

874

United States Department of the Interior  
National Park Service



**National Register of Historic Places  
Registration Form**

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "X" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer to complete all items.

**1. Name of Property**

historic name Residence at One Pendleton Place

other names/site number \_\_\_\_\_

**2. Location**

street & number 1 Pendleton Place [ ] not for publication

city or town Staten Island [ ] vicinity

state New York code NY county 10301 code 085 zip code 10301

**3. State/Federal Agency Certification**

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this [X] nomination [ ] request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements as set forth in 36 CFR Part 60. In my opinion, the property [X] meets [ ] does not meet the National Register criteria. I recommend that this property be considered significant [ ] nationally [ ] statewide [X] locally. ([ ] see continuation sheet for additional comments.)

Ruth A. Puopert DSHPPO  
Signature of certifying official/Title

8/25/14  
Date

New York State Office of Parks, Recreation & Historic Preservation  
State or Federal agency and bureau

In my opinion, the property [ ] meets [ ] does not meet the National Register criteria. ([ ] see continuation sheet for additional comments.)

\_\_\_\_\_  
Signature of certifying official/Title Date

\_\_\_\_\_  
State or Federal agency and bureau

**4. National Park Service Certification**

I hereby certify that the property is:

- entered in the National Register [ ] see continuation sheet
- determined eligible for the National Register [ ] see continuation sheet
- determined not eligible for the National Register
- removed from the National Register
- other (explain) \_\_\_\_\_

\_\_\_\_\_  
Signature of the Keeper

\_\_\_\_\_  
date of action

Jason M. Beall 10-20-14

**Residence at One Pendleton Place**  
Name of Property

**Richmond County, New York**  
County and State

**5. Classification**

**Ownership of Property**  
(check as many boxes as apply)

**Category of Property**  
(Check only one box)

**Number of Resources within Property**  
(Do not include previously listed resources in the count)

- private
- public-local
- public-State
- public-Federal

- building(s)
- district
- site
- structure
- object

Contributing	Noncontributing	
1	0	buildings
0	0	sites
0	0	structures
0	0	objects
<b>1</b>	<b>0</b>	<b>TOTAL</b>

**Name of related multiple property listing**  
(Enter "N/A" if property is not part of a multiple property listing)

**Number of contributing resources previously listed in the National Register**

N/A

N/A

**6. Function or Use**

**Historic Functions**  
(enter categories from instructions)

**Current Functions**  
(Enter categories from instructions)

DOMESTIC/Single Dwelling

DOMESTIC/Single Dwelling

**7. Description**

**Architectural Classification**  
(Enter categories from instructions)

**Materials**  
(Enter categories from instructions)

Mid-19<sup>th</sup> Century/ Italian Villa

foundation Sandstone  
walls Wood Frame with Brick Infill, Cedar  
Lapped Clapboard on Outside Surfaces  
roof Fiberglass Shingle  
other

**Narrative Description**

(Describe the historic and current condition of the property on one or more continuation sheets)

**Residence at One Pendleton Place**

Name of Property

**Richmond County, New York**

County and State

**8. Statement of Significance**

**Applicable National Register Criteria**

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A** Property associated with events that have made a significant contribution to the broad patterns of our history.
- B** Property is associated with the lives of persons significant in our past.
- C** Property embodies the distinctive characteristics of a type, period, or method of construction or that represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D** Property has yielded, or is likely to yield, information important in prehistory or history.

**Criteria Considerations**

(Mark "x" in all boxes that apply.)

- A** owned by a religious institution or used for religious purposes.
- B** removed from its original location
- C** a birthplace or grave
- D** a cemetery
- E** a reconstructed building, object, or structure
- F** a commemorative property
- G** less than 50 years of age or achieved significance within the past 50 years

**Areas of Significance:**

(Enter categories from instructions)

Architecture

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Period of Significance:**

1860

**Significant Dates:**

1860

**Significant Person:**

N/A

**Cultural Affiliation:**

N/A

**Architect/Builder:**

Charles Duggin

**Narrative Statement of Significance**

(Explain the significance of the property on one or more continuation sheets.)

**9. Major Bibliographical References**

**Bibliography**

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

**Previous documentation on file (NPS):**

- preliminary determination of individual listing (36 CFR 67) has been requested.
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by historic American Building Survey # \_\_\_\_\_
- recorded by Historic American Engineering Record # \_\_\_\_\_

**Primary location of additional data:**

- State Historic Preservation Office
- Other State agency
- Federal Agency
- Local Government
- University
- Other repository: \_\_\_\_\_

Residence at One Pendleton Place  
Name of Property

Richmond County, New York  
County and State

**10. Geographical Data**

**Acreeage of Property** 0.77

**UTM References**

(Place additional UTM references on a continuation sheet.)

1 18 576770 4499358  
Zone Easting Northing

3 18            
Zone Easting Northing

2 18          

4 18          

**Verbal Boundary Description**

(Describe the boundaries of the property on a continuation sheet.)

**Boundary Justification**

(Explain why the boundaries were selected on a continuation sheet.)

**11. Form Prepared By**

**name/title** Susan Fowler

**organization** \_\_\_\_\_ **date** April 14<sup>th</sup>, 2014

**street & number** 134 Franklin Avenue **telephone** \_\_\_\_\_

**city or town** Staten Island **state** NY **zip code** 10301

**Additional Documentation**

Submit the following items with the completed form:

**Continuation Sheets**

**Maps**

A **USGS map** (7.5 or 15 minute series) indicating the property's location  
A **Sketch map** for historic districts and properties having large acreage or numerous resources.

**Photographs**

Representative **black and white photographs** of the property.

**Additional items**

(Check with SHPO or FPO for any additional items)

**Property Owner** (Complete this item at the request of the SHPO or FPO)

**name** Gerald W. Keucher & John H. Walsted

**street & number** 1 Pendleton Place **telephone** 718 447-4427

**city or town** Staten Island **state** NY **zip code** 10301

**Paperwork Reduction Act Statement:** This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*)

**Estimated Burden Statement:** public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, D.C. 20503

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section 7 Page 1

Residence at One Pendleton Place  
Name of Property  
Richmond County, NY  
County and State

**Narrative Description of Property**

*(The following descriptive narrative has been taken largely from the New York City Landmarks Designation Report for the William S. Pendleton House prepared by Gale Harris, Research Department, New York City Landmarks Preservation Commission.)*

**Overview-**

Constructed in 1860, the residence at One Pendleton Place on Staten Island, New York, is a rare example of an Italian style villa that incorporates picturesque design motifs. Constructed to complement its hillside site, which commands views of Manhattan and New Jersey, the house's most prominent features are its asymmetrical massing, tower and multiple porches. It is embellished with decorative details and surmounted by a multi-gabled roof, which is set off by overhanging eaves, exposed rafters, open work brackets, decorative trusses, and several prominent chimneys. Picturesque details original to the house incorporate Swiss and English Rustic elements, as seen in the large decorative verge board and window surrounds. Though some features have been lost over time, such as the roof's original cresting and finials (as seen in 1862 and 1869 *Horticulture* magazine sketches), the home retains a significant degree of architectural integrity from its 1860 date of construction.

**Site-**

The design for One Pendleton Place reflects picturesque aesthetic principals in its siting.<sup>1</sup> The house is located on the high ground at the center of the south side of the lot, which is terraced around the house. This arrangement maximizes the views from the principal rooms of house so they look down on a sloping landscape dotted with houses and, in the distance, the Kill Van Kull and the shorelines of New Jersey, New York, and Brooklyn.<sup>2</sup> The siting also allows an expanse of lawn around the house and a terraced garden to the south of the house that can be viewed from the dining room windows. The house is located on a quarter-circle-shaped lot at the intersection of Franklin Avenue and Pendleton Place. The lot has a frontage of 209 feet along Franklin Avenue, extends 210 feet through the block to Pendleton Avenue, and has a curving frontage of about 327 feet along Pendleton Place. The house is set back from the streets on the high ground near the middle of the southern property line. The land has been terraced around the house, especially at the front where there is an oval driveway, and in the rear yard, where there is a raised garden.

**One Pendleton Place-**

The house is irregular in plan and massing. It is composed of a cross-gabled three-story main block, with a four-story conical-roofed entry tower set in the angle between the north and west wings and a one-story shed-roofed pantry wing on the rear elevation filling the space between the south and east wings. The angle-ended west wing is surrounded by a one-story veranda. There is also a one-story porch in the angle between the north and east wings. The house rests on a sandstone foundation, which has traces of old light-colored cement mortar

<sup>1</sup> The term *picturesque* was coined by British philosophers in the eighteenth century to describe the qualities they admired in the landscape paintings of Claude or Poussin that they thought were worthy of emulation in architecture and landscape design, chiefly naturalness, ruggedness, humility, variety, irregularity, and asymmetry.

<sup>2</sup> Duggin in writing about this house in the *Horticulturist* (Jan. 1862), 28 commented on the commanding views. In writing about his design for the E. Hooker House in Orange, New Jersey *Horticulturist* (Dec. 1859), 513, he indicated that he made a practice of "going on to the ground where we purpose building, and staking out rooms so as to command all the different pleasing views the selected spot may afford, allowing some rooms to project beyond the others, thus obtaining a side view, and placing those rooms but little used in the least desirable portion of the house."

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section 7 Page 2

Residence at One Pendleton Place  
Name of Property  
Richmond County, NY  
County and State

patching at some of its joints. The upper walls are sheathed with historic replacement lapped cedar clapboard siding. The baseboards and corner posts are also replacements.

