

**ST. PAUL'S AVENUE -
STAPLETON HEIGHTS
HISTORIC DISTRICT
Designation Report**



**New York City Landmarks Preservation Commission
June 29, 2004**

ST. PAUL'S AVENUE - STAPLETON HEIGHTS HISTORIC DISTRICT Designation Report

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On the front cover: *387 St. Paul's Avenue* (2003)

ST. PAUL'S AVENUE-STAPLETON HEIGHTS HISTORIC DISTRICT

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St. Paul's Avenue - Stapleton Heights Historic District

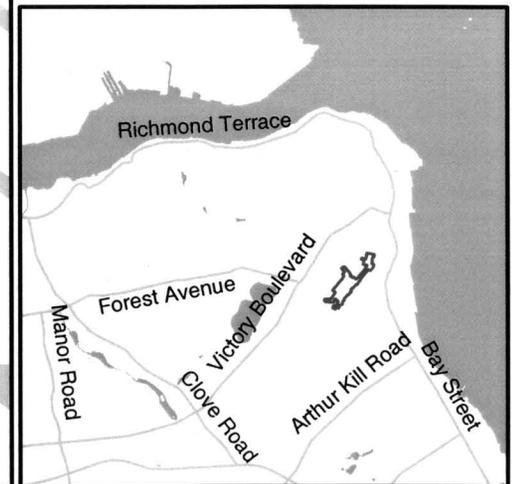


New York City
Landmarks Preservation Commission

St. Paul's Avenue - Stapleton Heights
Historic District
[LP-2147]

Designated June 29, 2004

 Historic District Boundaries



St. Paul's Avenue-Stapleton Heights Historic District, Borough of Staten Island

Boundary Description

The St. Paul's Avenue-Stapleton Heights Historic District consists of the property bounded by a line beginning at a point on the eastern curb line of St. Paul's Avenue, then extending easterly to and along the northern property line of 169 St. Paul's Avenue, southerly along the eastern property line of 169 St. Paul's Avenue and part of the eastern property line of 173 St. Paul's Avenue, westerly along part of the southern property line of 173 St. Paul's Avenue, southerly along part of the western property line of 173 St. Paul's Avenue and the western property lines of 185 St. Paul's and 189 St. Paul's Avenue and a line extending to the northern curb line of Clinton Street, southerly across Clinton Street to the southern curb line of Clinton Street, easterly along the southern curb line of Clinton Street to a point on a line extending northerly from the eastern property line of 203 St. Paul's Avenue, southerly along said line and the eastern property lines of 203 St. Paul's Avenue and 207 St. Paul's Avenue, easterly along part of the northern property line of 211 St. Paul's Avenue, southerly along the eastern property lines of 211 through 231 St. Paul's Avenue, westerly along part of the southern property line of 231 St. Paul's Avenue, southerly along the eastern property lines of 239 and 241 St. Paul's Avenue, westerly along part of the southern property line of 241 St. Paul's Avenue, southerly along the eastern property lines of 249 through 257 St. Paul's Avenue and 15 Taxter Place and a line extending to the northern curb line of Taxter Place, across Taxter Place to the southern curb line of Taxter Place, southerly along said line and the eastern property lines of 277 (aka 271-277) St. Paul's Avenue through 291 St. Paul's Avenue and part of the eastern property line of 309 St. Paul's Avenue (aka 295-339 St. Paul's Avenue, 175-185 Beach Street), westerly along part of the southern property line of 309 St. Paul's Avenue (aka 295-339 St. Paul's Avenue, 175-185 Beach Street), southerly along part of the eastern property line of 309 (aka 295-339 St. Paul's Avenue, 175-185 Beach Street) and a line extending to the northern curb line of Beach Street, southerly across Beach Street to the southern curb line of Beach Street, westerly along the southern curb line of Beach Street to a point on a line extending northerly from the eastern property line of 347 (aka 341-347) St. Paul's Avenue, southerly along said line and along the eastern property line of 347 (aka 341-347) St. Paul's Avenue and part of the eastern property line of 351 St. Paul's Avenue, easterly along part on the northern property line of 351 St. Paul's Avenue, southerly along part of the eastern property line of 351 St. Paul's Avenue, easterly along part of the northern property line of 353 St. Paul's Avenue, southerly along the eastern property lines of 353 through 357 St. Paul's Avenue and part of the eastern property line of 369 St. Paul's Avenue, easterly along part of the southern property line of 369 St. Paul's Avenue, southerly along part of the eastern property line of 369 St. Paul's Avenue, westerly along part of the southern property line of 369 St. Paul's Avenue, southerly along the eastern property line of 377 and 387 St. Paul's Avenue, southeasterly along the eastern property line of 393 St. Paul's Avenue and part of the eastern property line of 399 St. Paul's Avenue, southwestly along part of the eastern property line of 399 St. Paul's Avenue, southerly along part of eastern property line of 403 St. Paul's Avenue, part of the eastern property line of 413 St. Paul's Avenue, and a line extending to the northern curb line of Willow Street, westerly along the northern curb line of Willow Street to the northwestern curb line of Stone Street and Willow Street, southerly across Willow Street to the northeastern curb line of Willow Street and Stone Street, easterly along part of the of the northern curb line of Stone Street to a point on a line extending northerly from the eastern property line of 447 St. Paul's Avenue, southerly across Stone Street to the southern curb

line of Stone Street, southerly along said line and part of the eastern property line of 447 St. Paul's Avenue to a point on a line between 447 and 449 St. Paul's Avenue, northwesterly along said line and a line extending to the eastern curb line of St. Paul's Avenue, southerly along the eastern curb line of St. Paul's Avenue to a point on a line extending easterly from the southern property line of 94 Trossach Road (aka 94-98 Trossach Road, 446-458 St. Paul's Avenue), westerly across St. Paul's Avenue to the western curb line of St. Paul's Avenue, westerly along said line and the southern property line of 94 Trossach Road (aka 94-98 Trossach Road, 446-458 St. Paul's Avenue), northerly along the western property line of 94 Trossach Road (aka 94-98 Trossach Road, 446-458 St. Paul's Avenue) and a line extending to the southern curb line of Trossach Road, easterly along the southern curb line of Troassach Road to the southwest corner of Trossach Road and St. Paul's Avenue, northerly across Trossach Road to the northwest corner of Trossach Road and St. Paul's Avenue, northerly along the western curb line of St. Paul's Avenue to a point on a line extending easterly from the southern property line of 400 St. Paul's Avenue (aka 76 Occident Avenue), westerly along said line and the southern property line of 400 St. Paul's Avenue (aka 76 Occident Avenue), southerly along part of the eastern property line of 107 Marion Avenue, westerly along the southern property line of 107 Marion Avenue and part of the southern property line of 131 Marion Avenue (aka 131-141 Marion Avenue), northerly along part of the western property line of 131 Marion Avenue (aka 131-141 Marion Avenue), westerly along part of the southern property line of 131 Marion Avenue (aka 131-141 Marion Avenue), northerly along part of the western property line of 131 Marion Avenue (aka 131-141 Marion Avenue) and a line extending to the southern curb line of Marion Avenue, easterly along the southern curb line of Marion Avenue following its northward curve to to the southeast corner of Marion Avenue and Occident Avenue, northerly across Occident Avenue to the northeast corner of Occident Avenue and Marion Avenue, westerly across Marion Avenue to the northwest corner of Occident Avenue and Marion Avenue and along the northern curb line of Occident Avenue to a point on a line extending southerly from the western property line of 37 Occident Avenue (aka 31-37 Occident Avenue), northerly along said line and the western property lines of 37 Occident Avenue (aka 31-37 Occident Avenue), 62 through 56 Marion Avenue and 44 Pommer Avenue (aka 50 Marion Avenue) and a line extending to the southern curb line of Pommer Avenue, northerly across Pommer Avenue to the northern curb line of Pommer Avenue, northerly along said line to the northwestern property line of 45 Pommer Avenue (aka 48 Marion Avenue), northerly along the western property line of 45 Pommer Avenue (aka 48 Marion Avenue) and 36 through 14 Marion Avenue and part of the western property line of 168 Cebra Avenue (aka 154-178 Cebra Avenue, 1-9 Catlin Street, 2 Marion Avenue), westerly along part of the southern property line of 168 Cebra Avenue (aka 154-178 Cebra Avenue, 1-9 Catlin Street, 2 Marion Avenue) and a line extending to the eastern curb line of Catlin Avenue, northerly along the western curb line of Catlin Avenue to the southeast corner of Catlin Avenue and Cebra Avenue, northerly across Cebra Avenue to the northern curb line of Cebra Avenue, northwesterly along the northern curb line of Cebra Avenue to a point on a line extending southerly from the western property line of 147 Cebra Avenue (aka 141-147 Cebra Avenue), northerly along said line and the western property line of 147 Cebra Avenue (aka 141-147 Cebra Avenue), easterly along part of the northern property line of 147 Cebra Avenue (aka 141-147 Cebra Avenue), northerly along part of the western property line of 147 Cebra Avenue (aka 141-147 Cebra Avenue), easterly along part of the northern property line of 147 Cebra Avenue (aka 141-147 Cebra Avenue) and the northern property lines of 151 through 169 Cebra Avenue, southerly along part of the eastern property line of 169 Cebra Avenue to a point on a line extending westerly from the northern property line of 173 Cebra Avenue, easterly along the northern property lines of 173 and 175 Cebra Avenue (aka 2 Dyson Street) and a line extending to the western curb line of Dyson Street, southwestwesterly along the western curb line of Dyson Street to a point on a line extending westerly from the northern property line of 1 Dyson Street (aka 1-1A Dyson Street, 181 Cebra Avenue), easterly across Dyson Street to the eastern curb line of Dyson Street, easterly along said line and part of the northern property line of 1 Dyson Street (aka 1-1A Dyson Street, 181 Cebra Avenue), northerly along part of the western property line of 1 Dyson Street (aka

1-1A Dyson Street, 181 Cebra Avenue), easterly along part of the northern property line of 1 Dyson Street (aka 1-1A Dyson Street, 181 Cebra Avenue) and the northern property line of 189 Cebra Avenue, northerly along the western property line of 298 St. Paul's Avenue, easterly along the northern property line of 298 St. Paul's Avenue and a line extending to the western curb line of St. Paul's Avenue, easterly across St. Paul's Avenue to the eastern curb line of St. Paul's Avenue, northerly along the eastern curb line of St. Paul's Avenue to the southeast corner of Taxter Place, northerly across Taxter Place to the northern curb line of Taxter Place, northerly along said line and the eastern curb line of St. Paul's Avenue to a point on a line extending easterly from the southern property line of 218 St. Paul's Avenue, westerly across St. Paul's Avenue to the western curb line of St. Paul's Avenue, westerly along said line and the southern property line of 218 St. Paul's Avenue, northerly along the western property line of 218 and 210-212 St. Paul's Avenue, easterly along part of the northern property line of 210-212 St. Paul's Avenue, northerly along the eastern property line of 208 St. Paul's Avenue, westerly along the southern property line of 204 St. Paul's Avenue, northerly along part of the western property line of 204 St. Paul's Avenue, easterly along part of the northern property line of 204 St. Paul's Avenue, northerly along part of the western property line of 204 St. Paul's Avenue and the western property lines of 202 through 192 St. Paul's Avenue, and a line extending to the southern curb line of Paxton Street, northerly across Paxton Street to the northern curb line of Paxton Street, northerly along said line and the western property line of 172 St. Paul's Avenue (aka 168-172 St. Paul's Avenue), easterly along the northern property line of 172 St. Paul's Avenue (aka 168-172 St. Paul's Avenue) and a line extending to the western curb line of St. Paul's Avenue, easterly across St. Paul's Avenue to the eastern curb line of St. Paul's Avenue, northerly along the curb line of St. Paul's Avenue to the point of beginning.

Testimony at the Public Hearing

On March 30, 2004, the Landmarks Preservation Commission held a public hearing on the proposed designation of the St. Paul's Avenue-Stapleton Heights Historic District (Item No. 1). The hearing had been duly advertised in accordance with provisions of the law. Twenty-one speakers testified in favor of designation, including City Council member Michael McMahon, the rector of St. Paul's Memorial Church, ten property owners, representatives of the Preservation League of Staten Island, the Historic Districts Council and the Mud Lane Society for the Renaissance of Stapleton. Six owners representing four properties spoke in opposition to designation. One property owner who testified in support of the designation later withdrew his support in writing. The commission also received letters and statements in support of designation from State Senator Seymour Lachman, State Assemblyman John W. Lavelle, the National Trust for Historic Preservation, the West Brighton Restoration Society, and three property owners, as well as several hundred postcards. The commission received one letter from an owner against designation, one letter from an owner asking to be removed from the district, and a statement from Staten Island Borough President James Molinaro expressing the opinion that "landmarking should only be done with the full approval of the owner of a given property."

SUMMARY

The St. Paul's Avenue-Stapleton Heights Historic District, is an unusually well preserved residential neighborhood in Staten Island. It is a significant reminder of the architectural and historic development of Staten Island and an excellent example of an early-nineteenth century to early-twentieth century suburban residential community. Composed primarily of wood-frame freestanding houses, this type of neighborhood has become increasingly rare in New York City. The proposed district encompasses ninety-two buildings plus smaller secondary structures located on or to the west of St. Paul's Avenue, a major thoroughfare that curves around Ward Hill and Grymes Hill linking the villages of Tompkinsville and Stapleton. Development in this area was initiated after 1826 when Caleb T. Ward purchased a 250-acre tract that included all of the land within the district. The property was laid out into streets and building lots in 1829 and soon began to be developed. Within the boundaries of the district, two mid-1830s Greek Revival houses, the spring-eaved 172 St. Paul's Avenue, built as a rectory for the first (demolished) St. Paul's PE Church, and 204 St. Paul's Avenue, built c. 1835 by James Creighton, recall the initial development of the area.

In the 1850s and early 1860s, the Greek Revival style former Kingsley Methodist Church was erected at 190 Cebra Avenue and a number of houses were built on the west side of St. Paul's Avenue, most on hillside sites commanding spectacular views of New York harbor. Notable examples include the small "Captains' Row," consisting of three Italianate villas at 352 to 364 St. Paul's Avenue, built by harbor pilots Marshall B. White, Thomas Metcalf, and John Martino between 1856 and 1861, and the bracketed villa at 218 St. Paul's Avenue, a renovation of an earlier Greek Revival House, executed for Caleb Ward's son Albert around 1850. Albert Ward also commissioned St. Paul's Memorial Church and Rectory at 219 and 225 St. Paul's Avenue. Built between 1866 and 1870, to the design of the leading church architect Edward Tuckerman Potter, these individually designated New York City Landmarks form one of the finest High Victorian Gothic religious complexes in New York City.

In the 1870s, 1880s, and 1890s, a number of architecturally distinguished Second Empire, Stick Style, Queen Anne style, Shingle Style, and Colonial Revival buildings were constructed within the boundaries of the proposed district. Most of these houses have clapboard or shingle siding and were designed with picturesque features such as corner towers, projecting bays, porches, and dormers. The most spectacular of these houses and one of the finest of its type in New York City is the Queen Anne style 387 St. Paul's Avenue built in 1886-87 by Stapleton brewer George Bechtel as a wedding present for his daughter Annie Wiederer and designed by the New York City architect Hugo Kafka.

In the early 1900s, members of the De Jonge and Zentgraf families who owned the Stapleton-based De Jonge paper works were responsible for remodeling 377 St. Paul's Avenue and constructing the large Arts & Crafts house with Northern Renaissance detailing at 400 St. Paul's Avenue. Both projects were executed by Stapleton architect Otto Loeffler who resided within the district in the 1890s, and was one of its most prolific architects, responsible for at least eleven houses. Between 1906 and 1930, a number of previously undeveloped tracts on St. Paul's Avenue, Cebra Avenue, and Marion Avenue were built up with one- and two-family Neo-Colonial and Craftsman style houses. Many of these houses were planned subject to restrictive covenants and were designed by Staten Island architects Henry J. Otto, Charles B. Heweker, and James Whitford. The

houses designed by these architects and the eleven buildings designed by Loeffler make up almost a third of the buildings within the district, contributing to its architectural coherence and sense of place.

Founded in 1856 as the German Evangelical Lutheran Church, Trinity Lutheran Church had deep ties with Stapleton's extensive German community. The present church building, the congregation's second at the northeast corner of Beach Street and St. Paul's Avenue, is a 1913-14 neo-Gothic structure designed by the prominent ecclesiastical architects Upjohn & Conable.

Long considered one of Staten Island's most prestigious neighborhoods, the St. Paul's Avenue-Stapleton Heights Historic District has numbered among its residents many leading members of the arts, professions, and business community. These have included many prominent members of the German-American community such as businessmen Louis Stirn, Louis DeJonge, and John Detjens. A number of prominent attorneys and political leaders have also resided here including the constitutional expert and New York State Assemblyman William A. Shortt and Judges Arnold J.B. Wedemeyer, George W. Stake and J. Harry Tiernan. Amateur sportswoman Mary E. Outerbridge lived at 210-212 St. Paul's Avenue in 1874 when she introduced lawn tennis to the United States at the Staten Island Cricket Club. In 1897 the same house was occupied by architect Otto Loeffler and his brother August Loeffler, a prominent photographer. More recently, in the 1970s and 1980s, the distinguished writer-activist Audre Lorde occupied 207 St. Paul's Avenue.

Historical and Architectural Development of the St. Paul's Avenue-Stapleton Heights Historic District

Daniel D. Tompkins, Caleb T. Ward, and the Initial Development of the District

Governor Daniel D. Tompkins (1774-1825) spent considerable time on Staten Island during the War of 1812, as he was overseeing the preparations for the defense of New York harbor against the British.¹ Impressed by the island's natural beauty and the ease of travel to Manhattan, Tompkins hatched an ambitious development scheme that he hoped would secure his financial future. In January 1814, he began buying land on Staten Island, quickly acquiring over 600 acres along the north and east shores. In 1815, he remodeled a farm house on Fort Hill for his family's use as a summer home, then made it his primary residence in 1817, soon after he was elected Vice-President of the United States (serving with James Monroe). In October 1816, Tompkins commissioned a survey of a portion of his land that was to be developed as the village of Tompkinsville, with streets named after Tompkins's children and lots provided for both commercial and residential development.

Realizing that better transportation was crucial for the development of the island (and the success of his development scheme), Tompkins, in 1816, acquired an interest in the steamboat monopoly of Fulton and Livingston and purchased a steamboat from the Brooklyn shipbuilders Noah and Adam Brown. On November 29, 1817, he established regular ferry service between Tompkinsville and Whitehall Street in Manhattan. He also procured the incorporation of the Richmond Turnpike Company to establish a highway from Tompkinsville along the route of present-day Victory Boulevard to the New Blazing Star Ferry. The turnpike company provided daily coach service from Manhattan.²

While the turnpike was ultimately important for the development of Staten Island, it failed as a toll road and travel route because its path across the steep hills of Staten Island and the quick-to-freeze-over Arthur Kill proved far less popular with travelers than the more sheltered land-and-water routes through Elizabeth and Newark. Tompkins had borrowed heavily to finance his venture³ When a financial panic began in 1819, Tompkins' creditors called in their loans. Tompkins and his wife signed over their assets to a trust empowering the trustees to liquidate their assets and if possible assign portions of their real estate to creditors to satisfy their claims.⁴ Tompkins died in June, 1825. His remaining Staten Island property was sold at auction to pay his debts. Several of his children purchased portions of his former holdings. All of the land within this district was part of a 250 acre tract that passed to Philadelphia businessman Thomas Hulme, one of Tompkins' principal creditors and a trustee. Hulme sold the property to

¹This section on the career of Daniel D. Tompkins is based on Barnett Shepherd, "Daniel D. Tompkins: Staten Island Empire Builder, 1814-1825," *Staten Island Historian*, vol. 12, n. 2 (Winter-Spring, 1995), 13-28; Charles W. Leng and William T. Davis, *Staten Island and Its People* (New York, 1929-30), vol. 1, 221-228; Edward C. Delavan, Jr., "The Marble House," *Proceedings of the Staten Island Institute of Arts and Sciences* (hereafter SIAAS Proceedings), 22-23; "Daniel D. Tompkins," *Dictionary of American Biography*.

²Customers were conveyed by coach from Reade Street to Whitehall Street, crossed the harbor by steamboat, then traveled by post chaise to Blazing Star where they traveled by mule barge across the Arthur Kill to New Jersey, then continued on by coach to Bristol, Trenton, New Brunswick, Princeton, and Philadelphia.

³During the War of 1812 Tompkins had advanced money to contractors to repair the harbor forts expecting to be repaid by the Federal government. He secured loans for his project in anticipation of the reimbursement. However, it proved to be controversial and was not forthcoming, leaving him in financial difficulties.

⁴The transfer of Tompkins property to this trust is recorded in New York County, Office of the Register, Liber Deeds and Conveyances, Liber 159, p. 9.

Tompkins's nephew Caleb T. Ward in May 1826.⁵

Caleb T. Ward, son of Stephen Ward, and Daniel D. Tompkins's sister, Phoebe Tompkins Ward, was born in Westchester County in 1789.⁶ He moved to New York City as young man, became a merchant, and married Mary Mann, daughter of David Mann, a prosperous butcher. In the late 1810s, Ward moved to Staten Island where he became involved with his uncle's business ventures, serving as a proprietor of the turnpike company and superintendent of the ferry for several years. Ward served as one of the trustees responsible for liquidating Tompkins' assets and Tompkins named him co-executor of his will along with Mrs. Tompkins.

By the summer of 1827, Ward had erected a house for himself on Pavilion Hill.⁷ In February 1829, he hired surveyor E.W. Bridges to lay out the northernmost portion of his property adjoining the Village of Tompkinsville in streets and lots. Today's St. Paul's Avenue, then called Richmond Street, formed the spine of the development area that extended eastward to Jackson Street and westward to First Street between Victory Boulevard and just south of Grant Street. At the time the map was made, a few parcels had already been sold and three houses had been constructed, the largest being the still extant house of Ward's cousin Griffen Tompkins at 138 St. Paul's Avenue (outside the boundaries of this district). A survey map of Daniel D. Tompkins' land, drawn in 1821, shows that several houses had been built near the present-day intersection of Cebra Avenue and St. Paul's Avenue within the boundaries of the district. While none of these houses survive, their placement on the map suggests that St. Paul's Avenue was laid out along the route of an existing farm road.⁸ Cebra Avenue was opened in 1838 by Ward and John Y. Cebra, who had purchased a large tract of land near the Turnpike. (The Cebra property is outside the boundaries of the district).

In April 1833, Caleb Ward donated several lots at the west side of Richmond Street (St. Paul's Avenue) to the newly organized Protestant Episcopal congregation of Tompkinsville.⁹ Ward was a member of the congregation but his gift also served a business purpose since churches were considered an important amenity in attracting home buyers to an area and developers often made such gifts. In July 1834, the cornerstone was laid for the Greek Revival style frame St. Paul's Church at what is now 164 St. Paul's Avenue. The church was consecrated in June 1835 and remained in use until 1870, when it was replaced by the present building.

While the old church has been demolished, its rectory, probably completed in the 1830s, still stands at 172 St. Paul's Avenue.¹⁰ This two-story frame structure is a relatively rare

⁵The land which Caleb Ward purchased from Thomas Hulme included all of Pavilion Hill and Ward Hill and part of Grymes Hill and was bounded on the west by Victory Boulevard and on the east by the land of Daniel Van Duzer (running approximately along modern-day Brewster, Jackson, and Van Duzer Streets). See Richmond County, Office of the Register, Liber Deeds and Conveyances, Liber O, p. 390, recorded Oct. 8, 1826.

⁶This information on Caleb T. Ward is drawn from Barnett Shepherd, Research Notes for the Proposed St. Paul's Avenue Historic District, compiled for the Mud Lane Society for the Renaissance of Stapleton, 2003.

⁷This house, whose exact location has not been established at this point, is documented by receipts in the Staten Island Historical Society (hereafter SIHS), Manuscript Collections, Ward Family Papers, manuscript series 6, Ward II, Ward Family Bills and Receipts.

⁸Historic photographs show that one of the houses extended eastward into the street bed of present-day St. Paul's Avenue. While the building has been demolished, its lot still extends into the street just south of Cebra Avenue.

⁹Recorded in Conveyance Liber U, p. 390; Liber 2, p. 27. For St. Paul's Church, see also Richard M. Bayles, ed. *History of Richmond County, Staten Island* (New York: L.E. Preston Co., 1887), v. 1, 308-09.

¹⁰Caleb T. Ward sold the lot for the rectory to the wardens and vestry of St. in 1836 at the cost of \$1, but included a restrictive covenant in the deed prohibiting the land from ever being used as a burial ground. See Conveyance Liber 1, p. 302

surviving example of spring eave construction combined with Greek Revival style design.¹¹ The French-derived flared projecting spring or bell-case eave was widely used on Staten Island from the late seventeenth century on and became so firmly embedded in the Staten Island building tradition that, when older architectural styles were supplanted by the newly fashionable Greek Revival, the form was carried over and incorporated into the new style of building. The spring eave of the two-story house is carried forward on giant columns to form a facade-wide quadristyle porch that has an imposing effect. Other notable elements of the design include the extra large entry and heavy cornices typical of the Greek Revival style.

With the construction of St. Paul's Church and Rectory other houses began to be built in the nearby area. One building that survives from this initial development phase is the James Creighton House at 204 St. Paul's Avenue (1835-40). Though altered, the building still retains some Greek Revival elements.

Two years following the organization of the Episcopal parish, a group of Methodists began meeting at the home of Mrs. White near the corner of Cebra and St. Paul's Avenues at present-day 298 St. Paul's Avenue. The present building on the site may have at its core a portion of the house that James White built after acquiring this property from Caleb T. Ward in 1826,¹² however, if it does survive, the building has been so altered that it now appears to be a mid-nineteenth-century structure with 1870s additions. After meeting at Mrs. White's for a time, the Methodists decided to form a church and Caleb T. Ward offered to donate four lots on the south side of Cebra Avenue. A small frame church building (later moved to another site) was constructed between 1837 and 1838. According to a history of the church published in 1898, at the time the building was completed St. Paul's Avenue was "known by the suggestive name of Mud Lane" and there were "but three houses in all this section," those of Widow White, Mr. Van Pelt, and Mr. Van Buskirk (the Van Pelt and Van Buskirk houses have been demolished).¹³

The Founding of Stapleton and Growth of the Historic District in the 1840s and 1850s

Located to the southeast of Tompkinsville, the adjacent village of Stapleton was named in honor of the New York merchant William J. Staples, who with Minthorne Tompkins, son of Daniel D. Tompkins, purchased a large tract of land from the Vanderbilts on the East Shore at the foot of present-day Broad Street.¹⁴ Staples and Tompkins had the land laid out into a village with streets and building lots. By 1836, when the village was named, it boasted several houses and a hotel. The following year the Seaman's Retreat and Hospital Fund opened its imposing new Greek Revival hospital building to care for sick and disabled merchant sailors on a forty acre site at Bay Street and Vanderbilt Avenue.¹⁵ Staples and Tompkins established steam ferry service to

¹⁰This discussion of the use of spring eaves and Greek Revival design on Staten Island is adapted from Landmark Preservation Commission, *Henry Hogg Biddle House Designation Report*, prepared by Shirley Zavin (LP-1707) (New York: City of New York, 1990).

¹²Conveyance Liber O, p. 424, Liber P, p. 350.

¹³A.Y. Hubbell, *History of Methodism and Methodist churches of Staten Island* (Staten Island: Richmond Publishing Company, 1898), 226.

¹⁴This material on the early history of Stapleton is based on *Holden's Staten Island: The History of Richmond County*, edited and compiled by Richard Dickenson (New York: Center for Migration Studies, 2002); Charles Sachs, *Made on Staten Island* (Staten Island: Richmondtown Historical Society, 1988); Leng and Davis, 226-227, 350; Barnett Shepherd, "Stapleton," *Encyclopedia of New York City*, ed. Kenneth T. Jackson (New Haven: Yale Univ. Press, 1995); Staten Island Institute of Arts and Sciences, "Stapleton: A Community of Contrast and Change," research file for exhibition; Historical Perspectives, Inc., "Phase 1A Archaeological Assessment Stapleton Branch Library Expansion, Staten Island, NY," 1998 (on file with the Environment Review Dept., LPC).

¹⁵The Main Building at Seaman's Retreat, designed by builder Abraham Maybie, with additions of 1848, 1853, and 1911-12, and the Physician-in-Chief's Residence of 1842 are designated New York City Landmarks.

Manhattan and advertised their new development.

Over the next twenty-years, Stapleton and Tompkinsville grew rapidly. Both had excellent ports with regular steam ferry service to Manhattan and were located on main roads making them ideal entrepôts for the transshipment of goods. In the mid-1850s, Stapleton also became the eastern terminus for the Staten Island Railroad. In addition to having excellent transportation facilities both Tompkinsville and Stapleton were home to important public institutions, the Quarantine Hospital in Tompkinsville and the Seaman's Retreat in Stapleton, that brought jobs to the area and created a demand for housing.¹⁶ Stapleton also was blessed with natural resources (artesian springs and cool caverns) that began to attract industry (notably breweries) to the area.¹⁷ The largest of these, Bechtel's Brewery, was established in 1853 on Van Duzer Street at the head of Broad Street, just a few blocks south of the district. A year later Bischoff's, later Wolf & Reinhardt's Brewery (active until the 1880s), opened just south of Bechtel's. Around 1851, Julius and Louis DeJonge, manufacturers and importers of coated and "fancy" papers, moved their factory from Manhattan to Richmond Turnpike and Prospect Street (now Victory Boulevard and Louis Street).¹⁸ It quickly became one of the island's leading industries, employing sixty workers in 1855 and ninety workers (forty men and fifty women) by 1860. The large number of German-owned businesses in Stapleton, especially the breweries, which required skilled knowledge of brewing techniques, brought many German-born workers to the area and Stapleton quickly became the most important village on Staten Island's east shore and one of the northeast region's principal German enclaves.

During this period of growth, Caleb T. Ward built a new mansion, named Mount Marion, on the crest of Ward's Hill (outside the boundaries of this district).¹⁹ Within the district, Caleb Ward, or perhaps a tenant, was responsible for building the Greek Revival cottage at 11 Marion Avenue, which on stylistic grounds would seem to date from the mid-1840s. Although somewhat altered, the house retains its basic form with its low pitched roof and prominent chimney stack.

Caleb T. Ward died in 1850 leaving control of his property to his son Albert, an attorney who became the first judge for common pleas for Richmond County, serving from 1844-46. In addition to practicing law, Judge Ward also served on the boards of a number of banks, insurance companies, and corporations.²⁰ In the late 1850s and 1860s, Judge Ward began to sell selected parcels from his father's estate, primarily lots on the west side St. Paul's Avenue near Cebra Avenue. One of the first purchasers was pilot John Martino, who bought a large lot at 364 St. Paul's Avenue in 1856 and erected a house on the site by 1859. This two-and-one-half-story frame building has a transitional design. It reflects the fashionable Italianate style in the cubic form of the house and in the employment of a low hipped roof, overhanging bracketed eaves, and an arched porch but the simplicity of the building's ornament and the treatment of its entrance surround are more typical of the Greek Revival Style. In the spring of 1860, two other pilots, Thomas Metcalfe and Marshall B. White purchased lots on St. Paul's Avenue near Captain

¹⁶While the presence of the Quarantine Hospital initially promoted development in Tompkinsville, the inhabitants of the surrounding area eventually became so fearful of contagion that they set fire to the complex in September 1858. The Quarantine was then moved to a floating hospital.

¹⁷For the breweries see Harlow McMillen, "Staten Island's Lager Beer Breweries, 1851-1962," *Staten Island Historian*, (Oct.-Dec. 1968), 25-36; Sachs, 46-51.

¹⁸For the DeJonge paper works see Sachs, 59; Leng and Davis, v. 4, 357, 474, v. 5, 105-106.

¹⁹Designed by the prominent New York architect-builder Seth Geer, the Caleb T. Ward House of 1844-46 at 141 Nixon Avenue is a designated New York City Landmark. Its construction is documented by receipts in SIHS, Manuscript Collections, Ward Family Papers, manuscript series 6, Ward II, Box 1.9 folders 8, 10.

²⁰This information on Albert Ward is based on "Hon. Albert Ward," *Richmond County Gazette*, Oct. 30, 1878, Bayles, 611-613.

Martino's house and erected impressive houses at 352 St. Paul's Avenue (the White house) and 356 St. Paul's (the Metcalf residence).²¹ Like 364 St. Paul's Avenue, No. 356 is a two-and-one-half-story square-box shaped house with small attic windows; however, it has a rich Italianate decorative scheme, incorporating paired segmental arched windows with molded surrounds at the first and second stories and heavy curvilinear brackets beneath the eaves. No. 352 is an L-plan Italianate house with a main two-and-one-half story front gabled wing and a two-story side wing. Forming a small "Captain's Row," Nos. 352, 356, and 364 St. Paul's Avenue are a reminder of the importance of maritime commerce for Staten Island's economy in the 1840s and 1850s and of the important role that Island-based mariners, sea captains, harbor pilots, ferry operators, and shipping merchants played in the thriving port of New York.²²

In addition to the three Captain's houses, a number of other houses in this district were built or modified in the years prior to the Civil War. On the same block as the Captain's Row, at 396 St. Paul's Avenue, jeweler Charles F. E. Sudendorf and his wife Bernhardine built a Gothic Revival-style frame house between 1855 and 1859 that was subsequently enlarged by later owners.²³ Next door at 382 St. Paul's Avenue, jeweler Charles Franke built a Second Empire frame house between 1858 and 1860 (demolished). On the block between Cebra Avenue and Paxton Street, two houses, 298 St. Paul's Avenue and 218 St. Paul's Avenue, are fine examples of the Picturesque style popularized by such mid-nineteenth century architectural writers such as A. J. Downing, Calvert Vaux, and Samuel Sloan. No. 298 St. Paul's Avenue, built or modified by the Hetherington family in the 1840s or 1850s²⁴ was then a T-shaped building with a projecting gabled bay at the center of the facade similar in composition to Design XXIII for *A Small Villa in the Classical Manner* illustrated in Downing's *Architecture of Country Houses* (1850) or Samuel Sloan's Design IX for *An Ornamental Villa in The Model Architect* (1852).²⁵ Although modified by the addition of a striking Stick Style bay and porch in the 1870s, the building still retains the low broad pitched cross gabled roof, deeply overhanging eaves, and tall narrow first story windows that characterize it as a mid-nineteenth century design. The villa at 218 St. Paul's Avenue was a Greek Revival style house (the front and rear facades retain their original entrance surrounds) built prior to 1845, which was remodeled in the 1850s by Judge Albert Ward, reputedly as a guest house. Located on a steep hillside site, No. 218 typifies the sort of picturesque country house that A. J. Downing and Calvert Vaux recommended for such sites. The T-planned cross-gabled house features a mix of Italianate and Gothic elements. Notable elements include the molded window surrounds (now somewhat modified), the hooded entrance porch with its pendant decorations, the bracketed eaves of the front gable and the decorative gabled dormers enhanced with molded cornices and pendants.

²¹Information on the residents in the district is based on United States Census, Richmond County, Town of Middletown, New York, 1870, Series M593, Roll 1086, p.184-185; New York State Census, 1865, Towns of Castleton and Middletown, Assessment Roll, 1863, in the New York City Municipal Archives, Dept. of Records and Information Services.

²²Charles Sachs, 31

²³The Charles Sudendorf's purchase of the land for this house in September 1855 is recorded in Conveyance Liber 37, p. 221. The house appears on James Butler, *Map of Staten Island or Richmond County* (New York: D.A. Fox., 1859).

²⁴There had been a building on this property since c.1826 when James White purchased the property from Caleb Ward. While the present building may have replaced the earlier structure, the irregular spacing of the windows on the south facade suggests that the earlier building was incorporated into the present structure. Nevertheless, the building now "reads" as a mid-nineteenth-century house with later additions. In April 1860, James Hetherington conveyed this house to auctioneer Charles H. Stebbins (Conveyance Liber 45, p. 579).

²⁵A.J. Downing, *The Architecture of Country Houses* (1850: rpt. New York: Dover, 1969), 97; Samuel Sloan, *The Model Architect* (1852), reprinted as *Sloan's Victorian Buildings* (New York: Dover, 1980).

As the population of Stapleton increased during the 1840s and 1850s, there was a corresponding increase in attendance at the village churches. By 1853, the congregation of the Methodist Church at 190 Cebra Avenue had grown so large that they began to make plans to erect a new building.²⁶ The cornerstone for the new building was laid in June 1855 and it was dedicated in December when it was renamed the Stapleton Methodist Episcopal Church (later changed to the Cebra Avenue Methodist Episcopal Church and the Kingsley Methodist Church). Originally the church was only one-story high (the basement was added in 1870). This Greek Revival Style building had a gabled temple front articulated by pilasters and was surmounted by a small square bell tower (now lost). Soon after the Methodist church opened, the German Lutherans of Stapleton, who had been attempting to form a congregation, sought permission to use it for their services. The new Lutheran congregation filed incorporation papers in February 1857 but continued to meet at the Methodist church until after the close of the Civil War. Actively used by both congregations, the church was the center of religious life for a large part of Stapleton's population between 1855 and 1866.

The Civil War 1861-65

Staten Island was deeply divided during the Civil War. It was home to some of the most prominent abolitionists, including journalists George William Curtis and Sydney Howard Gay, Francis George and Sarah Blake Shaw, parents of Robert Gould Shaw, and William G. Willcox, but many Staten Islanders earned their living in businesses dependent on trade with the South and a number of wealthy Southerners summered on Staten Island, so the island was generally sympathetic to the Southern cause.²⁷ During the war, Staten Island became the site of six military encampments including Camp Morrison "on A. Ward's land, at the base of Pavilion Hill,"²⁸ presumably the undeveloped property east of St. Paul's Avenue, in or near this historic district. Minthorne Tompkins, the founder of Stapleton, became a Colonel in the 73rd Regiment and raised 500 volunteers on Staten Island for the Union Army. The imposition of the draft in 1863 caused widespread discontent, especially the provision that allowed drafted men to buy a waiver for \$300, an impossible sum for a working class laborer to raise. Resentment of the draft coupled with fear of competition from black workers led to riots in New York City beginning on July 11, 1863. The rioting spread to Staten Island on July 14. A mob broke into the Lyceum building on Van Duzer Street and other places that were being used as drill rooms and stole rifles. Armed rioters burned buildings including a black enclave on McKeon Street. Black residents fled to the woods or across the Kills to New Jersey. According to Bayles *History of Richmond County*, George Bechtel, son of the founder of the Bechtel Brewery, "helped shelter large numbers of these homeless people in the woods and sent them nourishment daily till the trouble had subsided."²⁹ To avoid further rioting the County agreed to pay for the waivers for draftees.

Although the loss of trade with the South and disruptions caused by military activity and Southern privateering initially had a negative impact on the New York region, by late 1862, the need to finance the war and to supply the army with uniforms and materiel brought unparalleled business opportunities to the region. On Staten Island, the ship yards in Port Richmond, Stapleton, and Tompkinsville worked busily to meet the demand for military vessels and commercial ships. The McCullough Shot & Lead works, which had been in operation in

²⁶On the church during this period see Hubbell, 228-32; "Kingsley Methodist Church to Celebrate Centennial," *Staten Island Advance*, Oct. 12, 1935; "German Evangelical Lutheran Church," *Staten Islander*, Oct. 22, 1856.

²⁷This section on the Civil War on Staten Island is based on Leng & Davis, v. 1, 275-299; *Holden's Staten Island*, 87-91.

²⁸Bayles, 361.

²⁹Bayles, 727

Stapleton for some years prior to the war, did a thriving business supplying ammunition to the army. Local oystermen became wealthy because the Southern “supply of shellfish was cut off and the demand for local oysters doubled the normal price.”³⁰ As businessmen and workers flocked to Staten Island to take advantage of wartime opportunities and middle-class New Yorkers began to find themselves priced out of the Manhattan and Brooklyn housing markets, there was an unprecedented demand for housing on Staten Island. While new houses were erected in Tompkinsville and Stapleton during the last years of the war to meet this demand, it does not appear that new buildings were constructed within the boundaries of this district. Perhaps Albert Ward thought it best to keep his rapidly appreciating real estate off the market or perhaps wartime shortages of labor and materials discouraged development. However, in the prosperous post-war period a number of buildings were built or renovated.

The German Evangelical Lutheran Church and St. Paul’s Memorial Church and Rectory

As the war was coming to a close, the German Lutheran Congregation, that had been meeting in the Methodist Church, acquired four lots at the northeast corner of Beach Street and St. Paul’s Avenue. (Two of the lots were donated by Albert Ward.)³¹ In November 1865, the congregation purchased a wood Carpenter Gothic building from the Unitarian Church at Victory Boulevard and Cebra Avenue that was moved to St. Paul’s Avenue and Beach Street. In May 1866, the congregation held its first service in the new building. The DeJonge brothers were active members of the congregation at this time, both serving on the board of trustees along with leading merchants such as Frederick Lenting and Charles and Julius Francke. In 1873, the congregation merged with St. John’s Lutheran Church, Broad Street, Stapleton, with Rev. A. Kuhne (father of the architect Paul Kuhne) as pastor. The joint congregation met at the church on St. Paul’s Avenue and Beach Street. It was to be one of the most important institutions for the German community on Staten and continued to provide services in German until 1975.

For some years prior to the war Albert Ward had been considering replacing the old St. Paul’s Church with a new building. The death of his only sister, Mary Mann Ward, in December 1865 inspired him to move forward with his plans to build a new stone church opposite his house on Richmond Street (now St. Paul’s Avenue), as “a fitting monument to the honor and sacred memory of his departed sister.”³² Ward stipulated that his gift was conditional upon the parishioners erecting a suitable rectory. (The congregation had sold its original rectory at 172 St. Paul’s Avenue in 1851 when the parish was experiencing financial difficulties.) The commission for both buildings was given to Edward Tuckerman Potter (1831-1904), senior partner in the firm of Potter & Clinton. Edward Potter was one of the children of Alonzo Potter, Episcopal Bishop of Pennsylvania, and was the nephew of Dr. Horatio Potter, Episcopal Bishop of the Diocese of New York (Staten Island is part of the New York diocese). The younger Potter began his architectural career under Richard Upjohn, the country’s foremost church architect and advocate of the Gothic Revival style. From Upjohn, Potter absorbed the precepts of the English

³⁰Holden’s *Staten Island*, 87.

³¹This information on Trinity Lutheran Church is based on Hermann Hess, “Trinity’s 120th Anniversary: The First 10 Years, 1856 to 1866,” in the Trinity Lutheran Church Archive, copy in the LPC research file for Trinity Lutheran Church; Ira K. Morris, *Morris’s Memorial History of Staten Island* (New York: Memorial Publishing Co., 1898, 1900), v. 2, 317-18; “Stapleton Church Adopts New Name, *Staten Island Advance*, Jan. 28, 1928.; “Staten Island,” *New York Times*, June 20, 1873, p. 8; “A Brief History of Trinity Evangelical Lutheran Church, Stapleton,” at <http://trinitylutheransiny.org/history.html>.

³²John W. Kennion, *The Architects’ and Builders’ Guide*, (New York, 1868), part 2, p.2. St. Paul’s Memorial Church and Rectory are designated New York City Landmarks. The following discussion of these buildings is based on the LPC, *St. Paul’s Memorial Church and Rectory Report* (LP-0891), prepared by Marjorie Pearson (New York: City of New York, 1975); Sarah Bradford Landau, *Edward T. And William A. Potter: American Victorian Architects* (New York: Garland Publishing, Inc., 1979), 138-139, 356-361.

Ecclesiological movement, but he also was greatly influenced by the High Victorian English designers William Butterfield and George Edmund Street and many of his buildings display the polychromy and boldness of design that characterize their works. At the time of construction, Potter was establishing himself as one of the country's leading ecclesiastical architects. His extensive family connections with the Episcopalian hierarchy were undoubtedly a factor in the many church commissions he received, but his success also depended in no small part on his great skills as a designer.

At St. Paul's, Potter responded to the hilly site which would make all four sides of the church highly visible by creating a design that was strongly massed and handsomely detailed. The church is distinguished by its steeply pitched roof, rough-faced traprock walls with brownstone trim, and handsome stained-glass rose window defined by cusped circles and encircled by a double course of alternating voussoirs of brownstone and traprock. This was an early use of the Ruskinian banding popularized by Butterfield and Street, that would become one of the signature elements of the High Victorian Gothic style in America. St. Paul's was also the first church design in which Potter used dwarf columns (between the windows on the southwest porch), a device favored by Street and Butterfield. Originally, Ward and Potter had intended St. Paul's to have a tower and spire more than 140 feet in height, but these were never executed. Construction of the church took place slowly. The cornerstone, visible at the east end of the church, was laid in 1866; the first services took place at Easter 1870 with Bishop Potter presiding.

Designed to harmonize with the church, the St. Paul's Rectory is built of traprock with brownstone trim. The building's complex muscular massing, solid construction, and simple secularized Gothic detailing suggest that Potter was inspired by Butterfield's designs for English vicarages. "Butterfieldian" elements in the rectory design include "the hipped dormer gables, dormer windows cut through the eaves, and [the] banks of cusp-headed and arched windows surrounded by smooth-faced stone."³³ Potter's hand is evident in the rich textural and color contrasts that are also apparent in his design for St. Paul's Church. One of the most picturesque features of the rectory is the steep roof, accentuated by handsome chimneys constructed of traprock. At the front and rear of the rectory, a brownstone bandcourse, accented with slender iron brackets extends beneath the slightly flared roof eaves, while at the sides the gables are edged by decorative bargeboards.

Post-Civil War Houses

Immediately following the war, two houses on the northern end of the district, 204 St. Paul's Avenue and 210-12 St. Paul's Avenue changed hands. No 204 was sold in 1867 by Charles Creighton, who was then living in Liverpool, to Diedericke Sudendorf, a German-born immigrant who was probably a relative of Edward and Bernhardine Sudendorf of 296 St. Paul's Avenue.³⁴ Diedericke Sudendorf (aka Dora) converted No. 204 to a boarding house where, according to the 1870 census, her tenants included bookkeepers, clerks, and a photograph painter.³⁵ No. 210-12 was purchased by Henrietta Andresen, wife of John Andresen, a German immigrant who had a brokerage firm dealing in hides and leather on Gold Street in Manhattan.³⁶ The Andresens amassed a considerable fortune through investments in Manhattan and Staten Island real estate. In addition to No. 210-212 they owned the lot at 368 St. Paul's Avenue, which

³³Landau, 360.

³⁴Conveyance Liber 70, p. 326.

³⁵U.S. Census, Middletown, 1870, p. 184.

³⁶Conveyance Liber 63, p. 360. For the Andresens see "Obituary Notes," *New York Times*, Apr. 7, 1910, p. 11, Jan. 3, 1912, p. 13.

they purchased from Albert Ward in 1864 and which remained vacant during their ownership.³⁷ There had been a house at No. 210-212 since the 1840s, but the alterations to convert it to a mansarded Second Empire Style house must have been executed for the Andresens, presumably soon after they acquired the property. By 1870, the Andresens had leased this house to widow Hannah Smith, who occupied it with her family and several boarders including a wholesale shirt dealer and a clerk in a drygoods house; it remained a rental property for several decades and had a number of prominent occupants.

The house at 168 Cebra Avenue was also transformed soon after it was acquired by merchant Otto Garbe and his wife Charlotte in 1868.³⁸ Photographs of the neighborhood from the early 1870s show a tall gabled early-mid nineteenth century frame house near the center of the present lot. The Garbes connected a new two-and-one-half-story triple gabled Italianate house immediately to the north of the older building, joining the two structures with a passage. The new addition was a popular mid-nineteenth century rural house type also exemplified by the individually designated Edwards-Barton House (1869) in Richmondtown. Like many of the new residents of the St. Paul's Avenue district during this period, the Garbes were prosperous German immigrants. Otto had a metal importing business in Manhattan and the family had previously lived in Hoboken. Members of the family were to occupy this house until at least the 1920s and the Garbes' son Albert built the neighboring house at 14 Marion Avenue around 1891-93.

The 1870s

By 1870, the East Shore villages of Tompkinsville, Stapleton, and Clifton had been consolidated into the incorporated Village of Edgewater. Stapleton was the political center of Edgewater, its business center, and a major transportation hub. The *Handbook of the Staten Island Railroad*, published in 1870, notes that in addition to the McCullough Lead Works, Stapleton was home to "several hat manufactories, lumber yards, three extensive breweries, and the docks of the Coast Wrecking Company."³⁹ George Bechtel who purchased his father's interest in the Bechtel Brewery in 1865, replaced the old brewery with a new building in 1871 that occupied almost four acres on Van Duzer Street. The Rubsam & Horrmann Atlantic Brewing Company was established in 1870 on Canal Street in Stapleton, and became second only to Bechtel's among Staten Island breweries. Bechtel's and Rubsam & Horrmann were among the eleven brewers that won citations of merit at the Philadelphia Centennial Exposition in 1876. Bechtel's went on to win a gold medal at the Paris Exposition in 1878 and at Sydney in 1879. All three of the Stapleton breweries operated saloons and beer gardens near their plants where thousands of Germans from New York City would repair every Sunday.⁴⁰ The German Club Rooms building at the corner of Van Duzer and Prospect Streets, erected in 1874, became an important gathering place not just for the German community but for all Staten Islanders and was the principle venue on the East Shore for balls, theatrical entertainments, concerts, lectures, and political meetings.⁴¹ Stapleton was also home to Staten Island's leading newspaper, the

³⁷Conveyance Liber 57, p. 272.

³⁸Conveyance Liber 74, p. 375. This information on the Garbe family is based on New York City directory listings 1867-69; New York County, Common Pleas Court, Naturalization, Otto G. Garbe, May 27, 1875, Bundle no. 440, record no. 32. U.S. Census, Middletown, Richmond, New York, 1880, for "Charlotte Garbey" [sic].

³⁹*Handbook of the Staten Island Railroad, with Descriptive Sketches of the Villages on the Route* (New York: Metropolitan Advertising Co., 1870), 16. According to Morris [p. 471], The Coast Wrecking Company was a salvage company that specialized in saving vessels wrecked in and around New York Harbor. It employed a large number of steamers and schooners and had a large workforce including submarine divers.

⁴⁰For the breweries during this period see McMillen, "Staten Island's Lager Beer Breweries, 1851-1962, 16-26; Sachs, 46-51.

⁴¹On the German Club see "Fall of a Curtain," *Staten Island Historian* 13 no. 4 (Oct.-Dec. 1952), 25, 29-30.

Richmond County Gazette, the Democratic-leaning *Staten Island Leader*, and the *Deutsche Staten Islander*, a German-language weekly. With ample employment opportunities and excellent amenities, Stapleton continued to attract new residents. As in the late 1860s, many of these were prosperous German immigrants.

Probably in response to these trends, by 1874 Albert Ward had all of the Ward Estate property south of Beach Street and Cebra Avenue surveyed and lotted for future development. The land on Beach Street and St. Paul's Avenue adjoining the Lutheran Church was also surveyed and most of those lots were sold.⁴² In the northwest quadrant of the Ward estate, the trapezoidal block bounded by St. Paul's Avenue, Cebra Avenue, Ward Avenue, and Church Street (now Paxton Street) was subdivided by opening Bond Street (now Dyson Street) and the no longer extant Amity Street. An elaborate development plan, probably dating from the late 1860s to early 1870s, in the Ward Family Papers at the Staten Island Historical Society, reveals that Ward considered developing this block with elegant villas linked by elaborate staircases and fountains.⁴³ Perhaps the recession of 1873 or the ill health Ward suffered in the years prior to his death in 1878 caused him to abandon the project. In any case most of the Ward land remained in the family's possession and undeveloped throughout the 1870s, although Ward began to sell selected parcels.

Between 1868 and 1870, Herman Sonntag, a German-born dealer in musical instruments who had a salesroom in Manhattan, and a relative, Leonora Sonntag, acquired multiple lots on St. Paul's Avenue and Cebra Avenue. By 1871, Herman Sonntag erected an enormous Second Empire mansion with two story wrap-around arcaded porches at 284 St. Paul's Avenue that was for decades the largest house on Saint Paul's Avenue. Around 1873, the house at 298 St. Paul's Avenue was conveyed to Samuel L. Mulford, partner in the Stapleton building supplies and lumber firm of Mulford & Wandel. Mulford sold No. 298 to Farina Hamilton, wife of Alexander H. Hamilton by 1876. Mulford or the Hamiltons were probably responsible for adding the Stick Style bay to No. 298. This tower-like projection with a conical roof is sheathed with clapboards and features a decorative patterning of raised horizontal, vertical, and diagonal boards known as stickwork. This type of design, for which the historical historian Vincent Scully coined the term Stick Style, grew out of an interest in European vernacular buildings, such as half-timbered houses and Swiss chalets. Architects working in the style freely adapted historic models to create extremely picturesque designs that were considered especially appropriate for rural settings and resorts. Among the notable features of No. 298 is the unusual arcaded decoration applied to the spandrels beneath the first story windows and the charming cast-iron orbed pinnacle capping the roof. Samuel Mulford also built a large frame house at 308 St. Paul's Avenue by 1876. While it has been expanded and reclad, it retains its original form and fenestration pattern and its distinctive cross gabled roof with hipped jerkinhead gables. About a block away, at 377 St. Paul's Avenue, merchant Dudley Duychinck built a house sometime between 1870 and 1873. While it survives, it was significantly altered during the early twentieth century.

