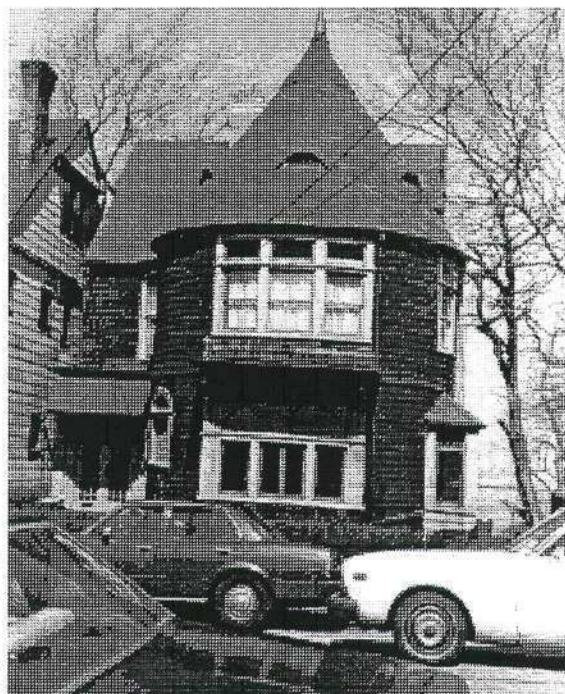
Type: Freestanding House

Style: Shingle Style with Colonial Revival elements

Stories: 3 with basement

and

Garage: Two-story building [NB 412-1919]



This three-story frame house and garage are located at the eastern end of the block on a terraced forty-foot-wide lot that extends through the block from St. Marks Place to Carroll Place. This lot was part of a large tract extending over 400 feet along the north side of St. Marks Place, which had been in the possession of the Pendleton family since 1849. In 1887 S. Howard Martin purchased the lot from John M. Pendleton and immediately had a building, perhaps a small house or cottage, constructed on the site. In December 1890, artist/author Samuel G.W. Benjamin, who had purchased the adjacent house at **131 St. Marks Place** about six months earlier, acquired this property. Two years later he sold the lot to Mary Hooper Abbe Cammann, the wife of Henry H. Cammann, a manufacturer of petroleum jelly. Dated drawings in the papers of the prominent Staten Island architect Edward A. Sargent indicate that Henry Cammann commissioned Sargent to design a house for the site in 1892. By 1906 the house was in the ownership of banker Arthur Kavanaugh. In 1916 twenty-three-year-old silent film comedienne Mabel Normand, then a star in Max Sennett's "Keystone Kop" comedies, purchased the house for her parents. Claude Normand, Mabel's father, was a stage carpenter and later a stage manager who had lived on Staten Island for some years. He and his wife occupied the house with their daughter, Gladys, and son-in-law, a Coast Guard skipper; Mabel Normand occasionally visited her family on Staten Island, but remained a resident of Los Angeles. Following the star's death in 1930 the property passed to her mother and then to her brother, Claude Normand, Jr., who retained the house until the late 1930s when the building was converted to apartments. The two-story garage fronting on Carroll Place was constructed for the Normands in 1919.

Sargent's Shingle Style designs for this house and the two Vernon Brown houses at **115 and 119 St. Marks Place** (see) seem to have been inspired by similar projects by McKim, Mead & White for small houses incorporating towers such as the Newport, R.I. house of Mrs. Frances L. Skinner of 1882. All three of Sargent's houses have certain compositional features in common: each is conceived from a three-quarter view, so that the corner entrance porch is framed by a strongly projecting bay at the front

of building and by a gabled west wall, each employs a rounded tower with a conical roof as a principal feature of design, and each is articulated with similar arrangements of paired and triple windows. In addition, all three houses have complexly massed roofs, with multiple gables, overhanging eaves, and a prominent chimney stack at the front of the house. It should be noted that though Sargent employed many common elements in designing these houses, he was careful to differentiate each house with variations of Shingle Style ornament so that each building would retain its separate identity.

Sargent's striking design for the Cammann house features a large two-story tower with a conical roof pierced by eyebrow dormers. The house is basically square in plan except for the tower projection at the front and a large polygonal open porch at the rear (now enclosed). Because it is located on a sloping site the Cammann house has three stories on St. Marks Place and four stories at the rear where there is a full basement story. Completely shingled above the brick basement, the house is crowned by a picturesquely massed, gabled roof broken by prominent chimney stacks. The design features a number of Colonial Revival details, including the round-arched window surrounds with keystones. Diamond-shaped panes in wood sash survive in the round-arched window on the west side of the tower and in the transoms of the bay window on the east side of the house (In Sargent's drawings for the house the lower portions of the bay window and the transoms of the side second-story tower windows also have diamond sash). The tripartite window at the first story of the front bay retains its original arched surround but the original sash windows have been replaced with single-pane lights and the original leaded-glass fan-light has been removed. Wood brackets next to the window support a small balcony which originally had a wood railing. A similar balcony and railing originally topped the entrance porch which is now sheltered by a shed roof supported on metal brackets. The double-hung wood window over the entrance has three-over-three wood sash.

The building's side elevations feature a series of overhangs and varied windows. These facades appear to be largely intact and have historic one-over-one wood windows; except in the east gable where there are wood casements. The major change to the rear elevation (which historic maps document occurred between 1911 and 1917) was the enclosure of the overhanging porch and the creation of an open porch above it, at the second story. In addition a small window opening has been created at the west end of the basement and the second-story center window seems to have been lengthened to create a porch door; awnings/hoods have been installed at the above the porch door and west window. The lower portion of third story dormer has been refaced. Sargent's drawings suggest that all the existing window sash on this facade are replacements.

Behind the house is a terraced garden with brick retaining walls and a central staircase. At the northern property line along Carroll Place there is a low masonry retaining wall which is topped by a decorative wood fence and gate. The northwest corner of the property is occupied by the two-story frame and masonry garage which Claude Normand, acting as builder, had constructed in 1919. Designed in the neo-Colonial style, the building is rectangular in plan and has a pitched roof. Its masonry first-story base is stuccoed and has a two-car vehicular entrance with a recently installed paneled wood door. A pent roof shelters the garage entrance. The second story is faced with wood shingles and has square-headed windows with wood surrounds. These retain their original six-over-one wood sash. In recent years doors at the center bay on the north side of the building and the south bay on the east side have been closed and the walls resheathed with shingles. A molded cornice extending along the eaves of the pitched roof has been covered with vinyl.

Significant References

Landmarks Preservation Commission, 125 St. Marks Place Research File.

Charles W. Leng and William T. Davis, *Staten Island and Its People* (New York, 1929-30), vol. 2, 803.

New York State Parks and Recreation, Division for Historic Preservation, "Henry H. Cammann/Mabel Normand House," Building-Structure Inventory Form, prepared by Shirley Zavín, 1981.

Mabel Normand obituary, *New York Times*, Feb. 24, 1930, p. 1.

Richmond County, Office of the Register, Liber Deeds and Conveyances, Liber 20, p. 252; Liber 169, p. 236; Liber 205, p. 558; Liber 217, p. 346; Liber 463, p. 389, Mortgages, Liber, 135, p. 306.

Edward A. Sargent, "Design for House, S. Marks Pl. S.I. for H.H. Cammann, Feb. 1892." Staten Island Historical Society, E.A. Sargent Collection.

Edward A. Sargent, "House on St. Marks Place, S.I. for H.H. Cammann, Esq." Four drawings in the Marjorie Johnson Collection, Staten Island.

"Scenes on Tompkins Avenue [St. Mark's Place]," *Art Work of Staten Island* (Staten Island: W.H. Parish Co., 1894).

Sarah and William A. Rogers House

131 St. Marks Place

Tax Map Block/Lot: 15/8

Date: 1886 [Deeds]

Architect: Unattributed

Owner/Developer: William A. Rogers

Type: Freestanding House

Style: Queen Anne/Shingle Style

Stories: 3 with basement



This three-story frame house is located at the eastern end of the block on a forty-two-foot-wide lot that extends through the block from St. Marks Place to Carroll Place. This lot was part of a large tract of undeveloped land extending over 200 feet along the north side of St. Marks Place which had been in the possession of the Pendleton family since 1849. In 1886 the noted cartoonist William A. Rogers purchased the lot from John M. Pendleton and immediately began construction of the present house. During the years he occupied No. 131, Rogers was one of the leading cartoonists at *Harpers Weekly* for which he produced political cartoons and renderings of current events. In 1890 the house became the residence of Samuel G.W. Benjamin, a noted author, art critic, and marine painter who had also served as the first American minister to Persia from 1883 to 1885. Benjamin and his wife, author Fannie Nichols Weed Benjamin, lived at No. 131 for about five years. In his autobiography, Benjamin described No. 131 as "a pleasant and artistic house" and noted that "we lived many years there very delightfully, my wife identifying herself with work for women and the Women's Club."¹ The Benjamins entertained frequently and their guests included such leading Staten Island residents as George W. Curtis, editor of *Harpers Weekly*, and William Winter, drama critic for the *New York Tribune*. In 1902, the newly appointed district superintendent of schools for Staten Island, Dr. Darwin L. Bardwell, and his wife, Alice, purchased the property. Charged with integrating the largely rural school system of Staten Island with the public school system of New York in the years immediately after Consolidation, Bardwell distinguished himself sufficiently to win appointment as the district superintendent of high schools for New York City in 1909, a post which he held at the time of his death in 1915. His family continued to occupy the house until at least 1930. It is currently a single-family residence.

¹Samuel G.W. Benjamin, *The Life and Adventures of a Freelance* (Burlington, Vermont, 1914), 419.

This house has often been attributed to the noted Staten Island architect Edward A. Sargent on the basis of style, although there is no specific documentary evidence to support such a claim. A work of high caliber, which was probably architect-designed, the building does exhibit some similarities to Sargent's earliest known work in the district, No. 1-5 St. Marks Place (built c. 1887-91). Nevertheless, these features are for the most part generic to the Queen Anne style and as such do not appear to justify a firm attribution to Sargent.

No. 131 St. Marks Place is rectangular in plan and has three stories facing St. Marks Place and four stories at the rear where the ground slopes downward to reveal a full basement story. Above a brick basement, it is faced with clapboard at the first story and wood shingles at the second and third stories. Its design incorporates elements of the Queen Anne and Shingle styles and makes use of such features as projecting porches, angled bays, overhangs, and a complex gabled roof to create the effect of picturesque massing on a compact site. The verticality and angularity of the design, the individual treatment of compositional elements, the angled bays, and the complex clustering of windows on the rear facade are typically Queen Anne while the emphasis on shingled surfaces and interlocking geometric forms (especially evident in the treatment of the gables) are characteristic of the Shingle Style. Notable features of the design include the tripartite parlor window with original leaded stained-glass transoms, multi-pane upper window sash, a sunburst relief panel, and Colonial Revival details such as molded cornices, coffered soffits, and the stylized scrollwork bracket beneath the front gable windows. An 1890s photograph of St. Marks Place published in *Art Work of Staten Island* documents that the house remains relatively unchanged. However, during the last decade the facade and side elevations were reshingled and the turned posts and railings on the wood entrance porch were replaced. The original porch at the rear of the building has been enclosed and a new open deck constructed. In addition to retaining its original wood sash, the building has historic multi-pane wood storms on many windows. Most of the windows on the west side of the building have been replaced, however, there is still a Queen Anne window with a center light surrounded by square lights at the south end of the first story. All the sash on the rear elevation appear to be recent replacements except for the four-light casements flanking the bay at the second story. The building's louvered shutters are recent but replace original wood shutters. The center brick chimney was rebuilt in the 1980s.