The windows retain their original molded wood surrounds. An engraving of the house published in 1862 shows that they originally contained a mix of one-over-one and two-over-two sash as well as multi-pane French doors leading to the verandas. Many of these original windows survive while other windows have early replacement sash. Most of the house's rich decorative detailing also survives, including the jigsawn corner spandrels beneath the porch roof, the bracketed window hoods, cusped vergeboards, elaborate openwork braces and carved brackets, and shaped chimneys (restored c. 1995).

In recent years, the elaborate jigsawn porch railings were replaced in kind. The bottom of some of the porch posts also were replaced in recent years. The porch stairs (except for the top step on the front stoop) have also been replaced. The rafters that support the porch roofs and the porch ceilings are original. Other changes have included the creation of a new kitchen entrance and changes to the pantry wing, probably c. 1900-1910. The current fiberglass-shingle roof dates from the 1980s (to be replaced in 2014-2015). Although there have been some losses, notably the small wood corbels beneath the window sills (visible in an historic photo of the house), the gingerbread moldings that ornamented the bay window and tower, the finials that terminated the gables and capped the tower, and perhaps the cresting that extended along the roofline, the house retains an extraordinary amount of its original detailing.

The house's **north (primary) facade**, facing Pendleton Avenue, has an asymmetric five-bay design. The one-story porch, which opens on to the **entrance tower**, is approached by a non-historic wood stoop with non-historic wood railings and posts that were designed to match the elements on the other porches. The porch is sheltered by a gabled hood that retains its original molded cornices but has been covered with non-historic shingles. The porch roof has deeply overhanging eaves. The roof is supported by carved posts that are topped by elaborate curved brackets and embellished trusses accented by jigsawn scroll brackets.

The entry retains its original paired paneled wood doors with narrow arched windows. The brass letter slot is historic; the doorknobs and other hardware are replacements. The paired French doors on the west side of the tower that open onto the west veranda retain their original triple lights topped by a pair of transoms separated by a wide muntin.

The second-story windows of the tower retain historic one-over-one wood sash windows. The Tudor arch window openings on the front and west side of the tower at the third story are crowned by projecting hoods that retain their original cusped vergeboards. Both windows retain historic one-over-one wood sash windows with the upper sash echoing the arched profile of the surrounds. The third story is capped by a coved frieze that retains its unusual knobbed decorations and a molded cornice. The small sections of hipped roof that project beyond the base of the fourth story of the tower are covered with non-historic shingles. The octagonal fourth story of the tower retains most of its historic molded trim, including the unusual stylized brackets that support the overhanging eaves beneath the tower's conical roof; however, the decorative gingerbread molding that used to be suspended from the eaves has been lost. The windows at this story retain their original Tudor arch

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section 7 Page 3

Residence at One Pendleton Place  
Name of Property  
Richmond County, NY  
County and State

surrounds. The current owners replaced non-historic windows with historically accurate reproduction windows glazed with stained glass of different shades and grades of color, per Duggin's suggestion in the *Horticulturist*.<sup>3</sup>

The **west bay** of the **north facade** has a wrap-around veranda at the first story. The porch has a recently installed wood floor. The wood porch posts with beveled corners and simple capitals are original, although the posts' base moldings were replaced in recent years. The porch railings are modern replacements based on the design of the original railings. The plate that supports the porch rafters, the decorative scrollwork brackets beneath the plate, the rafters, and the porch ceiling are original. The molded cornice at the edge of the porch roof is a recent non-historic replacement. The single window opening at the center of west bay on the first story has paired French doors and transoms that match the configuration at the base of the tower. The single window opening at the second story contains a large two-over-two wood sash window that matches the configuration shown in the 1862 engraving of the house. The hipped roof of the third story attic has been re-shingled. The overhanging roof eaves retain their original molded cornice and shaped rafters. The brick chimney at the center of the roof was rebuilt in recent years following the form of the original chimney.

The **projecting gable-fronted pavilion** to the east of the entrance tower features a projecting pentagonal bay at the basement and first story. The basement is faced with massive sandstone blocks and is pierced by a central window opening that retains its historic wood surround with small wood corbel brackets beneath the sandstone lintel. The triple light top-hung wood basement window is historic. At the first story, the bay window is constructed of wood.

The recessed panel decorations beneath the windows are modern replacements. The four tall narrow window openings contain historic one-over-one wood sash. The bay windows retain their historic molded sill and lintel courses and overhanging cornice but the gingerbread decorations that originally were suspended from the base of the cornice are missing. The second story features a pair of windows in a molded surround capped by a strongly projecting hood resting on curved brackets with knob finials. The window openings contain historic one-over-one wood sash. The gabled third story is capped by strongly projecting eaves articulated by exposed rafters. Curved braces support the gable at the corners of the bay and a decorative king post is braced by cross trusses. The single window opening in the third story gable contains historic four-over-four wood window sash.

The east wall of the pavilion has an entry with French doors which have the same historic configuration as the French doors in the tower and west wings. At the second story, the central window has an historic two-over-two wood sash window with a wide central muntin.

The two easternmost bays of the north facade are spanned by a one-story porch. The porch posts, jigsaw scrollwork brackets, rafter plate, rafters, ceiling, and cornice are original. The baseboard moldings under the porch, the porch floor, the masonry steps leading to the porch, and the railings are not historic. The kitchen entry probably dates from the first decade of the twentieth century. It retains its historic paneled wood and glass door from that period. The storm door and light fixture to the west of the door are non-historic. The first-story

<sup>3</sup> Charles Duggin, "How to Build Your Country House," *Horticulturist*, 17 (Jan. 1862), 28-29; Duggin & Crossman, "A Model Country Residence," *Horticulturist*, 24 (Feb. 1869), 36-38.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section 7 Page 4

Residence at One Pendleton Place  
Name of Property  
Richmond County, NY  
County and State

window surround and the four-over-over-four wood window sash appear to be original. These windows are repeated on the second story.

The **east facade** is composed of a single three-story gable-ended bay flanked on the north by the one-story kitchen porch and on the south by the one-story pantry wing. Originally there was a small open porch at the corner of the pantry wing. This area was probably enclosed at the same time as the kitchen entry was inserted in the north facade (c. 1900-1910). At the center of the façade, there is a basement window well with a non-historic concrete block retaining wall. The outer face of the wall and its top ledge have been parged with stucco.

The first story is lit by paired historic, four-over-four windows. The second story has one large window opening containing an historic eight-over-eight sash window with heavy center muntins. The narrower third story window in the gable contains an historic four-over-four wood sash window. The overhanging eaves of this gable are articulated with brackets, braces, exposed rafters, and trusswork to match the north gable. At the base of the pantry extension there is a recently installed metal hatch above the basement staircase. The single window on the east wall of the pantry extension has a molded surround that matches the original surrounds on the other sections of the building, suggesting that it may have been moved from the south wall where the original pantry window opening has been converted to a doorway.

The **south facade** has an asymmetric five-bay design. The **easternmost section** comprises the south wall of the pantry extension and the second-story south wall of the kitchen wing. The southeast corner of this bay, which was originally an open porch, is covered with siding (a wood strip indicates the junction of the enclosed porch and the old scullery wall). The window that originally lit the scullery retains its original molded surround and has historic four-over-four wood sash. The c. 1900-1910 entry that replaces the old pantry window has a paneled wood and glass door that matches the door at the kitchen entrance. The overhanging eaves of the pantry wing roof retain their original molded cornice.

The articulation of the **projecting gable-fronted south pavilion** (the dining room wing) is almost identical to that of the projecting gable-fronted pavilion on the north façade, save for the substitution of a tripartite window for the first-story bay window. This window has a wide center opening with historic four-over-four sash that have a wide center muntin, creating the impression that the windows are paired casements. The paired second-story windows have historic one-over-one wood sash and the single gable window contains an historic four-over-four sash window.

The small square **half-hipped roofed bay** to the west of the south pavilion is lit at the first story by a large window containing historic four-over-four wood sash. The narrower second-story window has an historic one-over-one wood window. The west wall of this bay has a French door at the first story, which opens onto the veranda that wraps around the western parlor wing. These historic doors are identical in configuration to the other French doors. The second story is lit by an historic one-over-one wood sash window.

The **two-and-one-half-story hipped roofed wing** at the western end of the house is surrounded by a wrap-around veranda. The small masonry stoop that approaches the south side of the veranda is not historic. The entry to the veranda is flanked by historic pedestals which rest on non-historic bases and are surmounted by



United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section 7 Page 5

Residence at One Pendleton Place  
Name of Property  
Richmond County, NY  
County and State

replacement orbed knobs. The other features of the veranda are described above in the section dealing with the west bay of the north facade.

There are three entries from the veranda to the parlor via the French doors on the north, west, and south facades of the wing. All contain historic French doors with transoms identical in design to the other French doors on the house. Two of the doors, on the south and north facades, have historic wood and glass storm windows that echo the design of the doors. At the second story, the single opening on the south facade has an historic two-over-two wood sash window. The attic dormer has an historic surround. On the west façade, the second-story window is set off by a deeply overhanging gable that is supported by exposed rafters and decorative braces similar in design to the braces employed for the larger gables. This gable, like the other gables, has lost its decorative finial. It is not certain whether the roof peak was ever decorated with the cresting that is represented in the 1862 engraving.<sup>4</sup> There is also some question as to whether the grand staircase leading to the veranda was ever executed since the owners found no evidence that it had ever been there when the porch was rebuilt.