In addition to the houses on St. Paul's Avenue, Joseph Van Buskirk erected a new house at 21 Marion Avenue after 1874. Van Buskirk, who had inherited an early nineteenth-century house on St. Paul's Avenue, purchased an adjoining tract of land from Albert Ward in 1867 with frontages on St. Paul's Avenue, Cebra Avenue, and Marion Avenue included the c. 1845 house at 11 Marion Avenue. Since this street had functioned as a service road for the grand houses on St. Paul's Avenue, Van Buskirk built a relatively modest cottage at 21 Marion Avenue of one story surmounted by an elaborately massed, picturesquely decorated, mansarded attic. The design of this house seems to have been inspired by the contemporary interest in Swiss chalets, probably

⁴²J.B. Beers, *Atlas of Staten Island, Richmond County, New York* (New York: L.E. Neuman, 1874); the construction and ownership of the houses of the 1870s is documented by Village of Edgewater Assessment Rolls, 1871-76, 1879.

⁴³SIHS, Manuscript Collections, Ward Family Papers, manuscript series 6, Ward II, Box 4.

filtered through the model of a small cottage known as the “Hypotenuse House” at 33 Catherine Street in Newport, Rhode Island that Richard Morris Hunt remodeled in 1870-71.⁴⁴ Like 21 Marion Avenue, Hunt’s house is a one-story cottage surmounted by a high mansard that features a central bonnet gable with deep overhanging eaves skirted with sawn tracery and stickwork braces. Though more modest than Hunt’s cottage, No. 21 is designed in a fashionable style and located on a hillside site commanding an excellent view of the harbor that would have made it a desirable rental property.

During the 1870s, the historic district played a role in sports history. Mary E. Outerbridge, introduced lawn tennis to the United States in 1874 while she was residing with her family at 210-212 St. Paul’s Avenue.⁴⁵ Outerbridge (1852-1886) was the daughter of Alexander E. Outerbridge, an official with the Customs Service and member of the a family prominent in the shipping business in New York, Newfoundland, and Bermuda. In the winter of 1874, she visited Bermuda where she saw lawn tennis being played by young British officers. She returned to Staten Island with a net, some rackets, and balls and a diagram for a tennis court. In the spring, with the help of her brother, A. Emilius Outerbridge, she laid out a court on the grounds of the recently organized Staten Island Cricket and Baseball Club. In 1880, the first National Lawn Tennis Tournament in the United States was played at the club attracting players from England and Canada as well as various cities throughout the United States including Mary’s brother Adolphus. Mary’s youngest brother, Eugenius H. Outerbridge (1860-1932), was a distinguished cricket player for the Staten Island club, prior to his becoming a prominent business leader and serving as the first chairman of the Port of New York Authority (1921-24), a role that earned him the honor of having the bridge between Staten Island and Perth Amboy named the Outerbridge Crossing.

The Staten Island Rapid Transit System and Its Impact on the District

In the 1880s, the historic district entered a period of unprecedented expansion. To a degree this was the natural outgrowth of Stapleton’s position as “the leading business point on the east shore” as well as the belief expressed in the *Illustrated Sketch Book of Staten Island* of 1886 that it was New York City’s “handsomest, healthiest, and most accessible suburb.”⁴⁶ But it was about to become much more accessible thanks to a new integrated rail and ferry system that would make commuting between Manhattan and Staten Island much easier.

Planning for the new system began in 1880 when William H. Pendleton, who had run the North Shore Ferry line for a number of years, suggested a merger with Staten Island Railway Ferry lines that served the East Shore and the Staten Island Railway station at Vanderbilt’s Landing, now Clifton.⁴⁷ The new ferry would dock at a terminal located midway between

⁴⁴For the Hypotenuse House (aka Colonel George Waring House) and the similarly designed Samuel Pratt House on Bellevue Avenue in Newport see William H. Jordy, Ronald J. Onorato, and William McKenzie Woodward, *Buildings of Rhode Island* (New York: Oxford Univ. Press, 2004), 555; Roberto Schezen, *Newport Houses* (New York: Rizzoli, 1989). On Hunt’s early Newport houses and their relation to European vernacular revival buildings see Sarah Bradford Landau, “Richard Morris Hunt: Architectural Innovator,” in *The Architecture of Richard Morris Hunt*, ed. Susan R. Stein (Chicago: University of Chicago Press, 1986), 52-53.

⁴⁵This material on the Mary Outerbridge and her family is based on C. Coapes Brinley, “Staten Island-the Home of American Lawn Tennis,” *Staten Island Historian* v.15, no. 2 (Apr.-June, 1954); “Alexander Ewing Outerbridge,” *Dictionary of American Biography*; “Eugenius Harvey Outerbridge,” *Who’s Who in New York* (New York, 1929). Around 1880, the Outerbridges moved to 89 St. Marks Place which is within the St. George-New Brighton Historic District.

⁴⁶S.C. Judson, *Illustrated Sketch Book of Staten Island, New York, Its Industries and Commerce* (New York: S.C. Judson, 1886), 99.

⁴⁷This section on the Staten Island Rapid Transit System is adapted from LPC, *St. George-New Brighton Historic District Report* (LP-1883) (New York: City of New York, 1994), 15.

Tompkinsville and New Brighton, which would also be the station for two rail lines running in opposite directions along the shore. Pendleton enlisted the aid of Erastus Wiman, a businessman and Staten Islander who headed R.G. Dun & Company, predecessors to Dun & Bradstreet. Wiman 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 St. George to Clifton in July 1884, and the North Shore and South Beach lines opened in the winter of 1886.⁴⁸ Boats ran every twenty-five minutes from Whitehall Street and the time for the trip was cut to one-half-hour from the hour it had previously taken. The trains were clean and comfortable and provided ready access to distant parts of the Island. Horse drawn trolley lines operated from Tompkinsville and Stapleton providing ready access to St. Paul's Avenue for the residents of the district.

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 that lasted well into the 1890s. Already a well established and desirable neighborhood, the area of the district experienced a period of rapid growth, adding fourteen new houses in the 1880s.⁴⁹ Two older houses were moved to sites within the district (22 Marion Avenue and 417 St. Paul's Avenue) between 1886 and 1887, when the pressure to make a quick killing on real estate was at its height. In addition, a number older houses changed hands and were remodeled by their new owners. Otto Lindemann, the German-born owner of a Manhattan-based birdcage manufactory, purchased the Italianate style 352 St. Paul's Avenue around 1882-83 and constructed a three-story mansarded rear addition; wine merchant Frank L. Pommer purchased 396 St. Paul's Avenue in 1885 and was responsible for the major expansion of the house that included the addition of a wraparound porch and Queen Anne-style tower. In some cases, families opted to hold on to houses they no longer wished to occupy, leasing them to wealthy merchants who commuted from Staten Island to New York. In other cases existing houses were leased to prominent Stapleton businessmen:

No. 298 St. Paul's Avenue was occupied by inventor-industrialist Henry Warth from about 1883 to at least 1886.⁵⁰ Henry Warth was the son of the noted inventor Albin Warth who held over 150 patents, including improvements to the pencil-making process he had devised for the Staten Island-based Faber Pencil Company. In 1870, Albin Warth had invented a cloth-cutting machine that became "the standard labor saving device of this kind throughout the world"⁵¹ and earned a fortune. Henry Warth assisted his father in perfecting the cloth-cutting machine and played a major role in running the machine-making factory his father had established in the Stapleton in 1856. Working independently he invented a number of devices for use in orthopedic surgery.

No. 210-212 St. Paul's Avenue was home to the family of photographer John Jacob Loeffler (1834-1901) from the mid 1880s through the late 1890s.⁵² A German emigre, John Loeffler was a leading photographer who had established a studio on Bay Street in Tompkinsville around 1860. His specialty was portrait photography, although he also made hundreds of stereo

⁴⁸ Wiman named the SIRT's new terminal St. George after George Law, the Staten Island Railway head to whom it is said Wiman promised de-facto canonization in exchange for his help in securing the land and riparian rights from Stuyvesant Place and Richmond Terrace to South Street, which Law and a group of investors owned.

⁴⁹This section is based on an examination of the Village of Edgewater, Tax Assessment rolls, 1879, 1883, 1886-1891, 1893.

⁵⁰On the Warth family see Leng and Davis, v. 5, 173; Morris, v. 2, 523-24; Daniel Van Pelt, *Leslie's History of Greater New York* (New York: Arkell Pub. Co., 1898), 622.

⁵¹*Leslie's History*, 622.

⁵²This information on the Loeffler family is based on John-Paul Richiuso, "The Loefflers of Staten Island," *Staten Island Historian*, v. 10, n. 2 (Winter-Spring, 1993), 17-21.

photographs of the Catskills in the 1870s and early 1880s while he served as the official photographer for the Mohonk Mountain Lodge. His wife Emilie was the daughter of the German pianist-composer Peter Horr and was herself a talented pianist and watercolorist. The Loefflers had five children who resided with them in this house including the future architect Otto Loeffler (1862-1930), who was the most prolific architect within this district, and the photographer August Loeffler (1864-1946), who succeeded his father in the family firm. The younger Loeffler became a noted photographer of cityscapes, buildings, and maritime views, whose work was published in books, newspapers, magazines, and postcards in the late 1890s and early 1900s.

Houses of the 1880s

Many of the new houses were concentrated on the east side of St. Paul's Avenue between Beach Street and Stone Street. In general these houses were built by investors who assembled relatively large sites on which they built multiple houses. With land prices much higher than in previous decades, these houses were narrower and more closely spaced, although they were substantial dwellings, commodious enough to house a large family, live-in servants, and perhaps a boarder or two. William Hechler, chief chemist and brew master for the Bechtel Brewery assembled four lots at the corner of Beach Street and St. Paul's Avenue where he built four houses, Nos. 347, 351, 353, and 355 St. Paul's Avenue, between 1883 and 1888. Nos. 347 and 351 are restrained examples of the Second Empire style; they have angled corner towers, mansard roofs, and large open porches. No. 351, built by Hechler around 1887-88 for his personal use (he occupied the house for over twenty years beginning in 1888) is larger than the other houses and incorporates some Neo-Grec decorative motifs, notably the stylized brackets beneath the crowning cornice. Nos. 353 and 355 St. Paul's Avenue, built around 1883, are Queen Anne Style houses characterized by their irregular bay arrangement, double-gabled facades, and cross gabled roofs with tall brick chimneys. The adjacent houses at 367 and 369 St. Paul's Avenue were also built around 1883 and are Queen Anne style buildings similar in design to the houses at 353 and 355 St. Paul's Avenue. Capt. Michael Conklin, the owner of Nos. 367 and 369, was a former ship-carpenter and ship builder, who had been a partner in the Mulford lumber and building material business, prior to becoming inspector of foreign vessels for the port of New York in 1882. It seems possible that he may have designed all four houses, or perhaps he and Hechler, who was building at the same time, secured the services of the same builder architect. Michael and Betsy Conklin leased No. 367 for ten years before selling it to insurance agent Otto Heyn in 1893; No. 369 passed to their daughter Dr. Frances Conklin, a physician, who was listed as residing there in the census of 1900. In 1885, merchant John C. Siemer, who owned a store on Van Duzer Street in Stapleton dealing in fine groceries and paints, purchased a large tract of land on the east side of St. Paul's Avenue extending from No. 393 to Stone Street. By 1887, he had a mid-nineteenth century farmhouse moved to No. 417 and built a new Queen Anne Style house at No. 413. By 1892, Siemer constructed two additional houses at 409 and 403 St. Paul's Avenue. All four houses are seen in a mid-1890s photograph of the junction of St. Paul's Avenue and Van Duzer Street taken by Alice Austen. Although they have been reshingled both No. 403 and 409 retain their decorative detailing and historic porches. No. 417 retains its mid-nineteenth center-gabled form and bracketed cornices as well as decorative elements from its remodeling in the 1880s.

In addition to the rental houses, a grand mansion was constructed on this block of St. Paul's Avenue in 1886-87. This exceptional Queen Anne-style house was built by brewery baron George Bechtel as a wedding present for his daughter Anna Bechtel Weiderer (1867-1899), whose husband, Leonard Weiderer, owned a glass factory in Stapleton.⁵³ George Bechtel's home, a large Greek Revival house fronting on Van Duzer Street (demolished), was located on a spacious lot that extended to the rear of this property allowing Bechtel to create a family enclave

⁵³ For the Bechtels see Bayles, 726-729; McMillen 18-19; Leng and Davis, v. 3, 105-106, v. 4, 560-561.

with merged gardens. The Weiderer house was constructed by the Stapleton builder Henry Spruck who in the early 1900s published a pamphlet illustrating the building, which he credited to the architectural firm of Kafka & Lindenmeyr.⁵⁴ Given that the house predates the establishment of the firm, it must have been the work of the firm's founder Hugo Kafka, Sr. (1843-1915). Born in Prague, Kafka was educated at the Polytechnikum in Zurich, where he studied under Gottfried Semper. In 1874, he immigrated to Philadelphia to work with Herman Schwarzmann on the Centennial Exposition of 1876. In 1878 Kafka moved his architectural practice to New York. He had numerous commissions for apartment buildings and houses and also designed the Joseph Loth Silk Ribbon factory (1885-86, a designated New York City Landmark) at 1818-1838 Amsterdam Avenue, and Saint Peter's German Evangelical Reformed Church, now the Free Magyar Reformed Church, Kreischerville, Staten Island (1883, a designated New York City Landmark), a work with which Bechtel would have undoubtedly been familiar.

Kafka's design for the Weiderer House is distinguished by its complex massing and its interplay of geometric forms and light and shadow. The house incorporates a turreted corner tower, curved bays, recessed porches set off by round openings, a variety of intersecting hipped and gabled roofs, and exuberant detailing. Resting on a base of massive stone boulders, the walls are clad with shingles cut in a variety of shapes and laid in horizontal bands. Multi-pane windows are arranged in differing configurations and most contain stained glass. This large mansion has twenty-four rooms, twenty-four stained-glass windows, and six fireplaces.

The Weiderers lived at 387 St. Paul's Avenue for only a few years. Leonard died in 1891, and his widow moved to Germany and remarried in 1894; she died in 1899 at age 31. George Bechtel had died in 1889, so the house passed to his widow Eva who had taken charge of the family brewery to protect the interests of her thirteen year old son. She continued to occupy the Van Duzer Street House. Around 1899, Anna's sister, Agnes Bechtel Wagner, moved to this house where she resided until the late 1920s. Today, it remains remarkably intact and has recently been restored.

Another house, 231 St. Paul's Avenue, located next to St. Paul's Rectory, was also built for a bride in 1888. This house was commissioned by Louis A. Stirn (1853-1862), a partner in the firm of Oscar Schoenherr, a commission merchant who represented several German manufacturers of velvets and woolens.⁵⁵ Stirn moved to Staten Island in 1882. Six years later, he married Laura Natalie Methfessel, daughter of Professor Anton Gottlieb Methfessel and Laura A. Roebling Methfessel. Professor Methfessel (1829-93) was one of the most prominent educators on Staten Island. In 1862, he founded the Methfessel School, a boy's boarding and day school located on Van Duzer Street in Stapleton that became the Staten Island Academy and Latin School, the island's most prestigious private primary and secondary school. Professor Methfessel's wife, Laura A. Roebling Methfessel, was the daughter of John Augustus Roebling, the famed bridge builder and manufacturer of wire cable, who planned and oversaw the early construction of the Brooklyn Bridge (1867-83, a designated New York City Landmark). No. 231 St. Paul's Avenue was built in 1888 while the new couple traveled in Europe. They resided in the house for twenty years and raised four children here before moving to the new house they had built at 79 Howard Avenue (1908, Kafka & Lindenmeyr, architects, a designated New York City Landmark).

No. 231 St. Paul's Avenue was designed in the Queen Anne Style and featured a number of picturesque elements including the striking eyebrow-shaped hood sheltering a decorative coffered panel and a pair of twelve-over-one windows on the front gable. Over the years, the

⁵⁴Henry Spruck & Son, Untitled booklet, (Stapleton, S.I., N.Y.) at the Staten Island Historical Society.

⁵⁵This biographical material on Louis Stirn is adapted from LPC, *Louis A. and Laura Stirn House Designation Report*, prepared by Gale Harris (LP-2069), (New York: City of New York, 2001).

Stirns expanded the house several times, replacing the original wood Queen Anne porch with a building wide portico of classical columns on stone plinths, adding the deep projecting bay to the second story front, and shallower bays at the first and second story on the south facade, and a now enclosed porch addition at the rear of the house. The effect of these late nineteenth and early twentieth century additions was to make the house appear more Shingle Style than Queen Anne.⁵⁶

The neighboring house at 239 St. Paul's Avenue was constructed only a year earlier than the Stirn House. It displays the influence of the Shingle Style in its unadorned articulation, emphasis on simple geometric shapes, continuous roofline, and repeated horizontals on the side facades. However, this transitional design retains some of the rectilinearity of the earlier Queen Anne Style and incorporates typical Queen Anne motifs on its porches.

No. 239 was built by Edward and Sarah Bonnetta Ward Wanty.⁵⁷ He was the son of English emigrants who settled in Stapleton where his father established a saddlery and harness business. She was the youngest daughter of Albert Ward. They married in 1880. At the time they built this house he was employed as a bookkeeper. In 1888, he began working for the Devlin Clothing firm, a leading menswear store located on Broadway opposite City Hall. He remained with the firm for almost twenty years, then was associated with various real estate firms and served for six years as deputy clerk of the Richmond County Municipal Courts. In 1921, at the age of 61, he established his own real estate and insurance brokerage firm and was still in business in 1933.

Two new houses went up on Cebra Avenue in the 1880s, The Queen Anne Style No.194 Cebra Avenue was built for Jacob Van Buskirk (c. 1881-82), who continued to occupy it through the 1880s. The Queen Anne Style 184 Cebra Avenue was built as the parsonage for the Methodist Church. Both are two-and one- half story houses that retain their historic form. No. 194 is a cruciform plan house with a cross gabled roof that has hipped side gables. No. 184 has a rectangular plan and a gabled roof with small side gables. Both have lost some detailing but retain significant historic features, notably the bargeboards on No. 194 and the bay windows at No. 184

The west side of Marion also began to be developed. In June 1886, Rosely Hanchett, wife of clerk Victor Hanchett, purchased the lot at No. 22 Marion Avenue from the estate of Albert Ward and moved a mid-nineteenth-century Greek Revival style house to the site. The Hanchetts occupied this house until 1898. Next door at No. 18 Marion Avenue, clerk George P. Savacool purchased a lot from the Ward estate in 1886 and built a Queen Anne Style house that he sold in November 1888 to Staten Island ferryboat captain Henry M. Cattermole (1842-1928).⁵⁸ A descendant of the British seafaring Cattermole family that settled in Staten Island in the 1840s, Captain Cattermole began sailing the world at age twelve. In 1860, at age eighteen, he was commissioned by Commodore Cornelius Vanderbilt to operate the ferry between Manhattan and Staten Island. He bought this house shortly after he gained fame for his bravery in guiding the ferry safely through the blizzard of 1888. However, Cattermole was forced to retire in 1906 after his boat "hit the bridge at St. George and knocked it two feet out of place."⁵⁹

No. 18 Marion Avenue is an unusually well preserved example of the Queen Anne style that retains its original cladding, historic multipane wood sash, and picturesque Queen Anne details.

⁵⁶These alterations are documented by a series of photographs owned by the Stirn's granddaughter who generously lent to the LPC for this report.

⁵⁷Leng and Davis, v. 3, 315-16; Richmond County directories, 1886-1933.

⁵⁸"Municipal Ferry Shake-up," *New York Times*, Jan. 23, 1906, 6; Leng and Davis v. 4, 325-326.

⁵⁹"Municipal Ferry Shake-up," 6

The 1890s

By 1893, when the guidebook *Stapleton, Tompkinsville, West New Brighton, Clifton and Port Richmond, Staten Island: Their Representative Business Men and Points of Interest* was published, Edgewater was a bustling town with twenty-two miles of broad macadamized streets, lit with incandescent electric lamps.⁶⁰ The town had a new sewer system and the Crystal Water Company supplied water to homes in every street in the village as well as to 246 fire hydrants and fifty-six public drinking fountains. Edgewater Village Hall (1889, Paul Kuhne, architect, a designated New York City Landmark) had recently been erected on the village green in Stapleton and a new post office was going up nearby to provide free home delivery of the mail. Stapleton remained the principal business and industrial center of the island. The island's two banks were located there as well as its two gas companies. It supported four newspapers, two in German. A new factory, Stapleton Mills, had opened to process cottonseed oil. Stapleton's breweries remained the town's largest employers; their product enjoyed a national reputation and their proprietors were "among the wealthiest and most progressive citizens of the place."⁶¹ A mirror and glass beveling factory was also a major industry and a fancy cake-making business supplied "thousands of pounds of cake to neighboring cities and gave employment to a large number of people."⁶² Tompkinsville was "pre-eminently a residence place, though not without importance as a business centre."⁶³ St. Paul's Avenue and the other streets leading to the hilltop communities of Grymes Hill and Castleton Heights were lined with elegant villas, "the homes of cultured and wealthy people, the outward evidence of whose refinement is displayed in the architectural beauty of the houses and the well kept and handsome grounds surrounding them."⁶⁴

The grandest new addition to the district in the 1890s was the mansion at 368 St. Paul's Avenue, built by Minnie and Adolph Badenhausen, to the designs of architect Paul Kuhne. Minnie Badenhausen was the daughter of brewer August Horrmann, founder of the Rubsam & Horrmann Atlantic Brewery.⁶⁵ The brewery had grown rapidly from its formation in 1870, equalling the production of the Bechtel Brewery in 1882, and finally surpassing Bechtel's in 1896, when it brewed 100,000 barrels. Horrmann, who was the financial partner in the firm, used some of his enormous profits to invest in real estate on Staten Island. It was he, who in 1889, purchased this prime 100-foot-wide, 200-foot-deep lot from Henrietta Andresen, who had held it unimproved for almost three decades. In February 1891, Horrmann conveyed the lot to his daughter and she and her husband Adolph, an importer, built a house on the site by 1893. Designed by Stapleton architect Paul Kuhne, designer of the recently completed Edgewater Village Hall, No. 368 was a handsome Renaissance Revival-style house with a stone base and frame upper stories that had a complex plan incorporating projecting entrance and side bays and a dramatic angled corner tower. The frame second story was surmounted by an elaborate mansard roof punctuated by gabled dormers. The upper portions of this building were destroyed by fire and rebuilt in much simplified fashion in the early 1940s. However, the building still retains its striking base with its pattern of three-centered and round arches, set off by voussoirs, keystones, and blind lunettes.

While not so large as the Badenhausen mansion, the house at 94 Trossach Road, erected

⁶⁰*Stapleton, Tompkinsville, West New Brighton, Clifton and Port Richmond, Staten Island: Their Representative Business Men and Points of Interest* (New York: Mercantile Publishing Co., 1893), 6.

⁶¹Ibid.

⁶²Ibid.

⁶³Ibid, 35.

⁶⁴Ibid, 35.

⁶⁵This section on the Horrmann family and brewery is based on McMillen, 20-21; "Brewer Ends His Life," *New York Times*, Feb. 10, 1900, p. 9.

for John and Annie Lettig in 1891, was also an impressive residence located on a commanding site. Perched on a slope at the base of Grymes Hill at the intersection of Trossach Road and St. Paul's Avenue, the house has excellent views from all four sides. Its designer took full advantage of the location providing an angled corner tower facing the intersection and using open porches on all four facades at the second story and on three of the facades at the first story. (Not all of the porches survive). The German-born importer John Lettig had immigrated to America in 1882 where he married his American-born wife Annie.⁶⁶ They occupied this house with their three children and two live-in servants until the early 1900s when it was acquired by importer Frederick Behrend.

Also dating from the early 1890s, is the house at No. 14 Marion Avenue erected by Albert Garbe. Now on a separate tax lot, the house originally occupied a portion of the large No. 168 Cebra Avenue lot, owned by his mother, Charlotte Garbe and the estate of his late father, Otto Garbe.⁶⁷ Albert Garbe, who was employed as a customs inspector, his wife Daisy and their three children occupied this house through at least the 1930s. A substantial two-and-one-half-story frame house, No. 14 Marion Avenue is distinguished by the asymmetrical treatment of its facade and gabled roof that slopes down to the first story on the north side of the house. This arrangement, while not common, was employed for some Queen Anne and Shingle Style houses of the period, including several by prominent architects illustrated in George William Sheldon's *Artistic Country Seats of 1886-87*.⁶⁸

Construction slowed in the district after the financial panic of 1893, with only three houses going up between 1893 and 1898. Two were in areas that had been previously undeveloped. At No. 37 Occident Avenue, William H. Ludlum (1866-1944), a clerk with the Central Trust Company and son of banker William Ludlum, built a large two-and-one-half-story house that occupies the northwest corner of Occident and Marion Avenues. Signed, but undated drawings that passed to the present owners of the house, document this as the earliest of the eleven known buildings in this district by architect Otto Loeffler, who was living with his parents at 210-212 St. Paul's Avenue in the mid-1890s. Ludlum and his wife Fannie occupied the house until 1944.⁶⁹ He became supervisor of the brokerage department of the Central Hanover National Bank and Trust company and commodore of the Staten Island Yacht Club. Primarily Queen Anne in style but incorporating some Colonial Revival elements, the house has a cross gabled roof with overhanging pedimented gables on brackets on both Occident and Marion Avenues and an octagonal corner tower with a hipped roof topped by a finial. The wood-and-glass enclosed wraparound porch with geometric panels and sash was installed in 1922 and was designed by architect James Whitford.

No. 175 Cebra Avenue, located on the corner of Cebra Avenue and Dyson Street (formerly Bond Street) was built around 1895-98 by Hugo Lindemann, an engineer who was employed in his father Otto Lindemann's birdcage manufacturing business in Manhattan.⁷⁰ No. 175 Cebra is a shingle-clad, two-and-one-half-story gable fronted house with an open porch at the first story and projecting angled bay windows at the second story that retains much of its Colonial Revival detailing.

⁶⁶U.S. Census, New York City, Borough of Richmond, Ward 2 ED 597, sheet 12.

⁶⁷According to census of 1900, Charlotte Garbe continued to live in the main house, occupying it with her unmarried daughter Anna, her daughter Alice and son-in-law Frederick Seeman, a prominent silk merchant, together with their two children. U.S. Census, New York City, Borough of Richmond, Ward 2 ED 597, sheet 9.

⁶⁸George William Sheldon, *Artistic Country-seats* (1886-87), rpt. with new text by Arnold Lewis, *American Country Houses of the Gilded Age* (New York: Dover, 1982).

⁶⁹"William H. Ludlum," *New York Times*, May 28, 1944, p. 33.

⁷⁰For Otto Lindemann see the entry on 352 St. Paul's Avenue.

Also dating from this period is the modified Queen Anne house at 300 St. Paul's Avenue that was built for Daniel MacIntyre Henderson (1851-1906), a Scottish-born newspaper editor and poet, who wrote several books, including *Baltimore: the Book of the Fire* (1904), and *Poems: Scottish and American* (1888).⁷¹ After her husband's death, Amelia Henderson continued to occupy this house with her sons until about 1915.

Developments Following the Consolidation of Greater New York

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.⁷² Following the completion of Borough Hall in 1906, many new municipal and commercial buildings were erected in St. George. Consolidation brought Staten Island improved schools, water supply, roads, police and fire service. Transportation also improved after 1905, when the city took over the former privately-run ferry system and constructed a new terminal at St. George. Soon after, subway service was extended south to Whitehall Street making Staten Island readily accessible to uptown and midtown Manhattan. On the island, many new jobs were being created as companies like Proctor & Gamble and Milliken Brothers built new plants to take advantage of Staten Island's cheap land, proximity to metropolitan markets, navigable waterfront, and freight rail connections. These factors created a strong demand for housing all over the island, especially moderate-priced homes.

In the years immediately after Consolidation, the area of the district was further developed with a mix of new rental houses and owner occupied houses. Several of the new houses were designed by Otto Loeffler, who, in a 1900 *Staten Islander* article was described as young man "who has moved rapidly to the front the past year." In 1902, the house Loeffler had designed for Mary and Samuel Anderson at 91 Marion Avenue (1899-1900) was the subject of an article in the *Scientific American Building Monthly*.⁷³ The article noted that the building was constructed "in a substantial manner and with Colonial detail."⁷⁴ Sheathed with clapboards and richly decorated with classical motifs, the house is distinguished by its columnar portico and prominent gabled dormer incorporating a Palladian window with Gothic tracery. Samuel Anderson was a local real estate broker and proprietor of Anderson & Flake Real Estate. In 1910, Anderson sold the house to Johanna Kind, wife of the late cutlery importer Hermann Kind. She owned it until 1943.

Loeffler was also the designer of No. 207 St. Paul's Avenue, built for harbor pilot Andrew Jackson as his residence in 1898, and the neighboring No. 203 St. Paul's Avenue, built for realtor Anton L. Schwab as a rental property in 1899. These are similarly designed but not identical neo-Colonial gabled-fronted two-and-one-half-story frame houses with columned front porches that have pediments and paired columns emphasizing their entries.

Stapleton merchant John C. Siemer, who had built four houses on St. Paul's Avenue between the late 1880s and early 1890s, developed his two remaining vacant lots with similarly designed neo-Colonial houses in 1900-01. No. 393 was designed and built by architects/builders

⁷¹"Scottish facts, incidents," p. 4, at <http://www.fife.50megs.com/glasgow-america-anecdote.htm>; "Henderson, Daniel MacIntyre, Library of Congress Online Catalog.

⁷²This section on Staten Island after Consolidation is based on Leng and Davis, v. 1, 337, 354-359, v. 2, 752-753; *Holden's Staten Island*, 157-162; "Staten Island Feels Great Realty Awakening," *New York Times*, Dec. 9, 1906, p SN18.

⁷³"Residence at Stapleton, Staten Island, *Scientific American Building Monthly*, 31 (Nov.1902), 88, 101, pl.

⁷⁴*Ibid.*

Phillip Wolff & Son while 399 St. Paul's Avenue was designed by architect Charles Roettig. Like Siemer's other houses, these were leased to tenants. In 1910, No. 393 was rented to bank teller Julius Rauh and 399 was occupied by the family of wholesale merchant Joseph Bromley.⁷⁵ Other houses from this period include the neo-Colonial house at 173 Cebra Avenue, built by Mrs. Frances Hitchcock to the designs of architect-builder Conrad Larsen in 1904-05; Conrad L. Larsen's own neo-Colonial-style house at 17 Marion Avenue constructed in 1907 (now somewhat altered); the neo-Colonial-style house at 344 St. Paul's Avenue built in 1905-06 by wool merchant John Carmichael, Sr. to the designs of Otto Loeffler; and the neo-Colonial house at 208 St. Paul's Avenue built c. 1905 by contractor Carl Schaefer and his wife Elisa to the designs of his brother, architect, Alfred Schaefer. Mrs. Hitchcock, Conrad Larsen, and John Carmichael occupied their houses. The Schaefer's leased No. 208 to tenants but lived next door at 210-12 St. Paul's Avenue. Both Carmichael and Carl Schaefer were from long-established Stapleton families. The Carmichaels had lived on Van Duzer Street/Richmond Road near the Bechtel Brewery since the mid-nineteenth century and Carl Schaefer was the son of Carl and Helen (Meurer) Schaefer who moved to Stapleton in 1858 and established one of the leading furniture stores on the island. Carl [Jr.]'s cousin, Edward C. Meurer (b. 1870), married John Siemer's daughter, Margaretha, who eventually inherited 413 and 417 St. Paul's Avenue.

In addition, two architecturally distinguished houses were erected on Marion Avenue during this period. No. 56 Marion Avenue was built in 1905 for educator Benjamin Stanton and was designed by Samuel R. Brick, Jr, a Staten Island architect, who served for many years as Deputy Superintendent of School Buildings for the Board of Education. This late Shingle Style house is characterized by its complex roofline, wraparound porch with bracketed columns, and second-story balcony with a gabled roof. The house next door, 44-46 Pommer Avenue (aka 50 Marion Avenue), built for Howard and Mildred S. Miller in 1908-09, is an early work by the prominent Staten Island architect James Whitford. It has a wraparound columnar wood porch with a battered base and its design features a complicated interplay of projecting bays, and pedimented gables. Whitford's handsome neo-Colonial details remain remarkably intact.

Also of interest from an architectural standpoint are the district's examples of concrete block construction from this period. Concrete block offered the advantages of rapid construction and improved fire safety at considerably less cost than traditional stone construction.⁷⁶ In the early 1900s, as a number of companies were being formed to exploit technological improvements in the concrete industry, such houses were widely illustrated in architecture and building journals and pattern books. Sears, Roebuck & Co. even illustrated a concrete block house in its catalog of 1908 and offered concrete block building machines for sale. In 1909, an Arts & Crafts-style concrete block house designed by architect William C. Steiner was constructed for engineer Alexander M. Shake at 447 St. Paul's Avenue. The house incorporates a variety of molded blocks, some smooth-faced, others rough-faced, and others, used at the base of the building and for the retaining wall, made to look like blocks composed of cobblestones. The house features an imposing rounded corner tower, overhanging eaves, and retains a number of leaded stained glass windows. Also dating from this period is the concrete block garage at 11 Marion Avenue (c. 1910), which is constructed of smooth-faced rusticated concrete blocks.

The Morning Side Park Development and the DeJonge House

For many years, one of the largest estates in the Stapleton Heights-Grymes Hill neighborhood, Morningside Park, belonged to James McNamee. An attorney and political leader, McNamee married Clara Vanderbilt, daughter of Capt. Jacob H. Vanderbilt (the Commodore's

⁷⁵Information on the occupancy of these houses is from U.S. Census, 1910, New York, Richmond Borough, Ward 2, ED 580, sheets 13-20.

⁷⁶For more information on concrete block construction during this period see Daniel D. Reiff, *Houses from Books* (Univ. Park, PA: Pennsylvania State University Press, 2000), 183, 186, 188.

brother), and “had charge of the Vanderbilt property on Staten Island and George Vanderbilt’s realty in other places.”⁷⁷ The Morningside Park estate extended from St. Paul’s Avenue to Ward Avenue between Occident Avenue and Trossach Road. In 1888, the McNamees had this property surveyed and lotted for development. In 1891, they sold the lot at the southwest corner of St. Paul’s Avenue and Occident Avenue to Caroline Barth, wife of Gustav A. Barth, a realtor and political ally of McNamee, and the Barths erected a house on the site. James McNamee died in 1896. By 1905, the Morningside property had passed to George W. Vanderbilt. Some lots, especially those facing on to Occident Avenue, had been sold and developed (No. 91 Marion Avenue was built on one of those lots); however, most of the land remained undeveloped. In January 1906, the *New York Times* announced that “one of the biggest real estate sales for many years” had taken place the previous day when a syndicate headed by brewer William Horrmann purchased the Morningside property.⁷⁸ The syndicate had the property re-mapped, dividing it into large lots that were sold with restrictive covenants requiring that they be used only for private dwellings of not less than two and one-half stories and that no more than one building be erected upon any one lot, exclusive of out buildings. The lots sold quickly and within a few years a number of large houses were erected. Three houses within the boundaries of this district (Nos. 99 and 107 Marion Avenue and 400 St. Paul’s Avenue) were part of this initial development.

No. 99 Marion Avenue was built by pilot Alfred Baeszler and his wife Julia between 1907 and 1908 to the designs of architect Otto Loeffler. This beautifully detailed and well-preserved neo-Colonial-style house is distinguished by its gabled entrance portico, carved corner quoins, balustraded porches, Palladian entrance surrounds, and flared hip roof with gabled dormers and latticework railings. Because the land drops precipitously between Marion Avenue and St. Paul’s Avenue, the rear facade of the house is highly visible and is given almost as much decorative emphasis as the main facade. To take advantage of the spectacular harbor views from this elevated site there is a two-story facade-wide porch that retains its balustraded railings at the second story and features a projecting temple-fronted lookout at the first story.

No. 107 Marion Avenue was built between 1906 and 1907 by John Detjens (1862-1947), a Danish immigrant who settled on Staten Island in 1885. He owned Gera Mills and the New Jersey Worsted Mills, Inc. which operated knitting mills located in Passaic, New Jersey. Detjens was a member of the Trinity Lutheran Church, also located in the St. Paul’s Avenue - Stapleton Heights Historic District. The house was designed by the recently formed architectural firm of Kafka & Lindenmeyr, comprised of Hugh Kafka (b.1870), son of Hugo Kafka, the designer 387 St. Paul’s Avenue, and Ludwig Lindenmeyr, a twenty-six year old New Jersey-born architect. Kafka & Lindenmeyr seem to have specialized in the design of large suburban houses and were interested in incorporating new building technologies in their designs. No. 107 is the earliest example of hollow terra-cotta block and stucco construction in the district. Its neo-Colonial design incorporates classical window and door enframements, giant pilasters, porticos of free-standing giant columns, and a prominent gambrel roof with shed dormers.

No. 400 St. Paul’s was built by Ernest W. Zentgraf, an officer at the DeJonge paper company. To assemble this site Zentgraf purchased the Barth house, which was moved to Trossach Road, then secured several lots from the syndicate in 1908. He commissioned Otto Loeffler to design the house, which was completed that year. Located on a prominent corner site, this impressive stucco-faced Arts & Crafts house incorporates Northern Renaissance decorative detailing. It is distinguished by its massive corner tower, half-timbered gabled overhangs, and complex gabled roofline. Loeffler also employed diamond-paned windows, shields, corbelled brick chimneys, and wide, wood porches with turned balusters and a recessed column-framed

⁷⁷“Obituary Record, James McNamee,” *New York Times*, Jan. 30, 1896, p. 5.

⁷⁸“George W. Vanderbilt Sells Lots,” *New York Times*, Jan. 14, 1906, p.7. William Horrmann, had taken over control of the Rubsam & Horrmann brewery following his father’s death in 1900.

entry. The sloping grounds are enhanced by a variety of features including a wide terrace with a brick and wood balustrade.

In 1891, Louis DeJonge, Jr., son of the founder of the DeJonge paperworks purchased the house at 377 St. Paul's Avenue. After the retirement of his father and uncle, Louis, Jr. and his brother-in-law Charles F. Zentgraf took over the management of the firm, expanding it into one of the largest manufacturers of its kind in the country. Over the years Louis had made alterations to No. 377, but when his cousin [and employee] Ernest began building across the street, he must have felt the need for a complete renovation. In 1909, Otto Loeffler transformed the DeJonges' 1870s house into a Mediterranean villa, adding a new wing and porches, refacing the facades with stucco, and crowning the building with a clay-tile-covered hip roof with wide overhanging eaves and tall chimneys. Following her husband's death in 1913, Mrs. Anna DeJonge continued to occupy this house. She was a prominent clubwoman and one the leaders of Staten Island Society. In 1914, she commissioned the leading firm of Delano & Aldrich to design the handsome brick and stone fence that faces on to St. Paul's Avenue.

The 1910s

In the 1910s, the boom that had begun after Consolidation reached its height. Commenting on recent trends, realtor Cornelius Kolff, in an article in the *New York Times*, observed that the establishment of the Municipal Ferry between Manhattan and St. George and between Manhattan and Stapleton [had] contributed immensely to the upbuilding of the island.⁷⁹ Kolff also noted that "one of the most promising features of the real market" was the new "willingness on the part of financial institutions and private lenders to loan money on Staten Island property." He identified two trends that impacted the development of this district during the 1910s: the demand for medium-sized and large plots commanding a view of the bay and the demand for two-family houses.

In April 1909, the trustees of the Ward Estate took advantage of the demand for vacant property by selling forty lots north of Beach Street between St. Paul's Avenue to the west and Jackson Avenue to the east to Oscar Lindemann.⁸⁰ Oscar Lindemann was the eldest son of Otto Lindemann (see 352 St. Paul's Avenue). He was associated with his father in the Lindemann birdcage manufacturing business and eventually took charge of the company. In 1910, Oscar Lindemann conveyed the property to his brother Ernest Lindemann, a real estate attorney, who for a time practiced with Justice Stake (see 396 St. Paul's Avenue). Ernest Lindemann had the property surveyed and divided into lots, introducing a new street, now known as Taxter Place. In January 1911, Ernest began selling the lots to individual investors subject to covenants that required a one- or two-family dwelling be erected on the lot, required a minimum cost for the dwelling, and stipulated that it had to set back at least fifteen feet from St. Paul's Avenue and that it not have a flat roof.

The first sale for the lot at 281 St. Paul's Avenue was made to Captain Ned Alexander Port, who commissioned Staten Island architect Charles B. Heweker to design a neo-Colonial frame house with a prominent gambrel roof and front and back porches. It incorporates such Colonial details as Palladian windows, and employs front and side bay windows to bring as much light as possible into this long house on a relatively narrow site. Over the next few years, the lots at Nos. 277, 279, 283, 287, 289 and 291 St. Paul's Avenue were sold either individually or in pairs. All but one of the new owners selected Heweker to design the houses they erected on the lots. (The latest of the houses, 291 St. Paul's Avenue, built by Henry Bury in 1917-18, was designed by Otto Loeffler.) All conformed to the type established by Heweker at No. 281, although there were variations in decorative detailing. Interestingly, the houses set back from the

⁷⁹Cornelius C. Kolff, "Borough of Richmond Developing Rapidly," *New York Times*, Apr. 24, 1910, RE9. Ferry service to Stapleton ended in 1913.

⁸⁰Conveyance Liber, 356, p. 502; "Staten Island Lots in New Hands," *New York Times*, Apr. 29, 1909, p. 15.

street in graduated steps, a result of the angled alignment of St. Paul's Avenue and the need to conform to the covenants Ernest Lindemann had imposed. This, together with the similarities in design, gives the grouping visual coherence and creates the impression that one is looking at a planned development rather than individually built houses.

The portion of Lindemann's land north of Taxter Place was into divided fifty-foot wide lots. The property at 249 St. Paul's Avenue was sold to Mrs. Catherine Cornell in 1911. Between 1911 and 1912, she erected a four-square with neo-Colonial detailing designed by Otto Loeffler. The house, which is distinguished by its gabled porch, hipped roof with overhanging eaves, and hipped roof dormers, remains remarkably intact.

The lots at Nos. 185 and 189 St. Paul's Avenue were still owned by the Ward Estate (then being managed by the Farmers' Loan & Trust Company) when they were sold in the 1910s with the same covenants as the lots at Nos. 277 to 291 St. Paul's Avenue.⁸¹ No. 185, which occupies a thirty-foot-wide lot, was developed in 1914 by investor DeWitt E. Oneslaugh with a two-family residence designed by Charles B. Heweker. This gambrel-roofed stucco-clad neo-Colonial building retains its handsome two-story columned front porch and most of its decorative features which are similar to those Heweker employed for the houses at Nos. 277 to 289 St. Paul's Avenue. No. 189, built in 1915-16 by A.L. Brasefield to the designs of architect James Whitford, was originally a single-family residence. This clapboard-and-shingle-clad two-and-one-half-story neo-Colonial house has a pitched roof with jerkinhead gables and hipped dormers, deep-set, bracketed pediments, and two-story wooden porches.

Concurrent with these development projects on St. Paul's Avenue was another project by Ernest Lindemann on Cebra Avenue. In June 1910, Lindemann purchased the land for this development that had previously been part of the grounds of the Caleb T. Ward House from Sally Wood Nixon, who had purchased the Ward homestead in 1905.⁸² The parcel was a 300 feet long, by 125 feet deep tract running along the north side of Cebra Avenue that Lindemann immediately divided the property into five, sixty-foot-wide house lots. He began selling the lots at the end of the month subject to restrictive covenants, which required that the property be improved with a substantial private dwelling of at least two stories set back at least thirty feet from the front lot line and extending no more than seventy-five feet from the front lot line.⁸³ By 1917, houses had been built on four of the five lots (the other remains vacant). Three of the four houses (No. 151, No. 155, and No. 169) are documented works by the Staten Island architect Henry G. Otto and the fourth, No. 147, seems to be attributable to him on stylistic grounds. Three of the houses are Craftsman style; No. 169, built for Mrs. C. Nordenholt in 1910-11 combines about equal amounts of neo-Colonial and Craftsman features in its design. All display the boxlike form, low-pitched hipped roofs, wide unenclosed overhanging eaves, and simple detailing typical of the Craftsman style. Nos. 151, 155, and 169 also feature the over-scale decorative eave brackets that so often characterize Craftsman houses. No. 151 Cebra Avenue was Ernest Lindemann's own house, built in 1910-11; No. 147 was built by his brother Henry O. Lindemann, c. 1915-17. No. 155 was commissioned by Arnold J.B. Wedemeyer (1877-1963), a prominent attorney and political figure who served as a State Assemblyman from 1905-06 and as a municipal judge from 1909 to 1947. He owned and occupied the house until 1951.

Two other prominent attorneys were living in the district during the 1910s. William Allaire Shortt (1868-1915), an expert on constitutional law, and his wife Lucy Shortt purchased

⁸¹Conveyance Liber, 373, p. 577, Liber 423, p. 529.

⁸²Conveyance Liber 374, p. 55.

⁸³See for example Conveyance Liber 373, p 259 for 169 Cebra Avenue and Conveyance Liber 378, p.33 for 147 Cebra Avenue..

218 St. Paul's Avenue in 1898.⁸⁴ Shortt acted as counsel for George Cromwell in his successful campaign for the Borough Presidency and counsel for William Randolph Hearst in his unsuccessful bid for the mayoralty in 1905. He served as New York State Assemblyman from 1907 to 1911, and as Secretary of the Democratic State Committee, he also took an active role in the City and the Civil Service Reform Association, and he was a member of St. Paul's Church. Mrs. Shortt was a niece of Seth Low, former mayor of the City of New York. She continued to reside in the house after her husband's death. Municipal Court Justice George W. Stake, Jr. (1868-1917) purchased 396 St. Paul's Avenue in 1902. Stake had grown up in Stapleton and had earned his law degree and Doctorate from Columbia University. He was elected Municipal Court Justice from the Second District in 1900, "being the youngest man and the first to be elected judge in the then new borough of Richmond."⁸⁵ Judge Stake was a Reform Democrat. He was active in financial and civic organizations of Staten Island, including the German Club of Stapleton. After his death, the house passed to his wife, Margeretha Lenderoth Stake, who occupied it until her death in 1946.

Trinity Lutheran Church

In 1907, the German Evangelical Lutheran Church called as its pastor the Rev. Dr. Frederic Sutter (1876-1971).⁸⁶ Under his leadership, the church's membership grew rapidly and the need for a new building became apparent. In 1909, the church used a recent bequest from Charles Zentgraf, one of the founders of the DeJonge paper works, to purchase additional lots on St. Paul's Avenue. By 1913, work was begun on a new neo-Gothic church and parish house that were designed by the architectural firm of Upjohn & Conable.

A member of "one of America's oldest architectural dynasties," Hobart B. Upjohn, like his grandfather Richard Upjohn and his father Richard M. Upjohn, specialized in the design of churches.⁸⁷ Born in Brooklyn in 1876, he studied at Brooklyn Polytechnic and the Stevens Institute of Design. He began working as engineer, then joined his father's architectural practice in 1905. In 1908, he established a partnership with George W. Conable, a graduate of the Cornell architecture program, who had previously worked for Ernest Flag. Upjohn and Conable worked together for about six years. Like Upjohn, Conable specialized in the design of churches, but also later had many commissions for hospital buildings.

Constructed of grey brick with cast stone and limestone trim, the cruciform planned church is distinguished by its recessed central entry porch with curving sidewalls and a groined and ribbed ceiling, large stained-glass windows with Gothic tracery, and massive corner tower ornamented with gargoyles and finials. The words *Deutsche Evangelische Lutheran Kirche* are inscribed on the cornerstone at the base of the tower. The stained glass windows were produced by the Mayer studio in Munich. The picturesquely designed, L-shaped parish hall was constructed with the same materials as the church. Its design is suggestive of late Gothic chapter houses and collegiate buildings, distinguishing it from the church and giving the architects more flexibility to incorporate modern elements. The large grouped windows in segmental and flat-arched surrounds are a strong element on the St. Paul's Avenue facade, while the south facade features a multi-story oriel with cross windows.

⁸⁴"William A. Shortt, Dead," *New York Times*, Mar. 10, 1915, p. 13; Lawrence W. Widdecombe, Esq. "Some Old Time Lawyers," *Staten Island Historian* 11, no.1 (Jan-Mar. 1950), 7-8.

⁸⁵Leng and Davis, v. 4, 396.

⁸⁶This section on Trinity Lutheran Church is based on "Stapleton Church Adopts New Name," *Staten Island Advance*, Jan. 28, 1928.; "Frederic Sutter Headed College" *New York Times*, Jan 11, 1971, p. 34; "A Brief History of Trinity Evangelical Lutheran Church, Stapleton," at <http://trinitylutheransiny.org/history.html>; "More Limelight for Martin Luther," *Staten Island Advance*, July 5, 2003, B3

⁸⁷"H.B. Upjohn Dead: Church Designer," *New York Times*, Aug. 24, 1949, p. 26.

The parsonage, designed by architect Henry G. Otto and built in 1922, is located across the street at 332 St. Paul's Avenue [see]. The church was renamed Trinity Lutheran Church in 1928 to distinguish it from other German Lutheran churches on Staten Island and perhaps to acknowledge that an English-speaking generation was making up an increasing part of its membership. At the time it had the largest Protestant congregation on Staten Island. The church's interior was renovated in 1941-42 by the architectural firm Cherry & Matz. The church continued to hold German language services until 1975. Reverend Frederic Sutter, who served as the church's pastor from 1907 to 1964, played an instrumental role in bringing Wagner College to Staten Island from Rochester, New York. His son, the Rev. Dr. Carl J. Sutter, succeeded him as pastor in 1964 and was responsible for building the school next door.

The 1920s and 1930s

Staten Island's industrial base grew during World War I as industries, particularly the shipyards, expanded due to government contracts.⁸⁸ The prosperous times continued after the war. Housing boomed in response to new road construction and in anticipation of new bridges to New Jersey (the Outerbridge Crossing opened in 1928, the Bayonne Bridge was completed in 1931) and a promised extension of the subway from Brooklyn to St. George (the ground breaking ceremony took place in 1923). Deep water piers were built along the Tompkinsville-Stapleton waterfront between 1921-23 under Mayor John F. Hylan. Opposite the Stapleton village green, renamed Tappan Park in honor of a fallen soldier, the Staten Island Savings Bank constructed a handsome new building designed by Delano & Aldrich (1925).

Within the district, new house construction had ceased due to wartime shortages, but it resumed quickly after the war with nine new houses constructed between 1919 and 1923. Most of this new construction was concentrated on Marion Avenue where there were still a number of vacant lots available. Captain Ned A. Port who had been living on St. Paul's Avenue, built a neo-Colonial gambrel roofed stucco-clad house with pent eaves for his own use at 45 Pommer Avenue in 1919-20. The initial designs and building department filing for the house were made by Henry G. Otto but a month after the plans were submitted Otto wrote to the building indicating that though he had made the original plans "the method of construction of the house now being built is so changed that I do not assume any responsibility."⁸⁹ Nevertheless the crisp neo-Georgian details seem to reflect Otto's style. Henry G. Otto was also the designer of the two houses at Nos. 35 and 37 Marion Avenue built by Edwin Wayman, owner of 364 St. Paul's Avenue, for his daughter Grace, a school teacher, and son William, an assistant manager and superintendent. The two mirror-image houses are designed in the Arts & Crafts-style with neo-Colonial-style elements. Both houses remain largely intact.

Henry G. Otto's finest house of the period, the parsonage of the German Evangelical Lutheran Church at 332 St. Paul's Avenue, was built in 1922. Designed in the Arts & Crafts style, this two-and-one-half-story building is constructed of terra-cotta blocks faced with stucco with brick accents and is capped by a complex slate-covered hipped-and-gabled roof with wide overhanging bracketed eaves. The asymmetrically composed facades feature a variety of arched and trabeated window openings. Half-timbered gables, wrought-iron balconies on brackets, paneled and louvered wood shutters, copper gutters, leaders, and flashing contribute to the picturesque effect.

Architect James Whitford also made a notable contribution to the district during this period, with his design for the residence and office of Dr. Charles Reigi at 173 St. Paul's Avenue. Built in 1922-23, this Mediterranean Revival stucco-clad building has a classically-composed

⁸⁸This section on Staten Island in the 1920s is based on Shepherd, "Stapleton," and Charles L. Sachs, "Staten Island," in the *Encyclopedia of New York*.