On St. Marks Place a wrought-iron gate which probably dates from the 1930s or 1940s. The sidewalk is of bluestone. The brick and stone post for the retaining wall at the eastern boundary of the property appears in the turn-of-the-century photo and is probably original. The wood fence which runs along the west property line is recent. At the rear of the property facing Carroll Place is a two-car garage with masonry side walls and a low hipped roof that was probably constructed in the late 1930s or 1940s. A party wall between Nos. 131 and 135 St. Marks Place collapsed in 1970. It seems likely that at that time a portion of the rear yard was excavated to create the present driveway around the rear and east side of the garage. Curving around this drive is a dry-rubble-and-wire-mesh retaining wall. This wall is topped by a cyclone fence and there is a modern cyclone fence and gate at the driveway.

Significant References

"Samuel Greene Wheeler Benjamin" and "William Allen Rogers," *Dictionary of American Biography*. Charles W. Leng and William T. Davis, *Staten Island and Its People* (New York, 1929-30), vol. 3, 38-39.

New York City Department of Buildings, *Staten Island*, BN 209-1970.

New York State Parks and Recreation, Division for Historic Preservation, "William A. Rogers/Samuel G.W. Benjamin House" Building-Structure Inventory Form, prepared by Shirley Zavín, Dec., 1981.

Richmond County, Office of the Register, *Liber Deeds and Conveyances*, Liber 20, p. 252; Liber 166, p.359; Liber 198, p. 22; *Mortgages*, Liber 130, p.413.

"Scenes on Tompkins Avenue" [St. Mark's Place], *Art Work of Staten Island* (Staten Island: W.H. Parish Co., 1894).

135 St. Marks Place

Tax Map Block/Lot: 15/5

Date: 1912 [NB 487-1912];
altered 1922 [ALT. 685-1922]
Architect: Robert Curry (1912);
James Whitford (1922)
Owner/Developer: Emma C. Will (1912);
J. Black (1922)

Type: Freestanding House
Style: Neo-Colonial
Stories: 3 with basement



This three-story frame house is located at the eastern end of the block on a fifty-foot-wide lot that extends through the block from St. Marks Place to Carroll Place. This lot was part of a large tract of land extending 150 feet west from Nicholas Street that was occupied by the A.B. Boardman (originally the Oliver E. Lee) house at the turn of the century. Following Boardman's death the property was acquired by the Black Melnick Corporation and divided into several lot for development; No. 135 was leased to Emma C. Will who commissioned Manhattan-based architect Robert Curry to design this three-story frame house in the neo-Colonial style. In 1922 the building was subdivided into apartments at which time the entire front was extended and a story was added to the rear porch. The 1925 New York State census indicates that the building's tenants included a retired lawyer and his wife, a public school principal and his schoolteacher wife, an auditor, and a janitor and his family. The building is currently divided into five apartments.

The building has three stories facing St. Marks Place and four stories at the rear where the ground slopes downward to reveal a full basement story. Its footprint is basically rectangular save for an angled bay on the front and two angled bays on the east side of the building. Above a brick basement, the building is faced with wood shingles and has irregularly-spaced square-headed windows set off by wood trim. The hipped roof with overhanging eaves has gabled dormers above the front and rear facades and over the projecting bays on the east side of the house. Decorative interest is focused on the gabled front dormer with its Palladian window and broken pediment. The front entrance is set off by a columned porch with a gabled roof; the entrance has a wood and glass door with sidelights. A more modest porch with square pillars and a gabled roof is employed for the central basement entrance on the rear facade. More than half the windows retain original six-over-one wood sash; one-over-one wood sash are employed at the first- and second-story on the west facade.

Between 1917 and 1926 a two-car masonry garage was added at the northwest corner of the property, fronting on Carroll Place. The differences in the thickness and composition of its side walls, together with presence of obvious concrete and brick infill, suggest that this structure may incorporate part of the foundations from an earlier outbuilding, perhaps once part of the Boardman estate. Within the last few decades the appearance of the garage has been modified by the addition of a false pent roof and the replacement of the original garage door with a paneled wood door and wood infill.

Adjoining three-car and five-car garages were also constructed along the Carroll Place property line sometime between 1927 and 1935 [NB 313-1927]. These garages were intended to serve the tenants at No. 135 St Marks Place, as well as the tenants in the double house at 30-32 Nicholas Place and the Wisteria Apartments at 141 St. Marks Place, since all three buildings were under the common ownership of the Murray Hill Operating Corporation. (The latter two buildings are outside the boundaries of the

historic district.) The garages are one-story structures with concrete block rear and side walls, frame fronts, and flat roofs. There are flared false pent roofs over the garage entrances; the paneled garage doors are recent replacements.

Between the garages on Carroll Place is a concrete stair which leads to a terraced back yard. This stair is bordered by the side walls of the garages which continue as masonry garden walls. Cyclone fencing has been installed on top of the walls. On St. Marks Place there is a short driveway at the west side of the house leading to a small parking area. A pipe rail borders the rear of the upper terrace extending behind the house and parking area.

Significant Reference

New York Public Library, Photographic Views of New York City, 1870's-1970's (Ann Arbor, 1981), fiche 1351, A3.

ST. MARKS PLACE (SOUTH SIDE)

2 St. Marks Place

a/k/a 51 Westervelt Avenue

Tax Map Block/Lot: 22/120

Date: 1926-28 [NB 1672-1926]

Architect: Gardner & Hoffmann

Owner/Developer: Dr. Herbert A. Cochrane

Type: Freestanding House

Style: Neo-Colonial

Stories: 2½ with basement



This two-and-a-half story brick house, located at the northwest corner of the block, sits on a fifty-by-one hundred-foot-lot bounded by St. Marks Place and Westervelt Avenue. This lot was part of a large tract of land that was the estate of Ladislao de Escoriza, a Manhattan merchant, at the turn of the century. The estate was gradually sold off in lots beginning in 1908 by the Hulse family, who had purchased the property from Escoriza in 1906. This house, one of the last to be built in the historic district, was designed as a dwelling and office by the well-known Staten Island architects, Robert Waterman Gardner and William Henry Hoffman, for Dr. Herbert A. Cochrane, who maintained his practice on the premises. Gardner, who received no formal architectural training, began his career as a draftsman in the offices of architect Clarence Luce and the firm of Vaux & Radford. His work in Staten Island includes the Staten Island Institute of Arts and Sciences and the Richmond Memorial Hospital. Hoffman, whose only architectural education consisted of extension courses taken at Columbia University while he was attending Port Richmond High School in Staten Island, began his career with the famous architects Carrère & Hastings immediately after he graduated. After World War I he opened his own office on Staten Island. His works on Staten Island include Trinity Lutheran Church and several residences. Although Gardner and Hoffman maintained separate offices, they collaborated on this and many other designs.

The house occupies a raised, sloping lot with a continuous rubble-stone retaining wall, which is interrupted on St. Marks Place by the brick stairs with a historic wrought-iron railing leading to the stoop and by the driveway, and on Westervelt Avenue by a walk leading to the basement-level entrance. Its footprint is a shallow L-shape with one-story extensions on the east and west sides. The symmetrical main facade, which faces St. Marks Place, has a central, panelled wood entry door set in a molded

wood surround with a transom and approached by a brick stoop. The doorway has leaded glass sidelights and is topped by a wood pediment supported by brackets. The fenestration consists of flat-arched window openings with lintels formed by vertically-placed bricks. The window openings have steel casements. A plain, wooden cornice surmounts the facade. The Westervelt Avenue facade features the house's gable end. The basement level has a secondary entrance with a paneled wood door set in a molded wood surround with leaded-glass sidelights and a brick, one-story office extension with steel casement windows and a flat roof enclosed with a wooden fence which serves as a balcony. The first and second stories contain irregularly placed windows which are similar to those on the St. Marks Place facade. The attic story contains a small lunette.

A basement-level extension on the building's east side contains a ground-story garage, which has two panelled wooden doors. The roof of the garage serves as a terrace accessed through the first floor. The terrace is partially covered by a flat roof supported by square wooden columns. The house's east facade containing the other gable end has two square-headed windows on the second story. One is a steel casement, the other contains double-hung wood sash. The gabled rear facade has a wooden one-story addition and features square-headed fenestration with steel casements. The roof of the house is covered with asphalt tiles. The lot is fronted by bluestone sidewalks on St. Marks Place.

Significant Reference

Charles W. Leng and William T. Davis, *Staten Island and Its People* (New York, 1929-30), vol. 3, pp. 50, 205.

14, 18, 22, and 26 St. Marks Place

Tax Map Block/Lots: 22/123, 125, 127, and 129

Date: 1918-19 [NB 524-1918]

Architect: Peter Larsen

Owner/Developer: Peter Larsen

Type: Freestanding Houses (4)

Style: Craftsman

Stories: 2½ with basement



14 St. Marks Place

These four, two-and-a-half story frame houses are located on the south side of St. Marks Place on lots ranging in width from forty to forty-six feet. These properties were part of a large tract of land that was the estate of Ladislao de Escoriaza, a Manhattan merchant, at the turn of the century. The estate was gradually sold off in lots beginning in 1908 by the Hulse family, who had purchased the property from Escoriaza in 1906. These houses were developed in 1918-19 by Peter Larsen (1879-?), a major builder on Staten Island in the early twentieth century. He is also listed as the architect of these four buildings. A native of Norway, Larsen settled in Staten Island in 1902, and established a construction business two years later. According to Leng and Davis, he was the first builder on Staten Island to develop tract housing of one hundred or more units on large parcels of land,



18 St. Marks Place



22 St. Marks Place



26 St. Marks Place

usually former estates, and to sell them to individual owners. These four houses represent one of his smaller developments. By 1925, three of these houses were occupied by middle-class families headed by a chemist, a salesman, and the manager of a distillery.

The houses sit on raised, sloping lots with a continuous stone retaining wall, interrupted by the concrete steps that lead to the front porches of each house. The footprint of No. 14 is rectangular except for an angled bay on the west side, while Nos. 18 and 22 are square and No. 26 is L-shaped in plan. Rear additions were built between 1926 and 1949. All four houses are similar in form and share common elements, such as wood shingle siding, covered porches with square columns, entry doors set off to one side, double-hung sash, hipped roofs with overhanging eaves, and hipped dormers at the front. The roofs are covered with asphalt shingles. The houses are arranged in three different compositions. No. 14, which unlike the others is asymmetrical, has an angled bay at the west side of the front facade and a single window at the second story above the doorway. No. 18 has two angled bays on the second story, a partially enclosed porch opposite the entry door, and stained-glass sash next to the door. Both No. 14 and No. 18 have paired windows within the dormers, of which No. 18 retains the original diamond-paned upper sash. Nos. 22 and 26, which are identical, have paired windows, one pair at the first story opposite the doorway and two pairs at the second floors. Both have attic-story dormers with three windows which retain their original diamond-paned upper sash. The side elevations of the houses contain elements similar to those facing St. Marks Place, but are less regularly arranged. The windows of all four houses are covered with storm sash. The west dormer of No. 14 appears to be a later addition. The rear extension of No. 18 was added in 1949 (ALT 274-1949) for Leonard Savollo. The sidewalks in front of the houses are of bluestone, sections of which have been replaced with poured concrete.

Significant Reference

Charles W. Leng and William T. Davis, *Staten Island and Its People* (New York, 1929-30), vol. 3, 435-436.

[28-46] St. Marks Place

Tax Map Block/Lots: 22/135, 137, 139 and 225

Type: vacant lots

These lots were a part of a large tract of land that was the estate of Ladislao de Escoriaza, a Manhattan merchant, at the turn of the century. The estate was gradually sold off in lots beginning in 1908 by the Hulse family, who had purchased the property from Escoriaza in 1906. These lots have remained vacant since that time. The sidewalk in front of these lots are of bluestone, sections of which have been replaced with poured concrete. [Lot 225, at the top of the slope, partially encloses Lot 107 and has a narrow strip extending to **Hamilton Avenue** (see).]