The **interior** plan of the house has changed very little since the house's date of construction. Upon entering a vestibule sited within the three-story tower block at the southern elevation, there is a centrally located main hallway. This hall is the central point that much of the house circulates off of. The main hall provides two entryways into a parlor to the east, which is surrounded by the eastern wrap around porch, the sitting room on the southern elevation, a secondary hall and main staircase, a dining room on the northern elevation and a snuggerly at the end of the hall. The main staircase to the west and the secondary hall provides access to the kitchen at the west of the house. The kitchen is largely non-historic but does include the secondary service stairway.

The east-west second story hall is centrally located in the plan and provides access to four bedrooms at each of the home's four elevations. The house may be one of the first on Staten Island with indoor plumbing. The drawings in the *Horticulturist* show one bathroom on the second floor, which is extant.<sup>5</sup> (A small room near the pentagonal room was also converted to a bathroom with shower.) The coal-fired hot water heater in the basement, although no longer used for heating, still holds hot water for the house. There is a water tank in the attic that is used to provide water pressure for the original bathroom.

The house's moldings, much of the plaster work and five marble fire surrounds survive. The flooring throughout the house is southern yellow pine and is laid in a variety of patterns. In the parlor, the floor is parquet with a Greek key decoration around the periphery. In the entryway and second-floor hallway, the flooring is laid in concentric rectangles, and in the pentagonal room on the second floor, the flooring is laid in concentric pentagons. The current owners sanded the floors and painted the walls after purchasing the house, but the only interior restoration required was to replace twenty-five linear feet of water-damaged plaster molding in the entryway. They added the arch in the main hall to recreate the snuggerly that Duggin mentions in the *Horticulturist* articles. The careful restoration of the house is an ongoing effort and has received an award from the Preservation League of Staten Island in 2005.

<sup>4</sup> If it was installed, the cresting may have been either metal cresting or jigsawn plank. The latter was frequently recommended by Wheeler (p. 87).

<sup>5</sup> Duggin & Crossman, 37

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section 8 Page 1

Residence at One Pendleton Place  
Name of Property  
Richmond County, NY  
County and State

**One Pendleton Place - Significance**

The residence at One Pendleton Place is significant under criterion C in the area of architecture as a rare example of a High Victorian Italian style villa on New York City's Staten Island. The house was illustrated twice, in 1862 and 1869, in the *Horticulturalist* magazine, the journal which helped popularize picturesque designs in the United States. Many original decorative elements on the exterior have survived decades of neglect, and the exterior has been thoughtfully restored by the present owners beginning with their stewardship in 1983. Additionally, the house is one of two of the earliest example of the work of Charles Duggin (1830-1916), who practiced in NYC from 1855 to 1888. Through credited with numerous designs, particularly in Manhattan, One Pendleton Place and an earlier house at 22 Pendleton Place (c. 1855, a designated New York City Landmark) are considered to be his best-known and most significant works. The period of significance for the house is 1860, the date of the home's construction.

**The New Brighton Neighborhood, Staten Island, NY**

Located along Staten Island's North Shore, New Brighton was one of the earliest planned suburban communities in New York City.<sup>6</sup> Thomas E. Davis, a Manhattan real-estate developer who, between 1834 and 1835, acquired the triangle of land extending along the North Shore from the Quarantine Station and Richmond Turnpike to Sailors' Snug Harbor, planned a fashionable summer retreat named New Brighton after the famous English resort. The earliest buildings in New Brighton, five Greek Revival houses along the shore road, renamed Richmond Terrace, were built in 1835 (404 Richmond Terrace, within the St. George/New Brighton Historic District, survives).

In 1836, a mansion that Davis had erected for his own use at the southwest corner of St. Peter's Place and Richmond Terrace, became the Pavilion Hotel, built to the designs of the Philadelphia architect John Haviland (demolished). In April 1836, Davis conveyed his New Brighton property to five New York businessmen who formed a corporation under the name of the New Brighton Association. One of the five investors, George A. Ward, wrote a prospectus on behalf of the association extolling the advantages of New Brighton, noting its "proximity to the great commercial mart of the western hemisphere ... beauty of location, extent of prospect, and salubrity of climate, ... unrivaled in this country."

In 1836 and 1837, the New Brighton Association began grading streets and building retaining walls on the steep hillside site. The financial uncertainty following the panic of 1837 slowed development for a few years, but in 1842, the New Brighton Association was reorganized under new ownership.

<sup>6</sup> This section on the early development of New Brighton is based on the Landmarks Preservation Commission [LPC], *St. George: New Brighton Historic District Report* (LP-1883) (New York: City of New York, 1994), 7-11; Richard Dickenson, *Holden's Staten Island: The History of Richmond County* (New York: Center for Migration Studies, 2002); Jeffrey Archer, "Country and City in the American Romantic Suburb," *Journal of the Society of Architectural Historians [JSAH]*, 42 (May 1983); Robert A.M. Stern, ed. *The Anglo-American Suburb* (London: Architectural Association, 1981), John B. Woodall, *Christ Church, New Brighton: The Story of a Staten Island Episcopalian Parish* (Staten Island: Christ Church, 1993); John B. Woodall, "Victorian New Brighton: Figures, Houses, and Gardens," *Staten Island Historian*, 6, (Summer-Fall 1988), 1-5; Charles W. Leng and William T. Davis, *Staten Island and Its People: A History, 1609-1929* (New York Lewis Historical Publishing Co., 1930).

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Residence at One Pendleton Place  
Name of Property  
Richmond County, NY  
County and State

Section 8 Page 2

By the end of the 1840s, New Brighton had developed into a fashionable summer resort with several hotels and facilities for bathing, boating, fishing, and sports. Development was largely concentrated near Richmond Terrace, where freestanding mansions lined Richmond Terrace between Nicholas Street and Franklin Avenue. Three private schools, two churches (St. Peter's Roman Catholic Church of 1844 and Christ Episcopal Church of 1849), and a factory with a small village of shops and workers' housing were also constructed during this period.<sup>7</sup>

In the 1850s, the hills in the western portion of New Brighton between York Avenue and Sailor's Snug Harbor were developed as a residential suburb by New York City merchant Charles K. Hamilton and his wife, Margaretta. They acquired thirty-two acres bounded by York Avenue, Franklin Avenue, Buchanan Street, and Prospect Avenue, which they developed with cottages (a term used in the mid-nineteenth century to describe a country or suburban house of ten to fourteen rooms) set amid a naturalistic landscape and connected by winding carriage roads. Known originally as Brighton Park and later as Hamilton Park, this development is still extant, with at least two surviving Italianate style cottages: 66 Harvard Avenue (aka Pritchard House, c. 1853, a designated New York City Landmark) and 105 Franklin Avenue (aka Hamilton Park Cottage, c. 1864, Carl Pfeiffer architect, a designated New York City Landmark).

Just west of Hamilton Park, William S. Pendleton acquired land extending from Franklin Avenue to Lafayette Avenue between Cassidy Place and Prospect Avenue in 1854; he also had mapped the area and began developing it as a picturesque suburb with winding roads and irregularly shaped lots that conformed to the hilly topography. By 1860, he had built seven houses on his property; this house, the house at 22 Pendleton Place (a designated New York City Landmark), and possibly the house at 178 Franklin Avenue are the sole survivors.<sup>8</sup>

### History of the Design

Recalling Staten Island's rural past, One Pendleton Place is an excellent example of a picturesque High Victorian villa. During the mid-nineteenth century, American rural architecture underwent a revolution as nationally circulated journals and architectural handbooks rapidly began to introduce new ideas about planning and design to a broad public.<sup>9</sup> Much of the credit for this change belongs Andrew Jackson Downing, who introduced English ideas on picturesque landscape design and architecture to the American public through a series of essays in *The Horticulturalist*, which he edited until his death in 1852, and in his architectural handbooks, including *A Treatise on the Theory and Practice of Landscape Gardening* (1841), *Cottage Residences* (1842), and *The Architecture of Country Houses* (1850).<sup>10</sup>

<sup>7</sup> The land for both these churches was donated by the New Brighton Association which regarded churches as an amenity that would enhance the value of its neighboring properties. Richmond County, Office of the Register, Liber Deeds and Conveyances, Liber 7, p. 325, 328; Woodall, *Christ Church*, 5

<sup>8</sup> It is not clear whether the house at 178 Franklin Avenue was built by the William S. Pendletons or whether it was erected by Beverly and Eliza Robinson who purchased the property in 1880. See Deeds Liber 133, p. 477.

<sup>9</sup> For the impact of British theory and design on nineteenth century American architecture, see W. Barksdale Maynard, *Architecture in the United States: 1800-1850* (New Haven: Yale University Press, 2002); Daniel D. Reiff, *Houses from Books: Treatises, Pattern Books, and Catalogs in American Architecture, 1738-1950* (University Park, PA: Pennsylvania State University Press, 2001); Sally Ann McMurry, *Families and Farmhouses in Nineteenth-Century America* (New York: Oxford University Press, 1988); Dell Upton, "Pattern Books and Professionalism: Aspects of the Transformation of Domestic Architecture in America, 1800-1860," *Winterthur Portfolio* 19 n. 2/3 (Summer/Autumn, 1984), 128-150.