⁸⁹Henry Otto to Bureau of Buildings, Aug. 7, 1919 with New Building application 273-1919 in the Block 582lot 22 folder in NYC Dept. Of Buildings, Staten Island.

design with a large two-and-one-half-story center block flanked by one-story side wings. The hip-roofed main portion of the house and the gabled entrance porch are covered with clay-tile. The house remains remarkably intact retaining most of its wood moldings, window sash, and louvered shutters.

The owner of this house, Dr. Charles Louis Reigi was a surgeon. A member of one of Staten Island's oldest Italian families, he was born in 1892 on Staten Island, where he received his early education at Public School 15 and Curtis High School. He earned his medical degree in 1916 from New York University, and then began a long association with Staten Island's St. Vincent's Hospital.

Another notable Stapleton resident, Judge J. Harry Tiernan built a house at 202 St. Paul's Avenue, near Paxton Street, in 1925 to the designs of the Staten Island-based architect Daniel Santoro. This stucco-clad Arts & Crafts house has a complex roof focusing on an exaggeratedly steep gabled dormer. Its owner, J. Harry Tiernan, was the son Peter Tiernan one of Staten Island's most powerful politicians during the late nineteenth century. Judge Tiernan attended New York Law School and practiced law on Staten Island before being elected County Judge and Surrogate. He was influential in the efforts to relocate the county seat from Richmond to St. George, and in the construction of a new court house on Richmond Terrace in 1919.

Other houses from this period include the neo-Colonial house at 192 St. Paul's Avenue designed by Staten Island architect Edward Olsen for Viola Franzreb in 1928; the stucco-clad neo-Colonial-style house at 251 St. Paul's Avenue designed in 1923 by architect John P. From in 1923 for Mr. & Mrs. Frank Stapleton; the Arts & Crafts-style house at 32 Marion Avenue designed by builder-architect James F. McDermott and built in 1919-20 for May and Charles G. Van Duzer; the neo-Colonial McDermott designed for A. Quagliano in 1930 at 169 St. Paul's Avenue, the half-timbered house Arts & Crafts house with Tudor Revival-style elements at 65 Marion Avenue that Staten Island architect Ole Kvenvik designed for Philip Licht in 1921; and the Arts & Crafts-style house at 198 St. Paul's Avenue that architect Charles B. Heweker built in 1931 for Filomena Reigi.

While some new development continued into the 1930s, building slowed considerably due to the Depression. From 1931 to 1940, no new houses were built within the district although a few buildings were altered when they were converted to apartments or rooming houses. Most of the houses continued to be owned by the same families, some passing from one generation to the next. A few houses were lost in foreclosures. The Staten Island Savings Bank repossessed 207 St. Paul's Avenue in 1931 and hired Henry G. Otto to renovate the house, which was leased until 1940, when it was sold to a new owner. One prominent resident, Ernest W. Zentgraf of 400 St. Paul's Avenue, who had become president of the DeJonge paper manufacturing company, made headlines when it was discovered that he had absconded with the trust funds of his nieces and nephews. He later fled to Germany and the house passed to his brother-in-law Hans Classon. Another notable resident, Peter Goggi, of 169 Cebra Avenue, was head of Goggi Enterprises, a winery that took over part of the premises of the former Bechtel Brewery on Van Duzer Street, where they blended choice California wines to produce sparkling Burgundy and champagne which were fermented in bottles following the classic methods he had learned in viticulture school in Italy and through his apprenticeship in Epernay, France.⁹⁰ Goggi continued to reside in the district until the 1950s and the firm continued to operate on Van Duzer Street until the 1970s.

1940 to the Present

In 1940, new construction resumed within the district when Wolf Hulnick constructed a two-story, brick-faced house at 1 Dyson Street and the adjoining two-family residence at 1A

⁹⁰Leng and Davis, v. 5, 282-283; McMillen, p. 19; "In Midst of City's Modern Rush Goggi's Wine Refuses to Hurry," *New York Times*, Sept. 12, 1949, p. 23.

Dyson Street. The buildings were designed by Matthew Leizer, a young Staten Island architect who later moved to California, where his principal works included the West Los Angeles County Court House and Municipal Building. A number of houses were altered as more buildings were converted to multi-family residences. Two new houses were constructed in the 1950s. In 1964, Trinity Lutheran Church built its new school.

The most recent addition to the district is the house at 57-61 Marion Avenue, designed by architect Demetri Sarantitis and built in 1993-96 for owners Laura and Steven Kalil. It replaced a house built in the mid-nineteenth century by jeweler Charles Francke that was destroyed by fire in 1985

During the World War II, the Stapleton piers were the New York Port of Embarkation for the U.S. army, used by thousands of troops.⁹¹ But in the post war years, the piers fell into disuse as industry and shipping moved to Howland Hook and New Jersey. Stapleton suffered a loss of business and in the 1950s and 1960s as a younger generation sought homes in the suburbs and the Verrazano-Narrows Bridge made Stapleton's location on the East Shore less advantageous. In the 1970s the community sought to stabilize their neighborhood by establishing the Stapleton LDC, an economic development corporation, to attract new business to the area and the Mud Lane Society for the Renaissance of Stapleton, a homeowners group that lobbies on planning issues and promotes historic preservation as means of revitalizing the neighborhood and attracting new residents. They have conducted house tours in Stapleton since the late 1970s, usually focusing on houses within this historic district. In recent years the district has attracted a number of new residents, including artists and writers. The critically-acclaimed African-American novelist, poet, essayist, and feminist Audre Lorde (1934-1992) and her partner Frances Clayton purchased 207 St. Paul's Avenue in 1972 where they resided until 1987 with Lorde's two children. Lorde was a graduate of Columbia University and Hunter College, where she later held the prestigious post of Thomas Hunter Chair of Literature. She was also a professor of English at John Jay College and was appointed the New York State poet laureate in 1991. In an interview with Louise Chawla, she explained that the house provided a compromise between her bond with nature (here she could have trees, a garden, and overlook water) and her commitment to raising her children in New York City.⁹² She wrote several books of prose and poetry, as well as articles in scholarly journals while she resided here, often working in her upstairs study.

Today the St. Paul's Avenue-Stapleton Heights Historic District remains an unusually well preserved residential neighborhood in Staten Island. It is an excellent example of early-nineteenth to early-twentieth century suburban residential community and a significant reminder of the historic and cultural development of Staten Island.

⁹¹This section on recent developments in Stapleton and the historic district is based on Don Sutherland, "Stapleton the Fifth Time Around," *Metropolis*, March 1982, 16-19; Janice Fioravante, "If You're Thinking of Living In ...Stapleton," *New York Times*, Nov. 29, 1992.

⁹²Louise Chawla, *Nature, Poetry, and Childhood Memory* (Albany: State of New York University Press, 1994), 124-125. The literature on Lorde is extensive for bibliographic references see Chandra Locke, *Audre Lorde Bibliography*, at <http://isd.usc.edu-etter/piaudre.html>. The commission is grateful to Maxine Wolfe of the Lesbian Herstory Archives for the Chawla reference and to the Archives for providing access to Lorde's papers.

BUILDING PROFILES

CEBRA AVENUE (North side between Ward Avenue and Dyson Street)

147 Cebra Avenue (aka 141-147 Cebra Avenue)

Block/Lot: 572/18

Date: c. 1915-17

Architect: Henry G. Otto (attrib.)

Original Owner: Henry O. and Helen Lindemann

Type: Free-standing house

Style: Arts & Crafts

Stories: 2 ½

Materials: Terra-cotta block covered with cement stucco

Alterations: Not apparent.

Notable site features: Historic fieldstone retaining wall at front of lot; sloping lot; concrete steps; non-historic cyclone gate.

Description: Main Facade (overlooking Cebra Avenue): Two bays; one-story, enclosed porch with historic multi-pane doors and sash, and surmounting, asphalt-shingle-covered hip roof with overhanging eaves; angled bay; non-historic one-over-one vinyl sash. Roof: Asphalt-shingle-covered flared hip with overhanging eaves; hipped dormers with flared overhanging eaves and grouped fenestration; cement-stucco-covered chimney stack. East Facade: Irregular bay arrangement; similar to the main facade; non-historic aluminum drainpipes from the roof; non-historic six-over-one and one-over-one aluminum sash. West Facade: Irregular bay arrangement; similar to the main facade; non-historic aluminum drainpipes from the roof; non-historic one-over-one vinyl sash. Rear Facade: Irregular bay arrangement; one-story extension with molded crown and hip roof; non-historic casements; similar to the main facade.

History: This Arts & Crafts-style house, the design of which is attributed to architect Henry G. Otto, was built c.1915-17 for Henry O. and Helen Lindemann, during the period when several previously-undeveloped tracts in the historic district were built up with one- and two-family Arts & Crafts and neo-Colonial-style homes. In June 1910, realtor Ernest T. Lindemann purchased a tract of land extending for almost 300 feet along the north side of Cebra Avenue that had previously been part of the grounds of the Caleb T. Ward House (A designated New York City Landmark, the Ward mansion is not within the boundaries of this district.). Lindemann immediately divided the property into house lots that he sold subject to restrictive covenants, which required that the property be improved with a substantial dwelling of at least two stories set back seventy-five feet from the rear lot line. This house was occupied by Manhattan lawyer Harry Kutscher in the early 1940s. Kutscher, who was born in Stapleton and attended Curtis High School, was active in the island's social circles and civic groups. The house, which is characterized by its broadly-shipped roof and enclosed porch, is largely intact.

References: *New York Times* (May 2, 1941), 21; Richmond County, Office of the Register, Liber Deeds and Conveyances, Liber 374, p.55, Liber 378, p. 33; *Staten Island and its People* (v.4), 399-400.

151 Cebra Avenue

Block/Lot: 572/15

Date: 1910-11 (NB 504-1910)

Architect: Henry G. Otto

Original Owner: Ernest Lindemann

Type: Free-standing house

Style: neo-Colonial

Stories: 2 ½

Materials: Wood frame covered with wood shingles and clapboards.

Alterations: The historic wooden railings on the front porch were removed prior to 1940; non-historic cement block retaining wall and steps, non-historic wrought-iron fence, gate, and railings were installed in the late twentieth century.

Notable Site Features: Sloping, terraced site.

Description: Main Facade (overlooking Cebra Avenue): Irregular bay arrangement; brick steps; one-story, open wooden porch on brick supports with wooden screens at the base, Doric columns, central pediment supported by paired Doric columns; molded crown, and low hipped roof covered with asphalt shingles; historic paneled, wood-and-glass main entryway with eared surround; molded window surrounds; angled oriel at the second story; historic one-over-one wood sash; non-historic wrought-iron security grilles at the first story. Roof: Broad, asphalt-shingle-covered hip with flared, overhanging eaves on brackets; intersecting, hipped gable on the south slope (facing Cebra Avenue) with cement stucco and half-timbering; brick chimney; hipped dormers on the west, north, and east slopes. East Facade: Three bays; secondary entryway with bracketed hood; similar to the main facade; non-historic aluminum drainpipe from the roof; historic one-over-one wood sash. West Facade: Irregular bay arrangement; first-story oriel with an overhanging roof on brackets; similar to the main facade; historic one-over-one wood sash; non-historic aluminum drainpipe from the roof. North Facade: Two-story wood porch, enclosed at the first story and open at the second story with square columns and turned wood railings.

History: This neo-Colonial-style house was designed by architect Henry G. Otto and built in 1910-11 for realtor and lawyer Ernest Lindemann during the period when several previously-undeveloped tracts in the historic district were built up with one- and two-family Arts & Crafts and neo-Colonial-style homes. In June 1910, Lindemann purchased a tract of land extending for almost 300 feet along the north side of Cebra Avenue that had previously been part of the grounds of the Caleb T. Ward House (a designated New York City Landmark, the Ward mansion is not within the boundaries of this district.). Lindemann immediately divided the property into house lots that he sold subject to restrictive covenants, which required that the property be improved with a substantial dwelling of at least two stories set back at least seventy-five feet

from the rear lot line. Other members of the Lindemann family also occupied the house, including Emil, a pharmacist whose shop was on Bay Street. Elizabeth T. and Ellen M. Vines sold it in 1947 to Kenneth C. and Ruliff J. Van Cleaf, who sold the house in 1952 to Joseph Darcy. The house, which is distinguished by its columnar front porch and prominent hipped gable roof, is remarkably intact.

References: Richmond County, Office of the Register, Liber Deeds and Conveyances, Liber 374, p.55, Liber 378, p. 33.

155 Cebra Avenue

Block/Lot: 572/12

Date: 1911-12 (NB 605-1911)

Architect: Henry G. Otto

Original Owner: Arnold J.B. Wedemeyer

Type: Free-standing house

Style: neo-Colonial

Stories: 2 ½

Materials: Wood frame covered with wood shingles and clapboards.

Alterations: The house was converted to a two-family dwelling in 1957 (ALT 280-1957, owners: Leonard & Paul Coriselle).

Notable site features: Sloping site; stone retaining wall facing Cebra Avenue; concrete steps.

Description: Main Facade (overlooking Cebra Avenue): Three bays; one-story, open porch with paired, Doric columns on brick supports, wooden railings, molded crown, and asphalt-shingle-covered shed roof with second-story balcony enclosed by a non-historic wooden railing; main entryway with historic, paired wood-and-glass doors with a molded surrounds, pilasters, and hood; historic, paneled wood-and-glass door to second-story balcony with transom light; angled oriels; wide window enframements; historic diamond-pane wood sash. Roof: Asphalt-shingle-covered, broad hip with overhanging eaves, modillions, and brackets; gabled dormers with heavily molded crowns and closed pediments on brackets; tall brick chimney. West Facade: Three bays; fixed, stained-glass sash; similar to the main facade; historic diamond-pane wood sash. East Facade: Three bays; molded and bracketed first-story oriel; similar to the main facade; historic diamond pane wood sash; non-historic aluminum drainpipe from the roof. North Facade: Three bays; enclosed porch at the first story topped by balcony and non-historic railing; similar to the main facade.

History: This neo-Colonial-style house was designed by architect Henry G. Otto and built in 1911-12 for Arnold J.B. Wedemeyer during the period when several previously-undeveloped tracts in the historic district were built up with one- and two-family Arts & Crafts and neo-Colonial-style homes. In June 1910, realtor Ernest T. Lindemann purchased a tract of land extending for almost 300 feet along the north side of Cebra Avenue that had previously been part of the grounds of the Caleb T. Ward House (A designated New York City Landmark, the Ward

mansion is not within the boundaries of this district.). Lindemann immediately divided the property into house lots that he sold subject to restrictive covenants, which required that the property be improved with a dwelling of at least two stories set back at least seventy-five feet from the rear lot line. A. J. B. Wedemeyer (1877-1963), a native of Staten Island, was an attorney who served as a municipal judge from 1909 to 1947. He was also active in city politics, serving as a State Assemblyman in 1905-06. He owned and occupied the house until 1951. The house, which is characterized by its projecting bays, columnar front porch, and gabled dormers, is largely intact.

References: *New York Times* (Dec. 27, 1963), 23; Richmond County, Office of the Register, Liber Deeds and Conveyances, Liber 374, p.55; Liber 368, pp. 343, 426.

161 Cebra Avenue

Block/Lot: 572/9

Type: vacant lot with stone retaining wall.

History: In June 1910, realtor Ernest T. Lindemann purchased a tract of land extending for almost 300 feet along the north side of Cebra Avenue that had previously been part of the grounds of the Caleb T. Ward House (A designated New York City Landmark, the Ward mansion is not within the boundaries of this district.). Lindemann immediately divided the property into house lots that he sold subject to restrictive covenants, which required that the property be improved with a dwelling of at least two stories set back at least seventy-five feet from the rear lot line. The lot was purchased by Mary J. McDowell owner of the adjoining lot at 155 Cebra Avenue in October 1910.

References: Richmond County, Office of the Register, Liber Deeds and Conveyances, Liber 374, p.55; Liber 382, p. 27.

169 Cebra Avenue

Block/Lot: 572/6

Date: 1910-11 (NB 522-1910)

Architect: Henry G. Otto

Original Owner: Mrs. C. Nordenholt

Type: Free-standing house

Style: neo-Colonial/Arts & Crafts

Stories: 2 ½

Materials: Wood frame covered with wood shingles on brick foundation

Alterations: The house was converted to a two-family in 1958 (ALT 7-1958, owner: Ignazio Amari, architect: Charles P. Duncker); the front porch was enclosed and part of the first story was converted to a doctor's office in 1963 (BN 108-1963, owner: Ignazio Amari, architect: Charles Duncker).

Notable site features: Historic fieldstone and concrete retaining wall and concrete stairs were built in 1927 (ALT 407-1927).

Related structure on site: A two-car garage was built at the rear of the lot in 1925 (NB 2317-1925, owner: Peter Goggi, architect: Joseph W. Nastasi).

Description: Main Facade (overlooking Cebra Avenue): Three bays; brick stoop with square, paneled wood, Doric columns and closed pediment; central, main entryway with historic wood-and-glass door and sidelights; one-story, enclosed porch with paired fenestration, molded surrounds, molded crown, and asphalt-shingle-covered hip roof; projecting central bay at the second story with paired fenestration; molded window surrounds; non-historic one-over-one vinyl sash. Roof: Asphalt shingle-covered hip with bracketed, overhanging eaves; hipped dormers with overhanging eaves on brackets; brick chimney. East Facade: Two bays; angled, two-story bay; similar to the main facade; non-historic, aluminum drainpipe from the roof. West Facade: Irregular bay arrangement; secondary entryway with bracketed hood and non-historic door; non-historic aluminum drainpipe from the roof; non-historic one-over-one vinyl sash. Rear Facade: One-story wood frame extension covered with wood shingles and flat roof with non-historic wood railing; non-historic doorways to second-story balcony; similar to the main facade. Garage: Wood frame covered with wood shingles; two bays; one-story; shed dormer on asphalt-shingle-covered hip roof; non-historic aluminum roll-up doors (installed after 1940).

History: This neo-Colonial/Arts & Crafts-style house was designed by architect Henry G. Otto and built in 1910-11 for Mrs. C. Nordenholt during the period when several previously-undeveloped tracts in the historic district were built up with one- and two-family Arts & Crafts and neo-Colonial-style homes. In June 1910, realtor Ernest T. Lindemann purchased a tract of land extending for almost 300 feet along the north side of Cebra Avenue that had previously been part of the grounds of the Caleb T. Ward House (A designated New York City Landmark, the Ward mansion is not within the boundaries of this district.). Lindemann immediately divided the property into house lots that he sold subject to restrictive covenants, which required that the property be improved with a dwelling of at least two stories set back at least seventy-five feet from the rear lot line. In the 1920s, the house was owned by Peter Goggi, a vintner whose large winery was located on Van Duzer Street. A native of Milan, Italy, Goggi began importing Italian wines in 1904, and opened his own winery in 1934. The house, which is distinguished by its carved roof brackets, is remarkably intact.

References: Richmond County, Office of the Register, Liber Deeds and Conveyances, Liber 374, p. 55; Liber 373, p. 259; *Staten Island and its People* (v.4), 283.

171 Cebra Avenue (aka 60 Nixon Avenue)

Block/Lot: 572/63 in part

Vacant Land

173 Cebra Avenue

Block/Lot: 572/3

Date: 1904-05 (NB 209-1904)

Architect: Conrad L. Larsen

Original Owner: Mrs. Frances Hitchcock

Type: Free-standing house

Style: altered neo-Colonial

Stories: 2 ½

Materials: Wood frame covered with non-historic wood shingles and aluminum siding on a brick foundation.

Alterations: The roof was covered with asphalt shingles in 1942 (BN 169-1942, owner: Mrs. G. Dunn); the porch rails were removed and aluminum window shutters were installed in the mid-20th Century.

Notable site features: Brick steps.

Description: Main Facade (overlooking Cebra Avenue): Two bays; non-historic one-story open porch on brick supports with wood screens at the base, wooden platform, brick steps, Doric columns, open gable, and asphalt-shingle-covered hip roof; main entryway with a non-historic aluminum door, molded surround, and sidelights, projecting, angled bay; molded architraves around the windows; non-historic, one-over-one aluminum sash; non-historic, paneled aluminum shutters at the east bay of the second story; aluminum crown molding. Roof: Steeply sloping, asphalt-shingle-covered cross gables with paired, attic-story fenestration with double hung windows with historic diamond pane upper sash and non-historic aluminum shutters on the main facade. East Facade: Irregular bay arrangement; similar to the main facade; non-historic, one-over-one aluminum sash; non-historic aluminum drainpipe from the roof. West Facade: Irregular bay arrangement; two-story angled bay; crown molding over the first story; similar to the east facade; non-historic, one-over-one aluminum sash; non-historic aluminum drainpipe from the roof. Rear Facade: One-story wing with historic four-over-four wood sash and non-historic wooden railing on the roof.

History: This altered neo-Colonial-style house was designed by architect-builder Conrad L. Larsen and built in 1904-05 for Mrs. Francis Hitchcock during the period when several previously-undeveloped tracts in the historic district were built up with one- and two-family Arts & Crafts and neo-Colonial-style homes. In 1925, this was the home of Captain George Dunn of the New York City Fire Department, who commanded Engine Co. 154 in Tompkinsville; he died here 1936. The house is characterized by broad roof gable, angled bay, and open porch.

References: *New York Times* (Mar. 20, 1936), 23.

175 Cebra Avenue (aka 2 Dyson Street)

Block/Lot: 572/1

Date: c. 1895-98

Architect: not determined

Original Owner: Hugo Lindemann

Type: Free-standing house

Style: neo-Colonial

Stories: 2 ½

Materials: Wood frame covered with wood shingles and clapboards on a brick foundation.

Alterations: The house was converted to a two-family in 1942 (ALT 3-1942, owner: William Anselm, architect: James Whitford); the original wood stairs at the front porch were replaced with a brick stoop and wrought-iron railings in the mid-20th Century.

Notable site features: White, picket fence; concrete steps.

Related Structure: A garage was built at the rear of the lot in 1924. (ALT 2066-1924, owner: William Anselm, builder: Phiffer Bros.)

Description: Main Facade (overlooking Cebra Avenue): Two bays; one-story open porch on brick supports with wood screens at the base; wooden platform, Doric columns on wooden bulkhead, closed gable, denticulated cornice, and asphalt-shingle-covered shed roof; non-historic brick stoop and wrought-iron railings; main entryway featuring historic paneled wood and glass door, molded surround, and multi-pane sidelights, projecting, angled bays with central stained-glass window and closed pediment at the west bay; molded architraves around the windows; molded crown above the first stories; historic, one-over-one wood sash; denticulated crown above the second story. Roof: Steeply sloping, asphalt-shingle-covered cross gables with paired, attic-story fenestration with double hung windows with bracketed hood on the main facade; satellite dish. East Facade: Irregular bay arrangement; secondary entryway with non-historic wood door; molded crown above the first story; angled bay at the first story below overhung second story facade on brackets; historic one-over-one wood sash; closed pediment at the attic story; similar to the main facade; non-historic aluminum drainpipe from the roof. West Facade: Irregular bay arrangement; molded crown above the first story; historic one-over-one wood sash; similar to the east facade; non-historic aluminum drainpipe from the roof. Rear Facade: One-story wood-frame extension with historic two-over-two wood sash and molded crown; flat roof with non-historic wood railing; non-historic doorway to the roof deck; non-historic wrought-iron fire escape; historic one-over-one wood sash. Garage: Terra-cotta block covered with cement stucco; two bays; asphalt-shingle-covered gable roof with closed pediment; non-historic, one-over-one aluminum sash at the attic story; non-historic aluminum roll-up doors (installed after 1940).

History: This neo-Colonial-style house was built c.1895-98 for Hugo Lindemann during the period when several previously undeveloped tracts in the historic district were built up with Queen Anne, Shingle, and neo-Colonial-style homes. Lindemann was an engineer who was employed in his father Otto Lindemann's birdcage manufacturing business in Manhattan. No.

175 Cebra is a shingle-clad, two-and-one-half-story gable fronted house with an open porch at the first story and projecting angled bay windows at the second story that retains much of its Colonial Revival detailing. Lindemann's window, Jessie, occupied the house until at least 1912. William Anselm, a local butcher, owned the house from the 1920s through the 1940s.

References: Barnett Shepherd, Research Notes for the Proposed St. Paul's Avenue Historic District, compiled for the Mud Lane Society for the Renaissance of Stapleton, 2003.

CEBRA AVENUE (South Side between Catlin Avenue and Marion Avenue)

168 Cebra Avenue (aka 168-172 Cebra Avenue)

Block/Lot: 582/1

Date: c. 1860-65

Architect: Undetermined

Original Owner: James Wood

Type: Dwelling

Style: Altered Italianate

Stories: 2 ½

Materials: Wood frame covered with aluminum siding

Alterations: Residing and non-historic additions and porches

Notable site features: Historic stone retaining wall at the perimeter of the lot; concrete steps; non-historic, wrought-iron gate and railing.

Description: Main Facade (overlooking Cebra Avenue): Three bays; non-historic wooden, open porches on brick supports; non-historic entryway; non-historic, one-over-one vinyl sash. Roof: Asphalt-shingle-covered cross gables with returning eaves; non-historic bubble skylight; brick chimney; satellite dish; non-historic aluminum drainpipes from the roof. West Facade: Irregular bay arrangement; projecting extensions, bays, and non-historic porches; non-historic, one-over-one vinyl sash; non-historic aluminum drainpipes from the roof. Rear Facade: Irregular bay arrangement; projecting extensions and bays; non-historic one-over-one vinyl sash; non-historic secondary entryway; non-historic aluminum drainpipes from the roof. East Facade: Irregular bay arrangement; projecting extensions, bays, and non-historic porches; non-historic, one-over-one vinyl sash; non-historic aluminum drainpipes from the roof.

History: This altered Italianate-style house was constructed for broker James Wood and his wife Catherine, who purchased this property from Albert Ward in four separate transactions in 1860. By 1865, the Woods and their four children and one servant were occupying the house. In 1868, the house was acquired by Charlotte Garbe, wife of Otto Garbe. The Garbes were natives of Hannover, Germany, who had lived in New York City and Hoboken, New Jersey, prior to moving to Staten Island. No. 168 Cebra Avenue was altered soon after it was acquired by Garbe. Photographs of the neighborhood from the early 1870s show a tall gabled early-mid nineteenth frame house on the site. The Garbes had this house joined to the rear of a new two-and-one-half-

story triple gabled house. Like many of the new residents of the St. Paul's Avenue district, the Garbes were prosperous German immigrants. Otto had a metal importing business in Manhattan. Members of the family occupied this house until at least the 1920s and the Garbes' son Albert built the neighboring house at 14 Marion Avenue.

References: New York State Census, 1875, Richmond County, Second Election District, p. 29; Beer's Atlas 1874

CEBRA AVENUE (North side between Dyson Street and St. Paul's Avenue)

181 Cebra Avenue

see 1 Dyson Street

189-91 Cebra Avenue

Block/Lot: 572/253

Date: 1921-22 (NB 2780-1921)

Architect: Erdmann & Hahn

Original Owner: George T. Wright

Type: Free-standing house

Style: neo-Colonial

Stories: 2 ½

Materials: Wood frame covered with non-historic vinyl siding and shingles above a brick foundation.

Alterations: The house was converted to a two-family in 1942 (ALT 3-1942, owner: William Anselm).

Notable site features: Brick steps and non-historic wrought-iron railings.

Description: Main Facade (overlooking Cebra Avenue): Two bays; brick stoops with non-historic wrought-iron railings; covered, wooden porches on brick supports with screened bases, square paneled columns, wood railings, molded crowns and flat roof; tapered, projecting chimney flue; molded window surrounds; quarter-round fenestration at the attic story; non-historic one-over-one aluminum sash; non-historic vinyl shutters. Roof: Asphalt-shingle-covered gables with overhanging eaves, shed dormers on the east and west slopes, and tall, brick chimney. East and West Facades: Four bays; similar to the main facade; non-historic one-over-one aluminum sash; non-historic aluminum drainpipes from the roof. Rear Facade: Wooden porch with flat roof and roof deck enclosed by wooden railings.

History: This neo-Colonial-style house, designed by the architectural firm Erdmann & Hahn, was built in 1921-22 for George T. Wright during the period when several previously-undeveloped tracts in the historic district were built up with one- and two-family Arts & Crafts and neo-Colonial-style homes. In 1925, this house was occupied by two households, those of Wright, who was a bank teller, and Kitaro Iwai, an office clerk. However, it was not legally converted to a

two-family house until 1942 by then-owner William Anselm, who had owned the house since the 1930s. The house is characterized by its gable roofs, prominent brick chimney, and columnated porches.

References: Barnett Shepherd, Research Notes for the Proposed St. Paul's Avenue Historic District, compiled for the Mud Lane Society for the Renaissance of Stapleton, 2003.

199 Cebra Avenue

See 308 St. Paul's Avenue

CEBRA AVENUE (South side between Marion Avenue and St. Paul's Avenue)

184 Cebra Avenue

Block/Lot: 584/75

Date: 1884-85

Builder: Peter Post

Original Owner: Kingsley Methodist Church

Type: Free-standing house/parsonage

Style: Queen Anne

Stories: 2 ½

Materials: Wood frame covered with clapboards above a brick foundation.

Alterations: Formerly resided, the house is being restored.

Notable site features: Non-historic wooden fence.

Description: Main Facade (overlooking Cebra Avenue): Two bays; full-width, wooden porch with wooden screens in the base, square columns, non-historic brackets, molded crown, wooden steps, and non-historic wooden railing on the second story; main entryway with historic, paneled wood-and-glass doors, molded surround and transom light; projecting angular bay with carved spandrels and molded architraves, molded crown, and hipped roof; non-historic doorway to balcony at the second story; historic, two-over-two wood sash; paired fenestration at the attic story with non-historic shutters. Roof: Intersecting, asphalt-covered gables with overhanging eaves with exposed rafters; non-historic aluminum gutters; brick chimneys; satellite dish; non-historic vents. East Facade: Irregular bay arrangement; similar to the main facade; historic two-over-two wood sash; non-historic aluminum drainpipe from the roof. West Facade (facing Marion Avenue): Two bays; historic, two-over-two wood sash; similar to the main facade. Rear Facade: Two-story, wood-frame rear wing with a flat roof; similar to the main wing; paired fenestration at the attic story of the main wing; historic two-over-two wood sash.

History: This Queen Anne-style house was constructed in 1884-85 as a parsonage for the Kingsley Methodist Church under the leadership of Rev. R.B. Collins during the period when several previously-undeveloped tracts in the historic district were built up with Queen Anne,

Shingle, and Colonial-style homes. The house, which is characterized by its bracketed porch, projecting bay, and intersecting gable roof; is currently undergoing a restoration.

References: Barnett Shepherd, Research Notes for the Proposed St. Paul's Avenue Historic District, compiled for the Mud Lane Society for the Renaissance of Stapleton, 2003.

190 Cebra Avenue

(Former) Kingsley Methodist Church (aka Stapleton M.E. Church, Cebra Avenue Methodist Episcopal Church)

Block/Lot: 584/78

Date: 1855; 1870

Architect: undetermined

Original Owner: Stapleton M.E. Church

Type: Church

Style: altered Greek Revival

Stories: 2

Materials: Wood frame covered with aluminum siding over a brick basement.

Alterations: Aluminum siding and window modifications.

Notable site features: Concrete steps with non-historic wrought-iron railings.

Related structure on site: One story, brick side wing on the west side of the church, facing Marion Avenue.

Description: Main Facade (overlooking Cebra Avenue): One bay; projecting, one-story portico with flat pilasters, historic paired wood-and-glass doors, non-historic wrought-iron grilles, and open pediment; round-arch window with molded architrave and non-historic aluminum sliders and fixed sash; round window at the attic story with molded architrave. Roof: Asphalt-shingle-covered gable with returning eaves; brick chimney. West and East Facades: Five bays; non-historic aluminum sliding and fixed sash; non-historic drainpipes from the roof. Side Wing (facing Marion Avenue): Built into the slope of the lot; brick; flat roof; four bays; projecting entryway with a gabled parapet; stone window lintels and sills; historic one-over-one wood sash with transoms; brick roof parapet with stone coping; decorative brick parapet with central pediment facing Marion Avenue; concrete steps and secondary entryway on the south side.

History: This altered Greek Revival Church was built in 1855 as the Stapleton Methodist Episcopal Church during the ministry of the Rev. J.B. DeGraw during a period when a number of Greek Revival and Italianate-style buildings were constructed in the area. This Greek Revival Style building had a gabled temple front articulated by pilasters and was surmounted by a small square bell tower (demolished). Soon after the Methodist church opened, the German Lutherans of Stapleton, who had been attempting to form a congregation, sought permission to use it for their services. The new Lutheran congregation filed incorporation papers in February 1857, but continued to meet at the Methodist church until after the close of the Civil War. Actively used by both congregations, the church was the center of religious life for a large part of Stapleton's

population between 1855 and 1866. The church was enlarged and remodeled in 1870, at which time it was renamed the Kingsley M.E. Church in honor of Bishop Calvin D. Kingsley, who died that year in Beirut while on a world tour. In 1884-85, the parsonage was built next door at 184 Cebra Avenue under the leadership of Rev. R.B. Collins. The church, which was originally one-story high, was altered on several subsequent occasions. A large decorative arched stained glass window and entrance porch were installed around 1900; and the tower was removed and the front window was replaced by a smaller arched window and rondel in the early twentieth century. The brick side wing may have been built at that time.

References: Barnett Shepherd, Research Notes for the Proposed St. Paul's Avenue Historic District, compiled for the Mud Lane Society for the Renaissance of Stapleton, 2003.:

194 Cebra Avenue

Block/Lot: 584/83

Date: c.1881-82

Architect: Not determined.

Original Owner: Jacob J. Van Buskirk

Type: Free-standing House

Style: Queen Anne

Stories: 2 ½

Materials: Wood frame covered with clapboards above a brick foundation.

Alterations: The front porch has been enclosed.

Notable site features: Historic stone retaining wall; concrete steps.

Description: Main Facade (overlooking Cebra Avenue): Three bays; one-story enclosed wood porch on a brick and concrete-block base with wooden steps, wooden railing, multi-pane wood sash above cross-braced wooden bulkhead, historic multi-pane doors, and asphalt shingle-covered shed roof; main entryway (behind the porch) with molded surround and bracketed hood; projecting central bay with paired fenestration, molded surround, denticulated crown, and bracketed hood; non-historic one-over-one aluminum sash, vent grille at the attic story. Roof: Asphalt-shingle covered gables and hipped gables with overhanging eaves; carved bargeboard with pendants at the main facade. East Facade: Three bays; paired fenestration with molded surrounds and bracketed hoods; non-historic, one-over-one aluminum sash; secondary entryway with bracketed hood; grouped fenestration; similar to the main facade. West Facade: Two bays; exposed rafters; wall-dormers with shed roofs and gable roofs. Rear Facade: One- and two-story additions; similar to the main facade.

History: This Queen Anne-style house was constructed c.1881-82 for Jacob J. Van Buskirk during the period when several previously-undeveloped tracts in the historic district were built up with Queen Anne, Shingle, and Colonial-style homes. Van Buskirk inherited a large tract of land with frontages on St. Paul's Avenue, Cebra Avenue, and Marion Avenue from his father John J. Van Buskirk, who lived in Hackensack, New Jersey. Jacob occupied the Cebra Avenue house

through at least 1891. Elizabeth Hagemann acquired the house from Van Buskirk in 1897. In 1899, the house was occupied by Frederick Hagemann, a janitor, and in 1912 by Minnie Hagemann, a teacher. The Hagemann family continued to occupy the house into the 1930s. The house, which is characterized by its intersecting gable roofs, bandsawed bargeboards with pendants, and bracketed window hoods, remains largely intact.

References: References: Barnett Shepherd, Research Notes for the Proposed St. Paul's Avenue Historic District, compiled for the Mud Lane Society for the Renaissance of Stapleton, 2003.

DYSON STREET (East side, north of Cebra Avenue)

1 Dyson Street (aka 181 Cebra Avenue)

Block/Lot 571/250 in part

Date: 1940 (NB 243-1940)

Architect: Matthew R Leizer

Original Owner: Wolf Hulnick

Type: Single-family semi-detached house

Style: None

Stories: 2

Materials: Wood frame with brick veneer.

Alterations: Not apparent.

Notable site features: Brick retaining wall; sloping site; concrete patio; non-historic cyclone fence and gate.

Description: Main Facade (overlooking Dyson Street): Irregular bay arrangement; brick stoop with wood portico, square columns, and wrought-iron railings; paneled wood door; projecting header brick banding above the first story; projecting second-story window sills in a continuous band of header bricks; non-historic, one-over-one aluminum sash with aluminum-clad frames; louvered wooden shutters. Roof: Asphalt-shingle-covered hip with curved vents filled with louvers. South Facade (overlooking Cebra Avenue): Irregular bay arrangement; secondary entryway at basement level with brick sidewall/planters, historic paneled wood door and cantilevered hood; rondel at the second story with multi-pane, wood sash; similar to then main facade; non-historic, one-over-one aluminum sash; non-historic aluminum drainpipe from the roof. East Facade: Irregular bay arrangement; historic, wood roll-up garage doors at the basement level; picture windows and paired fenestration; similar to the main facade; non-historic, one-over-one aluminum sash.

History: This two-story, brick-faced house and the adjoining two-family residence at 1A Dyson Street were designed by architect Matthew Leizer and constructed for Wolf Hulnick in 1940 at a time when some of the undeveloped lots in the historic district were built up with one- and two-family houses. Leizer was a young Staten Island architect who later moved to California, where his principal works included the West Los Angeles County Court House and Municipal Building. The house is characterized by its wood portico and curved roof vents.

References: New York City, Department of Buildings, Borough of Staten Island, New Buildings Application.

1A Dyson Street

Block/Lot 571/250 in part

Date: 1940 (NB 244-1940)

Architect: Matthew R Leizer

Original Owner: Wolf Hulnick

Type: Two-family semi-detached house

Style: None

Stories: 2

Materials: Wood frame covered with brick veneer.

Alterations: Not apparent.

Notable site features: Brick retaining wall; sloping site; concrete patio; non-historic cyclone fence and gate.

Description: Main Facade (overlooking Dyson Street): Irregular bay arrangement; brick stoop with wood portico, square columns, and wrought-iron railings; paneled wood door; projecting header brick banding above the first story; projecting second-story window sills in a continuous band of header bricks; non-historic, one-over-one aluminum sash with aluminum-clad frames; louvered wooden shutters. Roof: Asphalt-shingle-covered hip with curved vents filled with louvers; brick chimney. North Facade: Irregular bay arrangement; paired fenestration; projecting brick chimney flue; similar to the main facade; non-historic one-over-one aluminum sash; non-historic aluminum drainpipe from the roof. East Facade: Irregular bay arrangement; historic, wood roll-up garage doors at the basement level; picture windows and paired fenestration; similar to the main facade; non-historic, one-over-one aluminum sash.

History: This two-story, brick-faced house and the adjoining two-family residence at 1 Dyson Street were designed by architect Matthew Leizer and constructed for Wolf Hulnick in 1940 at a time when some of the undeveloped lots in the historic district were built up with one- and two-family houses. Leizer was a young Staten Island architect who later moved to California, where his principal works included the West Los Angeles County Court House and Municipal Building. The house is characterized by its wood portico and curved roof vents.

References: New York City, Department of Buildings, Borough of Staten Island, New Buildings Application.

MARION AVENUE (East side between Cebra Avenue and Occident Avenue)

11 Marion Avenue

Block/Lot: 584/72

Date: c. 1845

Architect: Undetermined

Original Owner: possibly Caleb T. Ward

Type: Free-standing house

Style: altered Greek Revival

Stories: 2

Materials: Wood frame covered with aluminum and vinyl siding; brick foundation.

Alterations: The porch was enclosed.

Notable site features: Wooden fence; concrete steps.

Related structure on site: One-story, cement-block garage, built c. 1910, with non-historic, double-width aluminum roll-up door and gable roof with aluminum fascia, and asphalt single-covered gable roof.

Description: Main facade (overlooking Marion Avenue): Three bays; brick foundation; enclosed porch with hipped roof and non-historic sash and aluminum siding; recessed entryway with historic, paneled wood door with sidelights and transom light, and non-historic wooden railings; non-historic lamp; non-historic, scalloped siding, aluminum sash, and shutters at the second story; altered, roof cornice. South facade: Two bays at the first story; one bay at the second and attic stories; aluminum siding; non-historic, one-over-one aluminum sash. North facade: One bay; aluminum siding; electrical conduits; non-historic, one-over-one aluminum sash. Roof: Shallow gable covered with asphalt shingles; brick chimney stack.

History: This altered Greek Revival house was built c.1845 by Caleb T. Ward, or perhaps a tenant, following Ward's subdivision of his lands in the area in 1826. Although somewhat altered, the house retains its basic form with its low pitched roof and prominent chimney stack. Its simple but handsome molded entrance surround incorporates recessed panels, multi-pane sidelights, and a multipartite transom. In 1867, it was purchased by Jacob J. Van Buskirk, who earlier had acquired much of the surrounding property.

References: Barnett Shepherd, Research Notes for the Proposed St. Paul's Avenue Historic District, compiled for the Mud Lane Society for the Renaissance of Stapleton, 2003.

17 Marion Avenue

Block/Lot: 584/70

Date: 1907 (NB 8-1907)

Architect: Conrad L. Larsen

Original Owner: Conrad L. Larsen

Type: Free-standing house

Style: neo-Colonial

Stories: 2 ½

Materials: Asbestos shingles over wood frame,

Alterations: Walls and roof covered with asbestos shingles (BN 98-1955).

Notable site features: Non-historic wrought-iron fence; below-grade front yard.

Description: General: L-shaped plan with intersecting, asphalt shingle-covered gable roofs; brick foundation. Main facade (overlooking Marion Avenue): Three bays; open porch, supported on brick columns, with Doric columns, hipped roof, wooden railings, wooden steps, and central gable; main entryway with paneled wood and glass door and transom light; tripartite, angled bay; fenestration with wide enframements; historic, one-over-one wood sash; closed pediment at the roofline. North facade: Tripartite, angled bay topped by overhung open gable; similar detailing to the main facade; historic, one-over-one wood sash. South facade: Irregular bay arrangement; historic, one-over-one wood sash; similar detailing to the main facade; closed pediment at the roofline.

History: This neo-Colonial style house was constructed in 1907 by local architect-builder Conrad L. Larsen, during the period when several previously-undeveloped tracts in the historic district were built up with one- and two-family, Arts & Crafts and neo-Colonial-style homes. Larsen owned the house at least until the early 1930s. In 1923, he converted the house into a two-family. Asbestos shingles were installed in 1955. The house is characterized by its prominent gabled roof and full width front porch with tapering columns.

References: Barnett Shepherd, Research Notes for the Proposed St. Paul's Avenue Historic District, compiled for the Mud Lane Society for the Renaissance of Stapleton, 2003.

21 Marion Avenue

Block/Lot: 584/68

Date: c.1875

Architect: Not determined

Original Owner: Jacob Van Buskirk

Type: Free-standing house

Style: Chalet style

Stories: 1 ½

Materials: Wood shingles over wood frame; brick foundation.

Alterations: Side wing on the south side of the building.

Notable site features: The house sits below grade; non-historic, wrought-iron fence; wood steps and railing.

Description: Main facade (on Marion Avenue): Three bays; historic, wooden open porch with hipped roof and decorative wooden columns; recessed main entryway with historic, paneled

wood-and-glass inner and outer doors; historic two-over-two wood sash. Roof (attic): Slate-tile-covered mansard and gambrel with bargeboards, paired fenestration with surmounting hood, gabled wall dormer on brackets, and historic, two-over-two wood sash. South facade: One bay; one-story, hip-roofed side wing; brick chimney; historic, two-over-two wood sash; bargeboards. North facade: One bay; similar to the main facade; historic, two-over-two wood sash.

History: This Chalet-style house appears to have been built c.1875 by Jacob Van Buskirk, during the period when several previously-undeveloped tracts in the historic district were built up with Italianate, Second Empire, and Chalet-style houses. Van Buskirk, who had inherited an early nineteenth century house on St. Paul's Avenue, purchased an adjoining tract of land from Albert Ward in 1867 with frontages on St. Paul's Avenue, Cebra Avenue, and Marion Avenue that included the house at 11 Marion Avenue. Since this street that served as a service road for the grand houses on St. Paul's Avenue, Van Buskirk commissioned a relatively modest cottage at 21 Marion Avenue, consisting of one story surmounted by an elaborately massed, picturesquely decorated mansarded attic story. The design of the house seems to have been inspired by the contemporary interest in Swiss chalets, probably filtered through the model of a small cottage known as the "Hypotenuse House" at 33 Catherine Street in Newport, Rhode Island that Richard Morris Hunt remodeled in 1870-71. Hunt's house is a one-story cottage surmounted by a high mansard that features a central bonnet gable with deep overhanging eaves skirted with sawn tracery and stickwork braces. Though more modest than Hunt's cottage, No. 21 is a charming house located on a hillside site commanding an excellent view of the harbor, that would made it a desirable rental property.

References: Barnett Shepherd, Research Notes for the Proposed St. Paul's Avenue Historic District, compiled for the Mud Lane Society for the Renaissance of Stapleton, 2003.

35 Marion Avenue

Block/Lot: 584/61

Date: 1921 (NB 1024-1921)

Architect: Henry G. Otto

Original Owner: Edwin Wayman

Type: Free-standing house

Style: Arts & Crafts with neo-Colonial-style elements

Stories: 2 ½

Materials: Wood frame covered with wood shingles and wood trim; concrete foundation; brick chimney.

Alterations: Not apparent.

Notable site features: Concrete retaining wall.

Description: Main Facade (overlooking Marion Avenue): Two bays; two-story angled bay; wooden porch and entryway portico, featuring gabled roof with open pediment, coved ceiling, turned columns, and built-in benches; arched entryway with paneled wood-and-glass door;

leaded-glass sidelights with paneled bases, leaded fanlight, and wide architrave with splayed keystone; non-historic storm door; single and paired fenestration with wide architraves, projecting sills, and historic six-over-six wood sash; asphalt shingle-covered hip roof with wide, bracketed eaves. South Facade: Two bays; similar to the main facade; stained glass window toward the rear; historic, paneled wood shutters on the first story, west bay; non-historic aluminum down spout; shed dormer on the roof with paired fenestration; historic six-over-six wood sash. North Facade: Irregular bay arrangement; similar to the south facade; secondary entryway with historic, paneled wood-and-glass door and bracketed hood; shed dormer on the roof with paired fenestration; historic six-over-six wood sash. East elevation: One-story addition with rooftop terrace enclosed by wooden railing.

History: This Arts & Crafts-style house with neo-Colonial-style elements was designed by architect Henry G. Otto and built in 1921 by Edwin Wayman, during the period when several previously-undeveloped tracts in the historic district were built up with one- and two-family Arts & Crafts and neo-Colonial-style homes. Wayman, who also owned 364 St. Paul's Avenue, built this house for his son William L., an assistant manager and superintendent, and his wife, Frances, who gained the title of the house in 1927. Edwin Wayman also built the neighboring house at 37 Marion Avenue for his daughter at the same time. The two houses are mirror images. This house, which is characterized by its gabled portico and bracketed eaves, remains largely intact.

References: Barnett Shepherd, Research Notes for the Proposed St. Paul's Avenue Historic District, compiled for the Mud Lane Society for the Renaissance of Stapleton, 2003.

37 Marion Avenue

Block/Lot: 584/60

Date: 1921 (NB 1024-1921)

Architect: Henry G. Otto

Original Owner: Edwin D. Wayman

Type: Free-standing house

Style: Arts & Crafts with neo-Colonial-style elements

Stories: 2 ½

Materials: wood shingles, wood trim brick chimney, copper flashing and gutters

Alterations: Not apparent.

Description: Main Facade (overlooking Marion Avenue): Two bays; two-story angled bay; wooden porch and entryway portico, featuring gabled roof with open pediment, coved ceiling, and turned columns; arched entryway with paneled wood-and-glass door; leaded-glass sidelights with paneled bases, leaded fanlight, and wide architrave with splayed keystone; non-historic storm door; single and paired fenestration with wide architraves, projecting sills, and historic six-over-six wood sash; paneled wood shutters at the south bay; hipped roof with wide, bracketed eaves. North Facade: Two bays; similar to the main facade; stained glass window toward the rear; non-historic aluminum down spout; shed dormer on the roof with paired fenestration;

historic six-over-six wood sash. South Facade: Irregular bay arrangement; similar to the south facade; secondary entryway with historic, paneled wood-and-glass door and bracketed hood; historic six-over-six wood sash; historic, paneled wood shutters; non-historic aluminum drainpipe from the roof. East elevation: One-story addition with rooftop terrace enclosed by wooden railing.

History: This Arts & Crafts style house with neo-Colonial-style elements was designed by architect Henry G. Otto and built in 1921 by Edwin Wayman, during the period when several previously-undeveloped tracts in the historic district were built up with one- and two-family Arts & Crafts and neo-Colonial-style homes. Wayman, who also owned 364 St. Paul's Avenue, built this house for his daughter Grace L. Wayman, a school teacher; he built the neighboring house at 35 Marion Avenue for his son at the same time. The two houses are mirror images. Grace owned the house until 1957. In the early 1950s, the house was occupied by Captain Joseph D. Baeszler, a maritime pilot who guided vessels in and out of New York Harbor. This house, which is characterized by its gabled portico and bracketed eaves, remains largely intact.

References: Barnett Shepherd, Research Notes for the Proposed St. Paul's Avenue Historic District, compiled for the Mud Lane Society for the Renaissance of Stapleton, 2003.

57-61 Marion Avenue

Block/Lot: 584/24

Date: 1993-96

Architect: Demetri Sarantitis

Original Owner: Laura & Steven Kalil

Type: Free-standing house

Style: None

Stories: 2 ½

Materials: Wood frame covered with wood shingles

Notable site features: Historic fieldstone wall around the perimeter of the lot; bluestone curb, concrete steps, and non-historic aluminum fences and gates on the St. Paul's Avenue side.

Description: Square plan; irregular roofline; hipped roofs with overhanging eaves; recessed first-story porches; one-over-one sash and single-pane casements.

History: The most recent addition to the district is the house at 57-61 Marion Avenue, designed by architect Demetri Sarantitis and built in 1993-96 for owners Laura and Steven Kalil. It replaced a house built c.1858-60 by Charles Francke that was destroyed by fire in 1985. Steven Kalil is the president of the Caddell Dry Dock and Repair Company of Staten Island.

References: *New York Times* (July 1, 2004, B1; Barnett Shepherd, Research Notes for the Proposed St. Paul's Avenue Historic District, compiled for the Mud Lane Society for the Renaissance of Stapleton, 2003.

65 Marion Avenue

Block/Lot: 584/46

Date: 1921 (NB 466-1921)

Architect: Ole Kvenvik

Original Owner: Philip Licht

Type: Free-standing house

Style: Arts & Crafts with Tudor Revival-style elements

Stories: 2 ½

Materials: Wood frame covered with cement stucco

Alterations: Not apparent.

Notable site features: Concrete retaining wall.

Related structure on site: Garage at the rear of the lot, built at the same time as the house.

Description: Main Facade (overlooking Marion Avenue): Three bays; projecting main entryway with closed pediment, lunette, and non-historic wood door; non-historic first-story oriels with aluminum casements; half-timbering at the second story; historic six-over-one and nine-over-one wood sash. Roof: Asphalt-covered hip with wide eaves; gabled dormers on the front and rear slopes with paired fenestration and closed pediments; brick chimney; non-historic wood railing on the north slope. South Facade: Two bays at the first story, one bay at the second story; non-historic first-story oriels with aluminum casements; historic six-over-one wood sash at the second story; non-historic aluminum drainpipe from the roof. North Facade: Three bays; projecting chimney flue; non-historic, one-over-one aluminum sash and aluminum casements; non-historic, aluminum drainpipe from the roof. Garage: Asphalt shingle-covered hip roof with overhanging eaves; non-historic, paneled wood roll-up door.

History: This Arts & Crafts-style house with Tudor Revival-style elements was designed by architect Ole Kvenvik and built in 1921 for Philip Licht, during the period when several previously-undeveloped tracts in the historic district were built up with one- and two-family Arts & Crafts and neo-Colonial-style homes. Licht was a banker associated with the Corn Exchange Bank and owner of the Victory Theater in Tompkinsville. He owned the house until 1942 when it was lost through a bank foreclosure. The house is characterized by its half-timbered main facade, hipped roof with overhanging eaves, and gabled portico.

References: Leng & Davis (vol. IV), 479; Barnett Shepherd, Research Notes for the Proposed St. Paul's Avenue Historic District, compiled for the Mud Lane Society for the Renaissance of Stapleton, 2003.

69 Marion Avenue (southeast corner of Marion Avenue and Occident Avenue)

Block/Lot: 584/43

Date: 1923 (NB 514-1923)

Architect: A. Schoeler

Original Owner: Emma and Clarence E. Brady

Type: Free-standing house

Style: Foursquare with Mediterranean Revival-style elements

Stories: 2

Materials: Terra-cotta block covered with cement stucco.