48 St. Marks Place

Tax Map Block/Lot: 22/141

Date: 1886-87 [A.P. Stokes, *Stokes Records*, 235; Maps]

Architect: Undetermined

Owner/Developer: Anson Phelps Stokes

Type: Freestanding House

Style: Shingle Style

Stories: 3 with basement

This house is one of a group of four freestanding houses and two double houses included in the historic district standing on lots which were once united as part of an impressive seven-acre estate called "Bay Villa." The estate's sprawling residence (now demolished) was probably built between 1862 and 1868, when the site was owned by John M. Pendleton (1835-1900), an electrical engineer and member of an influential Staten Island family.



John M. Pendleton's estate was purchased in 1868 by Anson Phelps Stokes (1838-1913), scion of a family which greatly influenced American business, religion, civics, and philanthropy. Stokes expanded Pendleton's Second Empire house into a mansion, characterized by its lively silhouette of mansarded towers. Stokes, his wife, their nine children, and various servants lived at "Bay Villa" for part of each year until 1887. Soon after Erastus Wiman opened up New Brighton to suburban development, Stokes developed eighteen houses ("cottages") on the eastern and western portions of his Staten Island estate, some facing onto St. Mark's Place and others reached via new cul-de-sacs named Phelps Place and Lenox Place. In 1886 Stokes contracted to have the first six dwellings built. These similar dwellings were erected in two groups designed to step back toward -- and thus aggrandize -- the vast Pendleton-Stokes residence which they once flanked; No. 48 St. Mark's Place is the westernmost of the six. (Nos. 48, 52, and 56 are included in the district; Nos. 100, 104, and 108 are not.) A lack of documentation prevents attribution of these buildings; however, a notice in the July 24, 1886 issue of *Real Estate Record & Guide* announces that three frame residences of two-and-one-half stories and basements had been designed by the firm of Lamb & Rich for "private parties." That notice could refer to three of the six dwellings mentioned above.

Among the early occupants of No. 48 were John Irving, a Brooklyn manufacturer of cotton dress linings who had recently relocated his business to nearby Jersey Street and who, in 1893, bought **No. 119 St. Marks Place** (see); and attorney Francis S. Beard. By 1900 No. 48 was occupied by Dr. James R. Wood, a Georgia-born surgeon; his wife Katherine; their daughter; two sons, one of whom was also a physician and

the other, Paul T. Wood, was an export clerk who would become an important Staten Island banker; and two Irish female servants. Ten years later the dwelling was rented by a hotel manager, his wife, their two daughters and five sons (among whom were a factory manager, a clerk, and a salesman), and two servants, one of whom was born in Ireland. The house was divided into apartments before 1925 when it was occupied by a hotel proprietor and his wife, and by a consulting engineer, his wife, and two roomers, one of whom was a time clerk and the other a civil engineer. Fire escapes were added in the 1940s. In 1951 interior alterations increased the number of apartments from four to five. The building remains occupied as a multiple dwelling.

No. 48 is articulated in the Shingle Style, as demonstrated by its extensive use of wood shingles, fluid asymmetry, and lack of historical references. The rubble retaining wall of the front yard matches the material of the foundation piers of the dwelling. Its L-shaped massing features an east bay with angled corners, a slate-covered gabled roof with side dormers and a faceted hood (now sheathed in asphalt shingles), and a full-width front porch characterized by its wide openings with rounded upper corners. The porch originally wrapped around to the east facade but has since had one bay filled in with multi-paned wood windows on the east side and a wood door and glazed multi-pane sidelight on the north side. The brick foundation walls (painted red) contain a segmental-arched tripartite window opening with multi-pane wood sash. Above the basement, the structure is sheathed in dark brown wood shingles; exterior wood trim is painted green. Window openings contain double-hung wood sash: one-over-one sash at the first story, two-over-two sash with storm windows at the second story; and one-over-one sash with storm windows at the third story. They are set off by flat wood moldings. At the first story of the east bay, a double-hung wood sash window with special multi-pane upper portion survives, covered by a storm window. The west elevation retains a metal fire escape.

The sidewalk in front of this house is of bluestone, sections of which have been replaced with poured concrete.

Significant References

- Charles W. Leng and William T. Davis, *Staten Island and Its People* (New York, 1929-30), vol. 4, 328.
Real Estate Record & Guide 38 (July 24, 1886), 948.
Harris Elwood Starr, "Stokes, Anson Phelps," *Dictionary of American Biography*, vol. 9, 66-67.
Anson Phelps Stokes, *Stokes Records: Notes Regarding the Ancestry and Lives of Anson Phelps Stokes and Helen Louisa (Phelps) Stokes* (New York, 1910), 202-240.
I.N. Phelps Stokes, *Random Recollections of a Happy Life*, rev. ed. (New York, 1941), 11-21.
"III. William S. Pendleton, Esq.: Man of Parts," *Staten Island Historian* 6 (Summer-Fall, 1988), 9-10, citing: William S. Pendleton obituary, *Richmond County Gazette*, Jan. 29, 1879; John M. Pendleton obituary, *Staten Islander*, Aug. 22, 1900.

52 St. Marks Place

Tax Map Block/Lot: 22/143

Date: 1886-87 [A.P. Stokes, *Stokes Records*, 235; Maps]

Architect: Undetermined

Owner/Developer: Anson Phelps Stokes

Type: Freestanding House

Style: Shingle Style

Stories: 3 with basement



Of the two groups of three dwellings Anson Phelps Stokes contracted to have built in 1886 facing St. Marks Place, No. 52 is the central of the western group (see full account under **No. 48 St. Marks Place**). Among the early occupants of No. 52 was DeFreese Critten, a commission merchant of knit goods. During the early twentieth century, it was rented by the Camacho family; headed by Maria Camacho, a woman of independent means, the household also consisted of her son Leopold, a civil engineer, and his wife, Anna, two granddaughters and two grandsons (one of whom was an export clerk), and several female servants including women born in Germany and Ireland. By 1925 the house was occupied by Henry W. Green, a retired real estate operator, his wife, Mary, their son, and their two daughters, one of whom was a convent teacher. The dwelling currently is divided into two apartments.

No. 52 is articulated in the Shingle Style, as demonstrated by its extensive use of wood shingles, fluid asymmetry, eyebrow dormer, and lack of historical references. The rubble retaining wall of the front yard resembles those of the neighboring houses; its chain-link fence and gate are later additions. The dwelling's rectangular massing features an angled east bay. Its gabled roof, now covered in asphalt shingles, exhibits a faceted slate-covered hood and variously-shaped dormers. The full-width front porch is characterized by its wide openings with chamfered upper corners. Originally the porch wrapped around to the east side, but has since had one bay filled in with three double-hung windows on the east side and paired doors on the north side. Above the foundation, the structure is sheathed in wood shingles; rows of shingles have aligning bottom edges except for the second story. Exterior wood trim, painted green, includes flat wood moldings at window openings. Some window openings at the first story retain historic special multi-pane double-hung wood sash. At the second story storm sash cover two-over-two double-hung wood sash at the front and openings of assorted sizes at the sides. The third story retains historic wood windows in its eastern dormer and replacement casement windows at the front.

Significant References

Charles W. Leng and William T. Davis, *Staten Island and Its People* (New York, 1929-30), vol. 5, 84-85.
Real Estate Record & Guide 38 (July 24, 1886), 948.

56 St. Marks Place

Block/Lot: 22/149

Date: 1886-87 [A.P. Stokes, *Stokes Records*, 235; Maps]

Architect: Undetermined

Owner/Developer: Anson Phelps Stokes

Type: Freestanding House

Style: Shingle Style

Stories: 3 with basement

Of the two groups of three dwellings Anson Phelps Stokes contracted to have built in 1886 facing St. Marks Place, No. 56 is the easternmost of the western group (see full account under **No. 48 St. Marks Place**). During the late 1880s and early 1890s, the house was rented by Norman Walker, a merchant. In 1900 No. 56 was leased to Aldred K. Warren, an English-born electrical engineer, his wife, Louise, their two sons, and two Irish servant women. Ten years later, the head of the household was a manufacturer's agent, who lived there with his wife and son. By 1925 the occupants were members of the extended Grove family and their Irish maid.



Owner-occupant Joseph J. Lucey had a garage erected at the northeast corner of the lot in 1927-28 [NB 2312-1927].

The front yard of the property is lined with a rubble retaining wall, now surmounted by a wrought-iron fence and gate. The dwelling is articulated in the Shingle Style, as demonstrated by its extensive use of wood shingles, fluid asymmetry, and lack of historical references. The L-shaped structure, excluding its rubble foundation walls but including the piers beneath its porch, is sheathed in wood shingles. Exterior wood trim is painted green. A full-width porch characterized by its wide openings with rounded upper corners fronts the building, where it retains a wood balustrade with wavy balusters, and wraps around to the east facade. A gabled roof exhibits side dormers and a faceted hood (now covered in asphalt shingles). Window openings are set off by flat wood moldings. At the first story of the east wing, a historic double-hung wood-sash window survives with special curved muntins in its upper portion; the front window at that level has replacement sash, but has been covered by what seems to be an iron grille with curved features replicating the pattern of the historic window of the wing. At the second story, openings retain their historic two-over-two double-hung wood sash. The third story contains a historic tripartite window of one-over-one double-hung sections flanking a special multi-paned section. The garage, built into the slope of the front yard, has concrete walls; its opening contains a paneled wood overhead door.

Significant References

Real Estate Record & Guide 38 (July 24, 1886), 948.

58 St. Marks Place

Tax Map Block/Lot: 22/149

Type: vacant lot

At one time this lot was part of the large estate called "Bay Villa," which was owned by John M. Pendleton and then purchased by Anson Phelps Stokes (see **No. 48 St. Marks Place** for a more complete account of the site's early history). After moving away from Bay Villa, Stokes built eighteen dwellings on the eastern and western edges of the property but sold off only one, No. 58, shortly after its construction. The two-and-one-half-story house, which featured a curved northeast corner fronted by a curved porch, has been demolished and the site is now vacant.

Significant Reference

Anson Phelps Stokes, *Stokes Records: Notes Regarding the Ancestry and Lives of Anson Phelps Stokes and Helen Louisa (Phelps) Stokes* (New York: 1910), 205.

WESTERVELT AVENUE (EAST SIDE)

33 Westervelt Avenue a/k/a 2 Carroll Place

Tax Map Block/Lot: 15/84

Date: 1866-68 [Deeds]; altered c. 1887-91; c. 1910-17 [Maps]

Architect: Unknown

Owner/Developer: Mary and Dr. Theodore Walser (1866-68)

Type: Freestanding House

Style: Second Empire with Neo-Colonial additions

Stories: 3 with basement

and

Garage: One-story building, c. 1910-17 [maps]



This three-story-and-basement frame dwelling is located on a sloping site at the southeast corner of Westervelt Avenue and Carroll Place. The site is a portion of a large tract of land extending from St. Marks Place to Carroll Place which Mary Walser and her husband, the prominent physician, Dr. Theodore Walser, purchased from William Pendleton in 1866. One of several properties developed by the Walsers on the former Pendleton tract (see **1-5 St. Marks Place**, **9-11 St. Marks Place**, **17-19 St. Marks Place** and **20 Carroll Place**), the house at 33 Westervelt Avenue was standing by March 1868, when the property was acquired by John Wood. Wood held the property for only four years, selling it back to the Walsers in 1872. They added a two-story mansard wing on the south side of the house, sometime between 1887-91. The number of residents listed at this address in the 1893/94 directory suggests that at that time the building was being used as a boarding house; the occupants included merchant Harry W. Fay, advertising salesman George W. Hankinson, insurance broker Charles Mitchell, and clothing merchant John Whitman, Jr. The Walsers' daughter, Emma A. Townsend, and her husband, Dr. Charles Wilmot Townsend, a physician associated with the S.R. Smith Infirmary, moved to the house around 1897. Charles Townsend established a medical office at No. 33 where he practiced with the assistance of his wife, a graduate of the Women's Medical College of New York who had attended medical schools in Berlin, Prague, and Vienna with her husband. On January 26, 1907, Charles Townsend was shot to death by the grieving husband of one of his former patients. Emma Townsend subsequently moved to 11 St. Marks Place and the house was sold to Dr. Alfred H. Thomas. Between 1910 and 1917 he had a number of alterations made to the house and built the garage on Carroll Place.