<sup>10</sup> Tatum, "A.J. Downing," *Macmillan Encyclopedia of Architects*.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Residence at One Pendleton Place  
Name of Property  
Richmond County, NY  
County and State

Section 8 Page 3

Many British architects immigrated to the United States in the 1840s and 1850s and they also helped to spread the aesthetic vision of the picturesque both by example and through the publication of numerous articles and handbooks. These architects included One Pendleton Place's architect Charles Duggin, Alfred J. Bloor (emigrated c. 1840s), Alfred B. Mullett (1845), Gervase Wheeler (c. 1846), Frank Wills (1848), Calvert Vaux (1850), Frederick Clark Withers (1852), and Jacob Wrey Mould (1853). Gervase Wheeler, with whom Duggin's former partner Henry Holly apprenticed for two years before leaving for his studies in England, appears to have been enormously influential for Duggin.<sup>11</sup>

Built as a rental property, the One Pendleton Place was planned "on an economical scale" but was at the same time sufficiently "liberal in arrangement" to attract a well-to-do tenant. The plan of the house was considered "suitable to the needs of most families" and provided "rooms of moderate but comfortable size." In keeping with then-current design trends in England and the Continent, Duggin strove for "compactness" in the plan and massing of the house.<sup>12</sup> However, he took care to introduce sufficient variety in the massing and detail "to avoid as far as possible monotony of style."<sup>13</sup>

His overall plan of the house and articulation of the main façade appears to have been inspired by a design for *An Irregular Villa in the Italian Style, Bracketed* (Design VI) that Downing published in *Cottage Residences* in 1842. Like One Pendleton Place, this cross-gabled house featured a four-story entry tower set in the angle between two of the house's wings and had similarly placed porches, bay windows, fenestration, and chimneys. However, the almost twenty years that separate Duggin's design from its model is evident in its larger scale and taller proportions, more elaborate roof massing and heavier detailing, and affinities with what was then known as the "English Rustic Style" or "Old English Style," now generally thought of as the High Victorian Gothic.<sup>14</sup> This "updating of the picturesque Gothic tradition" found in the work of such architects as Frederick Clark Withers and Calvert Vaux was inspired by British architects' growing interest and appreciation of historic rural vernacular domestic timber-frame architecture, especially that of the late Gothic to Jacobean periods.

At One Pendleton Place, the influence of High Victorian design is evident in the proportions of the projecting gabled wings, the height of the second story and roof, the rising and falling lines of the roof, and the presence of decorative details such as bracketed hoods, cusped vergeboards, exposed trusswork, decorative pendant posts, shaped chimneys, and the conical capped tower. All are comparable to similar design features in

<sup>11</sup> This biographical information on Holly is drawn from the introduction to the reprint edition of *Holly's Country Seats* by Michael Tomlan in *Country Seats & Modern Dwellings: two Victorian Architectural Stylebooks by Henry Hudson Holly* (Watkins Glenn, NY, American Life Foundation, 1977) and from the introduction by George B. Tatum in *Holly's Picturesque Country Seats* (New York: Dover, 1993).

<sup>12</sup> Gervase Wheeler specifically recommends "compactness of plan" in *Homes for People, in Suburb and Country: the Villa, the Mansion, and the Cottage, adapted to American Climate and Wants* (New York: C. Scribner, 1855), 65-66. For a discussion of this trend see Francis Kowsky, *Country Park & City: The Architecture and Life of Calvert Vaux* (New York: Oxford University Press, 1998), 33

<sup>13</sup> Duggin, admitted that "symmetry in design may however be adopted to advantage where the house is seen only from one point of view" but argued that when all sides of a country house are treated uniformly "the repetition becomes wearisome, and the eye loses that source of pleasurable sensation which arises from the variety exhibited in viewing an irregular and picturesque exterior from various points. See Duggin, *Horticulturist* (Sept. 1859), 404.

<sup>14</sup> Kowsky, 33; Wheeler, 154.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Residence at One Pendleton Place  
Name of Property  
Richmond County, NY  
County and State

Section 8 Page 4

Vaux's prototypical High Victorian Gothic style William Warren House, Newburgh, New York (1853-55), and A.W. Langdon House, Geneva, New York (1862).<sup>15</sup>

Interestingly, a similar tower with a square base and octagonal lantern capped by a conical roof appeared in an unexecuted Gothic Revival design for the remodeling of the John Howland House (Design No. 18) published by Duggin's former partner, Henry Holly, in his handbook *Holly's Country Seats* in 1863.<sup>16</sup>

In addition to the generic High Victorian Gothic elements at One Pendleton Place, there are other features of the house's plan and decorative detailing that suggest that Duggin was drawing from models designed in the then popular Swiss style. Like the "English Rustic Style," the Swiss style was inspired by Continental architects' interest in their historic rural vernacular domestic architecture, especially Swiss chalets and the timber-frame houses in Germany, Northern France, and Scandinavia. This style was considered especially appropriate for houses in hilly rustic settings like that of One Pendleton Place.

Here, the treatment of the parlor wing with its truncated corners, wrap-around veranda, and low double-hipped roof broken by a small triangular gable are apparently taken from Gervase Wheeler's *Swiss Cottage* (PL. LXVII) in *Homes for the People*. Moreover, the treatment of the windows at One Pendleton Place with their flat, decoratively shaped surrounds seems to have been inspired by Wheeler's use of similar surrounds in his *Swiss Cottage* design and his design for a *Rustic Villa* (Plate XXI).<sup>17</sup> The shaped surround used for the tripartite window of the dining room window at One Pendleton Place is very close to that of the tripartite window of the second-story rear façade of Wheeler's *Rustic Villa*. The overhanging roofs supported by timbers projecting beyond the plates, drop open-work fascias of simple design, and cresting along the roofline were also features of Wheeler's *Swiss Cottage* design, which Duggin seems to have borrowed for One Pendleton Place. (The drop fascias, which once adorned the bay window and tower roof as shown in an early twentieth century photograph of the house, are now missing; the cresting, shown in Duggin's drawing for the house, probably was installed but is now missing.)

In addition to Wheeler, a number of other architects published pattern books with designs for houses in the Swiss style.<sup>18</sup> For example, Samuel Sloan in *The Model Architect* of 1852 illustrated an Ornamental Villa

<sup>15</sup> For these houses see Kowsky, 65-68, 156-158

<sup>16</sup> Published in 1863, Holly's handbook was completed by 1861 and incorporated designs he produced for houses in the preceding years including perhaps some done in collaboration with Duggin.

<sup>17</sup> Wheeler, 336-340. Holly incorporated a design for an octagonal library with a wrap-around porch in his design for *An Irregular House with Veranda All Round* (Design No. 14). In commenting on the advantages of this design he noted that it provided "a prospect in three distinct directions, without the aid of bays. This consideration probably also weighed with Duggin since the wing at 1 Pendleton Place, which contained the formal parlor and master bedroom, was positioned to command views of the surrounding landscape and the Kill Van Kull in the distance. Duggin provided French doors for all three window openings in the parlor as well as from the entrance vestibule and rear hall alcove or "snuggery" for easy access to the veranda. In addition the multi-angled design of the parlor wing was particularly suited to the house's location since passersby would have viewed the house from multiple angles in traveling on curving Pendleton Place.

<sup>18</sup> Among the books that contained illustrations of Swiss cottages or villas were A.J. Downing, *The Architecture of Country Houses* (1850, rpt., New York: Da Capo Press, 1968), Design XI; Henry W. Cleaveland, William Backus, and Samuel D. Backus, *Village and Farm Cottages* (1856, rpt. Watkins Glen: American Life Foundation, 1978), Design XIII; and *Holly's Country Seats*, Design 3. Many

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section 8 Page 5

Residence at One Pendleton Place  
Name of Property  
Richmond County, NY  
County and State

(Design IX) and an Ornamented Cottage (Design XXV) with jigsaw railings and spandrel panels and posts and brackets with chamfered corners similar to those at One Pendleton Place. The designs for the cross-braced brackets and railings illustrated in Plate XXXVII for the Ornamental Villa seem especially close.

Duggin may also have found inspiration in the representations of Continental designs inspired by chalets and other vernacular prototypes which were being published in British architectural journals and in the German *Architektonisches Skizzen-Buch* in the late 1850s. (Several New York architects are known to have subscribed to the *Skizzen-Buch*).<sup>19</sup> One feature of the design of One Pendleton Place, which does not seem to have been shown in the American pattern books but was represented in the *Skizzen-Buch*, is the use of exposed rafters rather than purlins to support the deeply overhanging eaves of gabled bays.<sup>20</sup> This eaves treatment was also employed by the Viennese-trained Leopold Eidlitz for his design for a cottage in New Jersey (c. 1860) and the Willoughby House, Newport, Rhode Island (1854). The decorative gingerbread, the extraordinarily powerful astylar design of the tower brackets and the knobbed ornaments on the brackets and tower at One Pendleton Place may also derive from European sources.

Melding these elements together, Duggin was able to create an unusually powerful design that epitomized the picturesque ideal. Today, the One Pendleton Place House survives in remarkably good condition and is one of only a few houses with ornament based on Northern European vernacular sources from its period known to survive in New York City.<sup>21</sup>

### Charles Duggin, architect

A native of London and member of the Royal Institute of British Architects, Charles Duggin (1830-1916), immigrated to New York in 1853 and two years later opened an architectural office that specialized in residential work.<sup>22</sup> Early in his career (c. 1856-57), Duggin practiced with the young New York architect Henry Hudson Holly, who had just returned from training in England. Later, in 1857, Duggin formed a brief partnership with surveyor Frederick H. Cruso. In 1858, Duggin began practicing on his own, although his office remained at 335 Broadway, where Holly was also practicing, until 1859. Presumably, they remained in close contact.