Alterations: A garage was constructed under the rear porch in 1924 (ALT 544-1924, owner: Emma Brady, builder: Gustav Ericson).

Notable site features: Gently-sloping site with concrete retaining wall at the east property line.

Description: Main Facade (overlooking Marion Avenue): Three bays; projecting, enclosed porch with clay-tile-covered hipped roof, concrete steps with stucco-covered side walls, paired fenestration; main entryway, featuring historic, paneled wood-and-glass doors with multi-pane sidelights; projecting window sills; historic one-over-one wood sash. Roof: Clay-tile-covered hip with broad, overhanging eaves; brick chimney. South Facade (overlooking Occident Avenue): Irregular bay arrangement; projecting water table; similar to the main facade; historic one-over-one wood sash; non-historic aluminum drainpipe from the roof. East Facade: Three bays; secondary entryway at basement level with non-historic aluminum door; projecting, enclosed porch with clay-tile-covered hipped roof, grouped fenestration, and basement-level garage with historic paneled and cross-braced, wood and glass doors; similar to the main facade; non-historic wooden deck; non-historic, one-over-one aluminum sash at the first story; historic one-over-one wood sash at the basement and second story. North Facade: Two bays; similar to the south facade; non-historic oriel at the east bay of the first story; sealed windows at the first story (projecting sills remain); HVAC vent at the first story; historic one-over-one wood sash; non-historic aluminum drainpipe from the roof.

History: This foursquare-style house with Mediterranean Revival-style elements was designed by architect A. Schoeler and built in 1923 for owners Emma and Clarence E. Brady during the period when several previously-undeveloped tracts in the historic district were built up with one- and two-family Arts & Crafts and neo-Colonial-style homes. The Brady family retained it until 1961. The house, which is characterized by its prominent, clay-tile-covered hip roof with wide eaves, remains largely intact.

References: Barnett Shepherd, Research Notes for the Proposed St. Paul's Avenue Historic District, compiled for the Mud Lane Society for the Renaissance of Stapleton, 2003.

MARION AVENUE (West side between Cebra Avenue and Pommer Avenue)

14 Marion Avenue

Block/Lot: 582/6

Date: c. 1889-93

Architect: Not determined

Original Owner: Albert O. Garbe

Type: Free-standing house

Style: Queen Anne with Shingle-style elements

Stories: 2 ½

Materials: Wood frame covered with wood clapboards.

Alterations: Not apparent

Notable site features: Fieldstone retaining wall; concrete, brick, and greystone steps; wooden fence; non-historic, wrought-iron railing.

Description: Main facade (overlooking Marion Avenue): Three bays, wooden porch with hipped roof, wooden columns, steps, and railings; projecting paneled wood and glass entry vestibule; historic, one-over-one wood sash at the first story; non-historic, one-over-one vinyl sash at the second story and attic; non-historic paneled, plastic shutters. Roof: Asymmetrical, asphalt shingle-covered gable with overhanging eaves; shed-roofed dormer with grouped fenestration on north slope; brick chimney. North facade: Three bays; similar to the main facade. South facade: Three bays; historic, double-hung wood sash; similar to the main facade. West Facade: Two-story, wooden deck with steps.

History: This Queen Anne-style house with Shingle-style elements was built c.1889-93 for Albert O. Garbe, a customs inspector, during the period when several previously-undeveloped tracts in the historic district were built up with Queen Anne, Shingle, and Colonial-style homes. Garbe was the son of Otto and Charlotte Garbe, who purchased the neighboring house at 168 Cebra Avenue in 1868. The Garbes were natives of Hannover, Germany, who had lived in New York City and Hoboken, New Jersey, prior to moving to Staten Island. The house remained in the Garbe family at least into the 1930s. The house is distinguished by the prominent asymmetric gable that slopes down to the first story on the north side of the facade. This device was used by several prominent architects working in the Shingle Style whose buildings were illustrated in George William Sheldon's *Artistic Country Seats* of 1886-87. Here, it is employed for a house that is faced with clapboards not shingles and that incorporates a typical Queen Anne front porch with turned columns and corbelled chimney, illustrating the transitional nature of architectural design in the district during the late 1880s and early 1890s.

References: Barnett Shepherd, Research Notes for the Proposed St. Paul's Avenue Historic District, compiled for the Mud Lane Society for the Renaissance of Stapleton, 2003.

18 Marion Avenue

Block/Lot: 582/9

Date: c. 1887-88

Architect: Not determined

Original Owner: George P. Savacool

Type: Free-standing house

Style: Queen Anne

Stories: 2 ½

Materials: Wood frame covered with wood clapboards and shingles.

Alterations: Not apparent.

Notable site features: Concrete and greystone steps.

Related structure on site: Garage.

Description: General: Square plan with intersecting gable roofs and brick chimney with corbelled cap. Main facade (overlooking Marion Avenue): Three bays; wooden porch with hipped roof and shingled pediment, turned and bracketed columns, side stairs, and newel posts with surmounting globes; projecting paneled wood and glass entry vestibule; fenestration with wide enframements and historic, multi-pane wood sash; double gable at the roofline with curved base and rectangular sash. South facade: Irregular bay arrangement; angular, projecting bay with bracketed, second-story overhang and pedimented roof; fenestration with wide enframements and historic, multi-pane sash; rectangular fenestration in the gable with central wooden panel; non-historic aluminum drainpipe. North facade: Irregular bay arrangements; hip- and shed-roofed projections; similar detailing to the main facade. Garage: Wood frame covered with clapboards; historic, paneled wood doors with cross-bracing.

History: This Queen Anne-style house was erected c.1887-88 for clerk George P. Savacool during the period when several previously-undeveloped tracts in the historic district were built up with Queen Anne, Shingle, and Colonial-style homes. Savacool sold it in November 1888 to Staten Island ferryboat captain Henry M. Cattermole (1842-1928), a descendant of the British seafaring Cattermole family which settled in Staten Island in the 1840s. Henry who began sailing the world at age twelve, was commissioned by Commodore Cornelius Vanderbilt in 1860 to operate the ferry between Manhattan and Staten Island. He bought this house shortly after he gained fame for his bravery in sailing the ferry during the blizzard of 1888. However, Cattermole was forced to retire in 1906 after his boat “hit the bridge at St. George and knocked it two feet out of place.” In 1911 this house was purchased by realtor William L. Flake [Flacke], Jr.

No. 18 Marion Avenue is an unusually well preserved example of the Queen Anne style. Square in plan, the two-and-one-half story house is capped by a cross gabled roof with a decorative brick chimney. Its facades retain their original cladding, clapboards at the first story, scalloped shingles for overhanging second story and attic gables. Historic multi-pane wood sash survive in most of the windows and there are a number of picturesque Queen Anne details such as the decorative hood above the multi-pane window in the angled corner of the first story bay on the south side of the house.

References: Barnett Shepherd, Research Notes for the Proposed St. Paul’s Avenue Historic District, compiled for the Mud Lane Society for the Renaissance of Stapleton, 2003; “Municipal Ferry Shake-up,” *New York Times*, Jan. 23, 1906, 6; *Staten Island and its People* (v.4), 325-326.

22 Marion Avenue

Block/Lot: 582/12

Date: Mid-nineteenth century, moved to this site c. 1886-87

Architect: Not undetermined

Owner: Rosely Hanchett

Type: Free-standing house

Style: Greek Revival with later alterations

Stories: 3

Materials: Wood frame covered with wood clapboards

Alterations: An enclosed porch on concrete footing was built at the rear of the house in 1932 (ALT 49-1932, owner: Mary McKenzie, builder: Leo C. Kalinsky).

Related structure on site: A frame garage was built at the rear of the lot in 1922 (NB 1442-1922, owner: M.L. MacKenzie, architect: None listed); the front porch was rebuilt in the mid-to-late-twentieth century.

Description: Main Facade (Overlooking Marion Avenue): Three bays; full-width wooden porch at the first story with square columns, scrolled brackets, spindle screens, and hipped roof; paired fenestration at the first story; projecting window sills and lintels; non-historic, one-over-one metal sash; non-historic paneled wood shutters; molded roof cornice on brackets. North Facade: Irregular bay arrangement; similar to the main facade; non-historic sash and shutters. South Facade: Two bays; non-historic paired fenestration at the first story; projecting, one-story wing with secondary with non-historic entryway and fenestration; projecting sills and lintels; non-historic, one-over-one metal sash; non-historic paneled shutters; non-historic, aluminum drainpipe from the roof; molded roof cornice on brackets. Rear Elevation: Two bays; non-historic, one-story wing with shed roof; similar to main facade. Roof: Shallow hip; tall brick chimney with corbelled cap; corner finials. Garage: Two bays; hipped roof covered with asphalt shingles; double, batten doors with cross-bracing; non-historic sliding sash.

History: This Greek Revival-style house with later alterations appears to have been built in the mid-nineteenth century and moved to its present site c. 1886-87 by Rosely Hanchett, wife of the clerk Victor Hanchett. The building is characterized by its Queen Anne-style porch with square columns and delicate brackets that may have been installed when the house was moved.

References: Barnett Shepherd, Research Notes for the Proposed St. Paul's Avenue Historic District, compiled for the Mud Lane Society for the Renaissance of Stapleton, 2003.

32 Marion Avenue

Block/Lot: 582/15

Date: 1919-20 (NB 924-1919)

Architect: Louis Tieman

Original Owner: Julia and Fred T. Herrmann

Type: Free-standing house

Style: neo-Colonial

Stories: 2 ½

Materials: Stucco over terra cotta block, wood trim, copper gutters and leaders, tin hood over entry, wood shingle roof.

Alterations: The roof was covered with new asphalt shingles in 1942 (BN 295-1942, owner : Samuel Hirsch); aluminum siding was installed on the dormers in the mid-20th century.

Notable site features: Non-historic brick and sandstone steps with wrought-iron railings; historic fieldstone retaining wall.

Related structure on site: A matching one-car garage was constructed at the rear of the lot in 1919-20 by the same owner and architect as the house (NB 925-1919).

Description: Main Facade (overlooking Marion Avenue): Three bays; central main entryway with molded surround and non-historic transom light; elliptically-arched portico with square columns and historic hanging light fixture; projecting window sills; round-arch first story fenestration with fanlights; non-historic six-over-six vinyl sash. Roof: Intersecting hips covered with asphalt shingles; gabled dormer in front and shed dormer at rear, both clad in non-historic aluminum siding; brick chimney on rear slope; overhanging bracketed eaves. North Facade: Irregular bays arrangement; similar to the main facade; historic round-arched fenestration at the first story with fanlights and non-historic, six-over-six aluminum sash; other windows have non-historic, one-over-one aluminum sash or casements. South Facade: Three bays; non-historic French doors to roof deck; Similar to the main facade. Side Porch: One-story; paired fenestration under elliptical fanlight; non-historic, six-over-six aluminum sash; wooden fence on the roof; tall, stucco-covered chimney. Rear Facade: Irregular bay arrangement; similar to north facade; non-historic, one-over-one aluminum sash; one-story rear extension. Garage: Terra-cotta block covered with cement stucco; hipped roof with exposed rafters; non-historic, aluminum roll-up door.

History: This neo-Colonial-style house was designed by architect Louis Tieman and built in 1919-20 for Julia and Fred T. Herrmann during the period when several previously-undeveloped tracts in the historic district were built up with one- and two-family Arts & Crafts and neo-Colonial-style homes. The Herrmanns lost the house due to bankruptcy in 1928. The house, which is distinguished by its elliptically-arched portico and broad hipped roof with overhanging eaves, remains largely intact.

References: Barnett Shepherd, Research Notes for the Proposed St. Paul's Avenue Historic District, compiled for the Mud Lane Society for the Renaissance of Stapleton, 2003.

36 Marion Avenue

Block/Lot: 582/20

Date: 1919-20 (NB 984-1919)

Architect: James F. McDermott

Original Owner: May and Charles G. Van Duzer

Type: Free-standing house

Style: Arts & Crafts

Stories: 2 ½

Materials: Wood frame and cement stucco.

Alterations: Slate shingles were installed on the roof in 1939 (BN 579-1939, owner: C.P. Van Duzer).

Notable site features: Concrete steps and non-historic, wrought-iron railings.

Related structure on site: A frame garage was erected at the rear of the lot in 1924 (NB 1376-1924, owner: Mrs. C. Van Duzer, builder: C. P. Van Duzer).

Description: Main Facade (overlooking Marion Avenue): Two bays; one-story, enclosed porch with hipped roof, grouped fenestration, and paneled, wood-and-glass door with multi-paned sidelights; historic, six-over-six wood sash with wide architraves; non-historic aluminum drainpipe from the roof. Roof: Broad, gable with closed pediments and overhanging eaves; brick chimney with ceramic pots. North Facade: Irregular bay arrangement; similar to the main facade; non-historic, one-over-one aluminum sash. South Facade: Two bays; angled, first-story oriel with hipped roof and stained-glass sash; historic, six-over-six wood sash at the first and second floors; non-historic, one-over-one aluminum sash at the attic; similar to the main facade. Rear Facade: Two bays; one-story rear wing with hipped roof, picture window, and recessed porch; similar to the main facade. Garage: Non-historic, double wooden doors; gabled roof; wood clapboards.

History: This Arts & Crafts-style house was designed by architect James F. McDermott and built in 1919-20 for May and Charles G. Van Duzer during the period when several previously-undeveloped tracts in the historic district were built up with one- and two-family Arts & Crafts and neo-Colonial-style homes. The building remained in the Van Duzer family until 1965. This house is characterized by its broadly-sloping gable roof and enclosed front porch.

References: Barnett Shepherd, Research Notes for the Proposed St. Paul's Avenue Historic District, compiled for the Mud Lane Society for the Renaissance of Stapleton, 2003.

MARION AVENUE (West side between Pommer Avenue and Occident Avenue)

50 Marion Avenue

See 44-46 Pommer Avenue

56 Marion Avenue

Block/Lot: 583/3

Date: 1905 (NB 273-1905)

Architect: Samuel R. Brick, Jr.

Original Owner: Benjamin Stanton

Type: Free-standing house

Style: Shingle

Stories: 2 ½

Materials: Wood shingles

Alterations: An elaborate wrought-iron railing was installed at the second-story porch in the mid-20th Century.

Notable site features: Steeply sloping site; wooden staircase.

Description: Main Facade (overlooking Marion Avenue): Irregular bays arrangement; wraparound wooden porch with concrete base, wooden screens, turned and bracketed columns, square balusters, and sloping roof with curved corner; historic paneled wood and glass entryway with wide surround; second-story balcony with gabled roof, turned and bracketed columns, and elaborate wrought-iron railing; historic one-over-one wood sash. Roof: Intersecting gables covered with slate tiles; gabled dormer on the south slope with slate roof and paired fenestration. North Facade: Three bays; similar to the main facade; historic one-over-one wood sash; non-historic aluminum drainpipe from the roof. South Facade: Irregular bay arrangement; similar to the main facade; historic multi-pane wood sash; non-historic aluminum drainpipe from the roof. West Facade: Two bays at the second story; similar to the main facade.

History: This Shingle-style house was designed by architect Samuel R. Brick, Jr., and built in 1905 for owner Benjamin Stanton during the period when several previously-undeveloped tracts in the historic district were built up with one- and two-family Arts & Crafts and neo-Colonial-style homes. Stanton, an educator, owned and occupied the house until at least 1915. Brick was a Staten Island architect, who served for many years as Deputy Superintendent of School Buildings for the Board of Education. This late Shingle Style house is characterized by its complex roofline, wraparound porch with bracketed columns, and second-story balcony with a gabled roof and elaborate wrought-iron railing.

References: Barnett Shepherd, Research Notes for the Proposed St. Paul's Avenue Historic District, compiled for the Mud Lane Society for the Renaissance of Stapleton, 2003.

60 Marion Avenue

Block/Lot: 583/6

Date: 1913 (NB 140-1913)

Architect: None Listed

Original Owner: Karlson Bros.

Type: Free-standing house

Style: altered neo-Colonial

Stories: 2 ½

Materials: Wood frame covered with wood clapboards and asbestos shingles.

Alterations: A garage with a roof terrace and concrete stairs was added at the front of the house. in 1925 (ALT 447-1925, owner: William M. Duncan, builder: Charles M. Pearce).

Notable site features: Steeply sloping site with masonry stairs and retaining wall.

Description: Main Facade (overlooking Marion Avenue): Three bays; gabled roof with overhanging eaves; first-story wood porch, supported on brick columns, with wooden screens, turned columns, newel post, and wooden railing; historic, paneled wood-and-glass main entryway; angular window bay and historic six-over-one wood sash at the first story; non-historic oriel at the second story; non-historic, second-story porch with fluted columns; historic multi-pane wood door at the second story; non-historic roof terrace with non-historic sliding door and wooden railing. North elevation: Two bays; similar to the main facade; gabled dormer on the roof with closed pediment; non-historic aluminum drainpipe from the roof. South Facade: Irregular bay arrangement; similar to the main facade; gabled dormer on the roof with closed pediment; non-historic aluminum drainpipe from the roof. West elevation: Two bays; one-story wing with hipped roof; similar to the north elevation. Garage: One bay; brick with brick and concrete parapet; non-historic, wood-and-glass roll-up door.

History: This altered neo-Colonial-style house was constructed in 1913 by the Karlson Bros., builders, as one in a pair of similar houses with 62 Marion Avenue during the period when several previously-undeveloped tracts in the historic district were built up with one- and two-family Arts & Crafts and neo-Colonial-style homes. The house has been altered including the insertion of a garage into the sloping front lawn of the property and addition of a second-story porch on top of the original porch at the first story.

References: Barnett Shepherd, Research Notes for the Proposed St. Paul's Avenue Historic District, compiled for the Mud Lane Society for the Renaissance of Stapleton, 2003.

62 Marion Avenue

Block/Lot: 583/7

Date: 1913 (NB 140-1913)

Architect: None Listed

Original Owner: Karlson Bros.

Type: Free-standing house

Style: neo-Colonial

Stories: 2 ½

Materials: Wood frame covered with wood clapboards and shingles

Alterations: A brick, two-car garage was erected under the front terrace in 1925 (ALT 447-1925, owner: William M. Duncan, architect: Charles Pearce).

Notable site features: Elevated site; concrete steps and retaining walls.

Description: Main Facade (overlooking Marion Avenue): Three bays; cross-gabled roof, covered with asphalt shingles, with overhanging eaves and corbelled brick chimney; first-story porch with turned columns and wooden railing; angular window bay at the first story; historic paneled wood and glass entryway with wide molding; historic six-over-one wood sash with wide moldings; historic multi-pane wood-and-glass door at the second story. South Facade: Two bays; similar to the main facade; gabled roof dormer with closed pediment; non-historic aluminum drainpipe

from the roof; historic six-over-one wood sash with wide moldings. North Facade: Irregular bay arrangement; similar to the main facade; gabled roof dormer with closed pediment; non-historic aluminum drainpipe from the roof. Garage: One bay; brick with brick and concrete parapet; historic, paneled wood-and-glass roll-up door.

History: This neo-Colonial-style house was constructed in 1913 by the Karlson Bros., builders, as one in a pair of similar houses with 62 Marion Avenue during the period when several previously-undeveloped tracts in the historic district were built up with one- and two-family Arts & Crafts and neo-Colonial-style homes. It was the home of architect Otto Loeffler in 1910 and Albert Thompson, salesman, in 1915. The house has been altered including the insertion of a garage into the sloping front lawn of the property in 1925. The house, which is distinguished by its gabled roofs and columnar porch, remains largely intact.

References: Barnett Shepherd, Research Notes for the Proposed St. Paul's Avenue Historic District, compiled for the Mud Lane Society for the Renaissance of Stapleton, 2003.

MARION AVENUE (East side between Occident Avenue and Sunrise Terrace)

91 Marion Avenue

Block/Lot: 585/46

Date: 1899-1900 (NB 214-1899)

Architect: Otto Loeffler

Original Owner: Mary and Samuel Anderson

Type: Free-standing house

Style: Colonial Revival

Stories: 2 ½

Materials: Wood frame covered with wood clapboards and ornament above a granite foundation.

Alterations: Not apparent.

Notable site features: Sloping site.

Related structure on site: A two car garage was erected in 1924 (NB 2317-1924, owner: Herman Kind, builder: Otto F. Koehler).

Description: Main Facade (overlooking Marion Avenue): Three bays; projecting entry portico with Doric columns, molded cornice, modillions, and turned balusters with urns on the roof; paneled pilasters at the corners of the facade; projecting central bay with grouped fenestration at the second story; paneled wood shutters; historic one-over-one wood sash; denticulated roof cornice. Roof: Asphalt-shingle-covered, flared hip with wide, overhanging eaves supported on modillions; prominent central dormer on the west slope- featuring grouped fenestration, joined columns, molded crown, and wooden railing with urns; topped by a closed pediment featuring elaborately-carved tympanum with sunburst; smaller, gabled dormers with single windows on the south, north, and east slopes; tall brick chimney. South Facade: Two bays; similar to the main facade; historic one-over-one wood sash. North Facade (overlooking Occident Avenue): Two

bays; greystone foundation; square oriel on scrolled brackets at the west bay of the first story with corner pilasters, molded and denticulated crown, and wooden railing with urns on the roof; paired fenestration joined by wooden panels at west bay of the second story; similar to the south facade; historic one-over-one wood sash; non-historic casements at the east bay of the first story. East Facade: Three bays; greystone foundation; full-width wooden enclosed porch, above a screened base, featuring Doric columns, molded crown on modillions, non-historic sliding sash, wooden railing with urns, and open terrace; historic one-over-one wood sash; upper-story facade similar to the others. Garage (facing Occident Avenue): Built into eastern slope; two bays; historic, paneled wood-and-glass with cross bracing; flat roof with sloped hood on brackets.

History: This Colonial Revival-style house was designed by architect Otto Loeffler and built in 1899-1900 for owners Mary and Samuel Anderson during the period when several previously-undeveloped tracts in the historic district were built up with Queen Anne, Shingle, and Colonial Revival-style homes. In 1902, the house was the subject of an article in the *Scientific American Building Monthly*. Sheathed with clapboards and richly decorated with classical motifs, the house is distinguished by its columnar portico and prominent gabled dormer incorporating a Palladian window with Gothic tracery. Samuel Anderson was a local real estate broker and proprietor of Anderson & Flake Real Estate.

In 1910, Anderson sold the house to Johanna Kind, wife of the late cutlery importer Hermann Kind. She owned it until 1943. Hermann Kind (1867-1905), an immigrant from Germany, was associated for many years with the importers Carl Schmidt and Wilhelm Graef, that latter of whom was his wife's uncle. The firm of Graef and Schmidt was one of the largest importers of cutlery in the country. After the death of Mr. Schmidt and the retirement of Mr. Graef, Kind purchased the business. He was also active in the civic affairs of Staten Island.

References: *Scientific American Building Monthly* (Nov. 1902), 88. 101; Barnett Shepherd, Research Notes for the Proposed St. Paul's Avenue Historic District, compiled for the Mud Lane Society for the Renaissance of Stapleton, 2003; *Staten Island & Its People* (v.3), 156.

99 Marion Avenue

Block/Lot: 585/43

Date: 1907-08 (334-1907)

Architect: Otto Loeffler

Original Owner: Alfred Baeszler

Type: Free-standing house

Style: neo-Colonial

Stories: 2 ½

Materials: Wood frame covered with wood clapboards.

Alterations: Not apparent.

Notable site features: Steeply sloping site.

Description: Main Facade (overlooking Marion Avenue): Three bays; gabled entry portico with coved ceiling, dentils, Doric columns, and historic hanging lamp; tripartite frontispiece featuring paneled door, leaded-glass sidelights with paneled wood base, thin pilasters, and blind fanlight with keystones; projecting window sills; corner quoins; molded lintels at the first story; recessed, central bay on the second story with corner quoins and wooden balcony with turned balusters and pedestals topped by urns; non-historic, one-over-one vinyl sash at the first story; historic, six-over-one wood sash at the second story; paneled wood shutters. Roof: Asphalt-shingle-covered, flared hip with wide, overhanging eaves supported on blocks; three dormers on the west slope (facing Marion Avenue) connected by geometrical wooden screens, consisting of a central dormer topped by a broken pediment flanked by gabled dormers; tall brick chimney and additional gabled dormers on the north and south slopes. North Facade: Irregular bay arrangement; similar to the main facade; angular oriel at the first story with molded crown; historic six-over-one wood sash. South Facade: Three bays; recessed curving bay at the first story; similar to the main facade; historic six-over-one wood sash. Rear Facade: Three bays; non-historic wooden deck; historic wooden porches topped by open pediments and molded crowns; historic wooden railing on the north porch roof; Palladian window at the second story; similar to the main facade.

History: This neo-Colonial-style house was designed by architect Otto Loeffler and built in 1907-08 for Sandy Hook pilot Alfred Baeszler and his wife Julia, during the period when several previously-undeveloped tracts in the historic district were built up with one- and two-family Arts & Crafts and neo-Colonial-style homes. This beautifully detailed and well-preserved house is distinguished by its gabled entrance portico, carved corner quoins, balustraded porches, Palladian entrance surrounds, and flared hip roof with gabled dormers and latticework railings. Because the land drops precipitously between Marion Avenue and St. Paul's Avenue, the rear facade of the house is highly visible and is given almost as much decorative emphasis as the main facade. The decorative focus is the second story balcony entrance which has Palladian surround. To take advantage of the spectacular harbor views from this elevated site there is a two-story facade-wide porch which retains its balustraded railings at the second story and features a projecting temple-fronted lookout at the first story.

References: Barnett Shepherd, Research Notes for the Proposed St. Paul's Avenue Historic District, compiled for the Mud Lane Society for the Renaissance of Stapleton, 2003.

107 Marion Avenue

Block/Lot: 585/31

Date: 1906-07 (NB 460-1906)
Architect: Kafka & Lindenmeyr
Original Owner: John Detjens
Type: Free-standing house
Style: neo-Colonial

Stories: 2 ½

Materials: Hollow terra-cotta block covered with cement stucco.

Alterations: Not apparent.

Notable site features: The house sits below grade on a sloping site; rubblestone and concrete steps; herringbone brick pavements; rubblestone posts with elaborate, wrought-iron decorative archway.

Related structure on site: A 1 ½-story garage was constructed in 1919 (NB 1022-1919, owner: John Detjens, builder: Cornelius Baker).

Description: General: Rectangular, 2 ½-story main wing topped by a asphalt shingle-covered gambrel roof with a two-story north wing and two-story porticos on the south and east facades. Main Facade (on Marion Avenue): Three bays; central segmental entryway with fluted pilasters, keystone, bracketed hood and flanking oval windows; round-arched first story fenestration; central, second-story window with curved pediment and scrolled brackets; two-story paneled pilasters; molded roof cornice; historic, multi-pane six-over-six wood sash; paneled wood shutters; shed dormers on the roof; side porches with tapered columns, wooden railing, and molded roof cornice. Roof: Asphalt-shingle-covered gambrel with modillions and a whitewashed, brick chimney. North Wing: Secondary entryway facing Marion Avenue with historic paneled wood door and flanking multi-pane sash; molded roof cornice; historic nine-over-one and three-over-one wood sash; historic paneled wood shutters. South Facade: Two-story, curved portico with Doric columns, molded crown with modillions; wood railing, paneled pilasters; historic, paneled wood-and-glass door; projecting chimney flue. Garage: Terra-cotta-block structure; cement-stucco facades; gabled roof; paneled wood and glass vehicular entryways; gabled roof dormer with paired, historic six-over-one wood sash; asphalt roof shingle; cement-stucco-covered chimney.

History: This neo-Colonial-style house was designed by the architectural firm Kafka & Lindenmeyr and built in 1906-07 for wool merchant and manufacturer John Detjens during the period when several previously-undeveloped tracts in the historic district were built up with one- and two-family Arts & Crafts and neo-Colonial-style homes. The Detjens retained ownership of the property until 1950. John Detjens (1862-1947) was born in Denmark and settled on Staten Island in 1885. He owned Gera Mills, which maintained offices in Manhattan at 270 Madison Avenue and later at 261 Fifth Avenue (now in the Madison Square North Historic District), and the New Jersey Worsted Mills, Inc. with offices at 450 Seventh Avenue, Manhattan. Both companies operated knitting mills located in Passaic, New Jersey. Detjens was a member of the Trinity Lutheran Church, also located in the St. Paul's Avenue - Stapleton Heights Historic District. This large property at one time included several greenhouses, which have been demolished. The house, which is distinguished by its prominent gambrel roof and classical detailing, is remarkably intact.

The architectural firm of Kafka & Lindenmeyr was comprised of Hugh Kafka (b.1870), son of Hugo Kafka, the designer 387 St. Paul's Avenue, and Ludwig Lindenmeyr, a twenty-six year old New Jersey-born architect. Kafka & Lindenmeyr seem to have specialized in the design of large

suburban houses were interested in incorporating new building technologies in their designs. No. 107 is the earliest example of hollow terra cotta block and stucco construction in the district. Its neo-Colonial design incorporates classical window and door enframements, giant pilasters, porticos of free-standing giant columns, and a prominent gambrel roof with shed dormers. In 1907, Detjens purchased several additional lots adding extensively to his property for additional gardens and greenhouses (demolished). While his land facing on to St. Paul's Avenue has been sold, No. 107 still has extensive grounds that include an out-building and one-and-one-half story garage, constructed in 1919.

References: *New York Times* (Feb. 17, 1927), 12; (Jul. 30, 1947), 21; Barnett Shepherd, Research Notes for the Proposed St. Paul's Avenue Historic District, compiled for the Mud Lane Society for the Renaissance of Stapleton, 2003; *Staten Island & Its People* (v.3), 190.

131 Marion Avenue (aka 131-141 Marion Avenue)

Block/Lot: 585/25

Date: 1922 (NB 1042-1922)

Architect: Otto Loeffler

Original Owner: Edward W. Thompson

Type: Free-standing house

Style: Colonial Revival

Stories: 2 ½

Materials: Terra-cotta block covered with cement stucco.

Alterations: Not apparent.

Notable site features: Sloping site; white picket fence.

Related structure on site: A masonry garage was constructed in 1933 (NB 257-1933, owner: George Thompson, builder: George McGuire).

Description: Main Facade (overlooking Marion Avenue): Three bays; projecting portico with asphalt-shingle-covered open gable, Doric columns, lunette, multi-pane fixed sash, paneled wood and glass door, and multi-pane transom light; main entryway (behind portico) with historic, paneled wood-and-glass door, sidelights, and lunette; projecting window sills; paired fenestration at the center bay of the second story; historic, paneled wood shutters at the first story; historic six-over-one wood sash; non-historic aluminum drainpipes from the roof. Roof: Asphalt-shingle-covered gable with overhanging and returning eaves, gabled roof dormers aligned with the windows below; historic, six-over-one wood sash; cement-stucco-covered chimney. West Facade: Two bays; similar to the main facade; secondary entryway with gabled hood on brackets and historic, paneled wood-and-glass door; projecting, cement-stucco-covered chimney flue; quarter-round sash in the gable-ends of the attic. East Facade: Two bays; similar to the main facade; projecting chimney flue. Garage: Two bays; asphalt-shingle-covered hip roof with overhanging eaves; cement-stucco walls.

History: This Colonial Revival-style house was designed by architect Otto Loeffler and built in

1922 for owner Edward W. Thompson during the period when several previously-undeveloped tracts in the historic district were built up with one- and two-family Arts & Crafts and neo-Colonial-style homes. The house was occupied by naval commander Captain Edward H. Thiele around 1940. The house, which is characterized by its gabled portico and overhanging hipped roof, is largely intact.

References: Barnett Shepherd, Research Notes for the Proposed St. Paul's Avenue Historic District, compiled for the Mud Lane Society for the Renaissance of Stapleton, 2003.

OCCIDENT AVENUE (North Side between Marion Avenue and Ward Avenue)

37 Occident Avenue (aka 31-37 Occident Avenue)

Block/Lot: 583/9

Date: c. 1893-98

Architect: Otto Loeffler

Original Owner: William Ludlum

Type: Free-standing house

Style: Queen Anne with Colonial Revival-style elements

Stories: 2 ½

Materials: Wood frame covered with wood shingles and clapboards above a brick foundation.

Alterations: In 1922, the front porch was enclosed with wooden panels and glass and the original brick chimney was removed, related structural and interior work (ALT 53-1922, owner: William Ludlum, architect: James Whitford); the house was re-roofed with asphalt shingles in 1950 (BN 104-1950, owner: Grace Viguri).

Notable site features: Fieldstone retaining walls.

Related structure on site: A new concrete block garage was erected in 1929 to replace an existing garage built in 1909 (ALT 417-1929, owner: William Ludlum, architect: Robert F. Kohler).

General Description: Intersecting, asphalt-shingle-covered roofs consisting of overhanging, closed gables on brackets and an octagonal corner tower with hipped roof, dentils, and finial; wood-and-glass enclosed wraparound porch with geometric panels and sash, turned columns, bracketed cornice, and non-historic railing on the roof; angled bays; molded window surrounds; non-historic, one-over-one aluminum sash at most locations; brick chimney. Main Facade (overlooking Occident Avenue): Irregular bay arrangement; wooden porch and bannister; main entryway (not visible) within enclosed porch; closed pediment with Palladian window with historic arched, wood sash with arched panes. East Facade (overlooking Marion Avenue): Irregular bay arrangement; two-story projecting bay topped by closed pediment with sunburst; wooden open side porch on brick supports with turned columns, square rails, non-historic screening, and historic wood-and-glass door to the interior of the house; gabled dormer on the roof; non-historic aluminum casements on the first story behind the open porch. North Facade: Two bays; non-historic, aluminum oriel at the first story; closed roof pediment; similar to the east facade. West Facade: Irregular bay arrangement and massing including angled bays, curved areas, and overhangs; two fixed, stained-glass sash at the first story; closed roof pediment; gabled roof dormer; leaded-glass sash.

History: This Queen Anne-style house with some Colonial Revival-style elements, was designed by architect Otto Loeffler and built c.1893-98 for banker William H. Ludlum of the Central Hanover National Bank and Trust Company, during the period when several previously-undeveloped tracts in the historic district were built up with Queen Anne, Shingle, and Colonial-style homes. William H. Ludlum (1866-1944) was a clerk with the Central Trust Company and son of banker William Ludlum. Signed, but undated drawings in the house, document this as one

of the earliest-known buildings in this district by architect Otto Loeffler, who was living with his parents at 210-212 St. Paul's Avenue in the mid-1890s. Ludlum and his wife Fannie occupied the house until 1944. He became supervisor of the coupon department of the Central Hanover National Bank and Trust company and commodore of the Staten Island Yacht Club. Primarily Queen Anne in style but incorporating some Colonial Revival elements, the house has a cross gabled roof with overhanging pedimented gables on brackets on both Occident and Marion Avenues and an octagonal corner tower with a hipped roof topped by a finial. The facade is further enlivened by projecting angled bay windows, molded window surrounds, a Palladian window with Gothic sash, brackets beneath the projecting gables, denticulated cornices. The wood-and-glass enclosed wraparound porch with geometric panels and sash was installed in 1922 and was designed by architect James Whitford.

References:

New York Times (May 28, 1944), 33; Barnett Shepherd, Research Notes for the Proposed St. Paul's Avenue Historic District, compiled for the Mud Lane Society for the Renaissance of Stapleton, 2003.

POMMER AVENUE (South side between Marion Avenue and Ward Avenue)

44-46 Pommer Avenue (aka 50 Marion Avenue)

Block/Lot: 583/1

Date: 1908-09

Architect: James Whitford

Original Owner: Howard and Mildred S. Miller

Type: Free-standing house

Style: neo-Colonial

Stories: 2 ½

Materials: Wood frame covered with wood shingles and clapboards on a brick and stone foundation.

Alterations: Not apparent.

Notable site features: Sloping site with historic fieldstone retaining walls and brick stairs.

Description: Main Facade (facing Pommer Avenue). Three bays; wrap-around first-story porch with battered, wood shingle-covered base, tapered column, sloping roof, geometrical grilles, wooden steps and railings, and open pediment; projecting, chamfered entryway with historic, paneled wood-and-glass doors, fluted pilasters, and angled, geometrically-patterned sidelights; angled bays at the first and second stories; wide architraves at the windows; non-historic, one-over-one vinyl sash at the first and second stories; historic diamond-pane sash at the attic level. Roof: Intersecting, asphalt-shingle-covered hipped roof with flared eaves, hipped and gabled dormers, and closed gable; oval window in the gable with keystone and geometrical sash; whitewashed, brick chimney. East Facade (overlooking Marion Avenue): Two bays; angled, first story-oriel with a hipped roof; similar to the main facade; non-historic, one-over-one vinyl sash. West Facade: Irregular bay arrangement; secondary entryway and porch with hipped roof and turned columns; historic and non-historic fenestration; non-historic, one-over-one vinyl sash. South Facade: Three bays; projecting central bay; similar to the main facade; non-historic, one-over-one vinyl sash.

History: This neo-Colonial-style dwelling was designed by architect James Whitford and built in 1908-09 for Howard and Mildred S. Miller during the period when several previously-undeveloped tracts in the historic district were built up with one- and two-family Arts & Crafts and neo-Colonial-style homes. It has a wraparound columnar wood porch with a battered base and its design features a complicated interplay of projecting bays, and pedimented gables. Whitford's handsome neo-Colonial details remain remarkably intact.

References: Barnett Shepherd, Research Notes for the Proposed St. Paul's Avenue Historic District, compiled for the Mud Lane Society for the Renaissance of Stapleton, 2003.

POMMER AVENUE (North Side between Marion Avenue and Ward Avenue)

45 Pommer Avenue (northwest corner of Pommer and Marion Avenue)

Block/Lot: 582/22

Date: 1919-20 (NB 971-1919)

Architect: Henry G. Otto

Original Owner: Captain Ned A. Port

Type: Free-standing house

Style: neo-Colonial

Stories: 2

Materials: Wood frame covered with cement stucco and wood trim.

Alterations: Three sides of the lower porch on the Marion Avenue side were enclosed with a combination of stationary and swinging windows in 1924-25 (ALT 82-1924, owner: Myra H. Baldwin); the roof was covered with asphalt shingles in 1945 (BN 606-1945, owner: Rhey Baldwin); the existing garage was enlarged to house two cars in 1959 (BN 150-1959, owner: F. Rhey Baldwin).

Notable site features: Historic brick retaining wall; non-historic wooden fence; non-historic, cement block retaining wall.

Related structure on site: Garage at west side of the lot.

Description: Main Facade (overlooking Pommer Avenue). Three bays; central, projecting portico with historic paneled wood and glass doors, paneled pilasters, multi-pane side lights, and closed pediment; paired fenestration at the center bay on the second story; wide window architraves; historic, six-over-six wood sash; non-historic aluminum drainpipes from the roof. Roof: Asphalt shingle-covered gambrel with wide dormer (incorporating the second-story fenestration); concrete chimney. East Facade (overlooking Marion Avenue): Enclosed porch at the first story with screened base, wooden piers, multi-pane casements and sash, molded crown, and wooden rail on the roof; two bays at the second story; wide architraves; historic, six-over-six wood sash; oculus with geometrical panes and keystones at the attic story. West Facade: Two bays; similar to the east facade; hooded secondary entryway; historic, six-over-six wood sash. Rear Facade: Three bays; similar to the main facade; secondary entryway with bracketed hood; historic, six-over-six wood sash; non-historic, aluminum drainpipe from the roof. Garage: Concrete block with molded wood crown; asphalt-shingle-covered hip roof with overhanging eaves; non-historic, paneled wood-and-glass roll-up door.

History: This neo-Colonial-style house was designed by architect Henry G. Otto and built in 1919-20 for Captain Ned A. Port during the period when several previously-undeveloped tracts in the historic district were built up with one- and two-family Arts & Crafts and neo-Colonial-style homes. Captain Ned A. Port who had been living on St. Paul's Avenue, built a neo-Colonial gambrel roofed stucco-clad house with pent eaves for his own use at 45 Pommer Avenue in 1919-20. The initial designs and building department filing for the house were made by Henry G. Otto but a month after the plans were submitted Otto wrote to the building indicating that though he had made the original plans "the method of construction of the house now being built is so changed that I do not assume any responsibility." Nevertheless the crisp neo-Georgian

details seem to reflect Otto's style. The house, which is characterized by its gambrel roof and projecting entry portico with closed pediment, remains largely intact.

References: Barnett Shepherd, Research Notes for the Proposed St. Paul's Avenue Historic District, compiled for the Mud Lane Society for the Renaissance of Stapleton, 2003.

ST. PAUL' S AVENUE (East side between Clinton Street and Beach Street)

169 St. Paul's Avenue

Block/Lot: 506/76

Date: 1930 (NB 740-1930)

Architect: James F. McDermott

Original Owner: A. Quagliano

Type: Dwelling

Style: neo-Colonial

Stories: 2 ½

Materials: Wood frame with brick veneer above a concrete foundation.

Alterations: The front porch was enclosed with the installation of sash and a storm door in the mid-20th century.

Notable site features: Historic brick retaining wall with brick posts; non-historic wrought-iron fence and gates.

Related structure on site: One-story garage at the rear of the lot, built at the same time as the house.

Description: Main Facade (overlooking St. Paul's Avenue): Two bays; paired and grouped fenestration; masonry stoop with stucco-covered sidewalls; brick, projecting entry vestibule with hipped roof, overhanging eaves, and recessed historic wood and glass door with outer, non-historic storm door; historic six-over-one wood sash; non-historic aluminum drainpipe from the roof. Roof: Asphalt-shingle-covered hipped roof with overhanging eaves, hipped dormers on the east and west slopes featuring grouped fenestration filled with historic six-over-one wood sash, and tall brick chimney. North Facade: Three bays; non-historic wrought-iron grilles over the basement windows; ground-level secondary entryway with bracketed hood and historic, paneled wood and glass door; rectangular central fixed sash; similar to the main facade; historic, six-over-one wood sash. South Facade: One-story side wing with overhanging, asphalt-shingle-covered hip roof and grouped fenestration filled with historic six-over-one wood sash; three-bay second story; projecting chimney flue, and historic six-over-one wood sash. Garage: Brick; three bays; asphalt-shingle-covered hip roof with overhanging eaves; non-historic paneled wood roll-up door; electrical conduit.

History: This neo-Colonial-style house was designed by architect James F. McDermott and built in 1930 for owner A. Quagliano during the period when several previously-undeveloped tracts in the historic district were built up with one- and two-family Arts & Crafts and neo-Colonial-style homes. The house, which is characterized by its prominent hipped roof and tall brick chimney, remains largely intact.

References: Barnett Shepherd, Research Notes for the Proposed St. Paul's Avenue Historic District, compiled for the Mud Lane Society for the Renaissance of Stapleton, 2003.

173 St. Paul's Avenue

Block/Lot: 506/74

Date: 1922-23 (NB 2006-1922)

Architect: James Whitford

Original Owner: Dr. Charles L. Reigi

Type: Free-standing house and doctor's office

Style: Mediterranean Revival

Stories: 2 ½

Materials: Terra-cotta block covered with cement stucco above a concrete foundation.

Alterations: The original stucco-covered parapet at the south side porch was removed in the mid-20th century.

Notable site features: Non-historic wrought-iron gates.

Related structure on site: A Natco hollow tile garage was built at the rear of the lot at the same time as the house in 1922-23 (NB 2006-1922).

Description: Main Facade (overlooking St. Paul's Avenue): Three bays; projecting entry portico with clay-tile-covered open gable, square wooden columns, and wooden screens; historic, paneled wood-and-glass door flanked by leaded-glass sidelights; segmentally-arched first-story fenestration with historic, grouped eight-over-one and four-over-one wood sash; projecting window sills; historic, paneled and louvered wood shutters; historic eight-over-one wood sash at the second story; non-historic aluminum drainpipe from the roof. Roof: Broad, clay-tile-covered hipped roof with overhanging eaves and central, gabled dormer on the west slope featuring grouped fenestration and historic, six-over-one wood sash; tall, cement-stucco-covered chimneys with brick caps. North Facade: One-story, partially-open side wing featuring brick steps to the secondary entryway, square columns on stucco bases, flat roof, and molded crown; non-historic wrought-iron grilles at the basement windows; projecting window sills; historic, paneled wood and louvered shutters; historic six-over-one wood sash. South Facade: One-story enclosed porch with flat roof and grouped fenestration; non-historic aluminum drainpipe from the roof; similar to the south facade; projecting chimney flue; historic six-, eight-, ten-, and twelve-over-one wood sash. Rear Facade (facing east): Two-story wing with clay-tile-covered hip roof, segmental fenestration at the first story; similar to the main facade; one-story deck; historic eight-over-one wood sash.

Garage: Terra-cotta block covered with cement stucco; asphalt-shingle-covered hip roof; non-historic aluminum roll-up door.

History: This Mediterranean Revival-style house and doctor's office was designed by architect James Whitford and built in 1922-23 for Dr. Charles L. Reigi, a surgeon, during the period when several previously-undeveloped tracts in the historic district were built up with one- and two-family Arts & Crafts and neo-Colonial-style homes. The Reigi family retained ownership of the building until 1980. Charles Louis Reigi was a member of one of Staten Island's oldest Italian families. He was born in 1892 on Staten Island, where he received his early education at Public School 15 and Curtis High School. He attained his medical degree in 1916 from New York

University, and then began a long association with Staten Island's St. Vincent's Hospital. This Mediterranean Revival stucco-clad building has a classically-composed design with a large two-and-one-half-story center block flanked by one-story side wings. The first story has broad segmental arched window openings the second story trabeated openings. The hip-roofed main portion of the house and the gabled entrance porch are covered with clay-tile. The house remains remarkably intact retaining most of its wood moldings, window sash, and louvered shutters.

References: Barnett Shepherd, Research Notes for the Proposed St. Paul's Avenue Historic District, compiled for the Mud Lane Society for the Renaissance of Stapleton, 2003; *Staten Island & Its People* (v.3), 277.

185 St. Paul's Avenue

Block/Lot: 506/69

Date: 1914 (NB 36-1914)

Architect: Charles B. Heweker

Original Owner: DeWitt Oneslaugh

Type: Two-family residence

Style: neo-Colonial

Stories: 2 ½

Materials: Wood frame covered with cement stucco.

Alterations: Single-pane windows replaced with double-hung wood windows in 1957 (BN 197-1957, owner: John E. Ares).

Description: Main Facade (overlooking St. Paul's Avenue): Irregular bay arrangement; angled, projecting bay; two-story wood porch on masonry supports with wooden platform, concrete step, Doric columns, molded crowns, and wooden railings; non-historic, paneled wood door at the main entryway; wide, wooden architraves around the windows; double main entry doors with molded surrounds; historic, one-over-one wood sash. Roof: Asphalt-shingle-covered gambrel with overhanging eaves, hipped dormers on the north and south slopes, and paired fenestration in the gambrel-ends; cement-stucco-covered chimney. North Facade: Three bays; angled, two-story oriel; historic stained-glass sash; similar to the main facade; historic one-over-one wood sash; non-historic aluminum drainpipe from the roof. South Facade: Irregular bay arrangement; paired fenestration; historic one-over-one wood sash; similar to the north facade. Rear Facade: Three bays; historic, two-story enclosed porch with asbestos shingles, wide window architraves, and molded crown; historic one-over-one wood sash.

History: This neo-Colonial-style house was designed by architect Charles B. Heweker and built in 1914 for owner investor DeWitt E. Oneslaugh during the period when several previously-undeveloped tracts in the historic district were built up with one- and two-family Arts & Crafts and neo-Colonial-style homes. The lot was still owned by the Ward Estate (then being managed by the Farmers' Loan Company) when it was sold with the same covenants as the lots at 277 to

291 St. Paul's Avenue. No. 185, which occupies a thirty-foot-wide lot, is a gambrel-roofed stucco-clad neo-Colonial building that retains its handsome two-story columned front porch and most of its decorative features which are similar to those Heweker employed for the houses at 277 to 289 St. Paul's Avenue. In 1922, this house was acquired by barge captain John Ares who occupied one of the two apartments with his family until 1960.

References: Barnett Shepherd, Research Notes for the Proposed St. Paul's Avenue Historic District, compiled for the Mud Lane Society for the Renaissance of Stapleton, 2003.

189 St. Paul's Avenue

Block/Lot: 506/68

Date: 1915-16 (NB 697-1915)

Architect: James Whitford

Original Owner: A.L. Brasefield

Type: Two-family residence

Style: neo-Colonial

Stories: 2 ½

Materials: Wood frame covered with clapboards and wood shingles above a brick foundation.

Alterations: The original wooden railings on the roof of the front porch was removed in the mid-20th century.

Notable site features: Brick perimeter walls with wrought-iron fence and gate (installed after 1940); car port at the rear; bluestone sidewalk on Clinton Street.

Description: Main Facade (overlooking St. Paul's Avenue): Two bays; two-story wood porch on a brick base with a wooden platform, concrete step, Doric columns, wooden railings, molded crowns, and asphalt-shingle-covered hipped roof; angled bay with wide architraves; main entryway with double, wood and beveled-glass doors with flanking, fluted pilasters; historic one-over-one wood sash. Roof: Intersecting, asphalt-shingle-covered hipped gables with deep-set, bracketed pediments; hipped dormers; brick chimney. South Facade: Irregular bay arrangement; angled, projecting bay; wide window architraves; historic one-over-one wood sash; non-historic wrought-iron security grilles at the basement windows; non-historic aluminum drainpipe from the roof; molded roof cornice. North Facade: Seven bays; historic one-over-one wood sash; non-historic aluminum drainpipe from the roof; similar to the south facade. Rear Facade: Two bays; two-story wooden porch on brick supports with Doric columns, shingled parapets, and molded crowns; similar to the main facade; historic multi-pane wood sash; non-historic, paneled wood door at the basement; non-historic wrought-iron security grill at the basement window; non-historic, one-over-one aluminum sash at the basement.

History: This neo-Colonial-style house was designed by architect James Whitford and built in 1915-16 for owner A.L. Brasefield during the period when several previously-undeveloped tracts in the historic district were built up with one- and two-family Arts & Crafts and neo-Colonial-style homes. The lot was still owned by the Ward Estate (then being managed by the Farmers'

Loan Company) when it was sold with the same covenants as the lots at 277 to 291 St. Paul's Avenue. No. 189, originally a single-family residence, is a clapboard-and-shingle-clad two-and-one-half-story neo-Colonial house that is distinguished by its prominent pitched roof with jerkinhead gables and hipped dormers, deep-set, bracketed pediments, and two-story wooden porches. In 1925, it was occupied by the family of William H. Chase, a shipping inspector. The house, which is distinguished by its prominent hipped gable roof with deep-set pediments and its two-story wooden porches, is remarkably intact.

References: Barnett Shepherd, Research Notes for the Proposed St. Paul's Avenue Historic District, compiled for the Mud Lane Society for the Renaissance of Stapleton, 2003.

ST. PAUL'S AVENUE (West side between Paxton Street and Swan Street)

172 St. Paul's Avenue (aka 168-172 St. Paul's Avenue)

Block/Lot: 570/1

Date: c. 1830s

Architect: Undetermined

Original Owner: St. Paul's Episcopal Church

Type: Rectory; later free-standing residence

Style: Greek Revival

Stories: 2 ½

Materials: Wood frame covered with asbestos shingles

Alterations: Rear additions were erected (c.1900); asbestos shingles were installed over the existing wood shingles in 1941-43 (BN 531-1941, owner: Katherine McKone).

Notable site features: Non-historic, cyclone fences and gates.

Related structure on site: A Sears & Roebuck Co. garage was erected in 1932 on the north side of the lot (NB 807-1932, owner: Mr. McKone).

Description: Main Facade (overlooking St. Paul's Avenue): Three bays; two-story colonnade (columns encased in aluminum cladding); central entryway behind projecting vestibule featuring double, paneled wood and glass doors; molded window enframements; historic four-over-four wood sash; non-historic, wrought-iron security grilles at the first-story windows; non-historic aluminum drainpipe from the roof. Roof: Asphalt-shingle-covered gable with flared eave over the front colonnade and returning eave in the rear; brick chimney covered with tar. North Facade: One bay; similar to the main facade; historic four-over-four wood sash. Rear Facade: Irregular bay arrangement; one-and two-story additions with asphalt-shingle-covered shed and gable roofs and grouped fenestration; secondary entryway; historic four-over-four wood sash. South Facade (overlooking Paxton Street): One bay; similar to the main facade; historic four-over-four wood sash. Garage: Wood frame covered with clapboards; asphalt-shingle-covered hip roof; one bay; non-historic, wood paneled roll-up door.

History: This Greek Revival-style building was constructed c.1830s during a period when a

number of Greek Revival and Italianate-style buildings were erected in the area. It was built as the rectory for the first St. Paul's Church (demolished in 1870). In April 1833, Caleb Ward donated several lots at the west side of Richmond Street (St. Paul's Avenue) to the newly organized Protestant Episcopal congregation of Tompkinsville. Ward was a member of the congregation but his gift also served a business purpose since churches were considered an important amenity in attracting home buyers to an area and developers often made such gifts. In July 1834, the cornerstone was laid for the Greek Revival style frame St. Paul's Church at what is now 164 St. Paul's Avenue. The church was consecrated in June 1835 and remained in use until 1870, when it was replaced by the present building.