Designed in a vernacular version of the Second Empire style which was also employed for the semi-detached houses that the Walsers erected on St. Marks Place, the house at No. 33 Westervelt was originally a three-story clapboard structure with a simple rectangular plan. Despite later modifications, the house still retains many of its original features. These include the first-story bay window and second-story window enframements with projecting lintels on the Westervelt Avenue facade, the second-story window enframements at the ends of the Carroll Street facade, and the first-story and northern second-story windows on the rear elevation. The handsome bracketed cornice, mansard roof, and pedimented dormer windows are also original, though the mansard's fish-scale slates have been replaced by asbestos shingles. The two-story wing added to the south side of the main house in the 1880s also features a large mansard with a bracketed cornice, pedimented dormers, and diamond shingles. Modifications to the house in the 1910s included the enlargement of the main entrance on Westervelt Avenue and the creation of a neo-Colonial porch topped by a wooden railing. Also dating from this period is the three-story addition on the north side

of the house facing Carroll Place. This consists of a basement story which appears to have been used as a medical office, a first-story sun porch, and a smaller second-story porch which retains its original fanlight and alternating four-over-one and one-over-one wood sash. Decorative details such as the pent roof between the ground story and first story, dentiled lintels, and columns at the corners of the second story porch echo the neo-Colonial theme established at the Westervelt Avenue entrance, while the bracketed crowning cornice relates to the Second Empire style of the original design. Since shingled wall surfaces are characteristic of the neo-Colonial style, it seems likely that older portions of the house were shingled when this wing was added. Most of the windows have historic one-over-one wood sash with historic wood storm windows; the first-story porch on the north wing retains its historic two-over-two wood windows in all but two windows and there are historic one-over-one sash and a multi-light wood door. The second-story window opening above the entrance on Westervelt Avenue has been lengthened to create a door to the upper level of the porch. This entrance has a recent door and storm door but retains its original two light transom. A similar transom appears above the first-story door on the east wall of the north porch. The wood stairs with shingled side walls extends from the east door to the elevated yard along Carroll Place forming a bridge across the alley between the house and the yard.

This property is bordered on the west and north by rubble-stone retaining walls. Located at the northeast corner of the lot, the three-car garage opens onto Carroll Place. Designed in the neo-Colonial style, the building has fieldstone walls, paired wood and glass doors (now covered with plywood), and a pedimented wood gable pierced by a lunette window (now boarded over). The building's pitched roof is covered with asphalt shingles. On the east side of the garage there are a pair of windows with two-over-two wood sash.

Significant Reference

Staten Island Historical Society, E.A. Sargent Collection, Photograph of 1-5 St. Marks Place. New Brighton SI Photograph File; E. Seehuysen, "N.E. Corner Westervelt Ave & St Marks Pl., New Brighton, Dr. Janeway."

Charles W. Townsend obituary, *Staten Islander*, Feb. 6, 1907, p. 1.

51 Westervelt Avenue

(see 2 St. Marks Place)

57 Westervelt Avenue

Tax Map Block/Lot: 22/118

Date: 1909-10 [Deeds, Maps]

Architect: attributed to Thomas C. Perkins

Owner/Developer: George Sanford Parsons

Type: Freestanding House

Style: Queen Anne/Shingle Style

Stories: 2½ with basement

This two-and-a-half story frame house sits on a thirty-one foot wide lot, located on the north side of Westervelt Avenue near the corner of St. Marks Place. This lot was part of a large tract of land that was the estate of Ladislao de Escoriza, a Manhattan merchant, at the turn of the century. The estate was gradually sold off in lots beginning in 1908 by the Hulse family, who had purchased the property from Escoriza in 1906. A large parcel, having a frontage of 130 feet, located near the corner



of Westervelt Avenue and St. Marks Place was purchased in 1908 from the Hulses by Alice Vanderhoef, wife of a prominent hat manufacturer, Henry Vanderhoef. The Vanderhoefs immediately constructed their home on the southeastern half of the lot (See **65 Westervelt Avenue**). The following year, the Vanderhoefs sold the remaining half of the lot to their son-in-law, George Sanford Parsons, who by 1910 had constructed two houses, Nos. 57 and **59 Westervelt Avenue**. During World War I, Parsons was the appeal agent at the local draft board. He hired Staten Island architect Thomas C. Perkins, who had designed the neighboring Vanderhoef house, to design No. 59 and probably also No. 57 (as No. 57 is a mirror image of No. 59), although the building records for the latter house are not extant. In 1925, 57 Westervelt Avenue was occupied by William H. Libby, an assistant bank executive, and his family, and by James H. McDavitt, an accountant.

The building sits on a raised, sloping lot with a continuous rubble-stone retaining wall, interrupted by steps leading from the sidewalk. Its footprint is rectangular except for a polygonal corner bay and a one-story rear addition that was built between 1926 and 1937. The prominent features of the house, which is faced with wood shingles above a brick foundation, include a full-width porch, a hipped roof covered with asphalt shingles, and the full-height angled bay with a polygonal roof. A brick stairway between two stone posts leads up the embankment to the wooden porch stairway. The porch has paired Doric columns, set on square bases, a wooden railing, and a flat roof, enclosed with a wooden railing, serving as the second-story balcony. The main entrance, flanked by fluted pilasters, is obscured by a storm door. A window opening, converted to a doorway, leads to the balcony on the second story. The fenestration throughout the house consists of square-headed openings with one-over-one double-hung sash protected by storm sash. The attic story contains a gabled dormer with a rectangular opening that has been altered to accommodate a small, octagonal window. The polygonal tower roof is topped by a finial. The other facades contain irregularly-arranged fenestration.

Significant References

Charles W. Leng and William T. Davis, *Staten Island and Its People* (New York, 1929-30), vol. 1, 393; vol. 3, 268-269.

Richmond County, Office of the Register, Liber Deeds and Conveyances, Liber 352, p. 126; Liber 365, p. 324.

59 Westervelt Avenue

Tax Map Block/Lot: 22/116

Date: 1910 [NB 20-1910]

Architect: Thomas C. Perkins

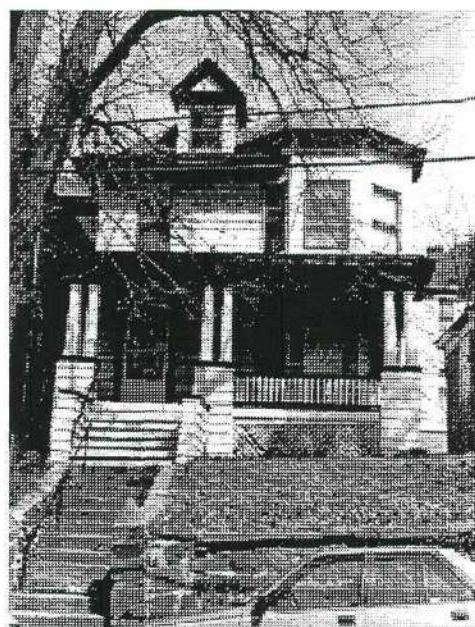
Owner/Developer: George Sanford Parsons

Type: Freestanding House

Style: Queen Anne/Shingle Style

Stories: 2½ with basement

This two-and-a-half story frame house, which has been covered with aluminum siding, sits on a thirty-one foot wide lot, located on the north side of Westervelt Avenue near the corner of St. Marks Place. This lot was part of a large tract of land that was the estate of Ladislao de Escoriza, a Manhattan merchant, at the turn of the century. The estate was gradually sold off in lots beginning in 1908 by the Hulse



family, who had purchased the property from Escoriaza in 1906. A large parcel, having a frontage of 130 feet, located near the corner of Westervelt Avenue and St. Marks Place was purchased in 1908 from the Hulses by Alice Vanderhoef, wife of a prominent hat manufacturer, Henry Vanderhoef. The Vanderhoefs immediately constructed their home on the southeastern half of the lot (**See 65 Westervelt Avenue**). The following year, the Vanderhoefs sold the remaining half of the lot to their son-in-law, George Sanford Parsons, who by 1910 had constructed two houses, **Nos. 57 and 59 Westervelt Avenue**. During World War I, Parsons was the appeal agent at the local draft board. He hired Staten Island architect Thomas C. Perkins, who had designed the neighboring Vanderhoef house, to design No. 59 and probably also No. 57. These two houses are mirror images of each other. Parsons' wife, Alice, died in 1920, and by 1925, 59 Westervelt Avenue was occupied by Henrietta Vanderhoef, Henry Vanderhoef's unmarried daughter, and several boarders, including an executive and two mining engineers.

The building sits on a raised, sloping lot with a continuous rubble-stone retaining wall, interrupted by concrete steps lined with rubble-stone walls leading from the sidewalk. Its footprint is rectangular except for a polygonal corner bay and an angled bay on the east elevation. The prominent features of the house, which is surfaced with replacement siding, include a full-width porch, a hipped roof covered with asphalt shingles, and the full-height angled bay with a polygonal roof. A concrete stairway between two stone posts leads up the embankment to the wooden porch stairway. The porch has paired Doric columns, set on square bases, a wooden railing, and a flat roof. The main entry has a wide wooden surround consisting of fluted piers supporting a cornice and is protected by a storm door. The facade has square-headed windows with double-hung storm sash throughout. The attic story contains a gabled dormer. The polygonal tower roof is topped by a finial. The north facade features irregularly-placed fenestration with double-hung sash and a gabled dormer at attic level. The south facade has angled bays, square-headed windows with double-hung storm sash, and a dormer with a shed roof.

Significant References

Charles W. Leng and William T. Davis, *Staten Island and Its People* (New York, 1929-30), vol. 1, 393; vol. 3, 268-269.

Richmond County, Office of the Register, Liber Deeds and Conveyances, Liber 352, p. 126; Liber 365, p. 324.

65 Westervelt Avenue

Tax Map Block/Lot: 22/112

Date: 1908 [NB 603-1908]

Architect: Thomas C. Perkins

Owner/Developer: Alice Vanderhoef

Type: Freestanding House

Style: Shingle Style with Neo-Colonial
elements

Stories: 2½ with basement

This two-and-a-half story frame house sits on an irregularly-shaped lot with a sixty-eight foot frontage, located on the east side of Westervelt

Avenue at its curving intersection with Hamilton Avenue. This lot was part of a large tract of land that was the estate of Ladislao de Escoriaza, a Manhattan merchant, at the turn of the century. The estate was gradually sold off in lots beginning in 1908 by the Hulse family, who had purchased the property



from Escoriaza in 1906. A large parcel, having a frontage of 130 feet, located near the corner of Westervelt Avenue and St. Marks Place was purchased in 1908 from the Hulses by Alice Vanderhoef, wife of a prominent hat manufacturer, Henry Vanderhoef. The Vanderhoefs immediately constructed their residence on the southeast half of the lot, selling the rest of the lot to their son-in-law, George S. Parsons, in the following year. The Vanderhoefs employed Staten Island architect Thomas C. Perkins to design their house, which they occupied with their children and several boarders until at least 1925. Parsons constructed two mirror-image houses, **Nos. 57 and 59 Westervelt Avenue**, on the remaining half of the lot by 1910. Parsons chose Perkins to design No. 59, and most likely also No. 57, although the building records for the latter house are not extant.