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of these examples were published by Vincent Scully, *The Shingle Style and the Stick Style: Architectural Theory and Design from Downing to the Origins of Wright* (revised ed., New Haven: Yale University Press, 1971), pp xlv-lix and pls.

<sup>19</sup> For Continental precedents and their influence in America see Sarah Bradford Landau, "Richard Morris Hunt, the Continental Picturesque and the Stick Style," *JSAH* 42 (Oct. 1983), 272-289.

<sup>20</sup> See the design for the freight depot in Rastadt, Germany illustrated in Landau, 274. Eidlitz's Cottage in New Jersey is illustrated in Landau, 275; see Scully for the Willoughby House, fig. 14.

<sup>21</sup> Although the form of the house, except for the parlor wing, was not what contemporaries would have identified with as Swiss Cottage or Chalet Style (such buildings had low broad gabled roofs, elevated basements, and long verandas extending across the length a facade), its ornament would have recognized as Swiss and would have been considered particularly appropriate to the building's siting. One of the other important examples is the 121 Heberton Avenue House, a designated New York City Landmark.

<sup>22</sup> This section on Charles Duggin is based on LPC, *Tribeca East Historic District Designation Report* (LP1711) (New York: City of New York, 1992), 94, 254; "Charles Duggin Obituary," *New York Times*, Nov. 12, 1916, 23; Robert A.M. Stern, Thomas Mellins, and David Fishman, *New York 1880* (New York: Monacelli Press, 1999), 538-39; Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York: Committee for the Preservation of Architectural Records, 1979), 28; New York City, Department of Buildings, *New Building Dockets, 1866-1873*.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Residence at One Pendleton Place  
Name of Property  
Richmond County, NY  
County and State

Section 8 Page 6

If, as many scholars assume, Duggin was responsible for the Gothic Revival style house at 22 Pendleton Place (built c. 1855), it would have been among his first works. Duggin may have also been responsible for the five other houses around Pendleton Place and Franklin Avenues that were completed prior to this house. He also designed the grand Gothic Revival house on Richmond Terrace, just west of Franklin Avenue, known as Woodbine Villa, built by New York merchant Charles D. Mathews in the 1850s (demolished).<sup>23</sup>

In 1858, Duggin began to contribute articles to the *Horticulturist*, the influential “journal of rural art and rural taste,” that had helped popularize picturesque designs in the United States. These articles illustrated suburban houses he had designed in Essex County and Orange, New Jersey, and Flushing, New York. One Pendleton Place was published twice in the journal, in January 1862 and February 1869.<sup>24</sup> Duggin also gained considerable renown for his first-prize design to replace Henry Ward Beecher’s Plymouth Church in Brooklyn (1859), although the project was eventually abandoned because of problems in raising funds.<sup>25</sup>

In the 1860s, Duggin began to concentrate on urban projects. His works included a marble-fronted Second Empire style store and loft building (built 1867-68) at 289 Church Street in the Tribeca East Historic District. The great majority of his buildings were Midtown rowhouses, designed either for investors or for himself as builder-developer. In 1868, he established a partnership with James M. Crossman, creating the firm of Duggin & Crossman.

They continued to specialize in rowhouses, working mainly as owner-developers, producing about ten houses a year. Working primarily on Madison and Fifth Avenue and the neighboring side streets in the East Forties and Fifties, they produced well-planned, well-built houses, designed in the fashionable styles of the period that were marketed to well-to-do buyers. Duggin & Crossman were also responsible for the first Osborne Apartment Building (1876) on Fifth Avenue between 52nd and 53rd Streets, an elevator building that according to the authors of *New York 1880*, “provided remarkably well-zoned apartments” that “challenged those of the Stuyvesant, Haight, and Knickerbocker” in terms of their planned amenities.<sup>26</sup>

In 1879 Charles Duggin and James Crossman dissolved their partnership.<sup>27</sup> Architect Charles Buek, who had been with Duggin & Crossman since 1870, bought out the business that he conducted on his own for about two years. In 1881, he established the firm of Charles Buek & Co. with Charles Duggin “as special partner.”<sup>28</sup> Duggin continued to practice architecture until at least 1884 and perhaps as late as 1888.<sup>29</sup> After retiring, he

<sup>23</sup> This attribution was made by Dennis Stedman Francis according to a 1980 memo by Shirley Zavin in the Research File for the 1 Pendleton Place House.

<sup>24</sup> Charles Duggin, “How to Calculate the Cost of Your Proposed House,” *Horticulturist*, 8 (Nov. 1858), 504-05; Charles Duggin, “How to Build Your Country Houses,” *Horticulturist*, 14 (Apr. 1859), 165-68; (Sept. 1859), 404-07, 14 (Nov. 1859), 512-15.

<sup>25</sup> “Editor’s Table,” *Horticulturist* 14 (Dec. 1859), 567; “Plymouth Church Competition,” *Architects’ & Mechanics’ Journal*, v. 1, n. 7 (Dec. 31, 1859), 88; “The New Plymouth Church,” *Architects’ & Mechanics’ Journal*, v. 1, n. 9 (Jan. 14, 1860), 102.

<sup>26</sup> Stern et al, *New York 1880*, 538; See also “Osborne Apartment House,” *Carpentry & Building* 2 (Jan. 1880), 1-3.

<sup>27</sup> For Duggin’s relationship with Buek see the entry on Charles Buek in Record & Guide Co., *A History of Real Estate, Building and Architecture in New York* (1898, rpt. New York: Arno Press, 1967), 221-22.

<sup>28</sup> *Ibid*, 221

<sup>29</sup> Duggin’s obituary indicated that he retired in 1884 but he continued to be listed as an architect in the New York City directories until 1888.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section 8 Page 7

Residence at One Pendleton Place  
Name of Property  
Richmond County, NY  
County and State

became a director of various utility companies. With his wife, the former Emilie Bailey Harrison of Philadelphia, he also was involved in numerous philanthropies. He died in 1916 at the age of eighty-six. Today this house and Duggin's earlier house at 22 Pendleton Place are considered to be his best-known works.

**One Pendleton Place Owners and Occupants**

***William S. Pendleton-***

William S. Pendleton (1795-1879) was the elder son of Captain William Pendleton, the commander of a New York and Liverpool packet, who settled in New York City around 1789.<sup>30</sup> William and his brother John B. Pendleton (1798-1866) began work at an early age. William trained as a copperplate engraver in New York City and opened his own business in Washington D.C. in 1819. The following year, Rembrandt Peale invited William and John to manage the extensive national tour of his mammoth painting *The Court of Death*.<sup>31</sup>

The Pendletons established the first commercially successful lithographic firm in the United States. In 1824, William Pendleton established a partnership in Boston with the city's leading woodcut engraver, Abel Bowen. John traveled to Paris on behalf of one of the firm's clients to arrange to have a series of paintings of the U.S. presidents by Gilbert Stuart engraved using the relatively new art of lithography. John Pendleton took advantage of his time in Paris to study lithography, acquire lithographic supplies and a press, and persuade two experienced French lithographic workers to immigrate to Boston to work for him.

John Pendleton returned to Boston in October 1825; in January 1826 William Pendleton dissolved his partnership with Bowen and formed the firm of W. & J. Pendleton with his brother. Shortly thereafter, Rembrandt Peale moved his studio to the Pendleton shop, producing there in 1826 and 1827 a series of original lithographic landscape designs and an acclaimed lithograph of his oil portrait of George Washington, *Patriae Pater* (Father of the Country).<sup>32</sup>

In 1828, John began making plans to branch out into other cities, and in 1829 he opened a shop in New York City under his own name. William continued to operate the Boston firm until 1836, producing both copperplate engravings and lithographs. During those years, the Boston shop became an important training ground for young artists, including the distinguished painters George Loring Brown, Benjamin Champney, Fitz-Hugh Lane, and William Rimmer. Nathaniel Currier, founder of Currier & Ives, the most famous American print-making firm of the nineteenth century, trained in the Boston shop between 1826 and 1832 and in 1834 took over John Pendleton's New York shop from his former teacher.<sup>33</sup> Alexander Jackson Davis (1803-1892),

<sup>30</sup>This section on William S. Pendleton is based on David Tatham, "The Pendleton-Moore Shop: Lithographic Artists in Boston, 1825-1840," *Old Time New England* 62 (Oct.-Dec. 1971), 29-46; Georgia B. Barnhill, "The Introduction and Early Use of Lithography in the United States," 67th IFLA Council and General Conference, Aug. 16-25, 2001 ([www.ifla.org/iv/ifla67papers/133-123e.pdf](http://www.ifla.org/iv/ifla67papers/133-123e.pdf)), 5-7; George Groce and David Wallace, *New York Historical Society's Dictionary of Artists in America* (New Haven: Yale University Press, 1957; 497-98, Everett Hall Pendleton, *Brian Pendleton and His Descendants* (East Orange, NJ: printed privately, 1911).

<sup>31</sup> John Pendleton, and perhaps William as well, had previously worked for Rembrandt Peale, assisting in the installation of gas lighting at the Peale museums in Philadelphia in 1814 and Baltimore in 1816. See Tatham, 31-32.