While the old church has been demolished, its rectory, probably completed in the 1830s, still stands at 172 St. Paul's Avenue. This two-story frame structure is a relatively rare surviving example of spring eave construction combined with Greek Revival style design. The French-derived flared projecting spring or bell-case eave was widely used on Staten Island from the late seventeenth century on and became so firmly embedded in the Staten Island building tradition that, when older architectural styles were supplanted by the newly fashionable Greek Revival, the form was carried over and incorporated into the new style of building. No. 172 is typical of such buildings in employing a rather shallow longitudinally-sited center hall plan of three bays. The spring eave of the two-story house is carried forward on giant columns to form a facade-wide quadristyle porch that has an imposing effect. Other notable elements of the design include the extra large entry and heavy cornices typical of the Greek Revival style.

It was converted to a private residence by Louis P. Bayard, president of the Sterling Insurance Co., who purchased the building from the church in 1851 and lived in the house with his wife, Fanny C., until at least 1884; his family retained it until 1898, when it was sold to Edward W. Waldman.

References: Barnett Shepherd, Research Notes for the Proposed St. Paul's Avenue Historic District, compiled for the Mud Lane Society for the Renaissance of Stapleton, 2003.

ST. PAUL' S AVENUE (West side between Paxton Street and Cebra Avenue)

192 St. Paul's Avenue

Block/Lot: 571/69

Date: 1928-29 (NB 2465-1928)

Architect: Edward Olsen

Original Owner: Viola Franzreb

Type: Free-standing house

Style: neo-Colonial

Stories: 2 ½

Materials: Wood frame covered with brick veneer and wood shingles on a brick foundation.

Alterations: Not apparent

Notable site features: Sloping site; non-historic wrought-iron fence; concrete steps; brick-paved sidewalks.

Related structure on site: A garage was built at about the same time as the house (NB 823-1929).

Description: Main Facade (overlooking Paxton Street): Three bays; gabled entry portico with historic paneled wood-and-glass door and leaded sidelights; paired fenestration with wide, wooden surrounds; historic six-over-one wood sash; non-historic aluminum drainpipe from the roof. Roof: Asphalt-shingle-covered combination gable and gambrel with overhanging eaves and the second-story of the house incorporated into a wide dormer on the north slope; brick chimneys. South Facade: Three bays; secondary entryway with historic, paneled wood-and-glass door at ground level; historic, six-over-one wood sash; similar to the main facade.; non-historic aluminum drainpipes from the roof. East and West Facades: One-story, brick side porches with projecting brick window sills, grouped fenestration with historic six-over-one wood sash, molded crown, and roof decks with non-historic wood railings; two bays at the second story; projecting brick chimney flue. Garage: Concrete block, covered with vinyl siding; asphalt-shingle-covered hip roof; non-historic aluminum roll-up door.

History: This neo-Colonial-style house was designed by architect Edward Olsen and built in 1928-29 for owner Viola Franzreb during the period when several previously-undeveloped tracts in the historic district were built up with one- and two-family Arts & Crafts and neo-Colonial-style homes. Franzreb was a member of the prominent Franzreb and Mullick families of Staten Island, whose members were active in the businesses of cigar manufacturing and ice making. The house, which is characterized by its combined gable and gambrel roof, is remarkably intact.

References: Barnett Shepherd, Research Notes for the Proposed St. Paul's Avenue Historic District, compiled for the Mud Lane Society for the Renaissance of Stapleton, 2003.
Staten Island & Its People (v.5), 179.

198 St. Paul's Avenue

Block/Lot: 571/67

Date: 1931 (NB1031-1931)

Architect: Charles B. Heweker

Original Owner: Filomena Reigi

Type: Free-standing house

Style: Arts & Crafts

Stories: 2 + basement

Materials: Wood frame covered with veneer brick and wood shingles above a concrete foundation.

Alterations: Not apparent.

Notable site features: Sloping and terraced site; Belgian block-paved driveway; bluestone sidewalk, retaining walls, and steps.

Related structure on site: A matching garage was built at the rear of the lot at the same time as

the house.

Description: Main Facade (overlooking St. Paul's Avenue): Two bays; grouped fenestration; gabled portico with recessed, round-arch main entryway featuring historic batten and glass door; wide wooden window surrounds; historic six-over-one wood sash. Roof: Combination gable/gambrel with overhanging eaves and asphalt shingles; brick chimney. North Facade: Three bays; secondary entryway at the basement; historic multi-pane wood hoppers at the basement with non-historic metal security gates; upper facade similar to the main facade; historic six-over-one wood sash. South Facade: Irregular bay arrangement; similar to the main facade; historic six-over-one wood sash. Garage: Concrete block covered with veneer brick; asphalt-shingle-covered hip roof; modified vehicular entryway with wooden panels and paneled pedestrian door.

History: This Arts & Crafts-style house was designed by architect Charles B. Heweker and built in 1931 for Filomena Reigi during the period when several previously-undeveloped tracts in the historic district were built up with one- and two-family Arts & Crafts and neo-Colonial-style homes. The Reigis owned it until 1961. The house, which is characterized by its combined gable and gambrel roof, is remarkably intact.

References: Barnett Shepherd, Research Notes for the Proposed St. Paul's Avenue Historic District, compiled for the Mud Lane Society for the Renaissance of Stapleton, 2003.

202 St. Paul's Avenue

Block/Lot: 571/65

Date: 1925 (NB 314-1925)

Architect: Daniel Santoro

Original Owner: J. Harry Tiernan

Type: Free-standing house

Style: Arts & Crafts

Stories: 2 + basement

Materials: Terra-cotta block covered with cement stucco.

Alterations: The original clay-tile roof was replaced with asphalt shingles in the mid-20th century.

Notable site features: Steeply sloping site, terraced site with fieldstone and concrete retaining walls; bluestone sidewalk; concrete steps with historic cast-iron railings.

Description: Main Facade (overlooking St. Paul's Avenue): Two bays; angled bay; hooded main entryway with hipped roof; wide, wooden window surrounds; non-historic, one-over-one vinyl sash; non-historic security grilles at the first-story windows. Roof: Asphalt-shingle-covered intersecting gables with overhanging eaves; louvered vent in front gable; cement-stucco-covered chimney. South Facade: Irregular bay arrangement; projecting chimney flue; non-historic, one-over-one aluminum sash. North Facade: Two bays; secondary entryway at the basement with shed-roofed hood; non-historic, one-over-one aluminum sash; non-historic wrought-iron security

grilles at the basement windows.

History: This Arts & Crafts-style house was designed by architect Daniel Santoro and built in 1925 for owner J. Harry Tiernan during the period when several previously-undeveloped tracts in the historic district were built up with one- and two-family Arts & Crafts and neo-Colonial-style homes. This stucco-clad house has a complex roof focusing on an exaggeratedly steep gabled dormer. Its owner, J. Harry Tiernan, was the son Peter Tiernan one of Staten Island's most powerful politicians during the late nineteenth century. Judge Tiernan attended New York Law School and practiced law on Staten Island before being elected County Judge and Surrogate. He was influential in the efforts to relocate the county seat from Richmond to St. George, and in the construction of a new court house on Richmond Terrace in 1919. The Tiernans owned the house until 1934.

References:

Staten Island & Its People (v. 4), 462-463.

204 St. Paul's Avenue

Block/Lot: 571/62

Date: c. 1835-40

Architect: Undetermined

Original Owner: James Creighton

Type: Free-standing house

Style: altered Greek Revival

Stories: 3 + basement

Materials: Wood frame covered with asbestos shingles on the north and south facades, and vinyl siding on the main facade, above a cement-stucco-covered masonry foundation.

Alterations: The front porch was enclosed, possibly in the early twentieth century, with additional alterations after 1940.

Notable site features: Steeply sloping site; stone retaining wall built in 1913 (NB 298-1913, owner: A. Pfingst); non-historic wrought-iron railings and gate.

Related structure on site: Two-car concrete and fieldstone garage with concrete steps. (NB 888-1923, owner: A. Pfingst, builder: Cornelius Baker).

Description: Main Facade (overlooking St. Paul's Avenue): Three bays; non-historic wooden steps; two-story, enclosed wooden porch with arched base, wood shingle, clapboards, wide moldings, aluminum-clad crown, and non-historic, sliding aluminum sash; recessed, main entryway with historic, paneled wood-and-glass door and sidelights; columnar porch with dentil molding; non-historic aluminum-framed fixed sash and one-over-one sash; bracketed roof cornice, clad in aluminum. South Facade: Irregular bay arrangement; second-story oriel with shed roof; similar to the main facade; non-historic aluminum sash; non-historic aluminum drainpipes from the roof. North Facade: Irregular bay arrangement; non-historic wrought-iron fire escape; non-historic, one-over-one aluminum sash. West Facade: Two-story rear wing with rooftop

balcony enclosed by non-historic wooden railings. Garage: Built into the sloping site in front of the house; non-historic, paneled wood-and-glass roll-up doors.

History: This altered Greek Revival-style house, one of the oldest buildings in the historic district, was built c.1835-40 for owner James Creighton during a period when a number of Greek Revival and Italianate-style buildings were erected in the area following the construction of the original St. Paul's Church and Rectory. Creighton was living in Liverpool when he sold the house in 1867 to Diedericke Sudendorf, a German-born immigrant who was probably a relative of Edward and Bernhardine Sudendorf of 296 St. Paul's Avenue. Diedericke Sudendorf (aka Dora) converted No. 204 to a boarding house where, according to the 1870 census, her tenants included bookkeepers, clerks, and a photograph painter. The house is characterized by its bracketed roof cornice.

References: Barnett Shepherd, Research Notes for the Proposed St. Paul's Avenue Historic District, compiled for the Mud Lane Society for the Renaissance of Stapleton, 2003.

208 St. Paul's Avenue

Block/Lot: 571/61

Date: c. 1905 (NB 287-1905, abandoned); (ALT 384-1905, architect: Alfred Schaefer).

Architect: Attributed to Alfred Schaefer

Original Owner: Carl and Elisa Schaefer

Type: Free-standing house

Style: neo-Colonial

Stories: 2 ½

Materials: Wood frame covered with wood shingles.

Alterations: Not apparent.

Notable site features: Sloping site; fieldstone retaining wall; concrete steps; another retaining wall composed of wooden railroad ties.

Description: Main Facade (overlooking St. Paul's Avenue): Two bays; angled bay; full-width, L-shaped, wooden front porch with paneled columns, wooden screens, molded caps, and crown molding; molded crown above the second story; wide, wooden window moldings; historic one-over-one wood sash. Roof: Asphalt-shingle-covered gable with molded eaves; gabled dormers on the north and south slopes; brick chimney. North and South Facades: Irregular bay arrangement; similar to the main facade; non-historic aluminum drainpipe from the roof.

History: This neo-Colonial-style house was built c.1905 for owner Eliza Schaefer during the period when several previously-undeveloped tracts in the historic district were built up with Arts & Crafts, Shingle, and Colonial-style homes. Its design is attributed to architect Alfred Schaefer, brother of the owner, Carl Schaefer, a contractor. The Schaefer's leased No. 208 to tenants but lived next door at 210 St. Paul's Avenue. Carl Schaefer was the son of Carl and Helen (Meurer) Schaefer who moved to Stapleton in 1858 and established one of the leading

furniture stores on the island. Carl [Jr.]'s cousin, Edward C. Meurer (b. 1870), married John Siemer's daughter, Margaretha, who eventually inherited 413 and 417 St. Paul's Avenue. The house, which is distinguished by the open porch with square columns and its gabled roof, has been recently restored and remains largely intact.

References: Barnett Shepherd, Research Notes for the Proposed St. Paul's Avenue Historic District, compiled for the Mud Lane Society for the Renaissance of Stapleton, 2003.

210-212 St. Paul's Avenue

Block/Lot: 571/58

Date: c. 1855-60

Architect: Undetermined

Original Owner: Israel Denyse

Type: Free-standing house

Style: Italianate with Second Empire-style modifications

Stories: 3 + basement

Materials: Wood frame covered with asbestos shingles.

Alterations: Non-historic shingles and porch modifications.

Notable site features: Steeply sloping site; stone retaining wall (NB 298-1913); concrete steps; historic cast-iron railings.

Description: General: L-shaped plan topped by a mansard roof. Main Facade (overlooking St. Paul's Avenue): Five bays; two-story, non-historic wooden side-porch with square columns and wood railings; historic, gabled wooden portico with square columns; historic main entryway with multi-pane sidelights and paneled wood door; wide window surrounds; non-historic, one-over-one vinyl sash; bracketed cornice above the second story. Roof: Asphalt-shingle-covered mansard roof, brick chimneys, and dormers with wide surrounds. North Facade: Irregular bay arrangement; non-historic one-over-one vinyl sash; similar to the main facade. South Facade: Three bays; non-historic one-over-one vinyl sash; similar to the main facade. West Facade: Irregular bay arrangement; grouped fenestration; similar to the main facade; non-historic wrought-iron window grilles at the first story.

History: This Italianate-style with Second Empire-style modifications house was built c.1855-60 by Israel Denyse during the area's second period of development when a number of Italianate-style houses were put up. After the Civil War, the house was purchased by Henrietta Andresen, wife of John Andresen, a German immigrant who had a brokerage firm dealing in hides and leather on Gold Street in Manhattan. The Andresens amassed a considerable fortune through investments in Manhattan and Staten Island real estate. In addition to No. 210-212, they owned the lot at 368 St. Paul's Avenue which they purchased from Albert Ward in 1864 and which remained vacant during their ownership. There had been a house at No. 210-212 since the 1840s, but the alterations to convert it to a mansarded Second Empire Style house would have been executed for the Andresens, presumably soon after they acquired the property. By 1870, the

Andresens had leased this house to widow Hannah Smith who occupied it with her family and several boarders including a wholesale shirt dealer and a clerk in a dry goods house; it remained a rental property for several decades and had a number of prominent occupants.

During the mid 1870s, the house played a role in sports history as the home of Mary E. Outerbridge, who introduced lawn tennis to the United States in 1874 while she was residing with her family at 210-212 St. Paul's Avenue. Mary Outerbridge (1852-1886) was the daughter of Alexander E. Outerbridge, an official with the Customs Service and member of a family prominent in the shipping business in New York, Newfoundland, and Bermuda. In the winter of 1874, she visited Bermuda where she saw lawn tennis being played by young British officers. She returned to Staten Island with a net, some rackets, and balls and a diagram for a tennis court. In the spring, with the help of her brother A Emilius Outerbridge, she laid out a court on the grounds of the recently organized Staten Island Cricket and Baseball Club. In 1880, the first National Lawn Tennis Tournament in the United States was played at the club attracting players from England and Canada as well as various cities throughout the United States including Mary's brother Adolphus. Mary's youngest brother, Eugenius H. Outerbridge (1860-1932) was a distinguished cricket player for the Staten Island club, prior to his becoming a prominent business leader and serving as the first chairman of the Port of New York Authority (1921-24), a role that earned him the honor of having the bridge between Staten Island and Perth Amboy named the Outerbridge Crossing.

By 1884, rosin broker Oscar Meier and his wife, Elizabeth, were living here. It was home to the family of photographer John Jacob Loeffler (1834-1901) from the mid 1880s through the late 1890s. A German emigre, John Loeffler was a leading photographer who had established a studio on Bay Street in Tompkinsville around 1860. His specialty was portrait photography, although he also made hundreds of stereo photographs of the Catskills in the 1870s and early 1880s, while serving as the official photographer for the Mohonk Mountain Lodge. His wife Emilie was the daughter of the German pianist-composer Peter Horr and was herself a talented pianist and watercolorist. The Loefflers had five children who resided with them in this house including the future architect Otto Loeffler (1862-1930), who was the most prolific architect within this district, and the photographer August Loeffler (1864-1946), who succeeded his father in the family firm and became a noted photographer of cityscapes, buildings, and maritime views, whose work was published in books, newspapers, magazines and postcards in the late 1890s and early 1900s.

References: Barnett Shepherd, Research Notes for the Proposed St. Paul's Avenue Historic District, compiled for the Mud Lane Society for the Renaissance of Stapleton, 2003.
The Staten Island Historian, vol. xv (April-June 1954), 1.

218 St. Paul's Avenue

Block/Lot: 571/53

Date: c. 1845 with later alterations

Architect: Undetermined
Original Owner: Albert Ward
Type: Free-standing house
Style: Picturesque
Stories: 3 + basement

Materials: Wood frame covered with clapboards.

Alterations: The front porch was removed and replaced with two roofed platforms with concrete footings and interior alterations were made in 1932 (ALT 97-1932, owner: A.H. Pearson).

Notable site features: Steeply sloping site; fieldstone retaining wall; concrete steps; historic cast-iron railings.

Description: General: L-shaped plan with steeply-sloping gabled roof. Main Facade (overlooking St. Paul's Avenue): Five bays; historic main entryway featuring hipped-roof covered porch with Doric columns, slate tiles, and paneled wood-and-glass door and sidelights; eared window surrounds; non-historic six-over-six wood sash; round-arch fenestration at the attic story with heavy architrave; oval sash in the peak of the gable; enclosed porch with secondary entryway and paired sash. Roof: Asphalt-shingle-covered, broadly-sloped gables on carved, paired brackets; tall, brick chimneys and gabled dormers on the east, west and south slopes. South Facade: Irregular bay arrangement; open side porch with concave roof and turned columns; non-historic, six-over-six wood sash; similar to the main facade. North Facade: Irregular bay arrangement; similar to the main facade; non-historic, six-over-six wood sash. West Facade: Irregular bay arrangement; similar to the main facade; first-story extension with asphalt-shingle-covered shed roof and cement-stucco-covered chimney.

History: The villa at 218 St. Paul's Avenue was a Greek Revival style house (the front and rear facades retain their original entrance surrounds) built prior to 1845 that was remodeled in the 1850s by Judge Albert Ward, reputedly as a guest house. By 1859, it was an income-producing rental property, leased to J. Powers. Located on a steep hillside site, No. 218 typifies the type of picturesque country house that A. J. Downing and Calvert Vaux recommended for such sites. The T-planned cross-gabled features a mix of Italianate and Gothic elements. Notable elements include the molded window surrounds (now somewhat modified), the hooded entrance porch with its pendant decorations, the graceful flared-roof side porch, the triple round-arched window at the third story, the bracketed eaves of the front gable and the decorative gabled dormers enhanced with molded cornices and pendants. Among its special features are the rare surviving multi-paned oculis windows that pierce the gables of the front and rear wings.

Matilde Kröhnke purchased the house from the Trustees of Albert Ward in 1883. The 1897-98 Staten Island directory indicates that she was operating it as a boarding house. In 1898 Kröhnke sold the house to Lucy Shortt, wife of the prominent attorney and Staten Islander William Allaire Shortt (1868-1915), who was an expert on constitutional law and a former State Assemblyman. Shortt acted as counsel for George Cromwell in his successful campaign for the Borough Presidency and counsel for William Randolph Hearst in his unsuccessful bid for the mayoralty in 1905. He served as New York State Assemblyman from 1907 to 1911, as Secretary of the

Democratic State Committee, he took an active role in the City and the Civil Service Reform Association. Mrs. Shortt was a niece of Seth Low, one-time mayor of the City of New York. The house is distinguished by its steeply-sloping gable roof with projecting eaves supported by paired brackets and its gabled roof dormers featuring brackets and pendants. The house has recently been restored and remains largely intact.

References: Barnett Shepherd, Research Notes for the Proposed St. Paul's Avenue Historic District, compiled for the Mud Lane Society for the Renaissance of Stapleton, 2003; James G. Ferreri, "An Architectural Gem Shines in Stapleton," *Staten Island Advance*, Feb. 27, 2003, D1, D3; Lawrence W. Widdecombe, Esq. "Some Old Time Lawyers," *Staten Island Historian*, v.11, no. 1 (Jan.-Mar. 1950), 7-8; "William A. Shortt Dead," *New York Times*, Mar. 10, 1915, p. 13.

298 St. Paul's Avenue

Block/Lot: 571/7

Date: c.1855 or earlier, bay added c. 1875

Architect: Undetermined

Original Owner: possibly James White

Type: Free-standing house

Style: Picturesque

Stories: 2 + basement

Materials: Wood frame covered with clapboards and wood panels.

Alterations: The house was resided with asphalt shingles in 1946 (BN 302-1946, owner: Estate of Oscar Bull). They were later removed.

Notable site features: Non-historic brick retaining wall and steps with concrete treads.

Description: General: L-Shaped plan with prominent octagonal tower facing St. Paul's Avenue. Main Facade (overlooking St. Paul's Avenue): Irregular bay arrangement; octagonal tower; historic wooden porch with bracketed, square columns, wooden steps and railings; historic, wood-and-glass double doors at the main entryway; segmentally arched fenestration; geometrically-carved panels; molded roof cornice; historic two-over-two wood sash. Roof: Asphalt-shingle-covered, intersecting gables, slopes, and hips with a concave roof over the tower, topped by a turret and finial; brick chimney. South Elevation: Irregular bay arrangement; wide window surrounds with projecting hoods; historic one-over-one multi-pane sash. North Facade: Irregular bay arrangement; similar to the main facade; historic, two-over-two wood sash; projecting brick chimney flue.

History: This Picturesque-style house, built c. 1855 or possibly earlier, was modified by the wealthy New York City auctioneer Charles H. Stebbins in 1875, when it was substantially rebuilt to create fine examples of the Picturesque style popularized by such mid-nineteenth century architectural writers such as A. J. Downing, Calvert Vaux, and Samuel Sloan. There had been a house on this property since c.1826 when James White purchased the property from Caleb Ward. The present building may incorporate the earlier structure. In the 1840s or 50s, then-owner James

Hetherington either modified the earlier house or replaced it with a T-shaped building featuring a projecting gabled bay at the center of the facade similar in composition to Design XXIII for *A small Villa in the Classical Manner* illustrated in Downing's *Architecture of Country Houses* (1850) or Samuel Sloan's Design IX for *An Ornamental Villa* in *The Model Architect* (1852). Although modified by the addition of a striking Stick Style bay and porch in the 1870s, the building still retains the low broad pitched cross gabled roof, deeply overhanging eaves, and tall narrow first story windows that characterized its 1850s design.

Around 1873, the house was sold to Samuel L. Mulford, partner in the Stapleton building supplies and lumber firm of Mulford & Wandel. Mulford sold it to Farina Hamilton, wife of Alexander H. Hamilton, and built the house at 308 St. Paul's Avenue [see] by 1876. Mulford or the Hamiltons were probably responsible for adding the bay to No. 298. This tower-like projection with a conical roof is sheathed with clapboards and features a decorative patterning of raised horizontal, vertical, and diagonal boards known as stickwork. This type of design, for which the historical historian Vincent Scully coined the term Stick Style, grew out of an interest in European vernacular buildings, such as half-timbered houses and Swiss chalets. Architects working in the style freely adapted historic models to create extremely picturesque designs that were considered especially appropriate for rural settings and resorts. Among the notable features of No. 298 is the unusual arcaded decoration applied to the spandrels beneath the first story windows and the charming cast iron orbed pinnacle capping the roof.

No. 298 St. Paul's Avenue was occupied by inventor-industrialist Henry Warth from about 1883 to at least 1886. Henry Warth was the son of the noted inventor Albin Warth who held over 150 patents, including improvements to the pencil-making process he had devised for the Staten Island based Faber Pencil Company. In 1870, Albin Warth had invented a cloth-cutting machine that became "the standard labor saving device of this kind throughout the world" and earned a fortune. Henry Warth assisted his father in perfecting the cloth-cutting machine and played a major role in running the machine-making factory his father had established in the Stapleton in 1856. Working independently he invented a number of devices for use in orthopedic surgery.

References: Barnett Shepherd, Research Notes for the Proposed St. Paul's Avenue Historic District, compiled for the Mud Lane Society for the Renaissance of Stapleton, 2003.

300 St. Paul's Avenue

Block/Lot: 571/5

Date: c.1893-98

Architect: Undetermined

Original Owner: D. and Amelia Henderson

Type: Free-standing house

Style: altered Queen Anne

Stories: 2 ½ + basement

Materials: Wood frame covered with aluminum siding.

Alterations: A frame extension was erected at the rear in 1938 (ALT 1183-1938, owner: Ernest Hayward, architect: Kyriacos A. Kalfas); the porch was altered and the ornament was removed from the facades, and aluminum siding was installed in the mid-twentieth century.

Notable site features: Terraced site; non-historic brick and concrete retaining wall, brick steps, and wrought-iron railing.

Description: Main Facade (overlooking St. Paul's Avenue): Irregular bay arrangement; non-historic, covered wood porch with wooden steps; angled bay at the first story; paired entryways with non-historic aluminum doors; non-historic one-over-one vinyl sash; grouped fenestration at the attic story with louvered vent. Roof: Broad, asphalt-shingle-covered gable with overhanging eaves clad in aluminum; brick chimney with corbelled cap; gabled dormer on the south slope. South Facade: Irregular bay arrangement; similar to the main facade; non-historic one-over-one vinyl sash. Rear Facade: Two story extension with shed roof; similar to the main facade; non-historic one-over-one vinyl sash. North Facade: Irregular bay arrangement; oriel on brackets at the second story; secondary entryway with a bracketed hood, non-historic brick stoop, and wrought-iron railings; non-historic, one-over-one vinyl sash.

History: This altered, Queen Anne-style house, which is characterized by its broad gable roof, was built c.1893-98 for Daniel MacIntyre Henderson (1851-1906) and his wife, Amelia. Henderson was a Scottish-born newspaper editor and poet, who wrote several books, including *Baltimore: the Book of the Fire* (1904), and *Poems: Scottish and American* (1888). After her husband's death, Amelia Henderson continued to occupy this house with her sons until about 1915. That year, it was occupied by family of hardware merchant Samuel Cohen; in 1925 it was occupied by members of the related Trappe and Hegeman families.

References: Barnett Shepherd, Research Notes for the Proposed St. Paul's Avenue Historic District, compiled for the Mud Lane Society for the Renaissance of Stapleton, 2003.

308 St. Paul's Avenue (aka 197-199 Cebra Avenue)

Block/Lot: 571/1

Date: c. 1875

Architect: Undetermined

Original Owner: Samuel L. Mulford

Type: Free-standing house

Style: altered Chalet

Stories: 3 + basement

Materials: Wood frame covered with vinyl siding.

Alterations: The building was converted into a two-family residence, two rear extensions were erected, interior changes were made, and the chimney was removed in 1920-21 (ALT 602-1920, owner: Herman Kieser, builder: Erich Fundner); the detailing on the facades was simplified and asbestos siding was installed in the late 1940s; the front porches and wall ornament were removed, the front door and steps were replaced, and new windows were installed in front and

first-story rear in 1959 (BN 463-1959, owners: Charles & Frances McKnight); vinyl siding was installed in the late-20th century.

Related structure on site: A cinder-block, two-car garage was erected at the northeast corner of the building in 1947-48 (NB 392-1947, owner: Charles McKnight, builder: I. Nicolai).

Description: Main Facade (overlooking St. Paul's Avenue): Three bays; projecting central bay; non-historic wood porch with vinyl-siding-clad base; segmentally-arched main entryway with fanlight, sidelights, and non-historic paneled, aluminum door; non-historic wall lamps; paired and grouped fenestration; historic six-over-six wood sash at the first story; non-historic, one-over-one aluminum sash at the second story; non-historic louvered shutters; non-historic aluminum drainpipe from the roof. Roof: Asphalt-shingle-covered, intersecting hipped gables with overhanging eaves, clad in aluminum. South Facade (overlooking Cebra Avenue): Three bays; two-story wooden porch; similar to the main facade; secondary entryway with non-historic aluminum door; non-historic, one-over-one aluminum sash. North Facade: Irregular bay arrangement; similar to the main facade; non-historic one-over-one aluminum sash; louvered sash at the second story. Rear Facade: Irregular bay arrangement; similar to the main facade; angled oriel at the first story with asphalt-covered hip roof and historic six-over-six wood sash; non-historic one-over-one aluminum sash at the second story; non-historic aluminum drainpipes from the roof. Garage (facing St. Paul's Avenue): Cinder block covered with cement stucco; asphalt-shingle-covered hood over the entryways; non-historic, paneled wood doors; non-historic roof terrace enclosed with wood railings.

History: This altered Chalet-style house was built c.1875 for Samuel L. Mulford, partner in the Stapleton building supplies and lumber firm of Mulford & Wandel, during the period when several previously undeveloped tracts in the historic district were built up with Italianate, Second Empire, and Chalet-style houses. In the 1910s, the house was owned and occupied by Henry A. Cunliffe (1875- 1923), who was active in the civic and political affairs of Staten Island and New York City. In 1925, the house was occupied by photographer Herman Kiener. This large frame house has been expanded and re-clad but it retains its original form and fenestration pattern and its distinctive cross gabled roof with hipped jerkinhead gables.

References: Barnett Shepherd, Research Notes for the Proposed St. Paul's Avenue Historic District, compiled for the Mud Lane Society for the Renaissance of Stapleton, 2003. *Staten Island & Its People* (v. 5), 244.

ST PAUL'S AVENUE (East side between Clinton Street and Taxter Place)

203 St. Paul's Avenue

Block/Lot: 516/35

Date: 1899 (NB 97-1899)

Architect: Otto P. Loeffler

Original Owner: Anton L. Schwab

Type: Free-standing house

Style: neo-Colonial

Stories: 2 ½

Materials: Wood frame covered with asbestos shingles above a brick foundation (painted).

Alterations: The house was converted to a two-family residence in 1942 (ALT 106-1942, owner: Ernest H. Hayward); asbestos shingles were installed in the mid-20th century; a wooden deck on concrete supports and a two-story rear wing were under construction at the rear of the building in May, 2004.

Notable site features: Sloping site; fieldstone perimeter wall and posts; bluestone steps.

Description: Main Facade (overlooking St. Paul's Avenue): Irregular bay arrangement; historic, wrap-around wooden porch on brick supports, featuring screened base, fluted columns with Doric capitals, wooden railings, wood steps, asphalt-shingle-covered hip roof, and closed pediment with carvings; angled bay at the first story; molded window surrounds; historic one-over-one wood sash. Roof: Intersecting, asphalt-shingle-covered gables with closed pediments and overhanging eaves; brick chimney. North Facade (overlooking Clinton Street): Irregular bay arrangement; angled bay at the basement and first story with elaborate crown; similar to the main facade; historic one-over-one wood sash; non-historic, wrought-iron security grilles at the basement windows; non-historic aluminum drainpipe from the roof. South Facade: Irregular bay arrangement; similar to the main facade; historic one-over-one wood sash; non-historic wrought-iron security grilles at the first story; non-historic aluminum drainpipe from the roof. Rear Facade: Non-historic wooden deck and rear wing presently under construction.

History: This neo-Colonial-style house was designed by architect Otto P. Loeffler and built in 1899 for Anton L. Schwab, a realtor, during the period when several previously-undeveloped tracts in the historic district were built up with one- and two-family Arts & Crafts and neo-Colonial-style homes. Schwab maintained the house as a rental property. In 1925 this house was occupied by the family of Alfred Gross, a South American-born cotton merchant of German ancestry. The house was converted to a two-family home in 1942 by then-owner Ernest H. Hayward. The house is characterized by its wraparound porch, with fluted columns and closed pediment, and its intersecting gabled roof.

207 St. Paul's Avenue

Block/Lot: 516/32

Date: 1898 (NB12-1898)

Architect: Otto P. Loeffler

Original Owner: Andrew Jackson

Type: Free-standing house

Style: neo-Colonial

Stories: 2 ½

Materials: Wood frame covered with aluminum siding above a brick foundation (painted).

Alterations: The front porch was altered, part of the side bay was removed, the side walls were

shingled, and the roof was covered with asphalt in 1931 (ALT 25-1931, owner: Staten Island Savings Bank, architect; Henry Otto); aluminum siding was installed in the mid-20th century. Notable site features: Historic wrought-iron fence and gates; non-historic wooden car port with screens, bracketing, and carved decoration.

Description: Main Facade (overlooking St. Paul's Avenue): Two bays; historic, full-width wooden porch on brick supports, featuring screened base, tapered columns, wooden railings, wood steps and platform, asphalt-shingle-covered shed roof, and closed pediment with sunburst, and swag-decorated friezes; historic paneled wood doubled door with a molded surround at the main entryway; angled bay at the first and second stories; molded window surrounds; historic one-over-one wood sash. Roof: Intersecting, asphalt-shingle-covered gables with closed pediments and overhanging eaves; brick chimney; gabled dormer on the south slope with paired fenestration, closed pediment; fluted pilasters, and dentils; Serlian window at the attic story of the main facade with arched sash, fluted pilasters, dentils, and wood shutters. South Facade: Three bays, projecting bay on the east side; similar to the main facade; historic one-over-one wood sash; non-historic aluminum drainpipe from the roof. North Facade: Irregular bay arrangement; oriel at the first story with asphalt-covered hip roof; similar to the main facade; historic one-over-one wood sash; non-historic aluminum drainpipe from the roof.

History: This neo-Colonial-style house was designed by the prolific Stapleton architect Otto Loeffler and built in 1898 as the residence of Andrew Jackson, a harbor pilot, during the period when several previously-undeveloped tracts in the historic district were built up with Queen Anne, Shingle, and Colonial-style homes. The critically-acclaimed African-American novelist, poet, essayist, and feminist Audre Lorde (1934-1992) resided here in the 1970s. She was a graduate of Columbia University and Hunter College, where she later held the prestigious post of Thomas Hunter Chair of Literature. She was also a professor of English at John Jay College and was appointed the New York State poet laureate in 1991. She published several books of prose and poetry, as well as articles in scholarly journals. The house is distinguished by its open porch featuring turned columns and closed pediment with sunburst and its gabled roofline.

References: Barnett Shepherd, Research Notes for the Proposed St. Paul's Avenue Historic District, compiled for the Mud Lane Society for the Renaissance of Stapleton, 2003.

211 St. Paul's Avenue

Block/Lot: 516/24 in part

Type: Vacant Land

A Queen Anne-style house located here was subsequently demolished. It is now part of St. Paul's Memorial Church.

219 St. Paul's Avenue
St. Paul's Memorial Church
A Designated New York City Landmark
Block/Lot: 516/24

Date: 1866-70

Architect: Edward Tuckerman Potter

Original Owner: St. Paul's Memorial Church

Type: Church

Style: Gothic Revival

Stories: 1

Materials: Granite with brownstone trim

Alterations: The rear chapel was added in 1889 (architect: not determined).

Notable site features: Non-historic Belgian block and bluestone steps; brick-paved driveway; granite posts.

General Description: Broadly-gabled, asphalt-shingle-covered and bracketed roof over the nave with intersecting, asphalt-shingle-covered gabled vestibule and on the south side; slate-covered, gabled side chapel at the rear on the south side; buttressed walls; historic, stained-glass fenestration. Main Facade (overlooking St. Paul's Avenue): Three bays; pointed-arch central entryway with voussoirs and board-and-batten doors with wrought-iron hardware; central rose window with radiating surround and cusps; flanking lancet windows with trefoil arches; trefoil window in the pinnacle of the arch; surmounting crucifix at the roofline. South Vestibule: Three bays facing St. Paul's Avenue; deeply set, tripartite fenestration with trefoil arches and stained glass; recessed arched entrance facing south featuring squat columns with foliate heads; brownstone steps, non-historic wrought-iron railing. North Facade: Eight bays; pointed-arch fenestration filled with stained glass. East Facade: One bay; pointed-arch stained-glass window; surmounting cross at the roofline. South Facade: Eight bays; similar to the north facade. South Side Chapel: Masonry steps; pointed arch entryway with board-and-batten doors; pointed arched window with cusps and stained glass.

History: An outstanding example of the High Victorian Gothic style, St. Paul's Church was designed by architect Edward Tuckerman Potter and built in 1866-70 along with the neighboring rectory at 225 St. Paul's Avenue by the Albert Ward of the prominent Staten Island family of the same name, as a monument to the memory of his sister, Mary Ann Ward. Ward's father, Caleb T. Ward, donated the land for the original St. Paul's, which was completed in 1835. Edward Tuckerman Potter (1831-1904), the architect, was the son of a prominent Episcopal archbishop. The younger Potter began his architectural career under Richard Upjohn, the country's foremost church architect and advocate of the Gothic Revival style. At the time of construction, Potter was associated with Charles W. Clinton in the firm of Potter & Clinton. The church, designated a New York City Landmark in 1975, was heavily damaged by fire in 1983, but was subsequently restored.

At St. Paul's, Potter responded to the hilly site in which all four sides of the church are highly visible with the east end being visible from the harbor, by creating a design that was strongly massed and handsomely detailed. The church is distinguished by its steeply pitched roof, rough-faced trap rock walls with brownstone trim, and handsome stained-glass rose window defined by cusped circles and encircled by a double course of alternating voussoirs of brownstone and trap rock. This was an early use of the Ruskinian banding popularized by British architects William Butterfield and George Street, that would become one of the signature elements of the High Victorian Gothic style in America. St. Paul's was also the first church design in which Potter used dwarf columns (between the windows on the southwest porch), a device favored by Street and Butterfield. Originally, Ward and Potter had intended St. Paul's to have a tower and spire more than 140 feet in height, but these were never executed. Construction of the church took place slowly. The cornerstone, visible at the east end of the church, was laid in 1866; the first services took place at Easter 1870 with Bishop Potter presiding.

References: Barnett Shepherd, Research Notes for the Proposed St. Paul's Avenue Historic District, compiled for the Mud Lane Society for the Renaissance of Stapleton, 2003.

225 St. Paul's Avenue

St. Paul's Memorial Church Rectory

A Designated New York City Landmark

Block/Lot: 516/21

Date: 1866-70

Architect: Edward Tuckerman Potter

Original Owner: St. Paul's Memorial Church

Type: Rectory

Style: Gothic Revival

Stories: 2 ½

Materials: Granite with brownstone trim

Alterations: The interior of the building was overhauled in 1892 (architects: Harding & Gooch).

Notable site features: Granite posts; historic cast-iron fence.

Related structure on site: Garage.

General Description: L-shaped plan consisting of 2 ½-story main section with broad gable and flared eaves, intersected by a 1 ½-story front wing with battered corners and pentagonal hip roof; brownstone water table. Roofs: Asphalt-shingle-covered gables; hipped wall dormers on brackets with ogee-arches, grouped fenestration; prominent, granite chimneys. Main Facade (overlooking St. Paul's Avenue): Two bays; brick steps; arched main entryway with paneled, cross-braced door; grouped fenestration with projecting sill and chamfered lintels; historic one-over-one wood sash; non-historic aluminum drainpipe from the roof. North Facade: Two bays; angled, first-story oriel with hipped roof; chamfered window lintels; historic one-over-one wood sash; bargeboard and tracery at the roofline. East Facade: Two bays; paired doors; similar to the main facade; leaded-glass, multi-pane casements. South Facade: Two bays; similar to the north facade.

Garage: Wood frame covered with board-and-batten; asphalt-shingle-covered gable roof; hinged, wooden doors; oriel on brackets at the first story with hip roof and chamfered, historic one-over-one wood sash.

History: An outstanding example of the High Victorian Gothic style, St. Paul's Rectory was designed by architect Edward Tuckerman Potter and built in 1866-70 along with the neighboring church at 219 St. Paul's Avenue by the Albert Ward of the prominent Staten Island family of the same name, as a monument to the memory of his sister, Mary Ann Ward. Ward's father, Caleb T. Ward, donated the land for the original St. Paul's, which was completed in 1835. Edward Tuckerman Potter (1831-1904), the architect, was the son of a prominent Episcopal archbishop. The younger Potter began his architectural career under Richard Upjohn, the country's foremost church architect and advocate of the Gothic Revival style. At the time of construction, Potter was associated with Charles W. Clinton in the firm of Potter & Clinton. Both the church and the rectory were declared New York City Landmarks in 1975.

Designed to harmonize with the church, the St. Paul's Rectory is built of trap rock with brownstone trim. The building's complex, muscular massing, solid construction, and simple secularized Gothic detailing suggest that Potter was inspired by William Butterfield's designs for English vicarages. Butterfieldian elements in the rectory design include the hipped dormer gables, dormer windows cut through the eaves, and banks of cusp-headed and arched windows surrounded by smooth-faced stone. Potter's hand is evident in the rich textural and color contrasts that are also evident in his design for St. Paul's Church. One of the most picturesque features of the rectory is the steep roof, accentuated by handsome chimneys constructed of trap rock. At front and rear, a brownstone bandcourse, accented with slender iron brackets extends beneath the slightly flared roof eaves, while at the sides the gables are edged by decorative bargeboards.

References: Barnett Shepherd, Research Notes for the Proposed St. Paul's Avenue Historic District, compiled for the Mud Lane Society for the Renaissance of Stapleton, 2003.

231 St. Paul's Avenue

Block/Lot: 516/18

Date: 1888

Architect: Not determined

Original Owner: Louis A. and Laura Stirn

Type: Free-standing house

Style: Queen Anne with Shingle-style elements

Stories: 2 ½

Materials: Wood frame covered with wood shingles above a brick foundation.

Alterations: The front porch was modified and enclosed at the second story, a two-story projecting bays was erected at the rear, and a one-story porch (later enclosed) was added at the building's southeast corner in the early twentieth century; the building was converted from a one-

family to a two-family residence and a two-car garage (later moved to the adjoining lot at 239 St. Paul's Avenue) was added in 1931 (ALT 294-1931, owner: Salvatore Maresca, architect: Joshua Brown).

Notable site features: Sloping site; fieldstone retaining wall.

Description: Main Facade (overlooking St. Paul's Avenue): Irregular bay arrangement; wooden, wrap-around porch with Doric columns on cast-stone plinths, turned spindles, bracketed crown, wooden platform, and octagonal pavilion at the south corner with an asphalt-shingle-covered hipped roof; historic wood-and-glass door at the main entryway behind a projecting wood-and-glass vestibule and doorway; five-sided, projecting bay at the second story, featuring alternating double-hung fenestration and leaded casements; historic one-over-one wood sash; molded window surrounds; molded crown on brackets above the second story. Roof: Intersecting, asphalt-shingle-covered gables; closed pediments; pediment on St. Paul's Avenue contains historic, twelve-over-one wood sash flanking a geometrical wood panel, topped by a curved hood on brackets; paired fenestration in the south pediment; hipped dormer on the south slope with a concave tower roof and finial; cement-stucco-covered chimney. South Facade: Irregular bay arrangement; projecting bays at the first and second stories; crown molding with modillions above the first story; similar to the main facade; historic one-over-one wood sash and leaded-glass casements. North Facade: Irregular bay arrangement; secondary entryway at the ground story with historic paneled wood door; scalloped siding; historic diamond-pane leaded casements; historic one-over-one wood sash; non-historic drainpipes from the roof. East Facade: Irregular bay arrangement; two-story, angled bay; one-story wing with flat roof and deck enclosed with non-historic wood railings; similar to the main facade; historic one-over-one wood sash; non-historic drainpipe from the roof.

History: The house at 231 St. Paul's Avenue, built in 1888, was commissioned by Louis A. Stirn (1853-1862), a partner in the firm of Oscar Schoenherr, a commission merchant who represented several German manufacturers of velvets and woollens. Stirn moved to Staten Island in 1882. Six years later, he married Laura Natalie Methfessel, daughter of Professor Anton Gottlieb Methfessel and Laura A. Roebling Methfessel. Professor Methfessel (1829-93) was one of the most prominent educators on Staten Island, who, in 1862, founded the Methfessel School, a boy's boarding and day school located on Van Duzer Street in Stapleton that became the Staten Island Academy and Latin School, the island's most prestigious private primary and secondary school. Professor Methfessel's wife, Laura A. Roebling Methfessel, was the daughter of John Augustus Roebling, the famed bridge builder and manufacturer of wire cable, who planned and oversaw the early construction of the Brooklyn Bridge (1867-83, a designated New York City Landmark). No. 231 St. Paul's Avenue was built in 1888 while the new couple traveled in Europe. They resided in the house for twenty years and raised four children here before moving to the new house they had built at 79 Howard Avenue (1908, Kafka & Lindenmeyr, architects, a designated New York City Landmark).

No. 231 St. Paul's Avenue was designed in the Queen Anne Style and featured a number of picturesque elements including the striking eyebrow-shaped hood sheltering a decorative coffered panel and a pair of twelve-over-one windows on the front gable. Over the years, the

Stirns expanded the house several times, replacing the original wood Queen Anne porch with a building wide portico of classical columns on stone plinths, adding the deep projecting bay to the second story front, and shallower bays at the first and second story on the south facade, and a now enclosed porch addition at the rear of the house. The effect of these late nineteenth and early twentieth century additions was to make the house appear more Shingle Style than Queen Anne.

References: Barnett Shepherd, Research Notes for the Proposed St. Paul's Avenue Historic District, compiled for the Mud Lane Society for the Renaissance of Stapleton, 2003.

239 St. Paul's Avenue

Block/Lot: 516/17

Date: c.1887

Architect: Not determined

Original Owner: Edward Wanty

Type: Free-standing house

Style: Shingle with Queen Anne-style elements

Stories: 2 ½

Materials: Wood frame covered with wood clapboards and shingles on a brick foundation.

Alterations: The building was converted from a one-family to a two-family residence, including the installation of new kitchens and bath rooms and a straight-ladder fire escape at the rear in 1946 (ALT 456-1946, owner: Salvatore F. Maresca, architect: James Whitford).

Notable site features: Sloping site; non-historic wrought-iron fence and gates.

Related structure on site: One-story, cinder block garage at the rear of the lot.

Description: Main Facade (overlooking St. Paul's Avenue): Irregular bay arrangement; gabled main entry portico, covered with asphalt shingles, featuring turned columns, wooden railings, bracketed roof, dentils, and closed pediment; historic, paneled wood-and-glass door with fluted surround and stained glass sidelights; leaded-glass window overlooking the porch; historic one-over-one wood sash with leaded transoms at the first story; angled bay at the second story topped by a closed pediment; projecting window sills; molded band at the second story; molded roof cornice. Roof: Broad, asphalt-shingle-covered gable; brick chimney; hipped dormer with paired fenestration on the west slope. North Facade: Irregular bay arrangement; projecting bay the first story with a concave roof, covered with wood shingles; similar to the main facade; closed roof gable; non-historic aluminum drainpipes from the roof; historic one-over-one wood sash. South Facade: Irregular bay arrangements; angled bay; similar to the main facade; historic one-over-one wood sash; non-historic aluminum drainpipes from the roof. East Facade: Historic, two-story wooden porch on stucco-covered masonry supports; bracketed columns; wooden railings; denticulated molding. Garage: Two bays; wood frame covered with shingles and cement stucco; flat roof; non-historic, wood roll-up doors.

History: This Shingle-style house with Queen Anne-style elements was built c.1887 by Edward

and Sarah Bonnetta Ward Wanty. He was the son English emigrants who settled in Stapleton where his father established a saddlery and harness business. She was the youngest daughter of Albert Ward. They married in 1880. At the time they built this house he was employed as a bookkeeper. In 1888, he began working for the Devlin Clothing firm, a leading menswear realtor located on Broadway opposite City Hall. He remained with the firm for almost twenty years, then was associated with various real estate firms and served for six years as deputy clerk of the Richmond County Municipal Courts. In 1921, at the age of 61, he established his own real estate and insurance brokerage firm and was still in business in 1933. The house displays the influence of the Shingle Style in its unadorned articulation, emphasis on simple geometric shapes, continuous roofline, and repeated horizontals on the side facades. However, this transitional design retains some of the rectilinearity and of the earlier Queen Anne Style and incorporates typical Queen Anne motifs on its porches. The house remains largely intact.

References: Barnett Shepherd, Research Notes for the Proposed St. Paul's Avenue Historic District, compiled for the Mud Lane Society for the Renaissance of Stapleton, 2003; *Staten Island & Its People* (v. 4), 315-316.

241 St. Paul's Avenue

Block/Lot: 516/12

Date: 1949-50 (NB 606-1949)

Architect: Joshua Brown

Original Owner: Salvatore Maresca

Type: Dwelling

Style: None

Stories: 3

Materials: Wood frame covered with asbestos shingles above a concrete base.

Alterations: Not apparent.

Notable Site Features: Sloping site.

Description: Main Facade (overlooking St. Paul's Avenue): Irregular bay arrangement; main entryway at the ground level with non-historic aluminum door; paneled aluminum roll-up door to the garage; picture window at the first story with wood surround; non-historic one-over-one vinyl sash. Roof: Broadly sloped, asphalt-shingle-covered gable with overhanging eaves; three-bay, shed-roofed dormer on the west slope; wood window surrounds; non-historic one-over-one vinyl sash. North Facade: Irregular bay arrangement; secondary entryway at ground level with paneled wood-and-glass door; wide window surrounds; six-over-one wood sash. South Facade: Two bays; non-historic one-over-one vinyl sash at the first and second stories; six-over-one wood sash at the basement; through-the-wall air conditioning unit; louvered vent in the gable; aluminum drainpipe from the roof; electrical conduit.

History: This three-story house was designed by architect Joshua Brown and built in 1949-50 for Salvatore Maresca during the post-World War II period when a number of small suburban homes

were built on the remaining undeveloped plots.

References: New York City, Department of Buildings, Borough of Staten Island, New Building Application.

249 St. Paul's Avenue

Block/Lot: 516/9

Date: 1911-12 (NB 394-1911)

Architect: Otto Loeffler

Original Owner: Mrs. Catherine Cornell

Type: Free-standing house

Style: neo-Colonial

Stories: 2 ½

Materials: Wood frame covered with wood clapboards and shingles on a brick foundation.

Alterations: New siding and roofing were installed in 1938 (ALT 505-1938, owner: Mrs. E.J. DeJonge).

Notable site features: Sloping site; non-historic wrought-iron fence and gate; non-historic cement block-paved driveway.

Description: Main Facade (overlooking St. Paul's Avenue): Three bays; central entry portico with paired, Doric column, concrete step, wooden railings, and surmounting, closed pediment; main entryway with paneled wood door, multi-paned sidelights, and molded surround; angled bay at the first story topped by an asphalt-shingle-covered, hip roof on brackets; grouped fenestration; wooden porch at the first story with Doric columns, turned spindles, and asphalt-shingle-covered shed roof; molded window surrounds; smooth fascia above the second story; historic one-over-one wood sash. Roof: Asphalt-shingle-covered, flared hip with overhanging eaves and cross gable on the south side; hipped dormers; brick chimney with corbelled cap. North Facade: Two bays; flared second-story facade above a wood fascia crowning the first story; historic one-over-one wood sash; non-historic wrought-iron security grilles at the basement and first story windows; similar to the main facade; non-historic drainpipes from the roof. South Facade: Three bays; projecting central bay, curved at the basement and first story and overhung at the second story; surmounting closed pediment at the roofline; similar to the main facade; historic one-over-one wood sash; non-historic drainpipes from the roof. East Facade: Wooden porch at the basement level and first story with Doric columns and wood railings.

History: This neo-Colonial-style house was designed by prolific Staten Island architect Otto Loeffler and built in 1911-12 for Mrs. Catherine Cornell during the period when several previously-undeveloped tracts in the historic district were built up with one- and two-family Arts & Crafts and neo-Colonial-style homes. The house, which is distinguished by its gabled porch, hipped roof with overhanging eaves, and hipped roof dormers, remains remarkably intact.

References: Barnett Shepherd, Research Notes for the Proposed St. Paul's Avenue Historic

District, compiled for the Mud Lane Society for the Renaissance of Stapleton, 2003.

251 St. Paul's Avenue

Block/Lot: 516/7

Date: 1923 (NB 1427-1923)

Architect: John P. From

Original Owner: Mr. & Mrs. Frank Stapleton

Type: Free-standing house

Style: neo-Colonial

Stories: 2 ½

Materials: Terra-cotta block covered with cement stucco.

Alterations: Not apparent.

Notable site features: Sloping site; non-historic, wrought-iron fence and gates; asphalt-paved driveway.

Related structure on site: Garage at the rear of the lot.

Description: Main Facade (overlooking St. Paul's Avenue): Three bays; projecting water table; main entryway featuring brick steps, Doric columns, closed pediment, historic, paneled wood-and-glass door, and sidelights; projecting window sills; non-historic one-over-one vinyl sash. Roof: Asphalt-shingle-covered hipped roof with overhanging eaves; hipped dormer with grouped fenestration and overhanging eaves on the west slope; brick chimney with corbelled cap. North Facade: Irregular bay arrangement; secondary entryway at ground level with historic paneled wood-and-glass door and non-historic fixed aluminum awning; historic six-over-one wood sash; non-historic aluminum drainpipes from the roof; non-historic wrought-iron security grilles at the basement windows; electrical conduit and meter; similar to the main facade; non-historic aluminum drainpipe from the roof. South Facade: Four bays; projecting chimney flue; historic six-over-one wood sash; non-historic aluminum drainpipes from the roof; non-historic wrought-iron security grilles at the basement; similar to the main facade. East Facade: Two-story wooden porch, enclosed at the first story by non-historic one-over-one aluminum sash and topped by a sloping roof on brackets. Garage: Wood frame covered with cement stucco; asphalt-shingle-covered hipped roof with overhanging eaves; paneled wood roll-up door; aluminum drainpipe from the roof.