The building sits on a raised lot with a continuous rubble-stone retaining wall, interrupted by concrete steps lined with rubble-stone walls leading from the sidewalk. Its footprint is rectangular except for a circular corner tower, as well as an angled bay and a two-story extension added to the rear of the house in 1920 [ALT 373-1920]. The prominent features of the house, which is faced with wood shingles, include a wrap-around porch; the circular corner tower with a conical roof; and an unusual polygonal dormer with a hipped roof. A concrete stairway between two stone posts leads up the embankment to the wooden porch stairway. The porch has paired Tuscan columns set on low walls and supporting the roof, a wooden railing, and a shallow pediment over the entrance steps. The corner tower contains six windows on each story. The main entrance consists of paired glazed doors with molded surrounds. The fenestration throughout is double-hung sash. The window heads of the first and second stories are linked by a wood bandcourse. The house has a rubble-stone chimney, rising from the north elevation. This elevation has a one-story addition, double-hung sash, and a hipped dormer. The wrap-around porch continues on the south facade, which has irregularly-placed fenestration with double-hung sash and a hipped dormer.

Significant References

Charles W. Leng and William T. Davis, *Staten Island and Its People* (New York, 1929-30), vol. 1, 393; vol. 3, 268-269.

Richmond County, Office of the Register, Liber Deeds and Conveyances, Liber 352, p. 126; Liber 365, p. 324.

WESTERVELT AVENUE (WEST SIDE)

30 - 32 Westervelt Avenue

Tax Map Block/Lots: 51/168 & 169

Date: c. 1878-82 [Directories, Will, Maps]

Architect: Unknown

Owner/Developer: Joseph Wilks

Type: Double House

Style: Romanesque Revival

Stories: 3 with basement

This three-story brick double house is located near the north end of Westervelt Avenue, on two sloping twenty-five-foot-wide lots. The plot was purchased from Mrs. Mary A. and Dr. Theodore



Walser by Joseph Wilks in 1870. According to historic maps, it appears that Nos. 30 – 32 Westervelt Avenue were erected sometime between 1878 and 1882 when the structure is mentioned in Wilks's will. A detailed map from 1885 shows the footprint of the double house as a rectangular block with a projecting central entrance porch and an open one-story back porch which extended across the entire width of the structure.

Designed in the Romanesque Revival style with a form and detail more often associated with commercial buildings of the era, the mirror-image design of the double house presents a large unified facade. The red pressed-brick walls of the upper stories are articulated with pilasters at the corners and at each bay of the side facades. Brick corbeling terminates the bay sections. The projecting central bay features rondels flanking channels in the terminated pediment form. A paneled and bracketed sheet-metal cornice edges the roofline above the corbel tables. The entrances to the dwellings, in the projecting bay, have double-leaf glazed doors set below transoms in arched openings. Tall first-story window openings have double-hung sash and grilles. On the Westervelt Avenue facade, square-headed paired and single window openings set below segmental relieving arches at the second story are accented by a staggered band of sandstone impost bands and lintels. Recessed panels underscore a stone sill course at the third-story level where round-arched windows are grouped into bays and joined by stone impost bands. The window openings in the facade, as well as those in square-headed openings in the side walls (faced with common brick), have one-over-one double-hung wood sash.

The retaining wall of rubble stone that borders the yard on the front and the north side is pierced by two sets of bluestone steps, divided by a stone cheek wall, which lead to the pair of brick walks, laid in a herringbone pattern. The present porch across the facade, added to the structure between 1894 and 1898, is approached by two sets of wood steps. Single and paired square posts support the porch roof which is edged with a dentil molding; the paired posts are joined at the top portion by an ogee-arched bracket and a panel with a quatrefoil cut-out. The brick basement is fully exposed at the rear. An historic cast-iron picket fence stands along the south property line.

It appears that Joseph Wilks, who operated a saloon and perhaps a hotel at the corner of Jersey Avenue and Richmond Terrace during the 1870s and early 1880s, moved his family from a home above his business to this structure, which is referred to in his will as the residence of Wilks and his daughters. The property was owned by the Wilks estate through the 1920s. Tenants during the 1880s included William A. Lentilhon, a clerk who moved into the Wilks house from one of the houses that belonged to Dr. Walser on Westervelt Avenue in 1885, and Arthur and William Rodewald. During the 1890s, Leopold A. Camacho, a mechanical engineer, and Edward B. Arnold, a coal merchant, resided in the structure. It appears that by 1900 the structure had been divided into apartments; tenants during the first decade of the twentieth century included broker George L. Baker and commission agent William Stuart. By 1925, several families were occupying the structure, including those of sign painter Joseph Sabloski and carpenter Stanley Pomianowski in No. 30; and Fritz Blumenauer, an assistant manager at a commission house; lawyer Edwin Brengle; chemical factory department manager Paul F. Schwarz; and Delia Keane and her daughters, who were professional musicians, in No. 32. The structure presently contains several apartments.

Significant References

Richmond County, Office of the Register, Liber Deeds and Conveyances, Liber 86, p. 325; Liber 200, p. 12 (will).

Staten Island Gazette & Sentinel, Apr. 29, 1885.

36 – 38 Westervelt Avenue

Tax Map Block/Lots: 51/170 & 171

Date: c. 1865-74 [Deed, Map]

Architect: Unknown

Owner/Developer: Beatrice and Clement Newton

Type: Double House

Style: Second Empire

Stories: 3 with basement



This three-story double house is located near the north end of Westervelt Avenue, on two sloping twenty-four and twenty-five foot-wide lots. In 1863 Beatrice Newton, wife of Clement Newton, acquired the two lots, and the structure was built prior to 1874. A detailed map from 1874 shows the footprint of the double house as a rectangular block with a porch extending across the entire facade.

Designed in a vernacular version of the Second Empire style which was employed for several other houses in the district, Nos. 36 – 38 have a mirror-image form which creates a broad, unified facade. The basement level of the orange-red brick structure is exposed at the rear. Wood steps lead to the end bays of the porch; chamfered wood posts, linked by a turned balustrade, support the porch roof which has brackets at the eaves. The upper stories are punctured by window openings with brownstone sills and denticulated segmental-arched heads. On the ground story full-height window openings with four-over-four double-hung wood sash are flanked by the entrances which have historic glazed and paneled wood doors. Windows on the second story have two-over-two double-hung wood sash. Above a bracketed wood cornice rises the mansard roof which is sheathed in octagonal slate shingles and has four gabled dormers in the Westervelt Avenue side; two brick chimneys rise above the party wall. A bluestone walk leads to the south entrance; the walk to the north entrance is concrete and incorporates steps.

No. 36 Westervelt Avenue appears to have been an investment property for Beatrice (d. 1907) and Clement Newton, a masonry contractor who built the Church of the Ascension in West Brighton in 1870. Early occupants of the house included William Mercer, a federal claims agent. From at least the late 1880s through the 1930s, No. 36 was occupied by the family of the Newtons' son, George Newton, who was a superintendent of the loan department for New York Life Insurance Company. The Newtons' lodgers included music teacher Albert Schack in 1900. The Newtons' tenants, presumably living in No. 38, included brokers William T. Williams and Lewis N. Morris during the 1880s and 1890s. No. 38 was occupied in 1915 by the family of stenographer Thomas Riley and in 1925 by several of Riley's children who worked as housekeepers, telephone operators, and office workers.

Significant Reference

Richmond County, Office of the Register, Liber Deeds and Conveyances, Liber 58, p. 216.

42 Westervelt Avenue

Tax Map Block/Lot: 51/172

Date: c. 1863-74 [Deed, Directory]

Architect: Unknown

Owner/Developer: Jane and William Elliott

Type: Freestanding House

Style: Second Empire

Stories: 3 with basement



This three-story house is located near the north end of Westervelt Avenue, on a sloping fifty-foot-wide lot. In 1863 Jane Elliott, wife of William Elliott who was proprietor of a florist and seed business in Manhattan, purchased two twenty-five foot-wide lots on Westervelt Avenue which were combined into one larger lot; although in 1866 William Elliott is listed in the New York directory as a resident of Staten Island, it is not known where he resided at that time. The date of 1872 (added by a recent owner) appears on the house itself, and the detailed map from 1874 shows the footprint of the house as a square block with an open porch extending across the entire facade and one-story extensions to the rear. By 1885 a two-story stable had been built at the rear of the deep lot. Historic maps indicate that the building had no front porch during the 1880s and 1890s, although a porch is shown again on the 1898 map; the enclosed Colonial Revival style porch could be a late 1890s addition. The large two-story extension to the rear of the house dates from the 1880s.

Designed in a vernacular version of the Second Empire style, the frame structure, which is sheathed with clapboards, rests on a brick foundation. The upper portion of the facade, including the second-story windows which are paired under molded cornices and the mansard roof, remains in unaltered form. Paired brackets separated by panels support the overhanging cornice; the date 1872 is featured in the central panel. Pedimented gabled dormers with round-headed window openings project from the mansard roof which is sheathed in octagonal slate shingles. Many of the window openings, most of which have storm sash, appear to retain historic one-over-one sash. The enclosed porch rests on a foundation of stone rubble and is approached by concrete steps in a pyramidal form. Wood columns support the open gable roof of the entrance porch which shelters a recently-installed (1994) door flanked by sidelights. Pilasters articulate the porch walls which are sheathed with clapboards and feature Palladian-inspired window groups. The side walls of the main block have brick-patterned asphalt sheathing on top of the historic clapboards.

The Elliott family occupied the house at least through the mid-1880s. During the early 1890s, a Mrs. Bernbaum used the structure as a boarding house, although in 1900 the Sillcox family was residing in it. Dr. Isidore Scheinberg had his dental office in the house for many years during the early twentieth century; during the 1920s Frank Featherston, a clerk at the Proctor & Gamble soap factory, occupied an apartment in the house.

Significant Reference

Richmond County, Office of the Register, Liber Deeds and Conveyances, Liber 55, p. 1; Liber 55, p. 8.

46 and 48 Westervelt Avenue

Tax Map Block/Lot: 51/176

Date: 1899 [NB 38-1899]

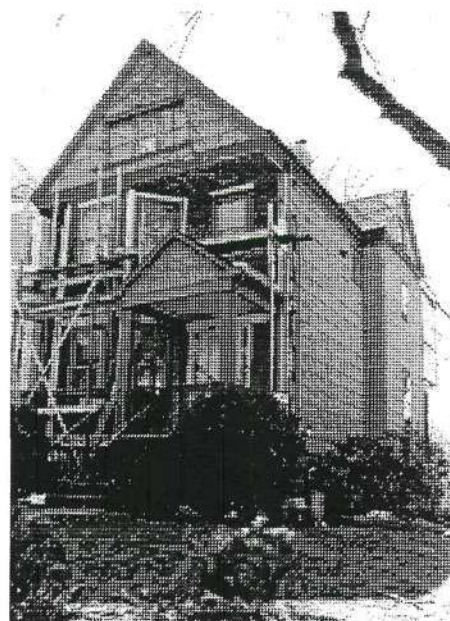
Architect: Peter Veitch

Owner/Developer: William A. Eadie

Type: Freestanding House

Style: Vernacular with Queen Anne/Colonial Revival elements

Stories: 3 with basement



The three-story frame house at No. 48 is located on Westervelt Avenue opposite St. Marks Place on a sloping twenty-five-foot-wide lot. This lot and the adjacent twenty-five-foot-wide lot at No. 46, on which a house was erected in c. 1869-74, were owned by Mrs. Jane Dobson from 1869 to 1897. In 1875 Mrs. Dobson, her daughter, Margaret, and her granddaughter, Alice (who had married John H. Eadie), resided in the house that no longer stands. In 1897 Mrs. Dobson sold both lots to her grandson William Eadie. The year following his purchase of the lots, William A. Eadie commissioned architect Peter Veitch to provide plans for a dwelling to be erected on the southern lot. The house at No. 48 has a footprint of a rectangular block with various projecting elements; extensions have been added to the rear of the house, including an open porch with turned posts on the north end.