<sup>32</sup> The engraving of Washington won a silver medal (the highest award) at an exhibition at the Franklin Institute in the autumn of 1827. The original painting is in the collection of the United States Senate

<sup>33</sup> Today, the Pendleton shops are best known for their views of Boston, New York, Philadelphia and other places, which are highly regarded as works of art and as invaluable documentary sources; however, they represent only a portion of the firms' output which also included original lithographic designs, copies of paintings and engravings by well known artists, maps and globes, illustrations



United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section 8 Page 8

Residence at One Pendleton Place  
Name of Property  
Richmond County, NY  
County and State

who had trained as an artist before becoming an architect, prepared renderings of famous buildings for both the Boston and New York Pendleton shops, though he seems never to have had a regular position with either.<sup>34</sup>

In 1833, a number of banks throughout the country were given the power to issue new paper currency. Taking advantage of the banks' need for copperplate engraving, William Pendleton formed the New England Bank Note Company, which operated out of his Boston print shop. By 1836, this business had proven to be so lucrative that he sold his Boston shop and moved to Philadelphia where he specialized in printing engraved bank notes and stock certificates. Around 1845, William Pendleton moved to New York and began investing in real estate in New Brighton, acquiring large tracts of land on Hamilton Avenue, Carroll Place, and St. Marks Place as well as the property between Franklin and Lafayette Avenues that included this house lot. By the late 1840s, he had moved to a villa on Hamilton Avenue. In the 1850s, he began building houses on his new properties. He retained ownership of most of the houses, which were leased to tenants. In 1860, he became one of the chief investors in a new ferry service serving the north shore of Staten Island and by 1862 was serving as the company's president.<sup>35</sup>

In the late 1860s, William S. Pendleton retired to St. Petersburg, Florida.<sup>36</sup> His second son, William H. Pendleton (1837-1887), took over control of the ferry service and began acquiring portions of his father's real estate holdings. In 1878, as his health began to fail, William S. Pendleton sold his remaining real estate to his sons John and William.<sup>37</sup> The majority of the property off Franklin Avenue in western New Brighton, including this house site, was purchased by William H. Pendleton, who had been occupying a house at the corner of Prospect and Franklin Avenues since at least 1874. William S. Pendleton died in Boston in January 1879.

Soon after One Pendleton Place was completed, it was leased to Thomas M. Rianhard. Rianhard was a stockbroker who had married Jeanette (Jennie) E. Baldwin, the adopted daughter of the powerful corporate attorney, John C. Work. The Rianhards occupied the house with their two children, Thomas's father, William Rianhard (died 1871), three maids, and a coachman until sometime in the 1870s.

In 1878, this house was part of the property that William H. Pendleton purchased from his father (died 1879). Because directories from this period do not give precise addresses, it is not known whether William H. Pendleton moved to this house or continued to live in one of his other nearby houses.<sup>38</sup> In the mid-1880s, William H. Pendleton remained head of the North Shore Staten Island Ferry Company and was involved in the creation of the Staten Island Rapid Transit System. Pendleton ran into financial difficulties by 1886 and began

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for journals and book publishers, sheet music, fashion illustrations, and job printing for businessmen who needed views of their stores or products.

<sup>34</sup> Davis's day books indicate that he remained close friends with both the Pendleton brothers and that he visited both of them several times on Staten Island.

<sup>35</sup> Leng and Davis, v. 1, 307; *Richmond County Register* (New York, 1862), 18.

<sup>36</sup> In 1872 Pendleton placed his New Brighton home up for sale. It was acquired by Anson Stokes who had purchased John M. Pendleton's adjoining property and famous Second Empire style mansion in 1868. "Real Estate at Auction," *New York Times*, June 10, 1872, 6.

<sup>37</sup> He used the proceeds to establish a trust fund for a third son, George.

<sup>38</sup> The 1886 directory indicates that William Pendleton was living at Franklin Avenue near Prospect Avenue, in 1888 his widow was living in the now demolished Pendleton-owned house at the corner of Franklin Avenue and Fourth Street (Cassidy Place).

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section 8 Page 9

Residence at One Pendleton Place  
Name of Property  
Richmond County, NY  
County and State

selling his real estate to his brother, John M. Pendleton (1835-1900).<sup>39</sup> However, William H. Pendleton still owned this house when he died at the age of 52 in July 1887, mourned as a man of genial character and great artistic taste.<sup>40</sup>

His widow Rebecca E. [Ogden] Pendleton continued to have financial difficulties and in 1889 she mortgaged this property. In 1892 creditors foreclosed on the property and John M. Pendleton purchased it at auction. In 1897/98 the house was occupied by Rebecca E. Pendleton and her sons, Arthur, a life insurance broker, Herbert, an oil merchant, and William H. Pendleton, Jr., a real estate broker. John M. Pendleton died in 1900.<sup>41</sup> His widow, Jennie Forbes Pendleton, filed to be appointed administrator of his estate.

This house remained empty for some time while litigation proceeded regarding the disposition of his estate.<sup>42</sup> By 1908, Jennie Pendleton had been granted the authority to sell portions of her late husband's estate.<sup>43</sup> As she began selling house lots, many new houses were erected on Franklin Avenue and Pendleton Place, including 134, 138, and 142 Franklin Avenue (extant). It was probably during this period that the kitchen of this house was altered, presumably to attract a new tenant. The changes included the creation of a new entry on the north side of the house and the enclosure of the old kitchen porch on the south side.

By 1910, the house was being leased to William S. Ogilby, an attorney, who resided there with his wife and their five middle-aged children.<sup>44</sup> After their parents' deaths, the five Ogilbys continued to reside in the house with their Polish housekeeper. By 1920, Jennie Pendleton had moved into the house, which she shared with a tenant, James Marriott, a shorthand reporter, and his wife.<sup>45</sup>

***William Wirt Mills-***

In the mid-1920s, the house was acquired by William Wirt Mills.<sup>46</sup> Born in Dubuque, Iowa, in 1867, he moved to New York City in 1897 to become an assistant editor at the *New York Tribune*. He subsequently

<sup>39</sup> John M. Pendleton had made a fortune as a textile broker during the Civil War and had later pursued a career as an electrical engineer.

<sup>40</sup> "William H. Pendleton," *Richmond County Gazette*, July 13, 1887, 1.

<sup>41</sup> Funeral of John M. Pendleton, *Staten Islander*, Aug. 22, 1900, p. 4.

<sup>42</sup> Farmer's Loan & Trust, which had taken over the trusteeship of her brother-in-law, George Pendleton, sued to have the John Pendleton's real estate holdings liquidated including this house which it considered one of the estates chief assets. In 1903, the bank presented the Surrogate's Court with a list of real estate that was part of John Pendleton's estate. This property (Parcel No. 1) was unoccupied. It was valued at \$16,000, was subject to a mortgage of \$7,000, and a tax lien \$137. The matter became moot following the death of George Pendleton in 1904, although litigation continued for some time thereafter. See Borough of Richmond, Office of the Surrogate, Letters of Administration, John M. Pendleton, 1900, "In the Matter of the Application of the Farmer's Loan and Trust Company...Petition," November 2, 1903, 23-27.

<sup>43</sup> "In the Real Estate Field," *New York Times*, Apr. 12, 1908, p. 12;"Latest Dealings in the Realty Field," (Aug. 17, 1913), sec. X p.10; "The Real Estate Field," *New York Times*, Apr. 3, 1913, p. 15.

<sup>44</sup> Fourteenth Census of the United States, 1920, Borough of Richmond, New York, 1st Ward ED. 1533, sheet 4B.

<sup>45</sup> This information on the Ogilby family is taken from the Thirteenth Census of the United States, 1910, Borough of Richmond, New York, 1st Ward ED. 1297, sheet 12B; New York State Census, 1915, Staten Island, ED7 Ward 1, p. 38; "Obituary Notes- William Stewart Ross Ogilby," *New York Times*, Nov. 3, 1914, p.11.

<sup>46</sup> Mrs. William Wirt Mills is listed at this address in 1925 in *Club Women of New York* (New York: Club Women of New York, 1925), p. 545. This section on William Wirt Mills is based on Leng & Davis, vol. 3, 229-230; "William W. Mills Recovering," *New*

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section 8 Page 10

Residence at One Pendleton Place  
Name of Property  
Richmond County, NY  
County and State

became night city editor of the *New York Times* and then city editor for the *Evening Mail*. Mills moved to Staten Island in 1901 and in 1913 ran for borough president on the Progressive Party line. In 1915, he left the newspaper business to become the chief examiner in the office of the commissioner of accounts of the City of New York. He was forced out of the position at the end of 1916 because of his successful opposition to city's plans to dispose of its garbage on Staten Island.

Mills re-entered city service in 1918 under Mayor Hylan as secretary to the Board of Standards & Appeals. In January 1920, he was appointed third deputy commissioner to Department of Plant and Structures, a super-agency that controlled all city-owned buildings, bridges, and transportation facilities as well as the city-owned radio station WNYC. By 1924, he had risen to become commissioner of the department. With the election of Jimmy Walker, Mills again left government service, taking a position as a salesman with Lowe Brothers, a paint manufacturer. Mills became president of the Tax Commission in 1941, serving until the close of 1945. He died at One Pendleton Place in January 1946.