History: This neo-Colonial-style house was designed by architect John P. From and built in 1923 for owners Mr. & Mrs. Frank Stapleton, during the period when several previously-undeveloped tracts in the historic district were built up with one- and two-family Arts & Crafts and neo-Colonial-style homes. The Froms sold it that year to an apparent relative, Lottie Stapleton. The house, which is distinguished by its gabled porch, hipped roof with overhanging eaves, and hipped roof dormer, remains largely intact.

References: Barnett Shepherd, Research Notes for the Proposed St. Paul's Avenue Historic

District, compiled for the Mud Lane Society for the Renaissance of Stapleton, 2003; *New York Times* (Aug. 14, 1923). 31.

257 St. Paul's Avenue

Block/Lot: 516/4

Date: 1955-56 (NB 1101-1955)

Architect: Joseph J. Ott

Original Owner: Mr. & Mrs. George Stapleton

Type: Dwelling

Style: None

Stories: One

Materials: Wood frame covered with brick veneer, vertical wood boards, and asbestos shingles on a concrete foundation.

Alterations: Not apparent.

Notable site features: Concrete steps; wooden fence; wrought-iron railing.

Description: General: L-shaped plan with intersecting gable roofs. Main Facade (overlooking St. Paul's Avenue): Four bays; brick stoop topped by an open gable supported by elaborate wrought-iron screens and enclosed by wrought-iron railings; wooden casements and one-over-one wood sash; aluminum drainpipe from the roof. Roof: Asphalt shingle-covered gable with overhanging eaves. South Facade: Two bays; one-over-one wood sash; similar to the main facade. North Facade: Irregular bay arrangement; secondary entryway at ground level with paneled wood-and-glass door and fix aluminum-and-glass awning; similar to the main facade; brick chimney stack; on-over-one wood sash.

History: This one-story house was designed by architect Joseph J. Ott and built in 1955-56 for owners Mr. & Mrs. George Stapleton during the post-World War II period when a number of small suburban homes were built on the remaining undeveloped plots.

References: New York City, Department of Buildings, Borough of Staten Island, New Building Application.

ST. PAUL'S AVENUE (East Side between Taxter Place and Beach Street)

277 St. Paul's Avenue

Block/Lot: 517/60

Date: 1914 (NB 284-1914)

Architect: Charles B. Heweker

Original Owner: Ida Dibble

Type: Free-standing house

Style: neo-Colonial

Stories: 2 ½

Materials: Wood frame covered with asphalt siding above a brick and cement-stucco-covered foundation.

Alterations: Rubberoid shingles were installed in 1948 (BN 28-1948, owner: A. Douglas Wilson).

Notable site features: Gently sloping site; concrete steps.

Description: Main Facade (overlooking St. Paul's Avenue): Two bays; angled bay; historic, paneled wood-and-glass doors at the main entryway; wood porch, square columns, and roof deck with wood railing; wide window surrounds; historic paneled wood-and-glass door to the second-story terrace; non-historic one-over-one vinyl sash. Roof: Asphalt-shingle-covered gambrel with overhanging eaves and closed pediments on brackets; two-bay shed dormers on the north and south slopes. North Facade (overlooking Taxter Place): Secondary entryway at ground level; two-story, angled oriel and projecting bay; non-historic aluminum drainpipes from the roof; similar to the main facade; non-historic, one-over-one vinyl sash; molded crown; electrical conduit and meter. South Facade: Irregular bay arrangement; paired fenestration; similar to the main facade; non-historic, one-over-one vinyl sash; non-historic aluminum drainpipes from the roof; historic, multi-pane wood sash the basement. East Facade: Two bays; one-story wooden porch, enclosed by screens, with wood columns and roof deck enclosed with non-historic wooden railings; non-historic aluminum-and-glass door to the roof deck; similar to the main facade; non-historic one-over-one wood sash.

History: This neo-Colonial-style house was designed by architect Charles B. Heweker and built in 1914 for Ida Dibble during the period when several previously-undeveloped tracts in the historic district were built up with one- and two-family Arts & Crafts and neo-Colonial-style homes. Dibble also owned the neighboring house at 279 St. Paul's Avenue. In April 1909, the trustees of the Ward Estate took advantage of the demand for vacant property by selling forty lots between St. Paul's Avenue and Jackson Avenue between Beach Street and Clinton Streets to Oscar Lindemann. In 1910, Oscar Lindemann conveyed the property to his brother Ernest Lindemann, a real estate attorney, who in January 1911, began selling the lots to individual investors subject to covenants that required a one- or two-family dwelling be erected on the lot, required a minimum cost for the dwelling, and stipulated that it had to set back at least fifteen feet from St. Paul's Avenue and that it not have a flat roof. The Dibbles owned No. 277 until 1949. The building is characterized by its prominent, overhanging gambrel roof and deep-set pediment.

References: Barnett Shepherd, Research Notes for the Proposed St. Paul's Avenue Historic District, compiled for the Mud Lane Society for the Renaissance of Stapleton, 2003.

279 St. Paul's Avenue

Block/Lot: 517/58

Date: 1914 (NB 284-1914)

Architect: Charles B. Heweker

Original Owner: Ida Dibble

Type: Free-standing house

Style: neo-Colonial

Stories: 2 ½

Materials: Wood frame covered with aluminum siding above a brick foundation.

Alterations: Rubberoid shingles were installed in 1948 (BN 27-1948, owner: A. Douglas Wilson).

Notable site features: Sloping site; non-historic cyclone fence; concrete steps.

Related structure on site: A one-story concrete and wood garage on concrete piers with slate shingles was constructed in 1928 (NB 470-1928, owner: Ida Dibble, builder: Arthur D. Wilson).

Description: Main Facade (overlooking St. Paul's Avenue): Two bays; projecting, angled bay; wood porch clad in aluminum with non-historic wrought-iron railings on the roof; historic, paneled wood-and-glass doors at the main entryway; historic one-over-one wood sash; non-historic aluminum window shutters; historic, paneled wood-and-glass door to the second-story balcony above the porch. Roof: Asphalt-shingle-covered gambrel with overhanging eaves, clad in aluminum, and closed pediment; shed dormers on the north and south slopes; brick chimney. North Facade: Irregular bay arrangement; two-story oriels; secondary entryway with non-historic wood porch and door and fiberglass awning; historic one-over-one wood sash; non-historic aluminum drainpipes from the roof. South Facade: Irregular bay arrangement; paired fenestration; similar to the main facade; historic one-over-one wood sash; non-historic aluminum drainpipes from the roof; electrical conduits. Garage: Two bay; wood frame covered with clapboards; hipped gable covered with asphalt shingles; non-historic wood roll-up door.

History: This neo-Colonial-style house was designed by architect Charles B. Heweker and built in 1914 for Ida Dibble during the period when several previously-undeveloped tracts in the historic district were built up with one- and two-family Arts & Crafts and neo-Colonial-style homes. Dibble also owned the neighboring house at 277 St. Paul's Avenue. In April 1909, the trustees of the Ward Estate took advantage of the demand for vacant property by selling forty lots between St. Paul's Avenue and Jackson Avenue between Beach Street and Clinton Streets to Oscar Lindemann. In 1910, Oscar Lindemann conveyed the property to his brother Ernest Lindemann, a real estate attorney, who in January 1911, began selling the lots to individual investors subject to covenants that required a one- or two-family dwelling be erected on the lot, required a minimum cost for the dwelling, and stipulated that it had to set back at least fifteen feet from St. Paul's Avenue and that it not have a flat roof. Dibble owned No. 279 until 1940. The building is characterized by its prominent, overhanging gambrel roof and deep-set pediment.

References: Barnett Shepherd, Research Notes for the Proposed St. Paul's Avenue Historic District, compiled for the Mud Lane Society for the Renaissance of Stapleton, 2003.

281 St. Paul's Avenue

Block/Lot: 517/56

Date: 1911-12 (NB 430-1911)

Architect: Charles B. Heweker

Original Owner: Ned Alexander Port

Type: Free-standing house

Style: neo-Colonial

Stories: 2 ½

Materials: Wood frame covered with vinyl siding above a brick foundation.

Alterations: Asphalt roof shingles were installed in 1940 (BN 928-1940), owner: Agnes V. Post).

Notable site features: Sloping site; non-historic cyclone fence; concrete steps.

Related structure on site: A wood-frame, two-car garage with a peak roof, covered with rubberoid shingles was erected in 1931 (NB 87-1931, owner: Ned A. Post, builder: Frank Lento).

Description: Main Facade (overlooking St. Paul's Avenue): Two bays; angled bay; historic, full-width wooden porch with Doric columns, wood platform, molded crown, and asphalt-shingle-covered shed roof; non-historic, paneled wood doors at the main entryway; non-historic wall lamp; wide window surrounds; historic one-over-one wood sash. Roof: Asphalt-shingle-covered cross-gambrels with overhanging eaves and closed pediments; brick chimney; Palladian window with historic, wood Gothic sash in the west pediment. North Facade: Irregular bay arrangement; two-story oriel; historic one-over-one wood sash; similar to the main facade; non-historic aluminum drainpipes from the roof; electrical conduit. South Facade: Irregular bay arrangement; two-story oriel; secondary entryway with non-historic, paneled wood door and aluminum awning; similar to the main facade; historic one-over-one wood sash; non-historic aluminum drainpipes from the roof; electrical conduit. Garage: Wood frame and clapboards; asphalt-shingle-covered gable roof; non-historic wood and hinged doors.

History: This neo-Colonial-style house was designed by architect Charles B. Heweker and built in 1911-12 for Captain Ned Alexander Port during the period when several previously-undeveloped tracts in the historic district were built up with one- and two-family Arts & Crafts and neo-Colonial-style homes. In April 1909, the trustees of the Ward Estate took advantage of the demand for vacant property by selling forty lots between St. Paul's Avenue and Jackson Avenue between Beach Street and Clinton Streets to Oscar Lindemann. In 1910, Oscar Lindemann conveyed the property to his brother Ernest Lindemann, a real estate attorney, who in January 1911, began selling the lots to individual investors subject to covenants that required a one- or two-family dwelling be erected on the lot, required a minimum cost for the dwelling, and stipulated that it had to set back at least fifteen feet from St. Paul's Avenue and that it not have a flat roof. The first sale for the lot at 281 St. Paul's Avenue was made to Port, who commissioned Staten Island architect Charles B. Heweker to design a neo-Colonial frame house with a prominent gambrel roof and front and back porches. It incorporates such Colonial details as Palladian windows, and employs front and side bay windows to bring as much light as possible into this long house on a relatively narrow site. Post, who owned the house until at least 1940,

Post rented part of the house to retired Richmond County clerk G. Livingston Bostwick, who served in that position from 1901 until 1924.

References: *New York Times* (Oct. 12, 1940), 17.

283 St. Paul's Avenue

Block/Lot: 517/55

Date: 1913 (NB 519-1913)

Architect: Charles B. Heweker

Original Owner: Ida Dibble

Type: Free-standing house

Style: neo-Colonial

Stories: 2 ½

Materials: Wood frame covered with wood shingles above a brick foundation.

Alterations: Porch removed.

Notable site features: Sloping site; concrete steps.

Related structure on site: A two-car garage was built at the rear of the lot in 1933 (NB 157-1933, owner: H.F. Hevermann, builder: Fred Bauman).

Description: Main Facade (overlooking St. Paul's Avenue): Two bays; angled bay; main entryway with gabled hood and historic, paneled wood-and-glass doors; wide window surrounds; historic one-over-one wood sash. Roof: Asphalt-shingle-covered gambrel with overhanging eaves and closed pediments; brick chimney with a corbelled cap; historic, diamond-pane wood sash and wood shutters in the west pediment; shed dormers with historic diamond-pane wood sash on the north and south slopes. North and South Facades: Irregular bay arrangement; two-story oriel; similar to the main facade; historic one-over-one wood sash; molded crown above the first story; non-historic aluminum drainpipes from the roof; electrical conduit. Garage: Wood frame and clapboards; asphalt-shingle-covered gable roof; non-historic wood and hinged doors.

History: This neo-Colonial-style house was designed by architect Charles B. Heweker and built in 1913 for Ida Dibble during the period when several previously-undeveloped tracts in the historic district were built up with one- and two-family Arts & Crafts and neo-Colonial-style homes. Dibble also owned the neighboring house at 287 St. Paul's Avenue. In April 1909, the trustees of the Ward Estate took advantage of the demand for vacant property by selling forty lots between St. Paul's Avenue and Jackson Avenue between Beach Street and Clinton Streets to Oscar Lindemann. In 1910, Oscar Lindemann conveyed the property to his brother Ernest Lindemann, a real estate attorney, who in January 1911, began selling the lots to individual investors subject to covenants that required a one- or two-family dwelling be erected on the lot, required a minimum cost for the dwelling, and stipulated that it had to set back at least fifteen feet from St. Paul's Avenue and that it not have a flat roof. Dibble owned No. 283 until 1922. The building is characterized by its prominent, overhanging gambrel roof and deep-set pediment.

References: Barnett Shepherd, Research Notes for the Proposed St. Paul's Avenue Historic District, compiled for the Mud Lane Society for the Renaissance of Stapleton, 2003.

287 St. Paul's Avenue

Block/Lot: 517/53

Date: 1913 (NB 519-1913)

Architect: Charles B. Heweker

Original Owner: Ida Dibble

Type: Free-standing house

Style: neo-Colonial

Stories: 2 ½

Materials: Wood frame covered with asbestos shingles above a brick foundation.

Alterations: Replacement siding.

Notable site features: Sloping site.

Related structure on site: A two-car wood-frame garage on a concrete base was built in 1933. It featured hexagonal asphalt roof shingles and novelty siding on the front (NB 157-1933, owner: H.F. Hevermann, builder: Fred Bauman).

Description: Main Facade (overlooking St. Paul's Avenue): Two bays; angled bay; full-width, wooden first-story porch with Doric columns, wood platform, and molded crown; historic, paneled wood-and-glass doors with a molded surround at the main entryway; wide window enframements; historic one-over-one wood sash. Roof: Asphalt-shingle-covered gambrel with overhanging eaves and closed pediments; shed dormers on the north and south slopes; paired fenestration with diamond-pane wood sash and bracketed crown molding at the west pediment; brick chimney with corbelled cap. North Facade: Irregular bay arrangement; two-story oriel; molded crown above the first story; similar to the main facade; historic one-over-one wood sash; non-historic aluminum drainpipes from the roof; secondary entryway with historic paneled wood-and-glass door and shed-roofed hood; concrete step. South Facade: Irregular bay arrangement; two-story oriel; similar to the north facade; historic one-over-one wood sash; non-historic aluminum drainpipes from the roof; electrical conduit. Garage: Wood frame and clapboards; asphalt-shingle-covered gable roof; non-historic wood and hinged doors.

History: This neo-Colonial-style house was designed by architect Charles B. Heweker and built in 1913 for Ida Dibble during the period when several previously-undeveloped tracts in the historic district were built up with one- and two-family Arts & Crafts and neo-Colonial-style homes. Dibble also owned the neighboring house at 283 St. Paul's Avenue. In April 1909, the trustees of the Ward Estate took advantage of the demand for vacant property by selling forty lots between St. Paul's Avenue and Jackson Avenue between Beach Street and Clinton Streets to Oscar Lindemann. In 1910, Oscar Lindemann conveyed the property to his brother Ernest Lindemann, a real estate attorney, who in January 1911, began selling the lots to individual investors subject to covenants that required a one- or two-family dwelling be erected on the lot,

required a minimum cost for the dwelling, and stipulated that it had to set back at least fifteen feet from St. Paul's Avenue and that it not have a flat roof. Dibble owned No. 287 until 1924. The building is characterized by its prominent, overhanging gambrel roof and deep-set pediment.

References: Barnett Shepherd, Research Notes for the Proposed St. Paul's Avenue Historic District, compiled for the Mud Lane Society for the Renaissance of Stapleton, 2003.

289 St. Paul's Avenue

Block/Lot: 517/51

Date: 1913-14 (NB 791-1913)

Architect: Charles B. Heweker

Original Owner: Albertina Bauer

Type: Free-standing house

Style: neo-Colonial

Stories: 2 ½

Materials: Wood frame covered with wood shingles and clapboards above a brick foundation.

Alterations: The rear portion of the attic damaged by fire was replaced and the rear gable was rebuilt in 1937 (BN 843-1937, owner: H. Bury).

Notable site features: Sloping site; non-historic cyclone fence; concrete steps.

Related structure on site: A two-car garage on a concrete foundation with beveled siding and asphalt shingles was built in 1929 (NB 1105-1929, owner: Henry Bury, builder: Fred Bauman & Son).

Description: Main Facade (overlooking St. Paul's Avenue): Two bays; angled bay; wood porch at the main entryway with turned columns, wood platform, and rooftop balcony enclosed by a wooden railing; non-historic, aluminum double doors; non-historic hanging lamp; wide window surrounds; non-historic one-over-one vinyl sash; non-historic aluminum-and-glass door to the second-story balcony. Roof: Asphalt-shingle-covered gambrel with overhanging eaves and closed pediments; shed dormers on the north and south slopes; paired fenestration and bracketed molding in the west pediment; brick chimney with a corbelled cap. North Facade: Irregular bay arrangement; two-story oriel; molded crown above the first story; non-historic one-over-one vinyl sash; non-historic aluminum drainpipes from the roof; electrical conduit and meter. South Facade: Irregular bay arrangement; two-story oriel; similar to the north facade; secondary entryway with non-historic wood door; historic one-over-one wood sash; non-historic one-over-one vinyl sash; similar to the north facade; non-historic aluminum drainpipes from the roof; security lamps. Garage: Wood frame and clapboards; asphalt-shingle-covered gable roof; non-historic wood and hinged doors.

History: This neo-Colonial-style house was designed by architect Charles B. Heweker and built in 1913-14 for Albertina Bauer during the period when several previously-undeveloped tracts in the historic district were built up with one- and two-family Arts & Crafts and neo-Colonial-style

homes. In April 1909, the trustees of the Ward Estate took advantage of the demand for vacant property by selling forty lots between St. Paul's Avenue and Jackson Avenue between Beach Street and Clinton Streets to Oscar Lindemann. In 1910, Oscar Lindemann conveyed the property to his brother Ernest Lindemann, a real estate attorney, who in January 1911, began selling the lots to individual investors subject to covenants that required a one- or two-family dwelling be erected on the lot, required a minimum cost for the dwelling, and stipulated that it had to set back at least fifteen feet from St. Paul's Avenue and that it not have a flat roof. The building is characterized by its prominent, overhanging gambrel roof and deep-set pediment.

References: Barnett Shepherd, Research Notes for the Proposed St. Paul's Avenue Historic District, compiled for the Mud Lane Society for the Renaissance of Stapleton, 2003.

291 St. Paul's Avenue

Block/Lot: 517/49

Date: 1917-18 (NB 348-1917)

Architect: Otto Loeffler

Original Owner: Henry Bury

Type: Free-standing house

Style: neo-Colonial

Stories: 2 ½

Materials: Wood frame covered with brick veneer, wood shingles, and clapboards above a brick foundation, painted brown.

Alterations: The brick stoop, main entry doors, and front veneer brick were apparently installed in the mid-twentieth century.

Notable site features: Sloping site; concrete steps.

Description: Main Facade (overlooking St. Paul's Avenue): Two bays; angled bay; covered porch at the main entryway with brick columns, non-historic hanging lamp, and roof terrace enclosed by a wooden railing; non-historic, aluminum double doors; wood fascia above the first story; wide window surrounds at the second story; non-historic one-over-one vinyl sash. Roof: Asphalt-shingle-covered gambrel with overhanging eaves and closed pediments; grouped fenestration in west gambrel; shed dormers on the north and south slopes; brick chimney with a corbelled cap. North Facade: Irregular bay arrangement; secondary entryway with brick stoop, bracketed hood, and non-historic wood door; similar to the main facade; non-historic wrought-iron security grilles at the basement windows; molded crown above the first story; non-historic one-over-one vinyl sash; non-historic aluminum drainpipes from the roof. South Facade: Irregular bay arrangement; two-story oriel with historic, fixed leaded-glass and stained-glass sash; similar to the north facade; non-historic wrought-iron security grilles at the basement windows; non-historic aluminum drainpipes from the roof; electrical conduits and meters.

History: This neo-Colonial-style house was designed by architect Otto Loeffler and built in 1917-

18 for owner Henry Bury during the period when several previously-undeveloped tracts in the historic district were built up with one- and two-family Arts & Crafts and neo-Colonial-style homes. In April 1909, the trustees of the Ward Estate took advantage of the demand for vacant property by selling forty lots between St. Paul's Avenue and Jackson Avenue between Beach Street and Clinton Streets to Oscar Lindemann. In 1910, Oscar Lindemann conveyed the property to his brother Ernest Lindemann, a real estate attorney, who in January 1911, began selling the lots to individual investors subject to covenants that required a one- or two-family dwelling be erected on the lot, required a minimum cost for the dwelling, and stipulated that it had to set back at least fifteen feet from St. Paul's Avenue and that it not have a flat roof. The building is characterized by its prominent, overhanging gambrel roof and deep-set pediment.

References: Barnett Shepherd, Research Notes for the Proposed St. Paul's Avenue Historic District, compiled for the Mud Lane Society for the Renaissance of Stapleton, 2003.

295 St. Paul's Avenue
Trinity Lutheran School
Block/Lot: 517/30 in part

Date: c.1963 (NB 939-1963)
Architect: Charles A. Duncker
Original Owner: Trinity Lutheran Church
Type: School
Style: None
Stories: Three
Materials: Concrete block with brick facing.
Alterations: None
Notable site features: Sloping site; paved courtyard.

Description: Main Facade (overlooking St. Paul's Avenue): Five bays; grouped fenestration; water table composed of vertical stretcher bricks; pebble-faced, stucco panels; projecting window sills; one-over-one aluminum sash; wrought-iron safety grilles at the windows; aluminum fence on the brick roof parapet (coped with stone); brick and cast-stone stoop with aluminum railings; aluminum and glass main entryway doors. North Facade: One bay; similar to the main facade; one-over-one aluminum sash. South Wing (connects main facade to the parish house): Two bays; concrete foundation with pebble-faced stucco cladding curtain wall consisting of glass panels and aluminum-and-glass fixed sash; applied aluminum letters. East Facade: Seven bays; similar to the main facade; one-over-one aluminum sash.

History: This three-story brick school was designed by architect Charles A. Duncker and built c.1963 for the adjacent Trinity Lutheran Church at a time when the school was experiencing an expanding enrollment. Trinity opened the original school in 1960, holding classes in the parish house. With the completion of the new building, the school was expanded from five to eight grades.

References: Barnett Shepherd, Research Notes for the Proposed St. Paul's Avenue Historic District, compiled for the Mud Lane Society for the Renaissance of Stapleton, 2003.

**309 St. Paul's Avenue (aka 309-339 St. Paul's Avenue and 175-185 Beach Street)
Trinity Lutheran Church and Parish House (originally *Deutsche Evangelische
Lutheranische Kirche*)**

Block/Lot: 517/30 in part

Date: 1913-14 (NB 321-1913)

Architect: Upjohn & Conable

Original Owner: *Deutsche Evangelische Lutheranische Kirche*

Type: Church and parish house

Style: Gothic Revival

Stories: 1 (church), 2 ½ (parish house).

Materials: Brick bearing walls with limestone and cast stone trim.

Alterations: Not apparent.

Notable site features: Sloping site; historic wrought-iron fence on the east side; brick retaining walls, concrete steps, concrete playground, and asphalt-paved driveway on the east side of the site; the existing brick retaining wall was extended in 1928 (NB 916-1928, architect: Henry G. Otto).

Parish House

Main Facade (overlooking St. Paul's Avenue): Two bays; projecting, pointed-arch, main entryway with brick sidewall (coped with stone), cast-concrete label, historic paneled wood doors, non-historic wall lamp, and sloping, asphalt-shingle-covered roof with cusped and bracketed cast-stone copings; grouped fenestration (beneath segmental arch at the basement and first stories); stone label moldings; leaded-glass casements at the second story; non-historic aluminum casements at the first story; historic wood-and-glass casements at the basement. Roof: Slate-tile-covered, intersecting gables with overhanging eaves and exposed rafters; gabled wall dormer with labeled lancet; brick roof parapets with cusped and bracketed coping blocks; tall brick chimneys with corbels; historic copper gutters and drainpipes from the roof; gabled tower at the southeast corner. South Facade: Four bays; multi-story oriel; paired fenestration; non-historic wrought-iron fire escape and aluminum door at the attic story; non-historic aluminum casements and one-over-one sash; historic copper gutters and drainpipes from the roof. East Facade: Irregular bay arrangement; similar to the south facade; non-historic aluminum drainpipes from the roof; non-historic aluminum casements; one-story wing with asphalt-shingle-covered shed roof, exposed rafters, historic copper gutters and non-historic aluminum drainpipes; brick roof parapet with cusped and bracketed stone copings; HVAC on the roof.

Church

Description: General: Cruciform plan topped by intersecting, slate-covered gable roofs; square corner tower; side aisles with sloping, slate-covered roofs; clerestories; cast-stone water tables.

Main Facade (overlooking Beach Street): Three bay (tower, nave, east side aisle); central main entry porch with brownstone steps, curving sidewalls, groined and ribbed ceiling, arched openings, flat roof with battlements and surmounting crucifix; historic, carved wood doors and tympanum; historic brass hanging lamp; pointed arched, stained-glass window with trefoils, cusping, and tracery; battered buttresses, and surmounting crucifix; side aisle with pointed-arch, stained-glass window with trefoils, cusping, and tracery. Roof: Historic copper seams, flashing, and gutters; brick parapets with cusped and bracketed stone coping blocks; historic copper weather vane. Tower: Four stages brick and limestone facades; battered and gabled buttresses, pointed-arch, stained-glass window with cusping and tracery, gablets, molded bands, lancets, hoods, corbels, cusped and louvered screens in the bell tower, gargoyles, battlements, finials, and secondary entryway with historic paneled wood doors on the west side. West Facade (overlooking St. Paul's Avenue): Three bays; brick and limestone buttresses, arched fenestration with limestone labels and stained-glass sash; asphalt-shingle-covered side aisle roof with historic copper gutters and drainpipes; clerestory with similar fenestration. West Crossing: Three bays; gabled and cusped buttresses; pointed-arch fenestration with limestone labels. Apse: Angled facades; pointed-arch fenestration with cast-stone labels, stained-glass, and cusps. Sacristy (facing St. Paul's Avenue): One-story; flat-roof; paired fenestration filled with stained-glass and trefoil sash. East Facade: Four bays; battered basement walls; secondary entryways with historic paneled wood doors and non-historic aluminum doors; similar to the west facade. East Crossing: Similar to the west crossing; tall brick chimney.

History: In 1907, the German Evangelical Lutheran Church called as its pastor the Rev. Dr. Frederic Sutter (1876-1971). Under his leadership, the church's membership grew rapidly and the need for a new building became apparent. In 1909, the church used a recent bequest from Charles Zentgraf, one of the founders of the DeJonge paper works, to purchase additional lots on St. Paul's Avenue. By 1913 work was begun on a new neo-Gothic church and parish house that were designed by the architectural firm of Upjohn & Conable.

A member of "one of America's oldest architectural dynasties," Hobart B. Upjohn, like his grandfather Richard Upjohn and his father Richard M. Upjohn, specialized in the design of churches. Born in Brooklyn in 1876, he studied at Brooklyn Polytechnic and the Stevens Institute of Design. He began working as engineer, then joined his father's architectural practice in 1905. In 1908, he established a partnership with George W. Conable, a graduate of the Cornell architecture program, who had previously worked for Ernest Flagg. Upjohn and Conable worked together for about six years. Like Upjohn, Conable specialized in the design of churches, but also later had many commissions for hospital buildings.

Constructed of grey brick with cast stone and limestone trim, the cruciform planned church is distinguished by its recessed central entry porch with curving sidewalls and a groined and ribbed ceiling, large stained-glass windows with Gothic tracery, and massive corner tower ornamented with gargoyles and finials. The words Deutsche Evangelische Lutheran Kirche are inscribed on the cornerstone at the base of the tower. The stained glass windows were produced by the Mayer studio in Munich. The picturesquely designed, L-shaped parish hall was constructed with the same materials as the church. Its design is suggestive of late Gothic chapter houses and collegiate buildings, distinguishing it from the church and giving the architects more

flexibility to incorporate modern elements. The large grouped windows in segmental and flat-arched surrounds are such a strong element on the St. Paul's Avenue facade while the south facade features a multi-story oriel with cross windows. Historic copper gutters and drainpipes also contribute to the design.

The parsonage, designed by architect Henry G. Otto and built in 1922, is located across the street at 332 St. Paul's Avenue [see]. The church was renamed Trinity Lutheran Church in 1928 to distinguish it from other German Lutheran churches on Staten Island and perhaps to acknowledge that an English-speaking generation was making up an increasing part of its membership. At the time it had the largest Protestant congregation on Staten Island. The church's interior was renovated in 1941-42 by the architectural firm Cherry & Matz. The church continued to hold German language services until 1975. Reverend Frederic Sutter, who served as the church's pastor from 1907 to 1964, played an instrumental role in bringing Wagner College to Staten Island from Rochester, New York. His son, the Rev. Dr. Carl J. Sutter, succeeded him as pastor in 1964 and was responsible for building the school next door.

References: Barnett Shepherd, Research Notes for the Proposed St. Paul's Avenue Historic District, compiled for the Mud Lane Society for the Renaissance of Stapleton, 2003; *New York Times* (Jan. 11, 1971), 34.

ST. PAUL' S AVENUE (West side between Cebra Avenue and Occident Avenue)

332 St. Paul's Avenue

Block/Lot: 584/1

Date: 1922 (NB 1319-1922)

Architect: Henry G. Otto

Original Owner: German Evangelical Lutheran Church

Type: Free-standing house

Style: Arts & Crafts

Stories: 2 ½

Materials: Terra-cotta blocks covered with cement stucco.

Alterations: Not apparent.

Notable site features: Sloping site; historic fieldstone retaining wall and bluestone steps at the curblin; historic wrought-iron fence.

Related structure on site: Garage at southwest corner of the lot.

Description: General: L-shaped plan with intersecting hips and gables. Main Facade (overlooking St Paul's Avenue): Irregular bay arrangement; projecting, stucco-covered portico at the main entryway featuring brick steps and highlights, topped by a slate-covered hipped-gable roof on brackets; historic wood-and-glass door; segmentally-arched fenestration at the first story; grouped fenestration; half-timber elements; wrought-iron balcony on brackets at the second story; historic paneled and louvered wood shutter; historic six-over-one wood sash. Roof: Slate tiles; overhanging eaves on brackets; exposed rafters; historic copper gutters and drainpipes; cement-

stucco-covered chimney with brick cap; two-bay dormer on the north slope with a complex roofline of combined gables and slopes. South Facade: One-story, enclosed side porch with slate-covered hipped roof and grouped fenestration with historic six-over-one wood sash; two bays at the second story; projecting chimney flue; similar to the main facade; historic six-over-one wood sash. North Facade (overlooking Cebra Avenue): Irregular bay arrangement; first-story oriel with paired sash; similar to the main facade; historic six-over-one wood sash. West Facade: Two-story wing with secondary entryway and flat roof; irregular bay arrangement; similar to the main facade. Garage: Terra-cotta blocks covered with cement stucco; flat roof; non-historic, aluminum roll-up door.

History: This Arts & Crafts-style house was designed by architect Henry G. Otto and built in 1922 during the period when several previously-undeveloped tracts in the historic district were built up with one- and two-family Arts & Crafts and neo-Colonial-style homes. It was constructed as a parsonage for the German Evangelical Lutheran Church, located at 309-323 St. Paul's Avenue. Henry G. Otto's finest house of the period, the parsonage is a two-and-one-half-story building is constructed of terra-cotta blocks faced with stucco with brick accents and is capped by a complex slate-covered hipped-and-gabled roof with wide overhanging bracketed eaves. The asymmetrically composed facades feature a variety of arched and trabeated window openings, which retain their original six-over-one wood sash. Half-timbered gables, wrought-iron balconies on brackets, paneled and louvered wood shutters, copper, gutters, leaders, and flashing contribute to the picturesque effect. The house remains largely intact.

References: Barnett Shepherd, Research Notes for the Proposed St. Paul's Avenue Historic District, compiled for the Mud Lane Society for the Renaissance of Stapleton, 2003.

340 St. Paul's Avenue

Block/Lot: 584/7

Now a vacant lot with surviving historic wrought-iron fence, the original house was demolished in the 1970s.

References: Barnett Shepherd, Research Notes for the Proposed St. Paul's Avenue Historic District, compiled for the Mud Lane Society for the Renaissance of Stapleton, 2003.

344 St. Paul's Avenue

Block/Lot: 584/9

Date: 1905-06

Architect: Otto Loeffler

Original Owner: John Carmichael, Sr.

Type: Free-standing house

Style: neo-Colonial

Stories: 2 ½ + basement

Materials: Wood frame covered with wood shingles, clapboards, and aluminum siding above a brick foundation.

Alterations: Some replacement siding.

Notable site features: Historic fieldstone retaining wall; brick and bluestone steps; sloping site; bluestone sidewalk; bluestone steps at the curb.

Description: Main Facade (overlooking St. Paul's Avenue): Two bays; full-width wooden porch on brick supports with screened base, wooden platform, Doric columns, turned railings, wood steps, bracketed crown, and asphalt-shingle-covered hip roof; non-historic wrought-iron door at the main entryway; non-historic, one-over-one aluminum sash; angled bay topped by closed, overhung gable on brackets with a central oval window surrounded by keystones; projecting window sills and molded surrounds; rope moldings. Roof: Intersecting, asphalt-shingle-covered gables; closed pediment on brackets on the St. Paul's Avenue side featuring Serlian-like, tripartite window with molded surround and keystone in the gable; brick chimney. North Facade: Irregular bay arrangement; secondary entryway at the basement; non-historic, one-over-one aluminum sash; decorative wood panels; projecting bands on small brackets; non-historic drainpipes from the roof; electrical conduits and meters. South Facade: Irregular bay arrangement; two-story projecting bay with flared spandrel, bracketed crown, and concave, asphalt-shingle covered roof; non-historic one-over-one aluminum sash; one-story, wooden porch at the west side with Doric columns, molded crown, and asphalt-shingle-covered hip roof; similar to the main facade; non-historic aluminum drainpipes from the roof. West Facade: One bay; paired sash in the gable; similar to the main facade; non-historic one-over-one aluminum sash.

History: This neo-Colonial-style house was designed by architect Otto Loeffler and built in 1905-06 for wool merchant John Carmichael, Sr., during the period when several previously-undeveloped tracts in the historic district were built up with one- and two-family Arts & Crafts and neo-Colonial-style homes. Carmichael occupied it through at least 1925, although it may have remained in the Carmichael family until 1965. The house, which is distinguished by its intersecting gable roofs, tall brick chimney, and wide front porch, is largely intact.

References: Barnett Shepherd, Research Notes for the Proposed St. Paul's Avenue Historic District, compiled for the Mud Lane Society for the Renaissance of Stapleton, 2003.

352 St. Paul's Avenue

Block/Lot: 584/12

Date: c. 1861

Architect: Not determined

Original Owner: Marshall B. White

Type: Free-standing house

Style: altered Italianate

Stories: 2 ½ + basement

Materials: Wood frame covered with aluminum siding above a brick and concrete foundation.
Alterations: The house may have been extended at the rear c.1870; the house was clad in aluminum siding and some of the ornament was removed in the mid-20th century.
Notable site features: Sloping site; fieldstone retaining wall; non-historic cement block retaining wall at the curb; bluestone sidewalk; non-historic wrought-iron and aluminum fences and gates; concrete steps.

Description: Main Facade (overlooking St. Paul's Avenue): Four bays, the northernmost of which is recessed; full-width wooden porch with wood steps, wooden platform, turned spindles, square columns, molded arches with brackets and keystones, aluminum-clad fascia, and molded crown; segmentally-arched main entryway with historic, paneled wood-and-glass door and transom light; segmentally-arched fenestration; paired fenestration at the recessed bay; historic four-over-four wood sash at the first story; non-historic one-over-one aluminum sash at the upper stories.. Roof: Intersecting, asphalt-covered gables, on the east side, with brackets and overhanging eaves; aluminum-clad mansard roof, on the west side, with shed dormers; brick chimney with terra-cotta caps. West Facade: Four bays; one-story, enclosed porch with wooden porch, secondary entryway with non-historic aluminum-and-glass door, and non-historic vinyl casements; similar to the main facade; non-historic one-over-one vinyl sash. North Facade: Irregular bay arrangement; similar to the main facade; non-historic, one-over-one sash; non-historic aluminum drainpipes from the roof. South Facade: Irregular bay arrangement; angled oriel at the first story; non-historic one-over-one aluminum sash.

History: This altered Italianate-style house was built c.1861 for Marshall B. White during the period when Albert Ward began to sell selective parcels of land from his father's estate for development with Italianate, Second Empire, and Chalet-style houses. Caleb T. Ward died in 1850, leaving control of his property to his son Albert, an attorney who became the first judge for common pleas for Richmond County, serving from 1844 to 1846. In the late 1850s and 1860s, Judge Ward began to sell lots, primarily on the west side of St. Paul's Avenue near Cebra Avenue. In the spring of 1860, Sandy Hook pilot Marshall B. White purchased a lot on St. Paul's Avenue and erected an impressive Italianate-style house, featuring an L-plan with a main two-and-one-half story front gabled wing and a two-story side wing. The overhanging eaves of the gable are supported by brackets and an arched portico extends across the front of the house wrapping around the gabled and side wing. Otto Lindemann, the German-born owner of a Manhattan-based birdcage manufactory, purchased the house around 1882-83 and constructed a three-story mansarded rear addition; Lindemann and his family occupied the house through 1921, including engineer Hugo Lindemann, who lived there in 1890-91. Forming a small "Captain's Row," Nos. 352, 356, and 364 St. Paul's Avenue are a reminder of the importance of maritime commerce for Staten Island's economy in the 1840s, 50s, and 60s, and of the important role that Island-based mariners, sea captains, harbor pilots, ferry operators, and shipping merchants played in the thriving port of New York.

References: Barnett Shepherd, Research Notes for the Proposed St. Paul's Avenue Historic District, compiled for the Mud Lane Society for the Renaissance of Stapleton, 2003.

356 St. Paul's Avenue

Block/Lot: 584/15

Date: c.1860-61

Architect: Not determined

Original Owner: Thomas H. Metcalfe

Type: Free-standing house

Style: Italianate

Stories: 2 ½

Materials: Wood frame covered with vinyl siding.

Alterations: Two story addition and one-story deck at the rear.

Notable site features: Sloping site; fieldstone retaining wall with brownstone coping; bluestone sidewalks; brick and bluestone steps; concrete steps at the curblin.

Description: Main Facade (overlooking St. Paul's Avenue): Three bays; full-width wooden porch with wood steps, wooden bannisters, wood platform, Doric columns, bracketed crown, and hip roof; historic hanging lamp; main entryway at the center bay featuring historic paneled wood-and-glass door with sidelights and segmentally-arched transom light; paired, segmentally-arched fenestration with molded surrounds and hoods; historic two-over-two wood sash. Roof: Low, asphalt-shingle-covered hip with overhanging eaves on brackets; historic, multi-pane hopper windows incorporated into the fascia of the cornice at attic level; brick chimneys. South Facade: Two bays; similar to the main facade; historic four-over-four wood sash; non-historic aluminum drainpipe from the roof. West Facade: Irregular bay arrangement; two-story, gabled roofed addition above a concrete foundation; one-story deck; molded window surrounds and projecting hoods; similar to the main facade; secondary entryway with hooded door; historic four-over-four wood sash; non-historic aluminum drainpipe from the roof. North Facade: Two bays; similar to the south facade; historic four-over-four wood sash; secondary entryway with wood porch and steps; turned columns; non-historic aluminum drainpipes from the roof.

History: This Italianate-style house was built c.1860-61 for Thomas H. Metcalfe, during the period when Albert Ward began to sell selective parcels of land from his father's estate for development with Italianate, Second Empire, and Chalet-style houses. Caleb T. Ward died in 1850, leaving control of his property to his son Albert, an attorney who became the first judge for common pleas for Richmond County, serving from 1844 to 1846. In the late 1850s and 1860s, Judge Ward began to sell lots, primarily on the west side of St. Paul's Avenue near Cebra Avenue. In the spring of 1860, Sandy Hook pilot Thomas H. Metcalfe purchased a lot on St. Paul's Avenue and erected an impressive Italianate-style, two-and-one-half-story square-box-shaped house with small attic windows set in the frieze beneath overhanging bracketed eaves and a rich Italianate decorative scheme, incorporating paired segmental arched windows with molded surrounds at the first and second stories and heavy curvilinear brackets beneath the eaves. Metcalfe's widow sold the house in 1895 to John B. Newhall, who was associated with the Crystal Water Company of Staten Island. In 1925, the house was occupied by Francis De Vere, a physician, who owned it until 1947. Forming a small "Captain's Row," Nos. 352, 356, and 364

St. Paul's Avenue are a reminder of the importance of maritime commerce for Staten Island's economy in the 1840s, 50s, and 60s, and of the important role that Island-based mariners, sea captains, harbor pilots, ferry operators, and shipping merchants played in the thriving port of New York.

References: Barnett Shepherd, Research Notes for the Proposed St. Paul's Avenue Historic District, compiled for the Mud Lane Society for the Renaissance of Stapleton, 2003.

364 St. Paul's Avenue

Block/Lot: 584/18

Date: c.1856-59

Architect: Not determined

Original Owner: John Martino

Type: Free-standing house

Style: Italianate

Stories: 2 ½

Materials: Wood frame covered with clapboards above a brick foundation.

Alterations: A three story tower appears to have been added on the south side in the early-20th century; the building was resided with asphalt shingles (now removed) in 1950 (ALT 178-1950, owners: Patrick & Mary Slacke).

Notable site features: Sloping site; bluestone sidewalk and steps at the curb; fieldstone retaining wall; brick and bluestone steps; historic wrought-iron gate.

Description: Main Facade (overlooking St. Paul's Avenue): Three bays; full-width, wooden porch on brick supports, featuring wooden steps and bannisters, wooden platform, non-historic railings, square columns, molded arches on brackets, and low, shed roof; main entryway with historic paneled wood-and-glass doors, molded surround and transom light; molded window surrounds with projecting hoods; non-historic one-over-one aluminum sash; historic, louvered wood shutters at the first story. Roof: Shallow, asphalt-shingle-covered hipped roof with overhanging eaves; brick chimneys with corbelled caps; multi-pane hopper windows incorporated into the fascia of the cornice at attic level. South Facade: Three-story, clapboard-covered side wing with a bracketed roof cornice; similar to the main facade. North Facade: Two bays; similar to the main facade; non-historic, one-over-one aluminum sash. West Facade: Three bay with offset one-story addition topped by a shallow, asphalt-shingle-covered hipped roof; similar to the main facade; non-historic one-over-one aluminum sash at the first story; historic four-over-four wood sash at the second story.

History: This Italianate-style house was built c.1856-59 for John Martino, a maritime pilot during the period when Albert Ward began to sell selective parcels of land from his father's estate for development with Italianate, Second Empire, and Chalet-style houses. Caleb T. Ward died in 1850, leaving control of his property to his son Albert, an attorney who became the first judge for common pleas for Richmond County, serving from 1844 to 1846. In the late 1850s and 1860s,

Judge Ward began to sell lots, primarily on the west side of St. Paul's Avenue near Cebra Avenue. One of the first purchasers was Sandy Hook pilot John Martino, who bought a large lot at 364 St. Paul's Avenue in 1856 and erected a house on the site by 1859. This two-and-one-half-story frame building has a transitional design. It reflects the fashionable Italianate style in the cubic form of the house and in the employment of a low hipped roof, overhanging bracketed eaves, and an arched porch, but the simplicity of the building's ornament and the treatment of its entrance surround are more typical of the Greek Revival style. The Martino family owned and occupied it at least through 1883. Forming a small "Captain's Row," Nos. 352, 356, and 364 St. Paul's Avenue are a reminder of the importance of maritime commerce for Staten Island's economy in the 1840s, 50s, and 60s, and of the important role that Island-based mariners, sea captains, harbor pilots, ferry operators, and shipping merchants played in the thriving port of New York.

References: Barnett Shepherd, Research Notes for the Proposed St. Paul's Avenue Historic District, compiled for the Mud Lane Society for the Renaissance of Stapleton, 2003.

368 St. Paul's Avenue

Block/Lot: 584/22

Date: c.1891 with later alterations

Architect: Paul Kuhne (attrib.)

Original Owner: Adolph Y. & Minnie Badenhausen

Type: Free-standing house

Style: altered Renaissance Revival

Stories: 2

Materials: Wood-frame covered with vinyl siding above a brick and a rough-cut granite ashlar foundation and first story.

Alterations: The roof was rebuilt following a fire and the building was converted to a two-family dwelling in 1943 (ALT 73-1943, owner: Badenhausen Realty Co, architect: Arthur Wood).

Notable site features: Sloping, terraced site with fieldstone retaining walls; fieldstone stoop with round-arched base and historic wrought-iron railings; fieldstone perimeter walls; historic wrought-iron gates; bluestone sidewalk and curb; bluestone steps; non-historic brick retaining walls and posts, and aluminum fences and gates on the Marion Avenue side.

Related structure on site: A two-car garage, possibly built in 1910, facing Marion Avenue.

Description: Main Facade (overlooking St. Paul's Avenue): Three bays; fieldstone and bluestone stoop on broad, supporting arch; historic wrought-iron railings; projecting main entryway under a segmental arch with voussoirs, historic paneled wood-and-glass doors, and flat hood supported by slender wrought-iron columns; round-arch fenestration at the first story with voussoirs, keystones, and blind lunettes; wraparound terrace with a concrete deck on brick supports; non-historic, one-over-one vinyl sash at the first story; vinyl-clad window surrounds and historic six-over-one wood sash at the second story; non-historic aluminum drainpipe from the roof. Roof: Low, asphalt-shingle-covered, intersecting hips with overhanging eaves, clad in aluminum; brick

chimney. Angled Corner Bay: Grouped fenestration; three-centered arch window at the first story with carved base; similar to the main facade; non-historic vinyl casements at the first story; historic six-over-one and four-over-one wood sash at the second story. South Facade: Five bays; recessed central section; similar to the main facade; non-historic one-over-one vinyl sash at the first story; historic six-over-one wood sash at the second story; non-historic aluminum drainpipes from the roof. West Facade: Irregular bay arrangement; enclosed porch at the second story with non-historic aluminum, tilt-and-turn sash; non-historic single-pane aluminum casement at the first story; non-historic wooden porch. North Facade: Irregular bay arrangement; similar to the main facade; non-historic one-over-one vinyl sash; non-historic aluminum drainpipe from the roof; electrical conduit. Garage (on Marion Avenue): Brick; two bays; asphalt-shingle-covered gable roof; paneled wood-and-glass roll-up doors.

History: This altered Renaissance Revival-style house was built c.1891 for importer Adolph Badenhausen and his wife, Minnie, during the period when several previously undeveloped tracts in the historic district were built up with Queen Anne, Shingle, Renaissance Revival, and Colonial-style homes. The grandest addition to the district in the 1890s, the mansion's design is attributed to architect Paul Kuhne. Minnie Badenhausen was the daughter of brewer August Horrmann, founder of the Rubsam & Horrmann Atlantic Brewery. The brewery had grown rapidly from its formation in 1870, equally the production of the Bechtel Brewery in 1882, and finally surpassing Bechtel's in 1896, when it brewed 100,000 barrels. Horrmann, who was the financial partner in the firm, used some of his enormous profits to invest in real estate on Staten Island. It was he, who in 1889, purchased this prime 100-foot-wide, 200-foot-deep lot from Henrietta Andressen, who had held it unimproved for almost three decades. In February 1891, Horrmann conveyed the lot to his daughter and she and her husband Adolph, an importer, who built a house on the site by 1893. Although the Badenhausens sold the house in 1924, they took it back in 1935 and established the Badenhausen Realty Co. as the owner in 1941.

Architect Paul Kuhne was the designer of the recently completed Edgewater Village Hall. No. 368 was originally a handsome Northern Renaissance Revival-style house with a stone base and frame upper stories that had a complex plan incorporating projecting entrance and side bays and a dramatic angled corner tower. The frame second story originally had an elaborate gabled roof punctuated by gabled dormers. The upper portions of this building were destroyed by fire and rebuilt in much simplified fashion in the early 1940s. However, the building still retains its striking base with its pattern of three-centered and round arches, set off by voussoirs, keystones, and blind lunettes. The projecting entry is approached by its original fieldstone and bluestone stoop with historic wrought-iron railings and retains its historic paneled wood-and-glass doors. The building's terraced grounds also retain their historic components including the fieldstone retaining walls, fieldstone stoop with round-arched base and historic wrought-iron railings, fieldstone perimeter walls, historic wrought-iron gates, bluestone sidewalk and curb, and bluestone steps that contribute to the character of the district.

References: Barnett Shepherd, Research Notes for the Proposed St. Paul's Avenue Historic District, compiled for the Mud Lane Society for the Renaissance of Stapleton, 2003.

382 St. Paul's Avenue

See 57-61 Marion Avenue

396 St. Paul's Avenue

Block/Lot: 584/33

Date: c.1855-1859 and later, significantly redesigned and expanded c.1885 with additional alterations in the early 20th century.

Architects: Unknown

Original Owner: Charles F.E. and Bernhardine Sudendorf (c.1855-59); Louise Pommer (c.1885); George W. Stake (early 20th century).

Type: Free-standing house

Style: Queen Anne incorporating earlier, mid-19th-century Gothic Revival-style and later, early-20th-century Colonial Revival-style elements.

Stories: 2 ½

Materials: Wood frame covered with wood shingles and clapboards above a brick foundation

Alterations: The porch was enclosed and Colonial Revival-style elements were added to the facades in the early-twentieth century by owner George W. Stake.

Notable site features: Sloping site; bluestone sidewalks on St. Paul's Avenue; bluestone curbs; concrete steps; brick walkway on Occident Avenue.

Related structure on site: A one-story garage was constructed 1914 (NB 161-1914, owner: A.W. Lenderoth).

Description: East Facade (overlooking St. Paul's Avenue): Two bays; multi-pane wood door with fanlight; molded window surrounds; historic one-over-one wood sash. Porch: Full-width along the east facade, wrapping around and projecting on an angle at the southeast corner; wood structure on brick supports; turned columns; historic wooden railings and screens; partially enclosed with multi-pane wood casements and fanlights. Tower: Square plan; three stories; one bay; similar to the main facade; asphalt-shingle-covered witch's cap. Roof: Asphalt-shingle-covered gable with overhanging eaves and exposed rafters; brick chimney; gabled dormers with bracketed eaves, pendants, and historic two-over-two wood sash on the south slope. South Facade (overlooking Occident Avenue): Wraparound porch (from the east facade); two bays; angled bay; projecting chimney flue; similar to the east facade; historic two-over-two wood sash; non-historic wrought-iron security grilles at the first-story windows. North Facade: (obscured by growth) West Facade (interfaced with the west wing): Two bays; similar to the east facade; historic two-over-two wood sash; non-historic wrought-iron security grilles at the first story windows. West Wing: Two stories; asphalt-shingle-covered gable roof; wood porch with square columns, screen, and hipped roof; similar to the main facade; historic one-over-one wood sash; non-historic aluminum drainpipes; historic, paneled wood-and-glass door and transom light; brick chimney; historic, round-arch two-over-two wood sash with a molded surround in the gable end.

Garage: Wood frame covered with cement stucco and wood shingle; two bays; asphalt-shingle-covered hip roof and shed roof; historic batten, hinged doors.

History: This house appears to be the result of several building campaigns starting with a frame, Gothic Revival-style house constructed c.1855-59 by Charles F.E. and Bernhardine Sudendorf, and continuing in the late-nineteenth century with Queen Anne-style additions by owner Louise Pommer, and in the early twentieth century with Colonial Revival-style enhancements by owner George W. Stake. Sudendorf was a jewelry manufacturer with a store on Broadway in lower Manhattan. In 1885, the Sudendorfs sold the house to Frank L. Pommer, a wine merchant whose business was located on Warren Street in Manhattan. It appears that Pommer was responsible for the major expansion of the house which included the addition of the wraparound porch and Queen Anne-style tower. Pommer apparently kept the house as an investment property; in the 1890s it was occupied by Manhattan silk importer, Carl Coenen. In 1902, attorney and municipal court justice George W. Stake, Jr. (1868-1917) purchased the house, although he had been living here since as early as 1890. Stake had grown up in Stapleton and had earned his law degree and Doctorate from Columbia University. He was elected Municipal Court Justice from the Second District in 1900. Judge Stake was a Reform Democrat. He was active in financial and civic organizations of Staten Island, including the German Club of Stapleton. After his death the house passed to his wife, Margeretha Lenderoth Stake, who occupied it until her death in 1946. During Stake's ownership, the building's porch was enclosed and Colonial Revival-style embellishments were added to the house. Stake's widow willed the house to her brother Arnold Lenderoth, but he had been in occupancy since as early as 1914. Lenderoth was an engineer and president of the Consolidated Engine Stop Co. of Manhattan. The Lenderoth family owned the house until 1975. The house, which is distinguished by its corner tower with witch's cap and its wraparound, partially enclosed porch, remains largely intact to its early-twentieth century appearance.