The dwelling, from which the asphalt sheathing covering the clapboards, is being removed, rests on a raised brick foundation. It incorporates some of the irregular massing associated with the Queen Anne style as well as references to the Colonial Revival style. A projecting gable front with a group of three windows at the third story is supported on elongated brackets and shelters the two-story angled bay window. Window openings have double-hung sash and storm sash. The projecting entrance porch (perhaps dating from the 1950s and contemporaneous with the asphalt sheathing) has square posts that support a gabled roof and a balustrade with cut-out forms; brick steps lead to the entrance which has a paneled wood door flanked by sidelights.

The Eadie family had owned property on Westervelt Avenue since 1869 (see **No. 52 Westervelt Avenue**). Apparently a rental property for Eadie, who built No. 50 around the same time, the house was occupied in 1900 by the families of William Stuart, a commission agent, and his son-in-law, William Riley, an insurance clerk. Real estate agent Clarence Thillibert resided in the house in 1915. In 1925, No. 48 was the home of Theodore Koch, an architect. In 1902 ownership of the lot on which No. 46 stood returned to Mrs. Dobson; during the early twentieth century three generations of the Dobson family resided in the house. No. 46, which was occupied in 1915 and 1925 by dressmaker Genevieve Merritt, was demolished during the mid-1930s.

Significant References

Richmond County, Office of the Register, Liber Deeds and Conveyances, Liber 83, p. 86; Liber 261, p. 296.

Charles W. Leng and William T. Davis, *Staten Island and Its People* (New York 1929-30), vol. 3, 276-277.

50 Westervelt Avenue

Tax Map Block/Lot: 51/177

Date: c. 1899 [Deeds, Maps]

Architect: Attributed to Peter Veitch

Owner/Developer: William Eadie

Type: Freestanding House

Style: Vernacular with Queen Anne/Colonial Revival elements

Stories: 3 with basement

This three-story frame house is located on Westervelt Avenue opposite St. Marks Place on a sloping twenty-five-foot-wide lot. In 1869 Mrs. Mary H. Eadie, wife of John Eadie, purchased two lots (now Nos. 50 and 52) from the heirs of Orlando Lee. The north lot (No. 50) was left vacant until around the time that William Eadie, the grandson of Mary and John Eadie, acquired the adjacent lots and erected a house at No. 48. The similarity between Nos. 48 and 50 suggests that architect Peter Veitch, who provided the plans for No. 48, did the same for No. 50. The house has a footprint of a rectangular block modeled with various projecting elements; the present porch replaced a porch which appears to have dated from the 1920s. During the 1920s or 1930s, a physical connection to No. 52 Westervelt Avenue was constructed near the rear of the houses at the second- and third-story levels.



The dwelling clad in clapboards rests on a raised foundation. It incorporates some of the irregular massing associated with the Queen Anne style as well as references to the Colonial Revival style. A pedimented portion of the gable projects above the group of three windows centered in the third-story gable face which is sheathed with patterned shingles. A tall chimney rises from the north slope of the roof. The window openings in the two-story angled bay have replacement sash. The recently-remodeled (1994) projecting entrance porch has a flat roof edged with a turned balustrade; a glazed door in the south bay of the second story provides access to the roof. A new balustrade edges the porch which leads to the door flanked by sidelights at the entrance. A bluestone walk crosses the yard which is bordered by a picket fence along the south and a part of the front edges.

The Eadie family is associated with several houses on Westervelt Avenue, including No. 52, which was the home of William Eadie's grandparents, John and Mary Eadie. No. 50 became the home of William A. Eadie and George Bertram Eadie, both of whom worked as clerks, and John H. Eadie, an inspector. In 1900 No. 50 was occupied by the widowed Mrs. Mary Eadie, who also owned No. 52 Westervelt Avenue, and her daughter. Thomas Barry, a real estate agent, and the family's two boarders, a machinist and a private accountant, occupied the house in 1925.

Significant Reference

Richmond County, Office of the Register, Liber Deeds and Conveyances, Liber 85, p. 532.

52 Westervelt Avenue

Tax Map Block/Lot: 51/178

Date: c. 1869-74 [Deed]

Architect: Unknown

Owner/Developer: Mrs. Mary Eadie

Type: Freestanding House

Style: Second Empire

Stories: 3



This three-story frame house is located on Westervelt Avenue on a sloping twenty-five-foot-wide lot. In 1869 Mrs. Mary Eadie, wife of John Eadie who was a block printer, purchased two lots on Westervelt Avenue (now Nos. 50 and 52) from the heirs of Orlando Lee. A detailed map from 1874 shows the footprint of the dwelling at No. 52 as a rectangular block with a porch across the facade; a two-story stable stood to the rear of the house. During the 1890s a porch was constructed across the rear facade. Further changes made to the house between 1926 and 1937 include the removal of the front porch and the construction of the existing projecting entrance porch, the removal of the rear porch and the construction of a one-story rear extension, and the physical connection of Nos. 50 and 52 Westervelt Avenue near the rear of the houses at the second- and third-story levels.

The dwelling, now clad in stucco, rests on a raised brick foundation. The boxy form of the structure and the mansard roof with gabled dormers provide evidence of the original vernacular Second Empire design. Paired brackets support the cornice at the edge of the roof from which project dormers with round-arched window openings. At the second story, molded heads accentuate the windows which have double-hung sash and storm sash. Replacement brick steps give access to the stuccoed entrance porch, the roof of which is edged by a molded cornice.

The Eadie family, which long resided on the north shore of Staten Island, is associated with several houses on Westervelt Avenue. John and Mary Eadie appear to have occupied the house during the 1870s, and then lived nearby on York Avenue and Jersey Street during the 1880s and early 1890s; at that time Edward H. Westerfield, a lawyer, and Thomas E. Conroy, a merchant, occupied the house. From the mid-1890s through the early twentieth century, No. 52 was the home of John H. and Alice Dobson Eadie, and their daughter and son-in-law (who was in the ice business). During the 1890s, another Eadie son, veterinarian J. Archie Eadie, was one of the occupants of the house. In 1910, No. 52 was the home of William J. Blake, a teacher at Curtis High School, and three boarders, one of whom was an interrogator at Ellis Island. Carpenter Fred Thuragraves and his family occupied the house in 1915.

Significant Reference

Richmond County, Office of the Register, Liber Deeds and Conveyances, Liber 85, p. 532.

54-56 Westervelt Avenue

Tax Map Block/Lot: 51/179

Date: 1869-74 [Deed]

Architect: Unknown

Owner/Developer: Elizabeth and Francis Gray Hallett

Type: Freestanding House

Style: Second Empire

Stories: 3 with basement

This three-story frame house is located on Westervelt Avenue on a sloping fifty-foot-wide lot. In 1869 Mrs. Elizabeth Hallett, wife of Francis Gray Hallett who was employed by the Equitable Insurance Co., purchased two twenty-five-foot-wide lots (since combined) on Westervelt Avenue from the heirs of Orlando Lee. A detailed map from 1874 shows the footprint of the dwelling as a rectangular block with a porch across the facade; two stable buildings stood to the rear of the house. Early twentieth-century changes to the house include the addition of the angled bay window at the first story and the construction of a rear extension.



The vernacular Second Empire design has the mansard roof with gabled dormers associated with that style. The dwelling, now clad with shiplap siding on the front facade and shingles on the side walls, rests on a raised brick foundation. Large brackets at the corners and center, and smaller console brackets, support the wood cornice at the edge of the roof, clad in metal shingles, from which gabled dormers project. Windows openings, including those with arched heads toward the front of the side walls, have wood double-hung sash. The angled bay window at the first story has six-over-six-over-six wood sash. A concrete walk and wood steps give access to the porch and the entrance, which has paired doors set under a transom (now blocked). The square porch posts are linked by two balustrades – a row of turned balusters and a row of overlapping small posts supporting an arched frieze; brackets support the porch roof. Wood lattice screens the porch foundation.

The house appears to have been constructed as a rental property for the Halletts. In the mid-1870s it was the home of banker Ellsworth Westervelt. The structure may have been converted to a two-family dwelling during the early 1890s, or may have been a boarding house; its many occupants at that time, in addition to the Westervelt family, included cashier Charles Underhill; woolen dealer Robert Rhodes; Cyrus Walser, a cashier at the First National Bank of Staten Island and later an importer; and Fred Kitchen, a clerk. The family of Henry Vanderhoef, a stock clerk, and Mrs. A.E. Bigelow were among the occupants of the structure in the early twentieth century. In 1910 Margaret Garr offered furnished rooms in No. 54-56 to four lodgers. Martin Beck's boarding house was the home of fourteen occupants in 1925; the Beck family added three garages to the rear of the property between 1930 and 1933 (none of which appear to remain standing).

Significant Reference

Richmond County, Office of the Register, Liber Deeds and Conveyances, Liber 83, pp. 148, 149, and 152.

60 – 62 Westervelt Avenue

Tax Map Block/Lots: 51/181 & 282

Date: c. 1869-74 [Deed]

Architect: Unknown

Owner/Developer: Matthew Connor

Type: Double House

Style: Second Empire

Stories: 3 with basement



This three-story frame double house on Westervelt Avenue occupies two sloping twenty-five-foot-wide lots. In 1869 Matthew Connor purchased the two lots from the heirs of Orlando Lee. A detailed map from 1874 shows the footprint of the double house as a rectangular block with a porch extending across the entire facade. A rear porch was added by 1917 and removed by 1937. Currently, there are extensions at the rear of the structure.

Designed in a vernacular version of the Second Empire style which was employed for several other houses in the district, Nos. 60 – 62 have a mirror-image form which creates a broad, unified facade. The clapboard-sheathed structure rests on a brick foundation. Wood steps provide access to both ends of the porch and to entrances in the end bays; paired, paneled and glazed doors with transoms are set in surrounds with bracketed, projecting cornices. The chamfered posts that support the porch roof are linked by a turned balustrade, the north half of which appears to consist of older, larger balusters; the porch is divided at mid-point by an historic louvered panel. Single and paired windows with arched heads are set in surrounds (similar to those at the entrances) at the first and second stories. A bracketed cornice (the small brackets do not appear on the north half) edges the slate-clad mansard roof from which segmental-arched dormers project.

The double house appears to have been built by Matthew Connor, who also owned the Belmont Hotel at the intersection of Westervelt Avenue and Richmond Terrace, as an investment property. Liquor merchant James Tulley acquired the property (and the Belmont Hotel) during the late 1870s. During the 1890s, Edward M. Muller, sheriff of Richmond County, acquired the structure as an income-producing property. Beginning in the 1870s, No. 60 was the home of the Delavan family which included lawyer Edward C. Delavan and his wife, Margaret, and their sons, Tompkins, a bond broker, and Edward, also a lawyer, and servants; the Delavan family remained in the house through 1915. The younger Edward Delavan was an amateur historian who assembled an impressive collection of early land papers and wrote extensively about the early development of Staten Island, including the early history of New Brighton. The New York City merchant Charles Soutter occupied No. 62 during the 1870s; James S. Whitman, a clerk, and Miss May Whitman resided there during the early 1890s. No. 62 was the home of the Macken family during the 1910s and 1920s.

Significant References

Charles W. Leng and William T. Davis, *Staten Island and Its People* (New York 1929-30), vol.1 & 2, passim.