The Mills family sold the house to the Anderson family. Around 1952, it was acquired by the Spinelli family who sold it to Nancy Sartain and Paul Solon in 1968.<sup>47</sup>

**Conclusion**

In 1983, the house was acquired by the current owners, the Reverend Gerald W. Keucher and the Reverend John H. Walsted, both Episcopal priests. Since acquiring the house in 1983, they have undertaken a thorough restoration of the exterior. They replaced the roof, removed old asphalt shingle siding and replaced the old clapboarding, which was too damaged to be saved, with cedar siding. Old non-historic additions to the pantry wing were removed. The porch floors were rebuilt and the porch railings replaced in kind. Some moldings and the bases of the porch post were replaced but wherever possible the new elements were matched and rabbeted to sound fabric. In 2005, their restoration efforts won an award from the Preservation League of Staten Island and in 2006, One Pendleton Place was designated a New York City Landmark.

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*York Times*, Jan 15, 1927, p 17; "Mrs. William W. Mills," *New York Times*, Feb 10, 1936, p 17; "W.W. Mills Dies; Tax Body Ex-Head," *New York Times*, Jan 31, 1946, p 20; "William Mills, City Tax Board Ex-Head, Dies," *Herald Tribune*, Jan. 31, 1946.

<sup>47</sup> This information on the ownership of the house after the Mills family and the alterations to the house was provided by the present owners.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section 9 Page 1

Residence at One Pendleton Place  
Name of Property  
Richmond County, NY  
County and State

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**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
Continuation Sheet**

**Section 10 Page 1**

**Residence at One Pendleton Place  
Name of Property  
Richmond County, NY  
County and State**

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Verbal Boundary Description

The boundary is indicated by a heavy line on the attached map.

Boundary Justification

The residence at One Pendleton Place is located on a quarter-circle-shaped lot at the intersection of Franklin Avenue and Pendleton Place. The lot has a frontage of 209 feet along Franklin Avenue, extends 210 feet through the block to Pendleton Avenue, and has a curving frontage of about 327 feet along Pendleton Place. These boundaries appear on the Beers' Atlas of 1887 and have not changed since that time.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section 10 Page 2

Residence at One Pendleton Place  
Name of Property  
Richmond County, NY  
County and State

William S. Pendleton House  
Staten Island, Richmond Co., NY

1 Pendleton Place  
Staten Island, NY 10301



Coordinate System: NAD 1983 UTM Zone 18N  
Projection: Transverse Mercator  
Datum: North American 1983  
Units: Meter



Tax Parcel Data:  
NYC OASIS/NYC  
gis.nyc.gov





United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section 10 Page 3

Residence at One Pendleton Place  
Name of Property  
Richmond County, NY  
County and State

William S. Pendleton House  
Staten Island, Richmond Co., NY

1 Pendleton Place  
Staten Island, NY 10301



Coordinate System: NAD 1983 UTM Zone 18N  
Projection: Transverse Mercator  
Datum: North American 1983  
Units: Meter

0 70 140 280 Feet



Tax Parcel Data:  
NYC OASISNYC  
gis.nyc.gov



**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
Continuation Sheet**

**Residence at One Pendleton Place**  
**Name of Property**  
**Richmond County, NY**  
**County and State**

Section 11 Page 1

Additional Information

Name of Property: Building at 1 Pendleton Place

City or Vicinity: Staten Island (New Brighton)

County: Richmond

State: NY

Name of Photographer: Victor R. Stanwick

Date of Photographs: April 2014

Location of Original Digital Files: 1 Pendleton Place, Staten Island, NY 10301

NY_Richmond_County_1Pendleton_0001.tif	North façade
NY_Richmond_County_1Pendleton_0002.tif	Southwest façade
NY_Richmond_County_1Pendleton_0003.tif	East façade
NY_Richmond_County_1Pendleton_0004.tif	Tower, outside (camera facing south)
NY_Richmond_County_1Pendleton_0005.tif	Entryway, outside (camera facing south)
NY_Richmond_County_1Pendleton_0006.tif	West façade
NY_Richmond_County_1Pendleton_0007.tif	The Snuggery
NY_Richmond_County_1Pendleton_0008.tif	Dining room, first floor
NY_Richmond_County_1Pendleton_0009.tif	Primary staircase between first and second floor
NY_Richmond_County_1Pendleton_0010.tif	Primary staircase with coat closet
NY_Richmond_County_1Pendleton_0011.tif	Fireplace, entryway
NY_Richmond_County_1Pendleton_0012.tif	Parlor, first floor
NY_Richmond_County_1Pendleton_0013.tif	Secondary staircase between first (kitchen) and second floor
NY_Richmond_County_1Pendleton_0014.tif	Tower, inside, looking west toward New Jersey



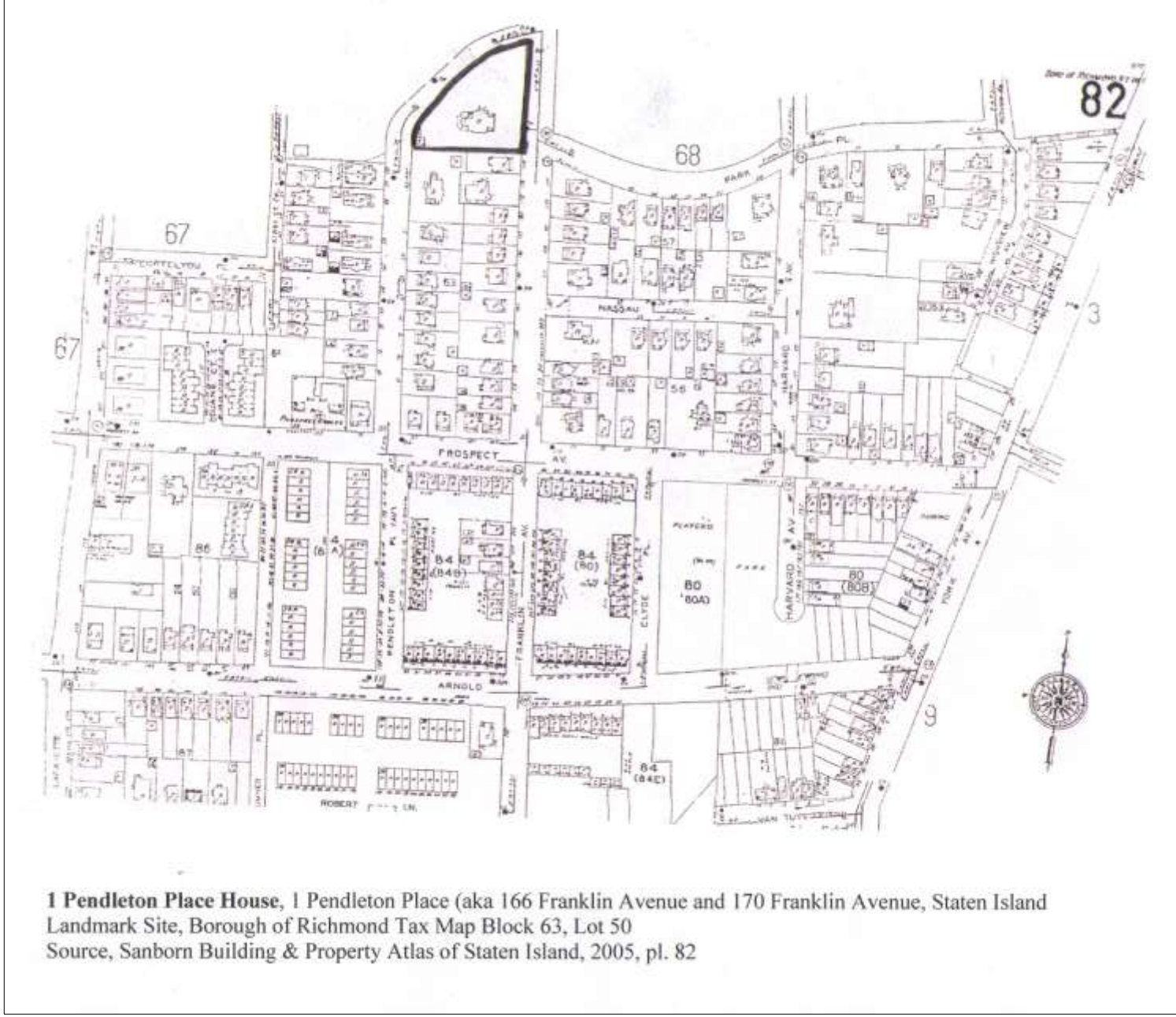
United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section 11 Page 2

Residence at One Pendleton Place  
Name of Property  
Richmond County, NY  
County and State

Sanborn Map



United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section 11 Page 3

Residence at One Pendleton Place  
Name of Property  
Richmond County, NY  
County and State

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*The Horticulturist* (attachments)



RESIDENCE OF T. M. RIANHARD, Esq.  
PENDLETON AVENUE, NEW BRISTON S. I.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section 11 Page 4

Residence at One Pendleton Place  
Name of Property  
Richmond County, NY  
County and State

A Model Country Residence.

We can not expect great results from every suburban resident. Tastes differ, and people differ in their powers of application and perseverance; but every human being is capable of exerting an effort and accomplishing some such result, be it of greater or less comparison.

Plant out handsome variegated shrubs, the Japan quince, snowball, deutzia, and others, that, when flowers are lacking, there will be something to give pleasure.

Plant out evergreens, that, when both flowers and shrubs are gone, there will still be left an element of life and beauty, and your grounds not seem altogether bare and desolate.