References: Barnett Shepherd, Research Notes for the Proposed St. Paul's Avenue Historic District, compiled for the Mud Lane Society for the Renaissance of Stapleton, 2003; Federal Census, Middletown, Richmond County, 1860; New York State Census, Second Election District, Middletown, Richmond County, 1875.

ST. PAUL'S AVENUE (East side between Beach Street and Stone Street)

347 St. Paul's Avenue

Block/Lot: 518/114

Date: c. 1883

Architect: Undetermined

Original Owner: William Hechler

Type: Free-standing house

Style: Second Empire

Stories: 2 ½

Materials: Wood frame covered with asbestos shingles above a brick foundation.

Alterations: The building was resided with asbestos shingles in 1950 (BN 373-1950, owner: A.M. Anderson).

Notable site features: Sloping site; historic fieldstone retaining wall with bluestone coping; non-historic concrete retaining wall; non-historic plastic fence; non-historic cyclone gates; bluestone sidewalks, curbs, and steps; concrete steps; Belgian block retaining wall facing Beach Street.

Description: Main (West) Facade (overlooking St. Paul's Avenue): Two bays; wooden wraparound porch featuring asbestos-shingle-covered base, bracketed and fluted columns, closed pediment, wooden railings and platform, and asphalt-shingle-covered hip roof; main entryway featuring non-historic aluminum-and-glass door, with historic fluted surround, sidelights, and transom light; molded window surrounds; non-historic one-over-one aluminum sash. Tower: Three stories, square plan on forty-five-degree angle from the main facade; similar to the main facade; molded crown extending from the roof cornice of the main facade; topped by a bracketed cornice and asphalt-shingle-covered turret with surmounting finial. Roof: Asphalt-shingle-covered mansard with gabled dormer on the west slope and non-historic, shed roof dormer on the north slope with non-historic fixed aluminum sash; bracketed cornice with paneled frieze. North Facade (overlooking Beach Street): Four bays; full-width porch (similar to west porch); secondary entryway with non-historic aluminum-and-glass door; similar to the main facade; non-historic one-over-one aluminum sash. East Facade: Two bays; similar to the main facade; molded crown above the first story; non-historic roof deck, enclosed with wooden railings; non-historic, one-over-one aluminum sash; molded roof cornice. South Facade: Irregular bay arrangement; molded crown above the first story; similar to the main facade; non-historic one-over-one aluminum sash; non-historic aluminum drainpipe from the roof; electrical conduit and meter.

History: This Second Empire-style house was built in c.1883 for William Hechler (1835-1909) during the period when several previously-undeveloped tracts in the historic district were built up with Italianate, Second Empire, and Chalet-style houses. Hechler, an immigrant from Germany, was an associate with the George Bechtel Brewing Company of Staten Island, where he served as the chief chemist and brew master. Hechler, who retained the house until 1895, also owned the neighboring house at 351 St. Paul's Avenue, where he resided for over twenty years. In the 1920s and 30s, 347 St. Paul's Avenue was owned by fur and tobacco merchant J. Edward Stake (1860-1939), who was also a director of the Staten Island Savings Bank. From 1896 to 1906, he was vice-president and treasurer of the International Tobacco Company, after which he assumed the same positions at the J.S. Lodewick Company, dealers in raw furs. The house is distinguished by its angled tower, mansard roof, and wraparound porch.

References:

New York Times (May 4, 1939), 23; Barnett Shepherd, Research Notes for the Proposed St. Paul's Avenue Historic District, compiled for the Mud Lane Society for the Renaissance of Stapleton, 2003; *Staten Island and Its People* (vol. 4), 361, 501.

351 St. Paul's Avenue

Block/Lot: 518/110

Date: c. 1887-88

Architect: Undetermined

Original Owner: William Hechler

Type: Free-standing house

Style: Second Empire

Stories: 2 ½

Materials: Wood frame covered with clapboards above a cement-stucco-covered brick foundation.

Alterations: Asbestos shingles were installed over the clapboards in 1937 (ALT 167-1937, owner: Elizabeth Vekerwasser). They were subsequently removed.

Notable site features: Bluestone sidewalk and curb; brick and bluestone steps at the curb.

Description: Main Facade (overlooking St. Paul's Avenue): Four bay; full-width, wooden porch featuring wooden platform, turned spindles, bracketed columns, molded crown with paneled frieze, and hip roof; historic double, wood-and-glass paneled doors with molded surround and transom light at the main entryway; molded window surrounds and hoods; historic two-over-two wood sash; non-historic aluminum drainpipe from the roof. Tower: Two stories with a turretted roof, square plan on forty-five-degree angle from the main facade; similar to the main facade; historic two-over-two wood sash. Roof: Slate-covered mansard above a bracketed cornice with paneled frieze; pedimented dormers on the west side (main facade), tower, south side, and north side; historic two-over-two wood sash; brick chimney with a corbelled cap. South Facade: Irregular bay arrangement; molded crown above the first story; angled oriel at the first story; historic two-over-two wood sash; non-historic aluminum drainpipe from the roof; electrical conduit. North Facade: Irregular bay arrangement; secondary entryway under the porch with historic paneled wood-and-glass door; similar to the south facade; historic two-over-two wood sash. East Facade: Roof deck, enclosed by historic wooden railing, above the first story.

History: This Second Empire-style house was built in c.1887-88 for William Hechler (1835-1909) during the period when several previously-undeveloped tracts in the historic district were built up with Italianate, Second Empire, and Chalet-style houses. Hechler was an associate with the George Bechtel Brewing Company of Staten Island, where he served as the chief chemist and brew master. He was born in Friedberg, Germany, and attended the university there to learn his trade. He came to the United States in 1862 and lived in Manhattan before moving to Staten Island. He began his association with Bechtel around 1870. Heckler occupied this house until his death. This house, which incorporates some Neo-Grec decorative motifs, notably the stylized brackets beneath the crowning cornice, is remarkably intact.

References: Barnett Shepherd, Research Notes for the Proposed St. Paul's Avenue Historic District, compiled for the Mud Lane Society for the Renaissance of Stapleton, 2003.

353 St. Paul's Avenue

Block/Lot: 518/109

Date: c. 1883

Architect: Undetermined

Original Owner: William Hechler

Type: Free-standing house

Style: Queen Anne

Stories: 2 ½

Materials: Wood frame covered with asbestos shingles on a cement-stucco-covered masonry foundation.

Alterations: The original front porch was removed and replaced by the current projecting vestibule in 1938-39 (ALT 830-1938, owner: Martha Von Riegen, architect: Peter Olsen).

Notable site features: Concrete steps at the curb with wrought-iron railings; bluestone curb.

Description: Main Facade (overlooking St. Paul's Avenue): Irregular bay arrangement; brick stoop with wrought-iron railings; main entryway featuring historic, multi-pane wood-and-glass door with sidelights, transom light, and hipped roof; grouped fenestration at the first story; historic one-over-one wood sash; molded sills and lintels; historic louvered wood shutters; electrical conduit and meters. Roof: Asphalt-shingle-covered, gables and hipped gables with bargeboards and carved decoration; scalloped wood shingles and grouped fenestration with a molded surround in the south gable; louvered vent with molded surround in the gables; brick chimneys. North Facade: Irregular bay arrangement; projecting secondary entryway with an asphalt-shingle-covered hip roof; oriel at the first story; similar to the main facade; historic one-over-one wood sash. South Facade: Four bays; similar to the main facade; historic one-over-one wood sash; non-historic aluminum drainpipes from the roof.

History: This Queen Anne-style house was built c.1883 for William Hechler (1835-1909) during the period when several previously-undeveloped tracts in the historic district were built up with Queen Anne, Shingle, and Colonial-style homes. Hechler was an associate with the George Bechtel Brewing Company of Staten Island, where he served as the chief chemist and brew master. Hechler also owned the neighboring house at 351 St. Paul's Avenue, where he resided for over twenty years. Hechler may have built this house for his son, John Henry Hechler (1868-1922), who was in the real estate business. The younger Hechler's wife and daughters continued to occupy this house through at least 1925. The house is characterized by its irregular bay arrangement, double-gabled facades, and cross gabled roofs with tall brick chimneys. It retains scalloped shingling on the gable walls, molded eave decoration, and its decorative barge boards and spandrels at the apex of the gables.

References: Barnett Shepherd, Research Notes for the Proposed St. Paul's Avenue Historic District, compiled for the Mud Lane Society for the Renaissance of Stapleton, 2003; *Staten Island and Its People* (v. 4), 361-362.

355 St. Paul's Avenue

Block/Lot: 518/106

Date: c. 1883

Architect: Undetermined

Original Owner: William Hechler

Type: Free-standing house

Style: Queen Anne

Stories: 2 ½

Materials: Wood frame covered with clapboards above a brick foundation.

Alterations: The original front porch was removed and replaced by the current gabled vestibule and the exterior was covered with asbestos siding in 1936 (ALT 423- 936, owner: John Smith, builders: James Doherty & Edward Schwall).

Notable site features: Fieldstone posts; brick walkway; bluestone curb and steps.

Description: Main Facade (overlooking St. Paul's Avenue): Three bays; brick stoop with wooden bannisters; wooden porch with screened base and turned spindles; main entryway featuring non-historic wood-and glass door with a molded surround, and gabled roof; molded window surrounds; historic one-over-one wood sash. Roof: Asphalt-shingle-covered, intersecting gables with a double gable facing west and hipped gables facing north and south; overhanging eaves; grouped fenestration with a molded surround; louvered vent in the west gable; brick chimneys with a corbelled caps. South Facade: Irregular bay arrangement; similar to the main facade; historic one-over-one wood sash; non-historic aluminum drainpipe from the roof; electrical conduit. East Facade: Three bays; one-story and basement enclosed porch, on a concrete foundation, with non-historic one-over-one aluminum sash and sliding door; non-historic wooden deck; upper facade is similar to the main facade. North Facade: Four bays; similar to the main facade; historic one-over-one wood sash; non-historic aluminum drainpipes from the roof.

History: This Queen Anne-style house was built in c.1883 for William Hechler (1835-1909) during the period when several previously-undeveloped tracts in the historic district were built up with Queen Anne, Shingle, and Colonial-style homes. Hechler was an associate with the George Bechtel Brewing Company of Staten Island, where he served as the chief chemist and brew master. Hechler also owned the house at 351 St. Paul's Avenue, where he resided for over twenty years. No. 355 remained in the Hechler family until 1910, when it was sold to an heir whose relationship to the Hechlers is unclear. From 1917 to 1920, the house was owned and occupied by Charles Pfister, owner of the New York Café on Bay Street, Staten Island. He later went into the real estate business on Staten Island. From 1920 to 1942, it was owned by banker John Smith, who lost it through a foreclosure. The house is characterized by its scalloped shingling on the gable walls and molded eave decoration. Although the original front porch was removed, the house remains largely intact.

References: Barnett Shepherd, Research Notes for the Proposed St. Paul's Avenue Historic District, compiled for the Mud Lane Society for the Renaissance of Stapleton, 2003.

367 St. Paul's Avenue

Block/Lot: 518/103

Date: c. 1883

Architect: Undetermined

Original Owners: Betsey and Michael Conklin

Type: Free-standing house

Style: Queen Anne

Stories: 2 ½

Materials: Wood frame covered with clapboards and half-timbered elements above a brick foundation, painted.

Alterations: New asphalt roof shingles were installed in 1945 (BN 981-1945).

Notable site features: Sloping site; brick and concrete steps; bluestone curb.

Related structure on site: Garage at the rear of the lot.

Description: Main Facade (overlooking St. Paul's Avenue): Three bays; full-width, wooden porch with screened base, wooden steps, bannisters, newel posts, platform, turned spindles and columns, brackets, and crown molding; historic, paneled wood-and-glass door with carved surround; wide-window moldings; historic paneled wood shutters; canvas awnings at the porch and south window on the second story; historic one-over-one wood sash. Roof: Intersecting, asphalt-shingle-covered gables and hipped gables with overhanging eaves; carved bargeboards; brick chimneys. North Facade: Four bays; similar to the main facade; historic one-over-one wood sash and wood shutters; non-historic aluminum drainpipe from the roof. East Facade: Secondary entryway at basement level with historic, wood-and-glass paneled door; enclosed porch at the basement and first story with non-historic casements and asphalt-shingle-covered hip roof; irregular bay arrangement at the upper stories; similar to the main facade. South Facade: Three bays; first-story oriel with hipped roof and bracketed crown; historic louvered wood shutters; similar to the main facade; historic one-over-one wood sash; non-historic aluminum drainpipe from the roof. Garage: Wood frame covered with clapboards above a brick foundation; historic wood-and-glass paneled, hinged doors with cross bracing; historic, multi-pane casements with wide surrounds; historic, paneled wood-and-glass pedestrian entryway; historic louvered wood shutters; intersecting asphalt-shingle-covered gable roof with overhanging eaves and carved bargeboards.

History: This Queen Anne-style house was built c.1883 for Betsey and Michael Conklin, during the period when several previously-undeveloped tracts in the historic district were built up with Queen Anne, Shingle, and Colonial-style homes. Capt. Michael Conklin, also the owner of No. 369, was a former ship-carpenter and ship builder, who had been a partner in the Mulford lumber and building material business, prior to becoming inspector of foreign vessels for the port of New York in 1882. Michael and Betsy Conklin leased No. 367 for ten years before selling it to insurance agent Otto Heyn in 1893. In 1914, John Bowe purchased the house, living there with his family at least into the mid-1930s. Bowe, who was born in 1874, served on the New York

City Board of Education from 1922 to 1924, as the Commissioner for Purchase for the City of New York from 1924 to 1928, and the Commissioner of Public Works for Staten Island from 1928 to 1936. Afterwards he became a real estate broker on Staten Island. Bowe died at his St. Paul's Avenue address in 1951, but his family owned the house until 1978. The house, which features double-gabled facades, cross gabled roofs, and elaborately decorated gables edged with decorative bargeboards, remains remarkably intact.

References: *New York Times* (Jun. 1, 1924), 8; (Oct. 2, 1951), 28; *Prominent Men of Staten Island, 1893*, 93-94; Barnett Shepherd, Research Notes for the Proposed St. Paul's Avenue Historic District, compiled for the Mud Lane Society for the Renaissance of Stapleton, 2003.

369 St. Paul's Avenue

Block/Lot: 519/100

Date: c. 1883

Architect: Undetermined

Original Owners: Betsey and Michael Conklin

Type: Free-standing house

Style: altered Queen Anne

Stories: 2 ½

Materials: Wood frame covered with asbestos shingles above a brick foundation.

Alterations: The building was divided into apartments, the attic was expanded, the front porch was partially enclosed, window openings were modified, gable brackets were removed in 1936-37 (ALT 1047-1936, owner: Mrs. L. DeJonge, architect: Frank Bullermark).

Notable site features: Non-historic cyclone fence; asphalt-paved driveway; bluestone curb.

Related structure on site: Garage at the rear of the lot.

Description: Main Facade (overlooking St. Paul's Avenue): Two bays; brick stoop with wrought-iron railing; full-width wooden porch (partially enclosed) with square column and asphalt-shingle-covered hip roof; historic paneled wood-and-glass door with fluted surround and projecting hood; molded window surrounds; historic six-over-one wood sash. Roof: Intersecting, asphalt-shingle-covered hips and gables with overhanging eaves on brackets; brick chimneys. South Facade: Irregular bay arrangement; similar to the main facade; historic six-over-one wood sash; non-historic wrought-iron fire escape; non-historic aluminum drainpipe from the roof. North Facade: Irregular bay arrangement; similar to the main facade; historic six-over-one wood sash and wood casements; non-historic aluminum drainpipes from the roof. Garage: Wood frame covered with clapboards; asphalt-shingle-covered hip roof with overhanging eaves; non-historic, paneled wood roll-up door.

History: This altered Queen Anne-style house was built c.1883 for Betsey and Michael Conklin during the period when several previously-undeveloped tracts in the historic district were built up with Queen Anne, Shingle, and Colonial-style homes. Capt. Michael Conklin, also the owner of

No. 367, was a former ship-carpenter and ship builder, who had been a partner in the Mulford lumber and building material business, prior to becoming inspector of foreign vessels for the port of New York in 1882. No. 369 passed to their daughter Dr. Frances Conklin, a physician, who was listed as residing there in the census of 1900. It was substantially altered in 1936-37. The house is characterized by its gabled roof and tall brick chimney.

References: *Prominent Men of Staten Island, 1893*, 93-94; Barnett Shepherd, Research Notes for the Proposed St. Paul's Avenue Historic District, compiled for the Mud Lane Society for the Renaissance of Stapleton, 2003.

377 St. Paul's Avenue

Block/Lot: 519/87

Date: c. 1870-74; 1909 (ALT 218-1909)

Architect: Undetermined; Otto Loeffler

Original Owner: Dudley Duychinck; Louis DeJonge, Jr.

Type: Free-standing house

Style: Mediterranean Revival

Stories: 3

Materials: Wood frame covered with cement stucco and terra-cotta trim.

Alterations: Not apparent.

Notable site features: A stone and brick perimeter wall with brick posts and wrought-iron fence and gates were installed in 1914 (NB 344-1914, owner: Mrs. L. DeJonge, architects: Delano & Aldrich); brick-paved driveway; bluestone curb.

Description: General: L-shaped plan including the three-story north wing; clay-tile-covered, intersecting hip roofs with wide, overhanging eaves and cement-stucco-covered chimneys. Main Facade (overlooking St. Paul's Avenue): Three bays; wraparound porch with Tuscan columns, ceramic-tile pavement and steps, wood screens, and roof deck enclosed by wooden railings; recessed main entryway with historic wood-and-glass door, sidelights, and transom light; historic wrought-iron screen; projecting doorways to the second-story deck with clay-tile-covered shed roof and multi-pane, wooden French doors and sidelights; projecting central bay at the second story with projecting sill, non-historic sash, shield ornament, curved parapet; and roof deck; historic one-over-one wood sash; doorway to third-story roof deck similar to second story; non-historic aluminum drainpipes from the roof. East Facade: Irregular bay arrangement; concrete steps and terrace with Tuscan columns and clay-tile-covered, concave roof; angled bay; octagonal, two-story porch enclosed at the first story and topped by third-story roof deck enclosed by wooden railings; historic one-over-one wood sash. North Facade: Three-story side wing; similar to the main facade; projecting secondary entryway with cement-stucco-covered masonry stoop, historic paneled wood doors; historic multi-pane wood casements beneath a segmental arch; clay-tile-covered hip roof. South Facade: Three bays; three-story, octagonal porch, enclosed at the first story; similar to the main facade; historic one-over-one wood sash; non-historic aluminum drainpipe from the roof.

History: This Mediterranean Revival-style house appears to have been originally built in the early 1870s for merchant Dudley Duychinck, but was subsequently redesigned in by architect Otto Loeffler in 1909 for Louis DeJonge, Jr., whose father, Louis DeJonge, Sr., was the proprietor of Louis DeJonge & Co. of Staten Island and Manhattan, paper stainers and fancy paper manufacturers. Louis DeJonge, Sr. (1828-1908), was born in Offenbach, Germany, arriving in the late 1840s to New York City and establishing a paper coating factory on Staten Island with his brother, Julius DeJonge. His products were used for lithographic printing, book linings, trunk linings, and box coverings. The DeJonge plant was one of the earliest in America to utilize European methods for the production of fine gift, art and commercial paper by means of surface tinting and glazing; it was the first factory in the country to make white coated lithograph paper. By the 1890s the plant, with four hundred workers, was considered one of the largest such manufacturers in the country. It remained in operation until the mid 1970s. Louis DeJonge, Jr. (1858-1913) purchased this house in 1891 from Duychinck, who had moved to Colorado. The younger DeJonge took over DeJonge & Co. after his father's death. He was also a trustee of the Staten Island Savings Bank.

Over the years Louis had made alterations to No. 377, but when his cousin [and employee] Ernest began building across the street, he must have felt the need for a complete renovation. In 1909, Otto Loeffler transformed the DeJonges' 1870s house into a Mediterranean villa, adding a new wing and porches, refacing the facades with stucco, and crowning the building with a clay-tile-covered hip roof with wide overhanging eaves and tall chimneys. Following her husband's death in 1913, Mrs. Anna DeJonge continued to occupy this house. She was a prominent clubwoman and one the leaders of Staten Island Society. In 1914, she commissioned the leading New York firm of Delano & Aldrich to design the handsome brick and stone fence that faces on to St. Paul's Avenue.

References: *Made on Staten Island*, 59; *New York Times* (Sep. 29, 1908), 9; (Mar. 3, 1913), 1; Barnett Shepherd, Research Notes for the Proposed St. Paul's Avenue Historic District, compiled for the Mud Lane Society for the Renaissance of Stapleton, 2003; *Staten Island and Its People* (vol. 4), 474-475.

387 St. Paul's Avenue

Tax Map Block/Lot: 519/82

Date: c. 1887-88

Architect: Hugo Kafka

Owner: George Bechtel for Anna Bechtel Weiderer

Type: Free-standing house

Style: Queen Anne

Stories: 3 with basement

Materials: Wood frame covered with wood shingles above a battered brownstone stone base.

Related Structure on site: A garage was built at the rear of the lot in 1929 (NB 439-1929, owner:

P. Teitelbaum, builder: Joseph Fleschner).

Notable site features: Bluestone curb; historic wrought-iron gates.

Description: General: Complex massing above a brownstone foundation with a variety of intersecting hipped and gabled roofs, shingle textures, open porches, masonry chimneys, and a circular corner tower topped by a concave turret and pointed finial; historic multi-pane wood sash in differing configurations with wide, paneled surrounds. Main Facade (overlooking St. Paul's Avenue): Irregular bay arrangement; bluestone stoop with brownstone block sidewalls; pedimented porch with elaborately-carved tympanum, turned columns, spindles and screens; main entryway with double, wood-and-glass paneled doors, stained glass side-and-transom lights; round-arched open porches at the first and second stories; recessed, projecting bay window at the second story with stained-glass transom lights; molded bands above the first and second stories; gabled roof dormer. North Facade: Irregular bay arrangement; shed-roofed side porch with round-arched basement fenestration and elaborate, wrought-iron grille, non-historic sliding sash, brownstone and concrete steps with elaborate wrought-iron railing, and historic wood-and-glass door with sidelights and segmental transom light; curved bay with cut stone base, projecting window sills, historic stained glass sash, and surmounting curved pediment with elaborately-carved tympanum; recessed, projecting bay window at the third story with stained-glass transom lights, located behind round-arched open porch with carved railings; non-historic aluminum drainpipes from the roof. South Facade: Irregular bay arrangement, porch wraps around from main facade; open porch with turned columns, spindles and screens at the rear; similar to the main facade. Garage: Concrete block and wood frame; flat roof with asphalt-shingle-covered hood; non-historic roll-up doors.

History: This exceptional Queen Anne-style house was built by brewery baron George Bechtel as a wedding present for his daughter Anna Bechtel Weiderer (1867-1899), whose husband, Leonard Weiderer, owned a glass factory in Stapleton. George Bechtel's home, a large Greek Revival house fronting on Van Duzer Street (demolished), was located on a spacious lot that extended to the rear of this property allowing Bechtel to create a family enclave with merged gardens. The Weiderer house was constructed by the Stapleton builder Henry Spruck who in the early 1900s published a pamphlet illustrating the building which he credited to the architectural firm of Kafka & Lindenmeyr. Given the date of the house, it must have been the work of the firm's founder Hugo Kafka, Sr. (1843-1915). Born in Prague, Kafka was educated at the Polytechnikum in Zurich, where he studied under Gottfried Semper. In 1874, he immigrated to Philadelphia to work with Herman Schwarzmann on the Centennial Exposition of 1876. In 1878 Kafka moved his architectural practice to New York. He had numerous commissions for apartment buildings and houses and also designed the Joseph Loth Silk Ribbon factory (1885-86, a designated New York City Landmark) at 1818-1838 Amsterdam Avenue, and Saint Peter's German Evangelical Reformed Church, now the Free Magyar Reformed Church, Kreischerville, Staten Island (1883, a designated New York City Landmark), a work with which Bechtel would have undoubtedly been familiar.

Kafka's design for the Weiderer House is distinguished by its complex massing and its interplay of geometric forms and light and shadow. There is a turretted corner tower, curved

bays, recessed porches set off by round openings, a variety of intersecting hipped and gabled roofs, and exuberant detailing. Resting on a base of massive stone boulders, the walls are clad with shingles cut in a variety of shapes and laid in horizontal bands. Multi-pane windows are arranged in differing configurations and most contain stained glass. This large mansion has twenty-four rooms, twenty-four stained-glass windows, and six fireplaces. The Weiderers lived at 387 St. Paul's Avenue for only a few years. Leonard died in 1891, and his widow moved to Germany and remarried in 1894; she died in 1899 at age 31. George Bechtel had died in 1889, so the house passed to his widow Eva who had taken charge of the family brewery to protect the interests of her thirteen year old son. She continued to occupy the Van Duzer Street House. Around 1899, Anna's sister, Agnes Bechtel Wagner, moved to this house where she resided until the late 1920s. Today, it remains remarkably intact and has recently been restored. It was the subject of a public hearing by the Landmarks Preservation Commission in 1980.

References: Bayles, *History of Richmond County, 726-729*; Barnett Shepherd, Research Notes for the Proposed St. Paul's Avenue Historic District, compiled for the Mud Lane Society for the Renaissance of Stapleton, 2003, Untitled booklet, Henry Spruck & Son, Stapleton, S.I., N.Y.

393 St. Paul's Avenue

Block/Lot: 519/80

Date: 1901-02 (NB 259-1901)

Architect: Phillip Wolff & Son

Original Owner: John C. Siemer

Type: Free-standing house

Style: neo-Colonial

Stories: 2 ½

Materials: Wood frame covered with asbestos siding above a brick foundation, painted.

Alterations: Non-historic siding.

Notable site features: Bluestone curb.

Description: Main Facade (overlooking St. Paul's Avenue): Three bays; brick stoop with cast-iron railings; historic, paneled wood-and-glass door with transom light and molded surround; aluminum-clad window surrounds; non-historic, one-over-one aluminum sash. Roof: Intersecting, asphalt-shingle-covered gables with returning eaves and decorative dentils; Palladian window in the west gable. North Facade: Irregular bay arrangement; similar to the main facade; non-historic one-over-one aluminum sash. South Facade: Irregular bay arrangement; angled bay with second-story overhang; similar to the main facade; non-historic one-over-one aluminum sash. East Facade: Two-story, enclosed porch, clad in vinyl siding, on brick supports.

History: This neo-Colonial house was designed and built by architects/builders Phillip Wolff & Son in 1901-02 for merchant John C. Siemer, who also built a similar house at 399 St. Paul's Avenue in 1901-02, which was designed by architect Charles Roettig. It is one of six consecutive

houses which Siemer owned; he gave two houses to each of his three daughters. A successful Stapleton businessman, Siemer built this house for his daughter, Adelheid Schneider. Siemer was born in Germany and came to the United States around 1850 and opened a general store and grocery on Richmond Road (now Van Duzer Street) and Beach Street in Stapleton. The house was rented to bank teller Julius Rauh in 1910 and to Joseph E. Vidal, a physician, in 1912. Adelheid owned this house until 1946. The house is characterized by its intersecting gables and Palladian window.

References: Barnett Shepherd, Research Notes for the Proposed St. Paul's Avenue Historic District, compiled for the Mud Lane Society for the Renaissance of Stapleton, 2003.

399 St. Paul's Avenue

Block/Lot: 519/77

Date: 1901-02 (NB 213-1901)

Architect: Charles Roettig

Original Owner: John C. Siemer

Type: Free-standing house

Style: neo-Colonial

Stories: 2 ½

Materials: Wood frame covered with aluminum siding above a brick foundation, painted.

Alterations: The building was converted to a two-family house, the front porch was replaced, and asphalt roof shingles were applied in 1937 (ALT 351-1937, owner: C. Schneider, builder: John P. From).

Notable site features: Bluestone curb.

Description: Main Facade (overlooking St. Paul's Avenue): Three bays; non-historic brick stoop with wrought-iron railings; gabled porch with Doric columns; historic, paneled wood-and-glass door with transom light, molded surround, and non-historic wrought-iron grilles; aluminum-clad window surrounds; non-historic one-over-one aluminum sash and shutters; non-historic aluminum drainpipes from the roof. Roof: Intersecting, asphalt-shingle-covered gables with returning eaves; Palladian window in the west gable; hipped dormer on the south slope. North Facade: Irregular bay arrangement; non-historic wrought-iron grilles at the basement windows; paired fenestration; non-historic one-over-one aluminum sash; electrical conduits and meters. South Facade: Irregular bay arrangement; projecting bay (overhung at the second story); paired fenestration; non-historic one-over-one aluminum sash. East Facade: Two story, wood-frame porch, enclosed at the second story.

History: This neo-Colonial house was constructed c.1901 for merchant John C. Siemer during the period when several previously-undeveloped tracts in the historic district were built up with one- and two-family Arts & Crafts and neo-Colonial-style homes. Siemer also built its twin at 393 St. Paul's Avenue in 1901-02, designed by the architectural firm Phillip Wolff & Sons. It is one of six consecutive houses which Siemer owned; he gave two houses to each of his three

daughters. A successful Stapleton businessman, Siemer built this house for his daughter, Adelheid Schneider. Siemer was born in Germany and came to the United States around 1850 and opened a general store and grocery on Richmond Road (now Van Duzer Street) and Beach Street in Stapleton. In 1910, the house was rented to wholesale merchant Joseph Bromley. The Schneider family owned this house until 1956. The house is characterized by its intersecting gables and Palladian window.

References: Barnett Shepherd, Research Notes for the Proposed St. Paul's Avenue Historic District, compiled for the Mud Lane Society for the Renaissance of Stapleton, 2003.

403 St. Paul's Avenue

Block/Lot: 519/74

Date: c. 1887-93

Architect: Not determined

Original Owner: John C. Siemer

Type: Free-standing house

Style: altered Queen Anne

Stories: 2 ½

Materials: Wood frame covered with asbestos siding on a brick foundation.

Alterations: The ornament was simplified and "Colonialized," and the house was resided in the mid-twentieth century

Notable site features: White picket fence; bluestone curb.

Description: Main Facade (overlooking St. Paul's Avenue): Three bays; wooden porch with brick steps, wood platform and railings, turned columns and spindle screen; historic paneled wood doors; wide window surrounds; non-historic, one-over-one aluminum sash; non-historic paneled shutters; molded crown. Roof: Asphalt-shingle-covered gabled-hip roof with pedimented front gable; molded cornice; tall brick chimneys. South Facade: Irregular bay arrangement; wooden porch with brick steps, turned columns, spindle-screen, and molded crown; similar to the main facade; secondary entryway; non-historic one-over-one aluminum sash; non-historic aluminum drainpipes from the roof; electrical conduit and meter. North Facade: Irregular bay arrangement; secondary entryway beneath an asphalt-shingle-covered shed roof with a non-historic aluminum door, brick stoop, and wrought-iron railing; hipped roof dormer; similar to the main facade; hip-roofed wall dormer; non-historic one-over-one aluminum sash; non-historic drainpipes from the roof.

History: This altered Queen Anne-style house was built c. 1887-93 for Stapleton merchant John C. Siemer during the period when several previously-undeveloped tracts in the historic district were built up with Queen Anne, Shingle, and Colonial-style homes. In 1885, Siemer purchased a large tract of land on the east side of St. Paul's Avenue extending from No. 393 to Stone Street. In March 1889 Siemer ran an advertisement in the *Staten Islander* indicating that at least one of the houses was for rent. In 1910, No. 403 was occupied by German-born wholesale merchant

Emil Alfreck and his wife; in 1914 it was leased to Elizabeth Walsh. Upon Siemer's death in 1924 the house passed to his daughter Anna L. McKillip of Gloversville, New York. She leased the house to architect Walter Ross. In 1931 she sold the building to her sister Margaretha E. Meurer. The house is characterized by its intersecting gable roofs and tall brick chimneys.

References: Barnett Shepherd, Research Notes for the Proposed St. Paul's Avenue Historic District, compiled for the Mud Lane Society for the Renaissance of Stapleton, 2003; "To Let" *Staten Islander*, Mar. 13, 1889.

409 St. Paul's Avenue

Block/Lot: 519/72

Date: c.1887-93

Architect: Not determined

Original Owner: John C. Siemer

Type: Free-standing house

Style: neo-Colonial

Stories: 2 ½

Materials: Wood frame covered with asbestos siding above a cement-stucco-covered masonry foundation.

Alterations: The building was resided in the mid-twentieth century.

Notable site features: Bluestone curb; fieldstone retaining wall; bluestone walkway.

Related structure on site: A two-car, cinder-block and concrete garage was built at the rear of the lot in 1925 (NB 566-1925, owner: Mrs. Anna McKillip, builder: John Zimmer); the garage was re-aligned to be located completely on the lot in 1946 (BN 445-1946, owner: Vincent Ritt).

Description: Main Facade (overlooking St. Paul's Avenue): Three bays; full-width, wooden porch on brick supports with wooden steps and platform; turned columns, wooden railings, spindle-screens, and asphalt-shingle-covered shed roof; historic, paneled wood-and-glass door with transom light and wide surround; aluminum-clad window surrounds; historic six-over-one wood sash; non-historic louvered aluminum shutters. Roof: Intersecting, asphalt-shingle-covered gables with overhanging eaves, clad in aluminum; shed roof dormer on the south slope; tall brick chimneys. North Facade: Irregular bay arrangement; secondary, projecting entryway with an asphalt-shingle-covered shed roof, bracketed hood, and historic, non-paneled aluminum-and-glass door, wood porch and railings; second-story projecting facade; historic six-over-one wood sash; similar to the main facade; non-historic, aluminum drainpipe from the roof; electrical conduit. South Facade: Irregular bay arrangement; second-story oriel on brackets; two-story, wooden porch with turned columns, wooden railings, spindle screens and asphalt-shingle-covered shed roof; similar to the main facade; historic six-over-one wood sash; non-historic aluminum drainpipe from the roof; electrical conduits and meter. Garage: Wood frame covered with cement stucco; two bays; asphalt-shingle-covered hip roof; non-historic paneled wood roll-up doors.

History: This neo-Colonial-style house was built c.1887-93 for Stapleton merchant, John C. Siemer, during the period when several previously-undeveloped tracts in the historic district were built up with Queen Anne, Shingle, and Colonial-style homes. In 1885, Siemer purchased a large tract of land on the east side of St. Paul's Avenue extending from No. 393 to Stone Street. Upon Siemer's death in 1924, No. 409 passed to his daughter Anna L. McKillip of Gloversville, New York, who apparently rented it to sign painter James F. Dugan, who was residing here with his family in 1925. The house is characterized by its intersecting gable roofs, tall brick chimney, and full-width front porch.

References: Barnett Shepherd, Research Notes for the Proposed St. Paul's Avenue Historic District, compiled for the Mud Lane Society for the Renaissance of Stapleton, 2003.

413 St. Paul's Avenue

Block/Lot: 519/70

Date: c. 1887-88

Architect: Not determined

Original Owner: John C. Siemer

Type: Free-standing house

Style: altered Queen Anne

Stories: 2 ½

Materials: Wood frame covered with cement stucco and asbestos shingles above a cement-stucco-covered masonry foundation.

Alterations: The front porch was removed and a new entryway was installed in 1926 (ALT 737-1926, architect: Henry G. Otto); a breakfast room was added at southeast corner of house and the back porch was rebuilt in 1926 (ALT 142-1926, architect: Henry G. Otto).

Notable site features: Brick walkway; bluestone curb.

Related structure on site: A garage was built in 1920 (NB 1565-1920, architect: Henry G. Otto).

Description: Main Facade (overlooking St. Paul's Avenue): Two bays at the first story; three bays at the second story; brick stoop; projecting main entryway with asphalt-shingle-covered gable roof with overhanging eaves on brackets and historic paneled wood-and-glass door; grouped fenestration at the first story with bracketed hood; aluminum-clad window surrounds at the second story; historic six-over-one and four-over-one wood sash; non-historic wrought-iron security grilles at the first-story windows. Roof: Intersecting, asphalt-shingle-covered hip and gable roofs with closed pediments; tall brick chimney at the center of the roof; stone chimney with clay pot at the south side. North Facade: Irregular bay arrangement; similar to the main facade; historic six-over-one wood sash; non-historic wrought-iron security grilles at the first-story windows; non-historic aluminum drainpipes from the roof; electrical conduit. South Facade: Irregular bay arrangement; chamfered bay at the first story with corner brackets; stone chimney flue; projecting, two-story side porch, enclosed at the first story and open at the second story with square columns; similar to the main facade; historic six-over-one wood sash; non-historic security grilles at the first story. East Facade: Irregular bay arrangement; two-story

wooden porch with wooden railings, square columns, and asphalt-shingle-covered hip roof; similar to the main facade; historic six-over-one wood sash. Garage: Wood frame covered with cement-stucco; asphalt-shingle-covered gable roof with overhanging eaves and exposed rafters; historic wooden hinged doors with cross bracing.

History: This altered Queen Anne-style house was built c.1887-88 by Stapleton merchant John C. Siemer during the period when several previously-undeveloped tracts in the historic district were built up with Queen Anne, Shingle, and Colonial-style homes. Siemer may have built it as a wedding gift for his daughter, Margaretha. In 1885, Siemer purchased a large tract of land on the east side of St. Paul's Avenue extending from No. 393 to Stone Street. He built the first two of six houses that he would eventually erect on St. Paul's Avenue in 1887. In 1893, Margaretha Siemer married Edward Meurer, a descendent of one of Staten Island's oldest Huguenot families. Meurer owned Meurer & Co., a home furnishings and decorating store on Bay Street that was founded by his father in 1866. Although the Meurers occupied the house into the 1940s, they rented part of the house in 1906 to Herman Kind, a cutlery importer, and to exporter Paul Vilmar in 1912. The Meurer family continued to own the house until 1963. The house is characterized by its tall stone chimney and complex roofline.

References: Barnett Shepherd, Research Notes for the Proposed St. Paul's Avenue Historic District, compiled for the Mud Lane Society for the Renaissance of Stapleton, 2003; "To Let" *Staten Islander*, Mar.13, 1889; *Staten Island & Its People* (v.4), 485-486.

417 St. Paul's Avenue

Block/Lot: 519/65

Date: Mid-nineteenth century, moved to this site c. 1886-87

Architect: Not determined

Original Owner: Not determined

Type: Free-standing house

Style: altered Italianate

Stories: 2 ½

Materials: Wood frame covered with asbestos shingles above a brick foundation, painted.

Alterations: A rear extension was built, new roof shingles applied, and new windows were installed in 1930 (ALT 609-1930, owner: Edward Meurer, architect: Henry G. Otto).

Notable site features: Wooden fence; bluestone sidewalk and curb on St. Paul's Avenue.

Related structure on site: A garage was constructed on the south side of the lot in 1930 (ALT 609-1930, owner: Edward Meurer, architect: Henry G. Otto).

Description: South Facade (overlooking Stone Street): Three bays; full-width wood porch on brick supports with wooden platform, screened base, wood railings and steps, square columns, brackets, denticulated crown, and asphalt-shingle-covered shed roof; wide window surrounds, historic two-over-two wood sash; non-historic aluminum drainpipes from the roof. Roof: Asphalt-shingle-covered hipped roof with cross gables; arched windows in the gable-ends;

overhanging eaves on scrolled brackets; paneled roof cornice; massive brick chimney with corbelled cap. West Facade (overlooking St. Paul's Avenue): Three bays; wooden porch at the first story, partially enclosed and similar to the south porch; similar to the Stone Street facade; historic two-over-two and six-over-one wood sash. North Facade: Irregular bay arrangement; similar to the Stone Street facade; historic two-over-two and six-over-one wood sash; electrical conduit. East Facade: Two-story extension; historic six-over-one wood sash at the first story; non-historic, aluminum sliding sash at the second story; non-historic aluminum roof gutter. Garage: Wood frame covered with asbestos shingles above a concrete foundation; one-bay; flat roof; asphalt-shingle-covered hood above the entryway; non-historic, paneled wood-and-glass roll-up door; historic six-over-one wood sash on the north facade.

History: This altered, Italianate-style house appears to have been built in the mid-nineteenth century and moved to its present location c.1886-87 by Stapleton merchant John Siemer. In 1885, Siemer purchased a large tract of land on the east side of St. Paul's Avenue extending from No. 393 to Stone Street. He built the first two of six houses that he would eventually erect on St. Paul's Avenue in 1887. He left this house to his daughter, Margaretha E. Meurer upon his death. Margaretha Siemer was to married Edward Meurer, a descendent of one of Staten Island's oldest Huguenot families. Meurer owned Meurer & Co., a home furnishings and decorating store on Bay Street that was founded by his father in 1866. The house, which received many alterations over the years, remained in the Meurer family until 1957. The house is characterized by its prominent, bracketed hip roof with cross gables, massive brick chimney, and wooden porches.

References: Barnett Shepherd, Research Notes for the Proposed St. Paul's Avenue Historic District, compiled for the Mud Lane Society for the Renaissance of Stapleton, 2003; "To Let" *Staten Islander*, Mar.13, 1889; *Staten Island & Its People* (v.4), 485-486.

ST. PAUL'S AVENUE (Northwest corner of Occident Avenue)

400 St. Paul's Avenue (aka 76 Occident Avenue)

Block/Lot: 585/54

Date: 1908-09 (NB 196-1908)

Architect: Otto Loeffler

Original Owner: Ernest W. Zentgraf

Type: Free-standing house

Style: Arts & Crafts

Stories: 2 ½

Materials: Brick bearing walls covered with cement stucco.

Alterations: The building was converted to a multiple dwelling in 1946 (ALT 141-1946, owners: Henry & Amelia Hunt, architect: Albert Bloch).

Notable site features: Sloping site; wide terrace with on a brick base with brick pedestals and geometric wooden fences; brick retaining walls and brick posts with bluestone coping at the perimeter with historic wrought-iron gates and fences; curved driveway with concrete and brick

pavement; cement-stucco-covered retaining wall on the south side of the house; curving bluestone staircase from the sidewalk to the upper terrace, featuring brick side walls coped with bluestone; bluestone curbs.

Description: General Description: Complex footprint and roofline consisting of prominent, intersecting, slate-covered gables on brackets with large, corbelled brick chimneys, and an octagonal corner tower rising from a circular base with a convex roof and surmounting turret; historic copper roof flashing, seams, and finial. Main Facade (overlooking St. Paul's Avenue): Irregular bay arrangement; wide, wooden porches with turned columns and balustrades, surmounted by enclosed terraces; recessed main entryways with non-historic, multi-pane wood-and-glass door with historic surround consisting of fluted pilasters, molded crown, and six-over-six wood sash; historic wrought-iron security grilles at the basement windows; historic, wooden diamond-pane sash; half-timbering; gabled roof dormer. North Facade (overlooking Occident Avenue): Irregular bay arrangement; second-story oriel on brackets; gabled roof dormer; similar to the main facade. South facade: Irregular bay arrangement; angular bay at the basement and first story; second-story oriel on brackets and topped by denticulated crown; garage under the front porch; similar to the main facade; non-historic one-over-one aluminum sash. West Facade: Irregular bay arrangement; secondary entryway with bluestone steps, non-historic paneled wood door, historic multi-pane wood-and-glass sidelights with paneled bases, and ogee-arch transom light, similar to the main facade; historic diamond-pane sash; second-story oriel on brackets; historic wrought-iron security grilles at the first-story windows.

History: This Arts & Crafts-style dwelling was designed by architect Otto Loeffler and built in 1908-09 for owner Ernest W. Zentgraf during the period when several previously-undeveloped tracts in the historic district were built up with one- and two-family Arts & Crafts and neo-Colonial-style homes. Zentgraf was president of the paper manufacturing firm of Louis DeJonge & Co. and a member of one Staten Island's oldest families. In 1934, Zentgraf disappeared with two trust funds that were committed to his care by his parents' wills that were set up for the children of Constance Zentgraf Clason, his sister. Apparently, neither Zentgraf nor the money were ever found. This was not the first scandal involving the Zentgraf family. In 1896, Constance Zentgraf Clason had herself mysteriously disappeared nine days after she wed Hans Clason. The disappearance caused a frantic police search of the Staten Island woods led by her husband, as well as the dragging of the island's Silver Lake. Mrs. Clason returned suddenly three days later, explaining that she had been staying with friends in Scarsdale, New York, but there remained much public speculation as to her whereabouts during the absence. Located on a prominent corner site, this impressive stucco-faced Arts & Crafts house incorporates Northern Renaissance decorative detailing. It is distinguished by its massive corner tower, half-timbered gabled overhangs, and complex gabled roofline. Loeffler employed diamond-paned windows, shields, corbelled brick chimneys, and wide, wood porches with turned balusters and recessed column-framed entry. The sloping grounds are enhanced by a wide terrace with a brick and wood balustrade, a dramatic brick-walled bluestone staircase and a curving brick driveway. A brick retaining wall with brick gate posts and wrought-iron gates extends along the perimeter of this property

References

New York Times (Apr. 21, 1896), 1; (Jun. 29, 1934), 3; (Jun. 30, 1934), 4.

ST. PAUL'S AVENUE (East side between Stone Street and Van Duzer Street)

447 St. Paul's Avenue (aka 6 Stone Street)

Block/Lot: 520/37

Date: 1909 (NB 169-1909)

Architect: William C. Steiner

Original Owner: Alexander M. Shake

Type: Free-standing house

Style: altered Arts & Crafts

Stories: 2 ½

Materials: Cement block bearing walls

Alterations: Alterations were made to the tower and aluminum-cladding was installed on the roof elements in the mid-twentieth century; a fire escape was installed in 1975 (BN 300-1975, owner: Warren Crops).

Notable site features: Sloping site; cement block retaining walls; bluestone curb on St. Paul's Avenue; concrete steps on Stone Street.

Description: Main Facade (overlooking St. Paul's Avenue): Irregular bay arrangement; full width, concrete porch with Tuscan columns on plinths and asphalt-shingle-covered hip roof with overhanging, aluminum-clad eaves; historic paneled wood-and-glass doors; historic one-over-one wood sash; projecting window sills; non-historic aluminum drainpipe from the roof. Tower: Circular in plan; three stories; flat roof; similar to the main facade; third-story and roof parapet covered with cement stucco. Roof: Asphalt-shingle-covered hips with overhanging eaves, clad in aluminum; hipped dormer (clad in aluminum) on the west slope; shed and hipped dormers (clad in asphalt shingles) on the north and south slopes. North Facade (overlooking Stone Street): Irregular bay arrangement; projecting water table; two-story, projecting bay with geometrically-patterned sash and aluminum-clad crown above the first story; similar to the main facade; historic one-over-one wood sash; non-historic wrought-iron fire escapes; non-historic aluminum drainpipes from the roof. East Facade: Two bays; paired fenestration; similar to the main facade; secondary entryway at the basement with historic paneled wood-and-glass door; historic one-over-one wood sash at the first and second stories. South Facade: Irregular bay arrangement; similar to the main facade; historic one-over-one wood sash; electrical conduit and meters.

History: This altered Arts & Crafts-style house was designed by architect William C. Steiner and built in 1909 for engineer Alexander M. Shake during the period when several previously-undeveloped tracts in the historic district were built up with one- and two-family Arts & Crafts and neo-Colonial-style homes. The house is of interest from an architectural standpoint as the district's example of concrete block construction from this period. Concrete block offered the advantages of rapid construction and improved fire safety at considerably less cost than

traditional stone construction. In the early 1900s, as a number of companies were being formed to exploit technological improvements in the concrete industry, such houses were widely illustrated in architecture and building journals and pattern books. Sears, Roebuck & Co. even illustrated a concrete block house in its catalog of 1908 and offered concrete block building machines for sale. The house incorporates a variety of molded blocks, some smooth-faced, others rough-faced, and others, used at the base of the building and for the retaining wall, made to look like blocks composed of cobblestones. The house features a an imposing rounded corner tower, overhanging eaves, and retains a number of leaded stained glass windows.

References: Barnett Shepherd, *Research Notes for the Proposed St. Paul's Avenue Historic District*, compiled for the Mud Lane Society for the Renaissance of Stapleton, 2003.

TAXTER PLACE (North side between St. Paul's Avenue and Jackson Street)

15-17 Taxter Place (Northeast corner of St. Paul's avenue)

Block/Lot: 516/1

Date: c.1986 (NB 196-1986)

Architect: Not determined.

Original Owner: Not determined.

Type: Duplex dwelling

Style: None

Stories: Two

Materials: Wood frame covered with asbestos shingles above a concrete foundation.

Alterations: Not apparent

Notable site features: Sloping site; concrete retaining walls and steps.

Description: Main Facade (overlooking Taxter Place): Six bays; aluminum doors with bracketed, asphalt-shingle-covered hoods; sliding aluminum sash; aluminum shutters and drainpipes from the roof. East Facade: Two bays; similar to the main facade; electrical conduits and meters; aluminum sliding sash. Roof: Asphalt-shingle-covered low gables with overhanging eaves, clad in aluminum; aluminum gutters and flues. West Facade (overlooking St. Paul's Avenue): Two bays; similar to the main facade; sliding aluminum sash; electrical conduits and meters. North Facade: Windowless, with security lighting.

History: This duplex house was built c. 1986.

References: New York City Department of Buildings, Borough of Staten Island.

TROSSACH ROAD (South Side between St. Paul's Avenue and Pearl Street)

94 Trossach Road (aka 450 St. Paul's Avenue)

Block/Lot: 611/58

Date: c.1891

Architect: Not determined

Original Owner: John & Annie Lettig

Type: Free-standing house

Style: altered Queen Anne

Stories: 2 ½

Materials: Wood frame covered with asbestos siding above a brick foundation, painted.

Alterations: Repair of fire damage, including floor beams, joists, rafters, and studs in 1968. The facades may have been significantly redesigned at this time (BN 383-1968, owner: Charles Butera, architect: Robert O. Elfstrom).

Notable site features: Sloping site; fieldstone retaining wall (ALT 117-1902, owner: Mr. Lettig, builder: Frank Renschler); bluestone curb on St. Paul's Avenue; concrete steps.

Related structure on site: A two-story brick carriage house/garage built in the early twentieth century.

Description: Main Facade (overlooking Trossach Road): Irregular bay arrangement; one-bay, brick and bluestone porch with wood railings and turned columns; main entryway with paneled wood-and-glass doors with molded enframent, topped by a cantilevered roof running the full width of the facade; non-historic wrought-iron railing on the porch roof; non-historic lamp; wide window enframents; historic two-over-one wood sash; non-historic aluminum drainpipes from the roof. Tower: Two-story square base, topped by an octagonal turret; concave roof; molded crown; similar to the main facade; paired fenestration; door to roof deck; historic two-over-one wood sash. Roof: Asphalt-shingle-covered hip with overhanging eaves and molded cornice; brick chimney with corbelled cap; gabled wall dormer with a curved base on the north slope; curved-gable dormer with fire escape door on the east slope. East Facade (overlooking St. Paul's Avenue): Irregular bay arrangement; overhung second story; on brackets; similar to the main facade; historic two-over-one wood sash; non-historic wrought-iron fire escape; secondary entryway at ground level with historic paneled wood-and-glass door and non-historic aluminum awning. South Facade: Irregular bay arrangement; overhung second story; similar to the main facade; historic two-over-one and four-over-four wood sash; non-historic aluminum drainpipes from the roof; electrical conduits and meters. West Facade: Irregular bay arrangement; brick and concrete stoop; projecting, secondary entryway with historic paneled wood-and-glass door and transom light; basement-level entryway with non-historic aluminum door; similar to the main facade; second-story balcony on turned brackets; non-historic wrought-iron railing; historic paneled wood-and-glass door to the balcony; historic two-over-one and multi-pane wood sash; bracketed hood at the second story; non-historic wrought-iron fire escape. Garage: Brick bearing walls above a fieldstone foundation; two-stories; east facade covered with cement stucco; non-historic, paneled wood roll-up door at the vehicular entryway; historic paneled-wood doors at the

hayloft; east, north and west facades topped by molded, pressed-metal crown; historic four-over-four wood sash with projecting sills at the north facade.

History: This altered Queen Anne-style house was built c.1891 for John and Annie Lettig during the period when several previously-undeveloped tracts in the historic district were built up with Queen Anne, Shingle, and Colonial-style homes. Perched on a slope at the base of Grymes Hill at the intersection of Trossach Road and St. Paul's Avenue, the house has excellent views from all four sides. Its designer took full advantage of the location providing an angled corner tower facing the intersection and using open porches on all four facades at the second story and on three of the facades at the first story. (Not all of the porches survive). The second-story balconies are cantilevered although visually they seem to be supported by elaborate turned braces. Other notable features include the octagonal turret with concave roof that caps the tower and the projecting gabled oriel with a curved base bearing the date 1891 on the north slope of the house's hipped roof. A German-born importer John Lettig had immigrated to America in 1882 where he married his American-born wife Annie. They occupied this house with their three children and two live in servants until the early 1900s when it was acquired by importer Frederick Behrend.