Richmond County, Office of the Register, Liber Deeds and Conveyances, Liber 88, pp. 370, 373, and 375.

66-70 Westervelt Avenue

Tax Map Block/Lot: 51/183

Date: 1930-32 [NB 1363-1930;
1364-1930]

Architect: Samuel Gardstein

Owner/Developer: Rosengen Land Co.

Type: Commercial Building

Style: Art Deco

Stories: 1



This twentieth-century commercial building stands on lots that were purchased in 1869

from the heirs of Orlando Lee by Laura and Joseph Pearless. However, the Pearlesses and subsequent owners did not develop the lots. In 1883 Anton Schock, proprietor of the florist and greenhouse operation located to the south, acquired the lots on which soon thereafter he appears to have erected a house (replaced by the existing commercial structure). In 1900 the house was occupied by Frank Sears, a cement merchant, and in 1910 Clara Ashforth, a boarding house manager, resided there with her children and three boarders. The greenhouses of florist B. De Meyer were located at the rear of the lot in 1917.

In 1930 Samuel Gardstein designed the present commercial building for the Rosengen Land Co.; the structure, which contains three stores, nearly replicates the larger structure Gardstein designed earlier in 1930 at 72-78 Westervelt Avenue. The one-story brick structure with a terra-cotta facade is on a forty-five-foot-wide lot. Three storefronts are framed by piers and a continuous parapet, which has stylized floral motifs combined with geometric shapes in the lower portion. At the upper edge of the parapet ribs are terminated as stylized lotus leaves. Above the bulkhead, which is faced with granite-finish terra-cotta tiles, the storefronts have various types of infill; all of them have roll-down gates. Show-window openings toward the front of the red-brick side walls have been blocked with brick.

Significant References

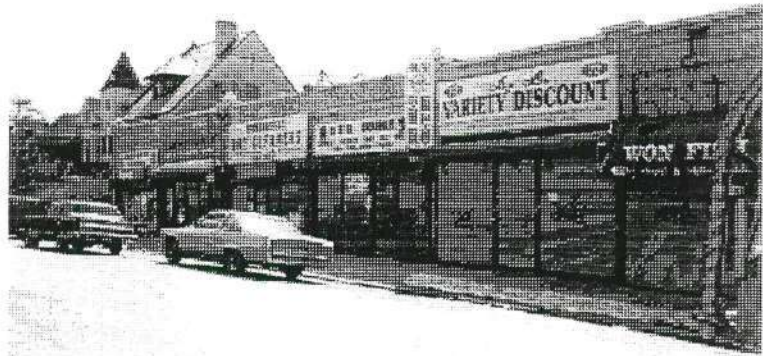
Richmond County, Office of the Register, Liber Deeds and Conveyances, Liber 83, pp. 155 and 163; Liber 146, p. 560.

Staten Island Historical Society, New Brighton Staten Island Photograph File, photograph by H. Flamm, 1953.

**St. George Gardens Stores,
72-78 Westervelt Avenue**
Tax Map Block/Lot: 51/188

Date: 1930-32 [NB 374-1930]
Architect: Samuel Gardstein
Owner/Developer: St. George
Gardens, Inc.

Type: Commercial Building
Style: Art Deco
Stories: 1



Anton Schock began to establish a nursery and florist operation in 1869 with the purchase of three lots on Westervelt Avenue from the heirs of Orlando Lee. By 1874 several greenhouses and a three-story house with a mansard roof stood on Westervelt Avenue; members of the family lived there through 1910. Schock increased his property in 1883 and 1885 with the purchase of additional lots to the north, on which he erected another house during the late 1880s (no longer standing, replaced by 66-70 Westervelt Avenue). The nursery of florist B. De Meyer was located at the rear of the property during the 1910s through the 1920s.

The earlier structures on the lot were replaced in 1930 by the present one-story commercial building, designed by Samuel Gardstein for St. George Gardens, Inc., which has six units; it occupies a 111 foot-wide lot with an alley along the north edge. The brick structure is faced with terra cotta on the facade piers framing the storefronts and at the parapet. The terra cotta has stylized floral motifs combined with geometric shapes in the lower portion of the parapet. At the upper edge of the parapet, ribs are terminated as stylized lotus leaves. Above the central storefront units are plaques with "Saint George Gardens Stores" in blue lettering, the name recalling the historic use of the site; large blocks with foliate forms and piers rising above the parapet level mark the division between storefronts. Above the bulkhead, which is faced with granite-finish terra-cotta tiles, the stores have replacement aluminum and glass storefronts and roll-down gates.

Significant References

- Richmond County, Office of the Register, Liber Deeds and Conveyances, Liber 83, pp. 118, 121, and 124; Liber 146, p. 560; Liber 227, p. 320.
Staten Island Historical Society, New Brighton, Staten Island Photograph File, 1953 photograph by H. Flamm.
Staten Island Institute of Arts and Sciences Clipping file "Turning Back the Clock," Oct. 4, 1964 (photographs of Westervelt Avenue).

82 Westervelt Avenue

Tax Map Block/Lot: 51/191

Date: 1895 [RER& G]

Architect: Undetermined

Owner/Developer: Anton Schock

Builder: F. Rensalaer

Type: Freestanding House

Style: Romanesque Revival

Stories: 3 with basement

This three-story-and-basement brick house is located on Westervelt Avenue on a sloping thirty-four-foot-wide lot. The house was built in 1895 for Anton Schock who had operated a nursery since the late 1860s on a large parcel that included this lot, one of three he purchased in 1869. The property was owned until 1914 by the members of Schock family who resided in their long-time home at No. 34 Westervelt Avenue (now replaced by No. 72-78). The Schock family changed the use of their property after 1895, when several nearby houses were built, by moving the greenhouses to the rear of the lots and building this house along Westervelt Avenue.

The architect of the unusual brick dwelling with Romanesque Revival elements remains undetermined, although the *Real Estate Record and Guide* noted that F. Rensalaer would erect the building for Schock.

The structure, clad in a buff Roman brick, has decorative molded brick elements at the entrance arch and banding at the second-story floor level, and a contrasting rock-faced stone foundation. The rounded bay at the northeast corner is sheltered by the steeply-pitched gable roof which is clad with octagonal slate shingles and supported by bracketed wide eaves. The roof is punctuated by a polygonal dormer window, which has special sash with borders of small panes, under a flared hipped roof, and a paneled brick chimney. Window openings at the lower stories are emphasized by sandstone sills, lintels, and bands separating the main openings from transoms which have leaded sash, and at some openings, keyed sandstone surrounds.

The paneled and glazed door with a wide sidelight on one side is at the south end of the entrance arch. The house is approached by a concrete walk with inlaid ceramic tiles which diagonally crosses the yard to a stoop area edged by a low stone wall. The front portion of the yard is bordered by a retaining wall with steps at the rear leading to the lower back yard (according to Sanborn maps, a vault extends from the basement under this area).

The side walls of the house are clad with common brick; while the south wall has no openings, a two-story angled bay projects from the north wall. The window openings in the bay have sash with leaded transoms at the first story; the spandrel between the window openings (and the north gable face) are sheathed with asphalt. A rear extension with a deck is visible at the north end of the rear facade.

William Daley, a clerk at the River and Harbor Inspection office, occupied the house during the first decade of the twentieth century. It was purchased in 1914 by Eliza Patterson and remained the home of the Patterson family and their tenants for some time.



Significant References

Real Estate Record and Guide, Sept. 7, 1895, p. 305.

Richmond County, Office of the Register, Liber Deeds and Conveyances, Liber 83, pp. 118, 121, and 124; Liber 146, p. 560; Liber 227, p. 320.

84 Westervelt Avenue

Tax Map Block/Lot: 51/193

Date: c. 1894-98 [Deed, Maps]

Architect: Undetermined

Owner/Developer: Charlotte and Oscar Dalberg

Type: Freestanding House

Style: Queen Anne

Stories: 3



This three-story frame house is located on a sloping thirty-five-foot-wide lot. Charlotte and Oscar Dalberg purchased the lot in 1894 and soon thereafter appear to have erected the house for their own use. The Dalbergs acquired the property from Michael Isaacs, part of a larger parcel Isaacs had just purchased from Mrs. Susan Decker. Edward Decker, probably the Decker who was the gardener at the J.Q. Jones estate in the 1840s (on the site of the present-day 135 Carroll Place), had purchased the parcel in 1869 and seems to have operated a nursery on the property. Susan Decker, who worked as a laundress (apparently after Edward's death), resided on the property in 1875. The architect of the Queen Anne style house, which appears on the detailed 1898 map, remains undetermined.

A narrow central bay rises as a turret above the asymmetrical facade which has a two-story angled bay window topped with a gable at the south side. The porch, which extends across the facade, has replacement posts supporting the roof with a gabled extension. The central entrance has a paneled door with an upper glazed portion with a small-paned border, set beneath a transom with historic sash. Most window openings retain special double-hung sash with small-paned borders in the upper half. The roof, clad with asphalt singles, has several projections, including a small gabled dormer at the north half of the facade. The irregular form of the house, now clad with aluminum siding, is furthered by an angled bay window extending from the second story of the south facade.

The house was occupied by Oscar Dalberg, a paint merchant who had a store on Jersey Street; his wife, Charlotte Dalberg, who was an intelligence officer; perhaps their son John, a painter and decorator; and a lodger, a railroad ticket agent. By 1910 the Dalbergs had relocated and Hanna Jacobson, a professional nurse, and Fred W. Pfuff, a clerk in the assessor's office, were among the occupants of the house. Hans Ostermann, a steamship clerk, his family, and a roomer, occupied the house during the 1920s.

Significant References

John B. Woodall, "Victorian New Brighton Figures, Houses, and Gardens," *Staten Island Historian* 6 (Summer-Fall, 1988), 1-5.

Richmond County, Office of the Register, Liber Deeds and Conveyances, Liber 237, p. 47.

88 and 90 Westervelt Avenue

Tax Map Block/Lots: 51/195 & 197

Date: c. 1894-98 [Deed, Maps]

Architect: Undetermined

Owner/Developer: Michael Isaacs

Type: Freestanding House

Style: Shingle Style

Stories: 3 with basement



The three-story-and-basement frame house at No. 88 is located on a sloping, thirty-five-foot-wide lot. The lot was purchased from Mrs. Susan Decker by Michael Isaacs in 1894 and the Isaacs house appears on the detailed 1898 map. Isaacs, a clothing and dry goods merchant, had a store on Richmond Terrace above which he lived in the early 1890s; he resided in this house through the 1920s with several of his children, who also worked in the dry goods trade.

This Shingle Style house, the architect of which remains undetermined, has a rounded bay with a prominent Palladian-inspired window group at the southeast corner and a projecting porch and entrance at the north bay. The entrance incorporates a central door, wood panels, and leaded sash and transoms in a tripartite arrangement. Wood columns support the entablature at the porch roof which is edged with a balustrade and accessed through a door at the second story. The complex hipped roof, altered in 1990 after a fire, has projecting eaves edged with modillions and a dentil molding, and a flat apex edged with a balustrade. The shingled exterior wall surfaces are broken by the stepped contours of the north wall and an angled bay window in the south facade. The window openings, set in narrow frames, have double-hung sash; some of the windows at the first story are protected with grilles. There is a plank gate at the concrete walk that leads to the entrance. At the southern end of the rear facade are an extension and porch with lattice across the south end; retaining walls create a level parking area behind wood plank gates at the south yard.

The yard south of the house (No. 90) was a portion of the Decker florist/nursery property that was sold in 1891 to Captain Michael Conklin, a proprietor of a water transport firm who also had invested in a lumber and building materials firm on Staten Island during the 1870s. It appears that Conklin had a Colonial Revival style house and stable erected on the lot before it was sold in 1893 to Dr. Francis Donovan. The house was occupied in 1900 by physician George Boulden and two servants. In 1925 Alfred Boyd, a marine engineer, and his family resided in No. 90 along with roomers Albert Aspen, also a marine engineer, machinist William Wahl, and Emilie Rodewald. The house was demolished in 1978 [DEM 43-78].