In the 1940s, the house was occupied by Colonel Philip G. Bruton of the United States Army, who was awarded the Legion of Merit in 1943 for his engineering work at outlying western hemisphere army bases, where he directed the construction of housing and other facilities under very difficult circumstances. The appearance of the house appeared to have been somewhat changed during the repair of fire damage in 1968.

References:

New York Times (Jul 10, 1943), 7.

Architects Appendix

SAMUEL R. BRICK, JR. (1862-?)

Office: 1 Broadway, Manhattan (1897-1910?)
12 Central Avenue, Staten Island (1884-97)

56 Marion Avenue	1905	New Building
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Descended from prominent families of Philadelphia and Southern New Jersey, Samuel R. Brick, Jr. was the son of Samuel R. Brick who was 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 at Trinity School and, in Manhattan at the Cooper Union, where he completed the course in architecture. After apprenticing in the office of Edward A. Sargent, he entered independent practice but also 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. Brick was responsible for three houses in the St. George /New Brighton Historic District. Within the St. Paul's Avenue-Stapleton Historic District he designed the Shingle style house at 56 Marion Avenue for educator Benjamin Stanton.

Landmarks Preservation Commission, *St. George Historic District Designation Report* (LP-1883), (July 1994).

JOSHUA BROWN (1890-1965)

Office: 71 Randall Avenue, Staten Island

241 St. Paul's Avenue	1949-50	New Building
231 St. Paul's Avenue	1931	Alteration

Joshua Brown was born in Poland, and attended the University of Mannheim in Germany. During World War I he was interned in Germany. Upon his release, he moved to Palestine where he worked on construction projects for the British government. Brown immigrated to the United States in 1923. He lived in New Jersey until he moved to Staten Island in 1929. Brown was a member of the American Institute of Architects. Brown designed the playground at 508 Clove Road. Within the St. Paul's Avenue-Stapleton Heights Historic District he designed the house at 241 St. Paul's Avenue and was responsible for alterations to 231 St. Paul's Avenue.

"Joshua Brown Stricken at Home," *Staten Island Advance* (February 1, 1965), 9.

CHARLES A. DUNCKER (1886-1971)

169 Cebra Avenue	1958	Alteration
169 Cebra Avenue	1963	Alteration
295 St. Paul's Avenue-Trinity Lutheran School	c. 1963	New Building

Charles A. Duncker was born in 1886 in Manhattan. He graduated from New York University. Duncker worked as an architect in Manhattan until he moved his practice to Staten Island in 1906. Duncker was a member of the American Institute of Architects. Within the St. Paul's Avenue-Stapleton Heights Historic District Duncker designed and built the Trinity Lutheran School at 295 St. Paul's Avenue and was responsible for alterations at 169 Cebra Avenue on two different occasions for the owner Ignazio Amari.

“Charles Duncker, Island Architect for 65 years,” *Staten Island Advance* (March 29, 1971), 13.

ERDMANN & HAHN

189-91 Cebra Avenue	1921-22	New Building
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Little is known about architects Erdmann & Hahn. They had offices in Manhattan at 103 Park Avenue in 1912 and at 101 Park Avenue from 1913-17.

James Ward, *Architects in Practice New York City, 1900-1940* (New York, 1989), 23.

JOHN P. FROM

251 St. Paul's Avenue	1923	New Building
399 St. Paul's Avenue	1937	Alteration

John P. From was an architect and developer active in Staten Island in the 1920s. Within the St. Paul's Avenue- Stapleton Heights Historic District he was responsible for the neo-Colonial style house at 251 St. Paul's Avenue and alterations to 399 St. Paul's Avenue.

HARDING & GOOCH

George Edward Harding (1843-1907)
William Tyson Gooch (dates undetermined)

Office: 253 Broadway; 416 Richmond Terrace

225 St. Paul's Avenue
 (St. Paul's Memorial Church Rectory- Landmark) 1892 Alteration

George E. Harding, born in Bath, Maine, attended and graduated from Columbia University with a degree in architecture. Harding practiced his profession in New York City establishing his practice by 1881. Harding formed a partnership with Fredrick P. Dinkelberg in 1887. The firm designed buildings such as a French flats building in the Queen Anne style in what is now the Ladies Mile Historic District. Harding's specialty was commercial buildings.

After 1889, Harding entered into a partnership with William Tyson Gooch for a short period of time. This partnership was responsible for buildings such as the Postal Telegraph Building (1892-94) and the Holland House Hotel (1891), as well as other commercial buildings. In 1892 through 1899, Harding's practice was located in Staten Island. He reestablished his practice in Manhattan after 1899.

Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York, 1979), 37, 101.

Landmarks Preservation Commission, (*Former*) *Home Life Insurance Company Building Designation Report* (LP1751),(New York,1991);
 Architects' Appendix," *Ladies Mile Historic District Designation Report* (LP-1609), (New York, 1989).

James Ward, *Architects in Practice New York City, 1900-1940* (New York, 1989), 32.

Henry F. Withey and Elise R. Withey, *Biographical Dictionary of American Architects (Deceased)* (Los Angeles, 1970), 264).

CHARLES B. HEWEKER (1884-1938)

185 St. Paul's Avenue	1914	New Building
198 St. Paul's Avenue	1931	New Building
277 St. Paul's Avenue	1914	New Building
279 St. Paul's Avenue	1914	New Building
281 St. Paul's Avenue	1911-12	New Building
283 St. Paul's Avenue	1913	New Building
287 St. Paul's Avenue	1913	New Building
289 St. Paul's Avenue	1913-14	New Building

Charles Bernard Heweker was born and raised in Staten Island. He had a successful 25-year architectural career in Staten Island. Heweker was very involved in Republican politics. In 1930, Heweker was the Republican candidate for State Senator, but lost the election. And in 1931 when there was political unrest in the Richmond county Republican party, Heweker was named the head of the dissenters. He was a member of the Empire Commandery and the Knights Templar. Within the St. Paul's Avenue-Stapleton Heights Historic District, Heweker designed eight houses in the neo-Colonial and Arts & Crafts style.

“1930 G.O.P. Candidate Succumbs,” *Staten Island Advance*, (April 26, 1938), 1.
“C.B. Heweker, Jr.,” *Staten Island Advance*, (April 27, 1938), 2.
“Charles B. Heweker,” *New York Times*, (April 27, 1938), 23.
“Richmond Party Fights Centers About Breor,” *New York Times*, (July 26, 1931),
6.

United States Census 1910

United States Census 1920

HUGO KAFKA (1843-1915)

387 St. Paul’s Avenue

c. 1887-88

New Building

Hugo Kafka was born in 1843 in Austria-Hungry. He attended the Polytechnikum school in Zurich, Switzerland, and studied under Gottfried Semper in Europe. In 1873, Kafka received the Medal of Art from the Vienna International Exposition. He immigrated to Philadelphia to pursue his profession and began to work with Herman Schwartzmman, the architect-in-chief of the Centennial Exposition of 1876, where he earned early recognition. By 1878, Kafka moved to New York City to establish his own practice. Achieving success in New York, he received numerous commissions to design various dwellings.

Kafka worked alongside other prominent architects and formed many different partnerships during his lifetime. In 1882, he briefly associated with Alfred B. Mullet, the former supervising architect of the U.S. Treasury Department from 1884-1885. Together, Kafka and Mullet established the firm of Hugo Kafka and Company located at 234 Broadway. Between 1887 and 1888, Kafka was associated with William Schickel and Company. From 1893 to 1896 Hugo associated with Charles T. Mott. In the 1900s, he established the firm of Hugo Kafka and Sons with Hugo Jr. and Fredrick P., his two sons. Later, Ludwig Lindemeyr joined the firm.

Henry A. Withey and Elise Rathburn Withey, *Biographical Dictionary of American Architects (Deceased)*, (Los Angeles, 1970), 329.

Landmarks Preservation Commission, *Tribeca West Historic District Report* (LP 1713), (New York, 1991).

Landmarks Preservation Commission Research Files

KAFKA & LINDENMEYR

107 Marion Avenue

c. 1908

New Building

Hugo Kafka (1843-1915) formed several partnerships during his career. At the turn of the century Kafka established the firm of Hugo Kafka & Sons with Hugh (aka Hugo, Jr., b. 1875) and Fredrick P. Kafka (b. 1876), a civil engineer. In 1903, Hugo Kafka, Sr., began to curtail his involvement with the firm due to rheumatoid arthritis. He

17 Marion Avenue

1907

New Building

Little is known about Conrad L. Larsen. He was born in Norway and came to the United States when he was a child. He lived on Staten Island for many years. Larsen lived in and built the house at 17 Marion Avenue.

“C.L. Larsen Dies, Four Survive Him,” *Staten Island Advance* (August 2, 1924), 10.

Standard Directory of the Borough of Richmond 1897-98, 168.

MATTHEW R. LEIZER

Office: 9831 W. Pico Blvd., Los Angeles 35, California

1 Dyson Street (aka 197 Cebra Avenue)

1940

New Building

1A Dyson Street

1940

New Building

Little is known about Matthew Robert Leizer. He was born in New York City in 1910 and was educated at Columbia University. He had two partnerships in his career. The first was Mardus, Leizer, & Ott. His other firm was Matthew Robert Leizer in California. Leizer was a member of the Southern California Chapter of the American Institute of Architects.

Koyl, George S., ed. *American Architects Dictionary*, 2nd edition, (1962), 414.

OTTO LOEFFLER (1862-1930)

Office: No. 68 Bay Street

91 Marion Avenue

1899-1900

New Building

99 Marion Avenue

1907-08

New Building

131 Marion Avenue

1922

New Building

37 Occident Avenue

c. 1898

New Building

203 St. Paul's Avenue

1899

New Building

207 St. Paul's Avenue

1898

New Building

249 St. Paul's Avenue

1911-12

New Building

344 St. Paul's Avenue

1905-06

New Building

291 St. Paul's Avenue

1917-18

New Building

377 St. Paul's Avenue

1909

Alteration

400 St. Paul's Avenue (aka 76 Occident Avenue)

1908-09

New Building

Otto P. Loeffler, born in 1862 on Staten Island to, was an important builder in the Stapleton District of Staten Island. Loeffler's parents, John and Emilie Loeffler, emigrated from Germany to New York City and settled on Staten Island. He came from a talented family of photographers, brick masons, and piano teachers. Otto P. Loeffler

began his practice in 1895, when he was first listed as an architect in the 1895-96 Standard Directory of Staten Island. By 1900, Loeffler's skill was well established. His buildings are mainly found on Staten Island, where he had offices at No. 68 Bay Street. However, he also had a significant practice in northern New York State.

Landmarks Preservation Commission, *Architect's Index*, (New York, 1986), 225.
 John-Paul Richiuso, "The Loefflers of Staten Island," in *Staten Island Historian*, Winter/Spring 1993, (New York, 1993), 18.
 "Mr. Loeffler, The Architect," *Staten Islander*, (March 7, 1900).
 "Otto Loeffler, 68, of Stapleton," *Staten Island Advance*, (June 20, 1930), 2.

JAMES F. McDERMOTT

Office: 9 Clark, Stapleton, Staten Island

36 Marion Avenue	1919-20	New Building
169 St. Paul's Avenue	1930	New Building

James F. McDermott was a builder on Staten Island. He worked with architect Henry G. Otto in the early 1930s on a building which won 2nd Place in a better homes competition run by the Staten Island Chamber of Commerce. Within the St. Paul's Avenue -Stapleton Heights Historic District McDermott designed the house at 36 Marion Avenue in the Arts & Crafts style, and another at 169 St. Paul's Avenue in the neo-Colonial style.

"Awards For Homes On Staten Island," *New York Times*, (August 9, 1931), 131.
 "Sale in Staten Island." *New York Times* (May 9, 1939), 43.
 "Buys Staten Island Bungalow," *New York Times* (October 2, 1940), 41.

EDWARD OLSEN (1900-1962)

192 St. Paul's Avenue	1928-29	New Building
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Edward Olsen, born in Reiser, Norway, immigrated with his parents, Nicholai and Marie Olsen, when he was a child. He first lived in Perth Amboy, New Jersey until he moved to Staten Island when he was seven years old. Olsen worked as a dock builder all of his life and was a part of many different firms during his career.

"Edward Olsen, Dock Builder," *Staten Island Advance* (August 16, 1962), 13.
 Death Certificate

JOSEPH J. OTT

Office: 49 W. 45th Street (1937-1940)

257 St. Paul's Avenue

1955-56

New Building

Little is known about Joseph J. Ott. He practiced in the New York City area during the 1930s, 1940s, and 1950s. He had an office in midtown Manhattan and a partnership with Robert T. Handren. In 1941, Joseph Ott began to urge the development of new materials that could be used in the construction of buildings, such as silver instead of copper for electric wires. Within the St. Paul's Avenue-Stapleton Heights Historic District Ott designed the house at 257 S. Paul's Avenue for Mr. & Mrs. George Stapleton in the years after World War II.

"Architect Urges Plastic in Homes," *New York Times*, (October 26, 1941), RE2.

"Manhasset Bay Home Built for Comfort," *New York Times*, (October 5, 1941), RE2.

"Map Makers Rent Downtown Space," *New York Times*, (May 2, 1939), 48.

"Plans for Buildings filed by Architects," *New York Times*, (August 3, 1939), 38.

"Housing Projected for Brooklyn Site," *New York Times*, (October 21, 1936), 51.

James Ward, *Architects in Practice New York City, 1900-1940* (New York, 1989), 58.

HENRY G. OTTO (1875-1940)

Office: No.15 Beach Street in the Pape Building

151 Cebra Avenue	1910-11	New Building
155 Cebra Avenue	1911-12	New Building
169 Cebra Avenue	1910-11	New Building
35 Marion Avenue	1921	New Building
37 Marion Avenue	1921	New Building
45 Pommer Avenue	1919-20	New Building
332 St. Paul's Avenue	1922	New Building
207 St. Paul's Avenue	1931	Alteration
413 St. Paul's Avenue	1926	Alteration
417 St. Paul's Avenue	1930	Alteration

Henry George Otto was born in Stapleton, Staten Island in 1874. Otto was one of the most prominent architects in Staten Island, specializing in the building of country houses and commissioned to built the many prominent houses of Staten Island residents. Otto received his early education in Staten Island. Later he studied architecture under James B. Baker's direction in his Manhattan office. Otto received praise and awards for his buildings on Staten Island. For example, in 1931, Otto was honored with 2nd and 4th place in a "Better Home" Competition on Staten Island sponsored by the Staten Island Chamber of Commerce. His clients also praised his craftsmanship. Otto served as an advisor on various design committees including, Mayor LaGuardia's property improvement committee, the Staten Island Association of Architects, the local Chamber

of Commerce the Staten Island Institute of Arts and Sciences. Henry G. Otto died in his home in Stapleton, Staten Island in 1940 at the age of 65.

“Awards For Homes On Staten Island,” *The New York Times*, (Aug. 9, 1931), 131.

Charles Leng and William Davis, “Henry George Otto,” *Staten Island and Its People*, (New York, 1933), 329.

“Henry G. Otto: Architect Served on the Mayor’s Property Improvement Group,” *New York Times*, (October 26, 1940), 15.

“Building for Staten Island College,” *New York Times* (November 3, 1928), 37.

PETER POST

184 Cebra Avenue

1884-85

New Building

Little is known about Peter Post who lived at 41 Wright Street in Stapleton, Staten Island. Post was a builder by trade. Within the St. Paul’s Avenue-Stapleton Heights Historic District Post designed the Queen Anne-style house at 184 Cebra Avenue for the Kingsley Methodist Church.

Webb’s Consolidated Directory of the North and South Shores of Staten Island
1886, 229.

EDWARD TUCKERMANN POTTER (1831-1904)

219 St. Paul’s Avenue (St. Paul’s Memorial Church)

1866-70

New Building

225 St. Paul’s Avenue (St. Paul’s Memorial Church Rectory)

1866-70

New Building

Edward T. Potter was one of the children of Bishop Alonzo Potter, Bishop of Pennsylvania. He began his architectural career under Richard Upjohn, the country’s foremost church architect and advocate of the Gothic Revival style for Episcopalian churches. Potter’s apprenticeship with Upjohn taught him the precepts of the Gothic Revival style, although many of his structures displayed the polychromy and boldness of the later Victorian Gothic Revival sensibility. Edward T. Potter became an expert in the architecture of churches and colleges. His extensive family connections with the Episcopalian church hierarchy no doubt contributed to the many church commissions he received. From 1863 to 1873, he was associated with Charles W. Clinton and had offices in New York. Although Potter designed a number of structures in New York City, St. Paul’s Memorial Church and Rectory are the only ones known to survive.

Landmarks Preservation Commission, *St. Paul’s Memorial Church and Rectory Designation Report* (LP-0891), (New York, 1975).

Sarah Bradford Landau, “Potter, Edward T.,” *Macmillian Encyclopedia of*

Architects (vol. 3), 465-467.
Landmarks Preservation Commission Research Files

CHARLES ROETTIG (dates undetermined)

393 St. Paul's Avenue	c. 1901	New Building
399 St. Paul's Avenue	1901-02	New Building

DANIEL SANTORO (1890-1954)

202 St. Paul's Avenue	1925	New Building
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Little is known about Daniel Santoro, a Staten Island architect. Santoro founded the Staten Island Italian Historical Society, and was active in the politics and history of Staten Island. He worked on buildings in New York City. Santoro was a member of the American Institute of Architects, and was greatly involved in the Democratic politics of Staten Island, and Italian American heritage and history. Within the St. Paul's Avenue-Stapleton Heights Historic District, Santoro designed the house at 202 St. Paul's Avenue in the Arts & Crafts style for owner J. Harry Tiernan, the County Judge and Surrogate of Staten Island.

"Daniel Santoro Dead: Architect Was Active in Staten Island Historical Group,"
New York Times, (December 2, 1954), 31.

"Da Verrazzano Honored," *New York Times*, (November 1, 1953), 38.

DEMETRI SARANTITIS

57-61 Marion Avenue	1993-96	New Building
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Demetri Sarantitis is an architect with over 25 years of professional experience. Prior to establishing his own practice in 1983 he was a designer and Project Architect with Edward Larabee Barnes FAIA (1969-80) and an Associate with Rafael Vinoly Architects (1980-83) in New York. Sarantitis is a member of the American Institute of Architects, and the only architect on the Historic Preservation Commission of the City of Hoboken. Some of his works include the Chinese Scholar's Garden in the Staten Island Botanical Gardens on Staten Island and the Stevens Institute of Technology Master Plan and Waterfront Projects in Hoboken, New Jersey. His work was recently recognized with 1995 and 1999 Annual Awards for Excellence in Design by the *New York City Arts Commission*, and, in 2000 and 2001 state and national *American Society of Landscape Architects* design awards as well as *Sierra Club* and *International Waterfront* awards. Within the St. Paul's Avenue- Stapleton Heights Historic District Sarantitis designed the house at 57-61 Marion Avenue in 1993-96 for owners Laura and Steven Kalil.

AIA Firm Directory "Demetri Sarantitis Architects"

http://www.aiany.org/members/aia_firm_view3.php?thisfirmv2id=1000368

Demetri Sarantitis personal resume, July 2, 2004.

A. SCHOELER (dates undetermined)

69 Marion Avenue 1923 New Building
(southeast corner of Marion Avenue and Occident Avenue)

WILLIAM C. STEINER (dates undetermined)

447 St. Paul's Avenue (aka 6 Stone Street) 1909 New Building

LOUIS TIEMAN (dates undetermined)

32 Marion Avenue 1919-20 New Building

UPJOHN & CONABLE

Office: 456 4th Avenue, Manhattan

Hobart B. Upjohn (1876-1949)
George W. Conable (1866-1933)

309 St. Paul's Avenue (aka 309-323 St. Paul's Avenue) 1913-14 New Building
Trinity Lutheran Church and Parish House (originally Deutche Evangelische
Lutheranische Kirche)

Hobart B. Upjohn, son of Richard M. Upjohn, attended Brooklyn Polytechnic Institute and the Stevens Institute to pursue a career in mechanical engineering, which he did from 1900 to 1905. At that time, Upjohn left that profession to become an architect like his father. Upjohn was known and distinguished for his architectural work with churches and college buildings. He was a member of and former president of the New York Chapter of the American Institute of Architects.

George W. Conable graduated from the Cortland State Normal School and Cornell University. He was a well known New York City architect who built many structures, especially churches in the area, including the Trinity Lutheran of Long Island City, St. Paul's Lutheran in the Bronx, and other structures such as the Jamaica Chamber of Commerce Building. Conable had a number of professional connections, including having worked with Ernest Flagg on drawings for the Singer Building. His specialties were churches, residences, and hospitals.

Hobart B. Upjohn and George W. Conable were partners from 1908 to 1914. One of their more notable works together, aside from the designing for many Lutheran Churches, was the bathing pavilions and other related buildings at Oakland Beach, Rye Park, Rye. Within the St. Paul's Avenue- Stapleton Heights Historic District Upjohn and

Conable designed the Gothic Revival-style Trinity Lutheran Church and Parish House at 309 St. Paul's Avenue.

Ward, 79.

"George W. Conable, Architect, is Dead," *New York Times*, (January 4, 1933), 17.

"H.B. Upjohn Dead; Church Designer," *New York Times* (August 24, 1949), 26.

"Upjohn, Hobart Brown," *Who's Who in New York 1911*, ed. W.F. Brainard, (5th edition), 946.

"Upjohn, Hobart Brown," *Who's Who in New York 1924*, ed. Frank R. Holmes, (8th edition), 1282.

"Conable, George Willard," *National Encyclopedia of American Biography*, Vol. 16, 367.

JAMES WHITFORD (1871-1947)

Office: 24 Richmond Terrace
18 Grace Church Place

175 Cebra Avenue	1942	Alteration
37 Occident Avenue	1922	Alteration
44-46 Pommer Avenue (aka 50 Marion Avenue)	1908-09	New Building
173 St. Paul's Avenue	1922-23	New Building
189 St. Paul's Avenue	1915-16	New Building
239 St. Paul's Avenue	1946	Alteration

James Whitford, Sr. (aka James Whitford 2nd), was the second of three generations of architects with the same name who lived and worked on Staten Island. James Whitford, Sr. was born in Port Richmond in 1871 and received his architectural training in the office of his father, the English-emigrant architect. James Whitford, Sr. was known as the dean of the Staten Island architects, honorary President of the Staten Island Society of Architects, and a member of the American Institute of Architects. His practice extended to Long Island, New Jersey, Virginia, Ohio, and South Africa. Whitford, Sr. drew up plans for both private and commercial buildings in every section of Staten Island during his fifty-year career. He died in his home in Westerleigh, Staten Island in 1947 at the age of 76.

Landmarks Preservation Commission, *120th Police Precinct Station House*
(Former 66th Police Precinct Station House and Headquarters) (LP-2058),
(New York, 2000).

"James Whitford Sr.," *New York Times* (September 11, 1947), 27.

PHILIP WOLFF & SON

Office: 14 Wright Street, Stapleton

Philip Wolff (1829-1908)
Charles L. Wolff (1859-1928)

409 St. Paul's Avenue

1901-02

New Building

Philip Wolff was born in Germany where he studied and became a mason. When he was 19 years old, he came to the United States and settled in Staten Island. A few years after his arrival, he founded his own masonry business on Staten Island and within a few years the company had many contracts for industrial buildings on Staten Island. Wolff was very involved in the Stapleton community. He was a member of many civic and charitable organizations and was the Richmond County Police Department Commissioner from 1878 to 1898.

Charles Louis Wolff, son of Philip and Julia Wolff, was born and raised in Stapleton, Staten Island. He graduated from Packard Institute and joined his father's contracting business, which by the late 1800s was well established on Staten Island. When Charles Wolff became a member of the firm, the name of the business was changed to Philip Wolff & Son.

Within the St. Paul's Avenue-Stapleton Heights Historic District Philip Wolff & Son designed and built the house at 409 St. Paul's Avenue in the neo-Colonial style.

"Wolff," *New York Times* (May 10, 1908), 9.

"Charles L. Wolff," *Staten Island Advance* (July 25, 1928), 2.

Charles Leng and William Davis, "Charles Louis Wolff," *Staten Island and Its People*, (New York, 1933), 333-334.

Findings and Designation

On the basis of a careful consideration of the history, the architecture, and other features of this area, the Landmarks Preservation Commission finds that the St. Paul's Avenue-Stapleton Heights Historic District contains buildings and other improvements which have a special character and special historical and aesthetic interest and value 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. Paul's Avenue-Stapleton Heights Historic District is an unusually well preserved residential neighborhood in Staten Island; that it is a significant reminder of the architectural and historic development of Staten Island and that it is an excellent example of an early-nineteenth century to early-twentieth century suburban residential community; that it is composed primarily of wood-frame freestanding houses and that this type of neighborhood has become increasingly rare in New York City; that it encompasses around ninety-two buildings and smaller secondary structures located on or to the west of St. Paul's Avenue and that the street is a major thoroughfare that curves around Ward Hill and Grymes Hill linking the villages of Tompkinsville and Stapleton; that development was initiated after 1826 when Caleb T. Ward purchased a 250-acre tract that included all of the land within the district and that it was laid out into streets and buildings lots in 1829 and soon began to be developed; that two mid-1830s Greek Revival houses, the spring-eaved 172 St. Paul's Avenue, built as a rectory for the first St. Paul's PE Church, and 204 St. Paul's Avenue, recall the initial development of that area; that the second period of development in the 1850s and 1860s is exemplified by the Greek Revival style former Kingsley Methodist Church and by a number of houses on the west side of St. Paul's Avenue, most on hillside sites commanding spectacular views of New York harbor; that Albert Ward, son of Caleb Ward, commissioned St. Paul's Memorial Church and Rectory at 219 and 255 St. Paul's Avenue, and that the complex, built between 1866 and 1870, to the design of leading church architect Edward Tuckerman Potter forms one of the finest High Victorian Gothic religious complexes in New York City; that in the 1870s, 1880s and 1890s a number of architecturally distinguished Second Empire, Stick Style, Queen Anne Style, Single Style, and Colonial Revival Style buildings were constructed in the district with clapboard or shingle siding and picturesque features such as corner towers, projecting bays, porches and dormers; that 387 St. Paul's Avenue built in 1886-87 by Stapleton brewer George Bechtel as a wedding present for his daughter Annie Wiederer and designed by architect Hugo Kafka is one of the finest Queen Anne Style houses in New York City; that in the early 1900s members of the De Jonge and Zentgraf families who owned the Stapleton-based De Jonge paper works were responsible for remodeling 377 St. Paul's Avenue and constructing the large Northern Renaissance house at 400 St. Paul's Avenue and that both projects were executed by Stapleton architect Otto Loeffler who was one of the district's most prolific architects being responsible for at least eleven houses; that between 1906 and 1930 a number of previously undeveloped tracts on St. Paul's Avenue, Cebra Avenue, and Marion Avenue were built up with one- and two-family Neo-Colonial and Craftsman style houses; that many of these houses were planned subject to restrictive covenants and were designed by Staten Island architects Henry J. Otto, Charles B. Heweker, and James Whitford; that the houses

designed by these architects and the eleven buildings designed by Loeffler make up almost a third of the buildings within the district, contributing to its architectural coherence and sense of place; that Trinity Lutheran Church, founded in 1856 as the German Evangelical Lutheran Church was a significant institution for Stapleton's extensive German community, one of the largest northeast region of the United States, and that the present church building located on the northeast corner of Beach Street and St. Paul's Avenue is a 1913 neo-Gothic structure designed by the prominent ecclesiastical architectural firm of Upjohn & Conable; that the district was long considered one of Staten's Island's most prestigious neighborhoods and that the district has numbered among its residents businessmen Louis Stirn, Louis De Jonge and John Detjens, prominent attorneys and political leaders such as constitutional expert and New York State Assemblyman William A. Shortt and Judges Arnold J. B. Wedemeyer, George W. Stake and J. Harry Tiernan, amateur sportswoman Mary E. Outerbridge who lived in the district when she introduced lawn tennis to the United States, architect Otto Loeffler and photographer August Loeffler and the distinguished writer-activist Audre Lorde.

Accordingly, pursuant to Chapter 74, Section 3020 of the Charter of the City of New York and Chapter 3 of Title 25 of the Administrative Code of the City of New York the Landmarks Preservation Commission designated as a Historic District the Saint Paul's Avenue-Stapleton Heights Historic District containing the property bounded by a line beginning at a point on the eastern curb line of St. Paul's Avenue, then extending easterly to and along the northern property line of 169 St. Paul's Avenue, southerly along the eastern property line of 169 St. Paul's Avenue and part of the eastern property line of 173 St. Paul's Avenue, westerly along part of the southern property line of 173 St. Paul's Avenue, southerly along part of the western property line of 173 St. Paul's Avenue and the western property lines of 185 St. Paul's and 189 St. Paul's Avenue and a line extending to the northern curb line of Clinton Street, southerly across Clinton Street to the southern curb line of Clinton Street, easterly along the southern curb line of Clinton Street to a point on a line extending northerly from the eastern property line of 203 St. Paul's Avenue, southerly along said line and the eastern property lines of 203 St. Paul's Avenue and 207 St. Paul's Avenue, easterly along part of the northern property line of 211 St. Paul's Avenue, southerly along the eastern property lines of 211 through 231 St. Paul's Avenue, westerly along part of the southern property line of 231 St. Paul's Avenue, southerly along the eastern property lines of 239 and 241 St. Paul's Avenue, westerly along part of the southern property line of 241 St. Paul's Avenue, southerly along the eastern property lines of 249 through 257 St. Paul's Avenue and 15 Taxter Place and a line extending to the northern curb line of Taxter Place, across Taxter Place to the southern curb line of Taxter Place, southerly along said line and the eastern property lines of 277 (aka 271-277) St. Paul's Avenue through 291 St. Paul's Avenue and part of the eastern property line of 309 St. Paul's Avenue (aka 295-339 St. Paul's Avenue, 175-185 Beach Street), westerly along part of the southern property line of 309 St. Paul's Avenue (aka 295-339 St. Paul's Avenue, 175-185 Beach Street), southerly along part of the eastern property line of 309 (aka 295-339 St. Paul's Avenue, 175-185 Beach Street) and a line extending to the northern curb line of Beach Street, southerly across Beach Street to the southern curb line of Beach Street, westerly along the southern curb line of Beach Street to a point on a line extending northerly from the eastern property line of 347 (aka 341-347) St. Paul's Avenue, southerly along said line and along the eastern property line of 347 (aka 341-347) St.

Paul's Avenue and part of the eastern property line of 351 St. Paul's Avenue, easterly along part on the northern property line of 351 St. Paul's Avenue, southerly along part of the eastern property line of 351 St. Paul's Avenue, easterly along part of the northern property line of 353 St. Paul's Avenue, southerly along the eastern property lines of 353 through 357 St. Paul's Avenue and part of the eastern property line of 369 St. Paul's Avenue, easterly along part of the southern property line of 369 St. Paul's Avenue, southerly along part of the eastern property line of 369 St. Paul's Avenue, westerly along part of the southern property line of 369 St. Paul's Avenue, southerly along the eastern property line of 377 and 387 St. Paul's Avenue, southeasterly along the eastern property line of 393 St. Paul's Avenue and part of the eastern property line of 399 St. Paul's Avenue, southwesterly along part of the eastern property line of 399 St. Paul's Avenue, southerly along part of eastern property line of 403 St. Paul's Avenue, part of the eastern property line of 413 St. Paul's Avenue, and a line extending to the northern curb line of Willow Street, westerly along the northern curb line of Willow Street to the northwestern curb line of Stone Street and Willow Street, southerly across Willow Street to the northeastern curb line of Willow Street and Stone Street, easterly along part of the of the northern curb line of Stone Street to a point on a line extending northerly from the eastern property line of 447 St. Paul's Avenue, southerly across Stone Street to the southern curb line of Stone Street, southerly along said line and part of the eastern property line of 447 St. Paul's Avenue to a point on a line between 447 and 449 St. Paul's Avenue, northwesterly along said line and a line extending to the eastern curb line of St. Paul's Avenue, southerly along the eastern curb line of St. Paul's Avenue to a point on a line extending easterly from the southern property line of 94 Trossach Road (aka 94-98 Trossach Road, 446-458 St. Paul's Avenue), westerly across St. Paul's Avenue to the western curb line of St. Paul's Avenue, westerly along said line and the southern property line of 94 Trossach Road (aka 94-98 Trossach Road, 446-458 St. Paul's Avenue), northerly along the western property line of 94 Trossach Road (aka 94-98 Trossach Road, 446-458 St. Paul's Avenue) and a line extending to the southern curb line of Trossach Road, easterly along the southern curb line of Troassach Road to the southwest corner of Trossach Road and St. Paul's Avenue, northerly across Trossach Road to the northwest corner of Trossach Road and St. Paul's Avenue, northerly along the western curb line of St. Paul's Avenue to a point on a line extending easterly from the southern property line of 400 St. Paul's Avenue (aka 76 Occident Avenue), westerly along said line and the southern property line of 400 St. Paul's Avenue (aka 76 Occident Avenue), southerly along part of the eastern property line of 107 Marion Avenue, westerly along the southern property line of 107 Marion Avenue and part of the southern property line of 131 Marion Avenue (aka 131-141 Marion Avenue), northerly along part of the western property line of 131 Marion Avenue (aka 131-141 Marion Avenue), westerly along part of the southern property line of 131 Marion Avenue (aka 131-141 Marion Avenue), northerly along part of the western property line of 131 Marion Avenue (aka 131-141 Marion Avenue) and a line extending to the southern curb line of Marion Avenue, easterly along the southern curb line of Marion Avenue following its northward curve to to the southeast corner of Marion Avenue and Occident Avenue, northerly across Occident Avenue to the northeast corner of Occident Avenue and Marion Avenue, westerly across Marion Avenue to the northwest corner of Occident Avenue and Marion Avenue and along the northern curb line of Occident Avenue to a point on a line extending southerly from the western property line of 37 Occident Avenue (aka 31-37 Occident

Avenue), northerly along said line and the western property lines of 37 Occident Avenue (aka 31-37 Occident Avenue), 62 through 56 Marion Avenue and 44 Pommer Avenue (aka 50 Marion Avenue) and a line extending to the southern curb line of Pommer Avenue, northerly across Pommer Avenue to the northern curb line of Pommer Avenue, northerly along said line to the northwestern property line of 45 Pommer Avenue (aka 48 Marion Avenue), northerly along the western property line of 45 Pommer Avenue (aka 48 Marion Avenue) and 36 through 14 Marion Avenue and part of the western property line of 168 Cebra Avenue (aka 154-178 Cebra Avenue, 1-9 Catlin Street, 2 Marion Avenue), westerly along part of the southern property line of 168 Cebra Avenue (aka 154-178 Cebra Avenue, 1-9 Catlin Street, 2 Marion Avenue) and a line extending to the eastern curb line of Catlin Avenue, northerly along the western curb line of Catlin Avenue to the southeast corner of Catlin Avenue and Cebra Avenue, northerly across Cebra Avenue to the northern curb line of Cebra Avenue, northwesterly along the northern curb line of Cebra Avenue to a point on a line extending southerly from the western property line of 147 Cebra Avenue (aka 141-147 Cebra Avenue), northerly along said line and the western property line of 147 Cebra Avenue (aka 141-147 Cebra Avenue), easterly along part of the northern property line of 147 Cebra Avenue (aka 141-147 Cebra Avenue), northerly along part of the western property line of 147 Cebra Avenue (aka 141-147 Cebra Avenue), easterly along part of the northern property line of 147 Cebra Avenue (aka 141-147 Cebra Avenue) and the northern property lines of 151 through 169 Cebra Avenue, southerly along part of the eastern property line of 169 Cebra Avenue to a point on a line extending westerly from the northern property line of 173 Cebra Avenue, easterly along the northern property lines of 173 and 175 Cebra Avenue (aka 2 Dyson Street) and a line extending to the western curb line of Dyson Street, southwestwesterly along the western curb line of Dyson Street to a point on a line extending westerly from the northern property line of 1 Dyson Street (aka 1-1A Dyson Street, 181 Cebra Avenue), easterly across Dyson Street to the eastern curb line of Dyson Street, easterly along said line and part of the northern property line of 1 Dyson Street (aka 1-1A Dyson Street, 181 Cebra Avenue), northerly along part of the western property line of 1 Dyson Street (aka 1-1A Dyson Street, 181 Cebra Avenue), easterly along part of the northern property line of 1 Dyson Street (aka 1-1A Dyson Street, 181 Cebra Avenue) and the northern property line of 189 Cebra Avenue, northerly along the western property line of 298 St. Paul's Avenue, easterly along the northern property line of 298 St. Paul's Avenue and a line extending to the western curb line of St. Paul's Avenue, easterly across St. Paul's Avenue to the eastern curb line of St. Paul's Avenue, northerly along the eastern curb line of St. Paul's Avenue to the southeast corner of Taxter Place, northerly across Taxter Place to the northern curb line of Taxter Place, northerly along said line and the eastern curb line of St. Paul's Avenue to a point on a line extending easterly from the southern property line of 218 St. Paul's Avenue, westerly across St. Paul's Avenue to the western curb line of St. Paul's Avenue, westerly along said line and the southern property line of 218 St. Paul's Avenue, northerly along the western property line of 218 and 210-212 St. Paul's Avenue, easterly along part of the northern property line of 210-212 St. Paul's Avenue, northerly along the eastern property line of 208 St. Paul's Avenue, westerly along the southern property line of 204 St. Paul's Avenue, northerly along part of the western property line of 204 St. Paul's Avenue, easterly along part of the northern property line of 204 St. Paul's Avenue, northerly along part of the western property line of 204 St. Paul's Avenue and the western property lines of

202 through 192 St. Paul's Avenue, and a line extending to the southern curb line of Paxton Street, northerly across Paxton Street to the northern curb line of Paxton Street, northerly along said line and the western property line of 172 St. Paul's Avenue (aka 168-172 St. Paul's Avenue), easterly along the northern property line of 172 St. Paul's Avenue (aka 168-172 St. Paul's Avenue) and a line extending to the western curb line of St. Paul's Avenue, easterly across St. Paul's Avenue to the eastern curb line of St. Paul's Avenue, northerly along the curb line of St. Paul's Avenue to the point of beginning.



172 St. Paul's Avenue
Built: c.1830. Architect: Not Determined.



364 St. Paul's Avenue
Built: c. 1856-59. Architect: Not Determined.



352 St. Paul's Avenue
Built: c.1861. Architect: Not Determined



298 St. Paul's Avenue
Built: c.1855 or earlier; bay added c. 1875. Architect: Not Determined.



218 St. Paul's Avenue
Built: c.1845, with later alterations.
Architect: Not determined



St. Paul's Memorial Church
219 St. Paul's Avenue
A Designated New York City Landmark
Built: 1866-70. Architect: Edward Tuckerman Potter



St. Paul's Memorial Church Rectory
225 St. Paul's Avenue
A Designated New York City Landmark
Built: 1866-70. Architect: Edward Tuckerman Potter



210-212 St. Paul's Avenue
Built: 1855-60. Architect: Not Determined



21 Marion Avenue
Built: c. 1875. Architect: Not Determined.



417 St. Paul's Avenue
Built: Mid-nineteenth century, moved to this site c. 1886-87. Architect: Not Determined.



396 St. Paul's Avenue
Built: c.1853-1859 and later, significantly redesigned and expanded c.1885 with additional alterations in the early 20th century c. 1885. Architect: Not Determined.



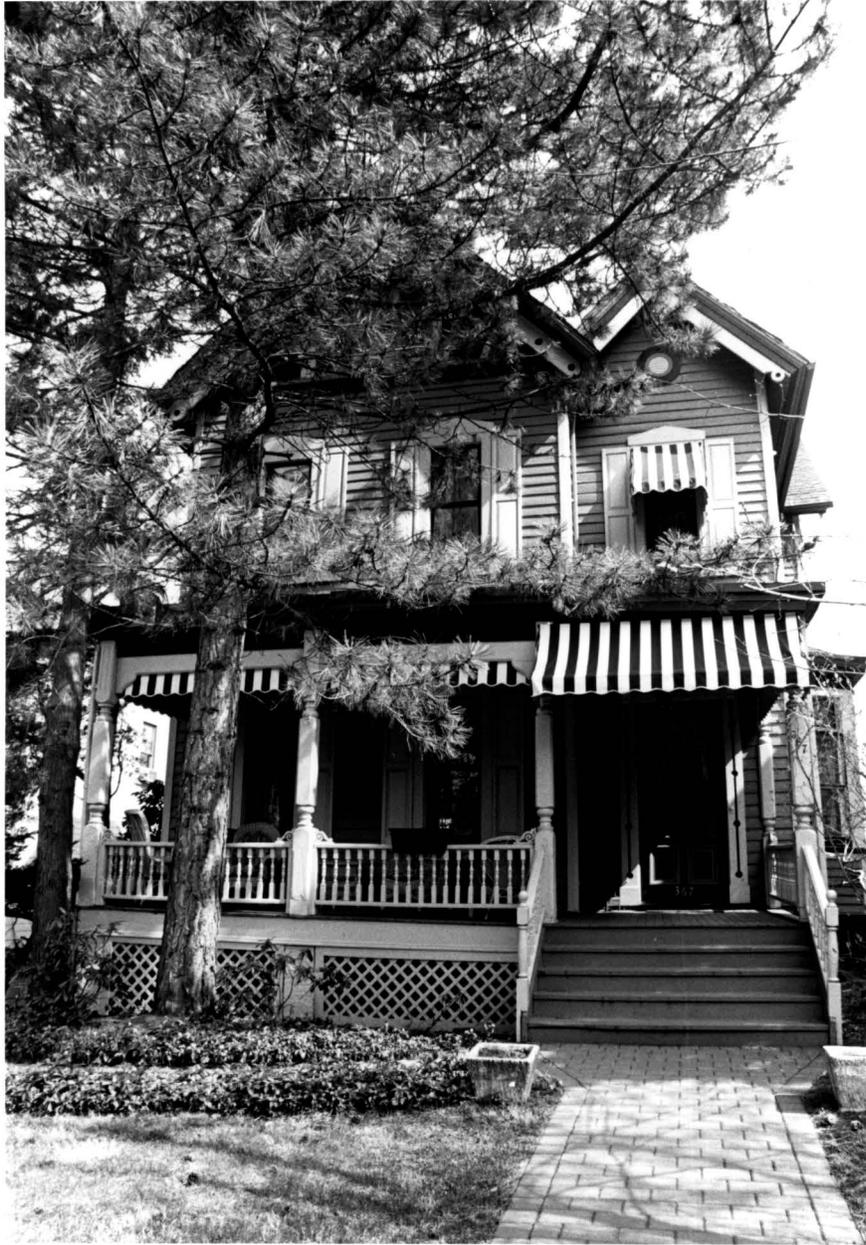
347 St. Paul's Avenue
Built: c. 1883. Architect: Not Determined



351 St. Paul's Avenue
Built: c. 1887-88. Architect: Not Determined



355 St. Paul's Avenue
Built: c. 1883. Architect: Not Determined



367 St. Paul's Avenue
Built: c. 1883. Architect: Not Determined



409 St. Paul's Avenue
Built: c.1887-93. Architect: Not Determined



387 St. Paul's Avenue
Built: c. 1887-88. Architect: Hugo Kafka.



387 St. Paul's Avenue
Built: c. 1887-88. Architect: Hugo Kafka.



231 St. Paul's Avenue
Built: 1888. Architect: Not Determined.



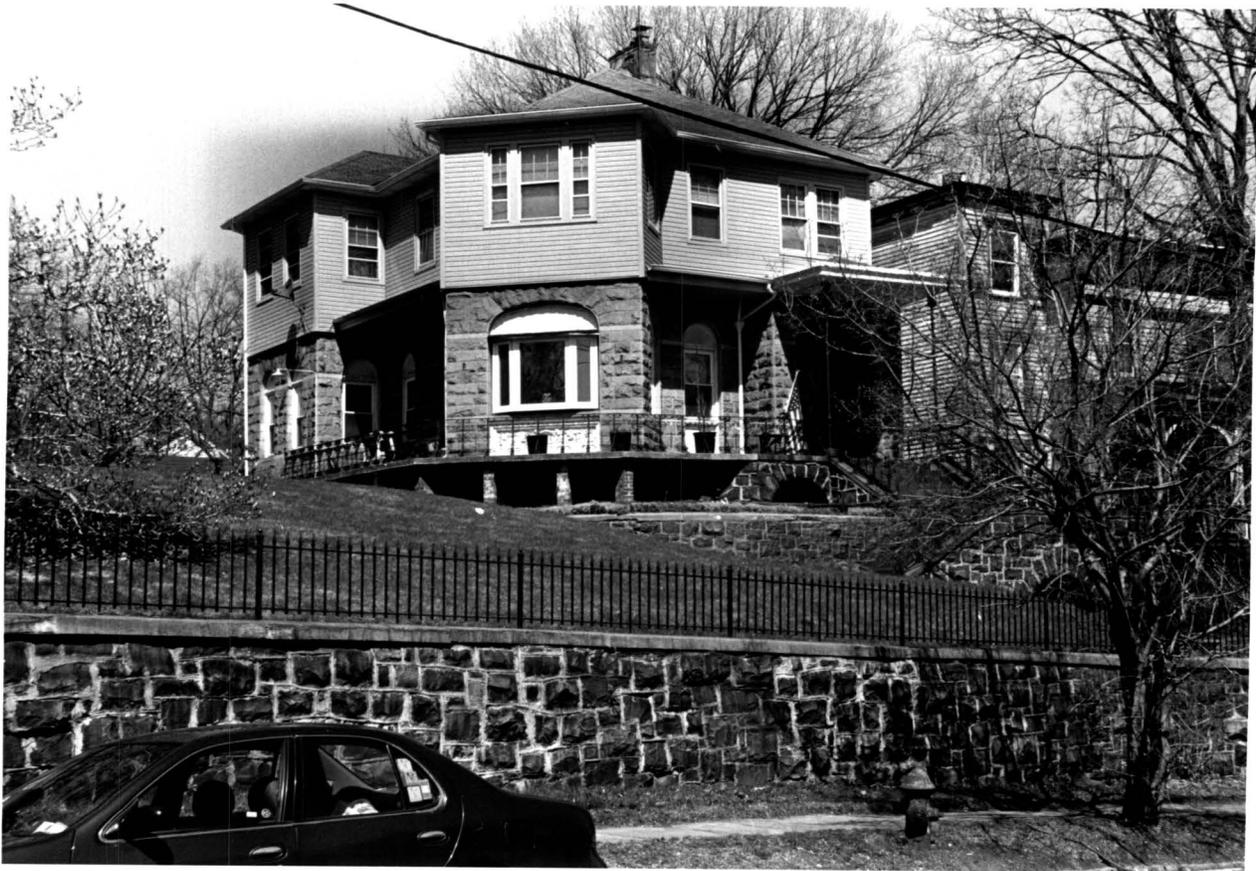
239 St. Paul's Avenue
Built: c. 1887. Architect: Not Determined.



194 Cebra Avenue
Built: c. 1881-82. Architect: Not Determined.



18 Marion Avenue
Built: c. 1887-88. Architect: Not Determined.



368 St. Paul's Avenue
Built: c. 1891 with later alterations. Architect: attributed to Paul Kuhne.



37 Occident Avenue
Built: c. 1893-98. Architect: Otto Loeffler.



91 Marion Avenue
Built: 1899-1900. Architect: Otto Loeffler.



17 Marion Avenue
Built: 1907. Architect: Conrad L. Larsen.



44 Pommer Avenue
Built: 1908-09. Architect: James Whitford.



447 St. Paul's Avenue
Built: 1909. Architect: William C. Steiner.



99 Marion Avenue
Built: 1907-08. Architect: Otto Loeffler.



107 Marion Avenue
Built: 1906-07. Architect: Kafka & Lindenmeyr.



107 Marion Avenue
Built: 1906-07. Architect: Kafka & Lindenmeyr.



400 St. Paul's Avenue
Built: 1908-09. Architect: Otto Loeffler.



291 St. Paul's Avenue
Built: 1917-18. Architect: Otto Loeffler.



249 St. Paul's Avenue
Built: 1911-12. Architect: Otto Loeffler.



189 St. Paul's Avenue
Built: 1915-16. Architect: James Whitford.



147 Cebra Avenue
Built: c. 1915-17. Architect: attributed to Henry G. Otto.



151 Cebra Avenue
Built: 1910-11. Architect: Henry G. Otto.



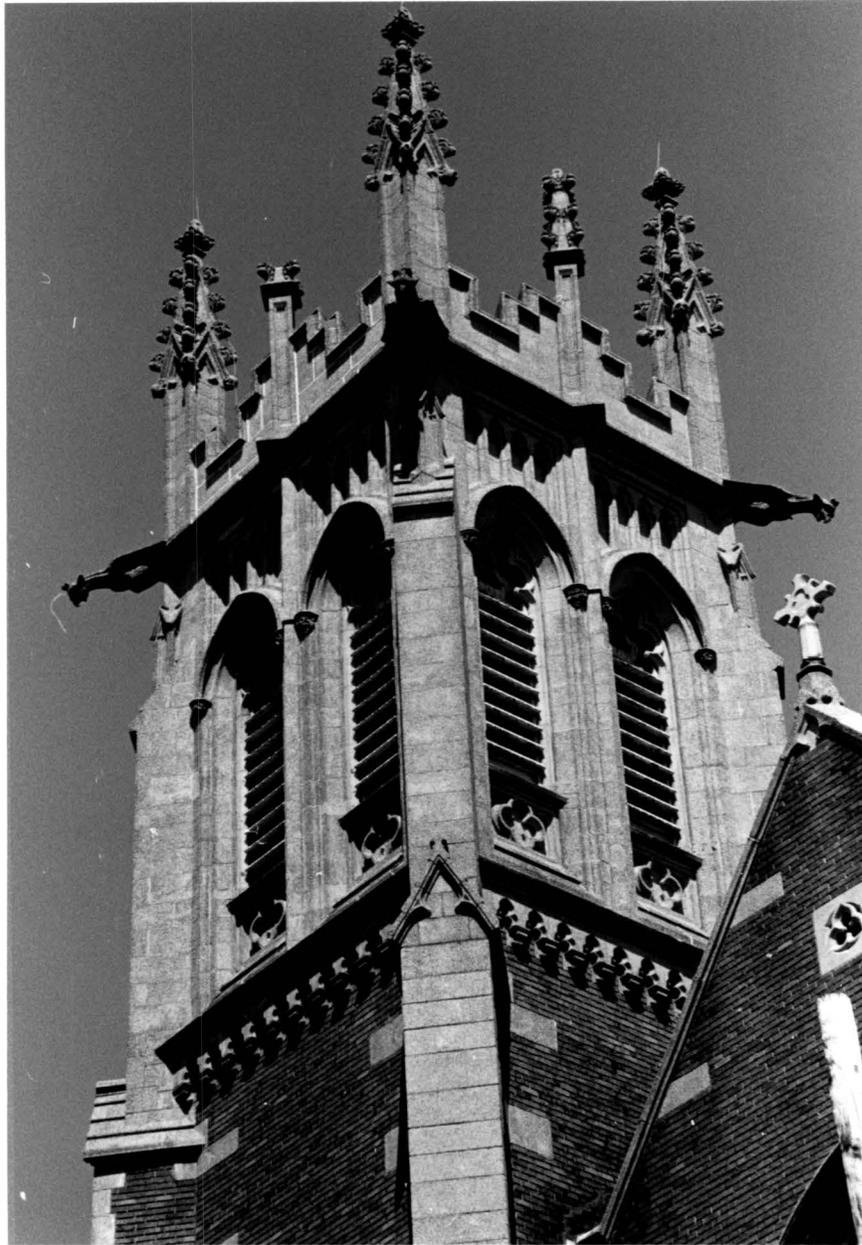
155 Cebra Avenue
Built: 1911-12. Architect: Henry G. Otto.



169 Cebra Avenue
Built: 1910-11. Architect: Henry G. Otto.



Trinity Lutheran Church
309 St. Paul's Avenue
Built: 1913-14. Architect: Upjohn & Conable.



Trinity Lutheran Church
309 St. Paul's Avenue
Built: 1913-14. Architect: Upjohn & Conable.



45 Pommer Avenue
Built: 1919-20. Architect: Henry G. Otto.



37 Marion Avenue
Built: 1921. Architect: Henry G. Otto.



332 St. Paul's Avenue
Built: 1922. Architect: Henry G. Otto.



131 Marion Avenue
Built: 1922. Architect: Otto Loeffler.



192 St. Paul's Avenue
Built: 1928-29. Architect: Edward Olsen.



173 St. Paul's Avenue
Built: 1922-23. Architect: James Whitford.