Significant References

Landmarks Preservation Commission, Research Files.

Richmond County, Office of the Register, Liber Deeds and Conveyances, Liber 237, p. 19.

96 Westervelt Avenue

Tax Map Block/Lot: 51/199

Date: c. 1870-74 [Deed, Maps]

Architect: Unknown

Owner/Developer: Richard Chute

Type: Freestanding House

Style: Second Empire

Stories: 3 with basement



This three-story-and-basement frame house is located on Westervelt Avenue on a sloping, fifty-foot-wide lot. The property was purchased by Richard Chute, a tailor with a business on Richmond Terrace, in 1870 and soon thereafter a house was built for the Chute family. The detailed map of 1874 shows the rectangular footprint of the house with a French (mansard) roof and a porch across the facade. During the late 1880s, the Second Empire house was updated with the addition of a four-story tower with a mansard roof at the south end of the facade, from which angled bay windows project at the first and second stories, and an angled bay window at the north bay of the first story. The Chute family, including Thomas Chute, a broker, resided in the house through 1910; it was occupied by Margaret Dephue and her nephew, a journalist, and niece in 1915. The property was owned by Olaf Ronning, a nurse, during the 1920s and 1930s.

The shingle-clad structure, which rests on a brick foundation, has an asphalt-shingle roof. A porch with a concrete pad and replacement posts and roof shelters the entrance which has a glazed door. The fenestration at the second story has been changed to a wide window with casement sash and an awning in the north bay and an octagonal oculus in the central bay. The angled bay window at the south end projects from a shallow bay-wide projection at the first story; brackets edge the bay entablature at the second story. Two gabled dormers project from the mansard roof and there are similar openings in the east and north sides of the tower roof which is terminated with iron cresting. Many of the window openings have replacement sash. There is a one-story shingle-clad addition at the north end of the rear facade. The large yard, terraced for garden beds and crossed by an asphalt driveway, extends to the north of the house. The yard is bordered by a chain-link fence with a stockade fence behind; there are gates at the sidewalk and a vehicular gate at the driveway.

Significant References

Richmond County, Office of the Register, Liber Deeds and Conveyances, Liber 103, page 519; Liber 206, p. 509; Liber 227, p. 320.

"Captain Michael Conklin," *Prominent Men of Staten Island*, 93-94.

100-104 Westervelt Avenue

Tax Map Block/Lot: 51/202

Date: c. 1878 [Census, deeds];
altered 1886 [*Richmond County Standard*]
and 1930-31 [ALT 872-1930]
Builder/Architect: unknown; unknown;
Samuel Gardstein (1930)
Owner/Developer: Albert A. Love (c. 1878);
Love estate (1886); Rossy G. Benedict
(1930-31)

Type: Freestanding House with commercial addition
Style: Shingle Style with Neo-Gothic storefront
Stories: 3 with one-story addition



This three-story frame house with a one-story addition is located on Westervelt Avenue on a sloping, fifty-six-foot-wide lot. Albert Love, a merchant, acquired the lot in 1877 from Edward Reilly (a builder by trade), and a house was soon erected. In 1880 Love and his family were residing in the dwelling with two servants, but by 1887 Love had died and the house recently had been enlarged in the Shingle Style; it was leased to jeweler Charles Wilson for three years. During the early 1900s, John Fetherston and his sons, an engineer and an electrician, resided in the house. By 1915 William Daley, his family which included one son who was a physician, and a boarder, surgeon James Alfred, had relocated to the house from 82 Westervelt Avenue. By the early 1920s, J. Benedict, a mineral water dealer, had acquired the house. In 1930 Rossy G. Benedict added the one-story addition, designed by Samuel Gardstein in a neo-Gothic style.

The Shingle Style house, now clad with asphalt sheathing, has a rectangular footprint enlivened by a projecting two-story rounded bay near the south end of the facade, a rectangular second-story oriel in the north wall, and projecting bays at the south wall. The turreted termination of the rounded bay rises through the gable roof from which a dormer and chimney project. Window openings have six-over-one double-hung sash at the third story and double-hung sash at other openings. An entrance porch projects from the east end of the north wall of the house; the hip-roofed porch is enclosed with multi-pane casement sash. A low-shed-roofed structure abuts the southwest corner of the house.



The one-story commercial addition, which houses three stores, extends to the sidewalk. The terra-cotta facade has Gothic arch forms at the parapet and granite-finished terra-cotta tiles at the bulkhead; the side walls are stuccoed. Although now occupied by a single tenant, terra-cotta-clad piers divide the facade into three storefronts which have aluminum-framed infill and exterior roll-down gates. At the central portion of the parapet is a box awning with four light fixtures; there is a plastic sign on the north side wall.

Significant References

Richmond County, Office of the Register, Liber Deeds and Conveyances, Liber 122, p. 148; Liber 132, p. 269; Liber 149, p. 47; Liber 174, p. 552.
Richmond County Standard, June 19, 1886, p. 1; Mar. 26, 1887.
Staten Island Historical Society, New Brighton, Staten Island Photograph File, photograph by F.L. Flamm, 1949.

106 Westervelt Avenue

Tax MapBlock/Lot: 51/205

Date: c. 1884 [Deed, Will]

Architect: Unknown

Owner/Developer: James Wardlaw

Type: Freestanding House

Style: Queen Anne

Stories: 3 with basement

This three-story-and-basement frame house is located near the south end of the block on a sloping, fifty-foot-wide lot. In 1880 James Wardlaw acquired a lot from Albert Love that was too narrow to build on; after acquiring another strip of land from Love in 1883, Wardlaw appears to have built this house which he refers to in a codicil added to his will in 1885. Wardlaw was proprietor of a dry goods business located at 56 Walker Street in Manhattan, and resided at 35 St. Marks Place prior to the construction of No. 106. In 1886 the property passed to his daughter, Isabelle Wardlaw Rimmer. The house was occupied by builder/carpenter John Seaton from the 1890s through 1915. In 1925, the house was occupied by members of the extended family of Paul Barry, a fire alarm telegraph operator; the Barry family owned the house for some time.



The irregular form of this Queen Anne style house is accentuated by the wide, angled two-story oriel rising from the porch roof at the north half of the facade. The two-story oriel is terminated as a polygonal dormer in the steeply-pitched gabled roof, from which a small hip-roofed dormer also projects. The structure, clad with clapboards at the first story, patterned shingles at the second story, and asphalt sheathing at the third, rests on a brick foundation. Turned posts support the roof of the porch that spans the facade, sheltering the central entrance, an angled bay at the south side, and a high-set window with multi-paned sash. Several of the window openings have special sash with borders of small panes or multi-paned sash. Adjacent to the brick chimney that rises from a stone base along the south wall is a bracketed oriel window. The rear extension, sheathed with the same materials as the main block, has an angled bay window in the south wall. A low concrete retaining wall borders the front yard adjacent to the driveway along the north edge of the lot. The concrete walks crossing the property and leading to the entrance have brick borders.

Significant Reference

Richmond County, Office of the Register, Liber Deeds and Conveyances, Liber 148, p. 472; Liber 149, pp. 574 and 579; Liber 159, p. 283; Liber 163, pp. 129, 132, and 137.

FINDINGS AND DESIGNATION

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

The Commission further finds that, among its important qualities, the St. George Historic District encompasses the best preserved and most historic section of residential New Brighton, Staten Island's most fashionable nineteenth-century suburban community; that established in the 1830s, as one of the earliest planned suburban developments in New York City, the area of the district was largely built up by the 1930s; that within its boundaries are many examples of significant architectural design from several eras of suburban development in a variety of building types reflecting the area's historical development patterns; that the district is especially rich in buildings from the 1880s and 1890s which reflect the flowering of the Queen Anne style and the Shingle Style and the early development of the Colonial Revival style, and it is these houses which give the district its predominant architectural character; that the houses are designed to take advantage of the hilly topography, and incorporate picturesque features such as corner towers, projecting bays, and porches; that within the historic district, part of the existing street pattern and the present street names reflect those shown on the plan of New Brighton of 1835 and four structures survive from this earliest phase of development; that the period coinciding with the Civil War development boom was marked by the introduction of a new building type to the district, the double house, and a new style, the Second Empire, and several surviving houses, dating from the 1860s and early 1870s, are designed in this style and distinguished by their mansard roofs; that the number, variety, and quality of the Shingle Style buildings is especially noteworthy; that the district is notable for the large number of works from this era by the talented and prolific Staten Island architect Edward A. Sargent; that the freestanding frame houses from the period after Staten Island was consolidated into Greater New York continue the stylistic trends established by Sargent and his contemporaries in the 1890s; that also included within the district are examples of non-residential architecture which contribute to its character; that the historical significance of the St. George Historic District comes in part because of its prominent residents over several generations, including many leading members of the arts, professions, and business community, political and social leaders, and founders of such important local institutions as the Staten Island Institute of Arts and Sciences and the Staten Island Women's Club; that the rich variety of suburban buildings, the distinctive topography, the curving streetscapes, and the terraced landscape create a distinct sense of place and give the district its special character.

Accordingly, pursuant to the provisions of Chapter 74, Section 3021 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 an Historic District the St. George Historic District, containing the property bounded by a line beginning at the intersection of the southern curbline of Richmond Terrace and the eastern curbline of Westervelt Avenue, extending southerly along the eastern curbline of Westervelt Avenue to the intersection with the northern curbline of Carroll Place, westerly across Westervelt Avenue to the western curbline of Westervelt Avenue, southerly along the western curbline of Westervelt Avenue, westerly along the northern property line of 30 Westervelt Avenue, southerly along the western property lines of 30 through 56 Westervelt Avenue, easterly along part of the southern property line of 56 Westervelt Avenue, southerly along the western property lines of 60 and 62 Westervelt Avenue, westerly along part of the northern property line of 70 Westervelt Avenue, southerly along the western property lines of 70 through 106 Westervelt Avenue, easterly along the southern property line of 106 Westervelt Avenue, easterly across Westervelt Avenue to the eastern

curbline of Westervelt Avenue, northerly along the eastern curbline of Westervelt Avenue to the intersection with Hamilton Avenue, southeasterly along the southern curbline of Hamilton Avenue, southerly along the western property line of 230 Hamilton Avenue, southeasterly along the southern property lines of 230 through 222 Hamilton Avenue, northerly along the eastern property line of 222 Hamilton Avenue, northwesterly along the southern curbline of Hamilton Avenue to a point which is the intersection with a line extending southerly from the eastern curbline of Phelps Place, northerly across Hamilton Avenue, northerly along the eastern curbline of Phelps Place and the eastern property line of 11 Phelps Place, easterly along part of the southern property line of Tax Map Lot 149 of Block 22, northerly along the eastern property line of Tax Map Lot 149 of Block 22, easterly along the southern curbline of St. Mark's Place to a point which is the intersection with a line extending southerly from the eastern property line of 135 St. Mark's Place, northerly across St. Mark's Place, northerly along the eastern property line of 135 St. Mark's Place, northerly across Carroll Place, westerly along the northern curbline of Carroll Place, northerly along the eastern property lines of 135 Carroll Place and 270 Richmond Terrace, westerly along the southern curbline of Richmond Terrace, southerly along the western property line of 272 Richmond Terrace (aka 131 Carroll Place), easterly along the northern curbline of Carroll Place, northerly along the eastern property lines of 17 Carroll Place and 404 Richmond Terrace, westerly along the southern curbline of Richmond Terrace, to the point of beginning.

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