Every owner of a country place, from a single lot to a villa site, or a large farm, should possess, according to his ability, either few or many of these charming adornments and indispensable accompaniments of a well-kept country home.

The possession of them will enable him to spend his days in peace, and enjoy with quiet contentment the luxury of such a rural life, while the influence of these simple yet beautiful charms will be productive of an everlasting good in both mind and heart.

"More than building showy mansions,  
More than dress and fine array,  
More than domes and lofty steeples,  
More than station, power, and sway,  
Make your home both neat and tasteful,  
Bright and pleasant, always fair,  
Where each heart shall rest contented,  
Grateful for each beauty there.

"Seek to make your home most lovely,  
Let it be a smiling spot  
Where, in sweet contentment sitting,  
Care and sorrow are forgot.  
Where the flowers and trees are waving,  
Birds will sing their sweetest song;  
Where the purest thoughts will linger,  
Confidence and love belong.

"There each heart will rest contented,  
Seldom wishing far to roam;  
Or, if roaming, still will ever  
Cherish happy thoughts of home,  
Such a home makes man the better,  
Sure and lasting the control;  
Home with pure and bright surroundings  
Leaves its impress on the soul!"

A Model Country Residence.

BY DUGGIN & CROSSMAN, ARCHITECTS, 191 BROADWAY, NEW-YORK.



THE house, illustrated in the accompanying plans, was erected in 1860, at New-Brighton, Staten Island. It is situated on high ground, and commands extended views over New-Jersey, New-York, and Long Island.

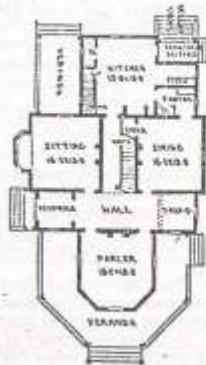
It is planned on an economical scale, and, at the same time, is liberal in its arrangement. All the rooms are of moderate yet comfortable size, and the general character of the design is such as to commend it as a residence suitable for any family of taste.

THE ARRANGEMENT.—Passing through a vestibule, the hall is entered, from which doors open into each room; by this means a free circulation of air through the various apartments is secured. It will be observed that the hall is symmetrically arranged, the

A Model Country Residence.



DESIGN FOR A MODEL COUNTRY RESIDENCE.



FIRST FLOOR.



SECOND FLOOR.

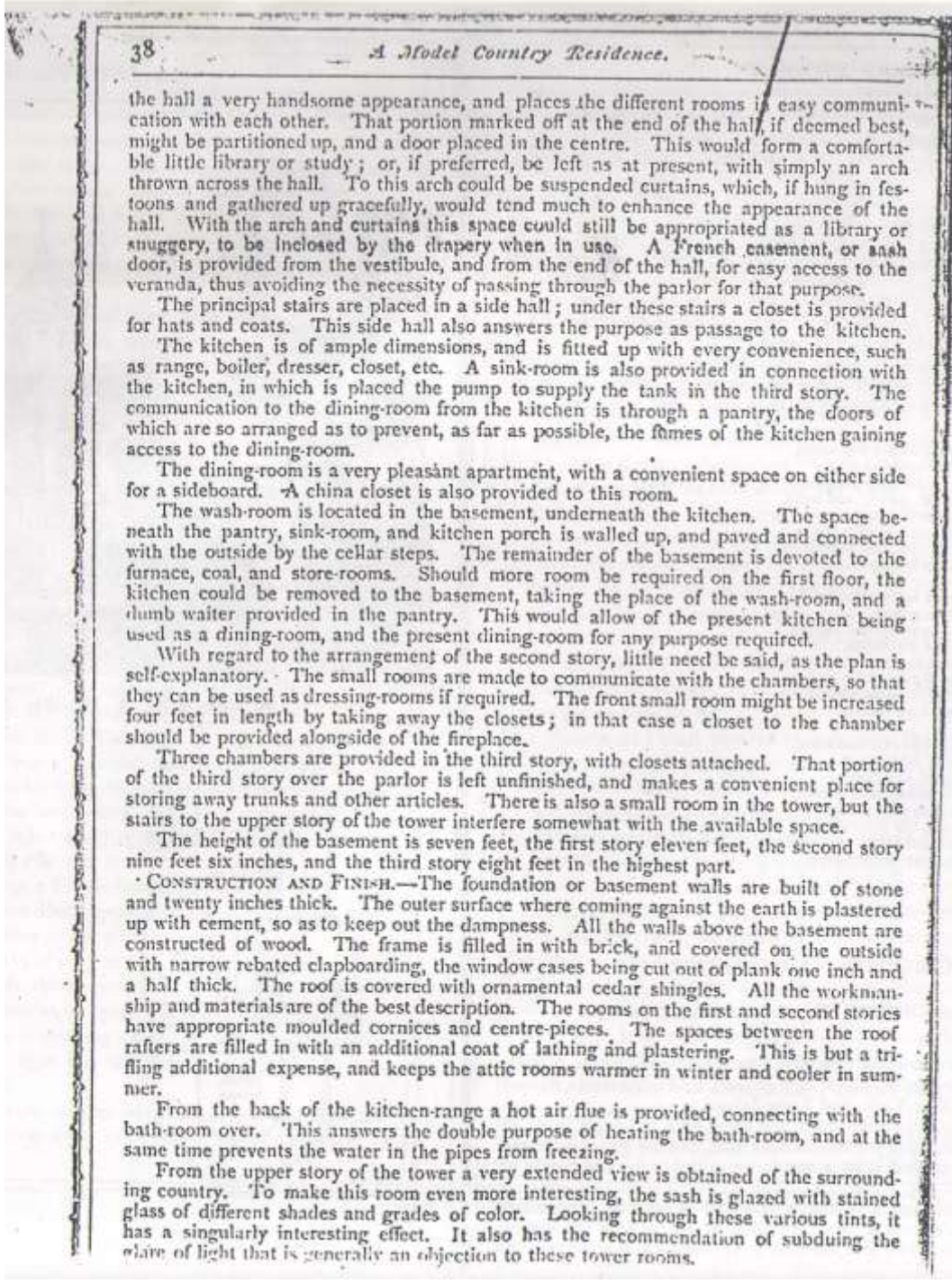


United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section 11 Page 5

Residence at One Pendleton Place  
Name of Property  
Richmond County, NY  
County and State





United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section 11 Page 6

Residence at One Pendleton Place  
Name of Property  
Richmond County, NY  
County and State

taking up many Isabellas, for more of Mr. Rogers's new varieties of Hybrids; and I will conclude by saying, that, from among his thirty kinds of new seedling crosses of the foreign with some of his best of the original forty-five, (four of which are in bearing,) we may soon look for something more valuable.

By these experiments, Mr. Rogers seems to have made assurance of the art of hybridization of the grape doubly sure, and reduced it to a system, with exactness, precision, and certainty, entitling him to the honor of first realizing on the vine the beautiful though distant vision of Lord Bacon, over two centuries ago:

"The *compounding* or mixture of plants is not found out, which, if it were, is more at command than that of living creatures; wherefore it were one of the most notable discoveries touching plants, to find it out; for so you may have great varieties of fruits and flowers yet unknown."

[We have heard a good deal of these hybrid grapes of Mr. Rogers, but have seen only one, and but little of that, so that we are unable to give any opinion of our own. The above, however, is from a gentleman who has seen them often. We should be very glad if specimens of these grapes were sent to us next season. We feel a peculiar interest in all new grapes, and are always glad of an opportunity to make a record of them, provided they have merit. Col. Wilder has pronounced these grapes to be true hybrids, so that Mr. Rogers enjoys with Mr. Allen the honor of having successfully crossed the foreign with the native grape. Mr. Wilder describes No. 15 as follows: "This is a new hardy grape, raised by impregnation of a native sort with the Black Hamburg. Color, deep amber; clusters large, often with shoulders; berries large; flesh tender, of a rich aromatic flavor, resembling Diana; vigorous; very productive; ripening earlier than that variety." An engraving of No. 15 is given above.—Ed.]

HOW TO BUILD YOUR COUNTRY HOUSES.

(See half title in front.)

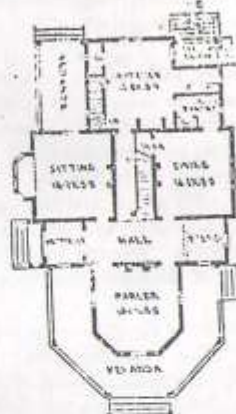
BY CHARLES DUGGIN, ARCHITECT, 522 BROADWAY, N. Y.

The house I have selected to illustrate the present number, was erected in 1800, at New Brighton, Staten Island, and forms one of a group of seven, the property of W. S. Pendleton, Esq. Being situated on high ground, it commands extended views over New Jersey, New York, and Long Island. This house being erected for renting, the plan was arranged with particular reference thereto, and as such is offered as a residence suitable for most families.

It is planned on an economical scale, and at the same time is liberal in its arrangement. All the rooms are of moderate but comfortable size.

The arrangement.—Passing through a vestibule, the hall is entered, from which doors open into each room; by this means a free circulation of air through the

various apartments is secured. It will be observed that the hall is symmetrically arranged, the doors to the several apartments being placed directly opposite each other; this gives the hall a very handsome appearance, and places the different rooms in easy communication with each other. That portion marked off at the end of the hall, if deemed best, might be partitioned up, and a door placed in the



Principal Floor.



Chamber Floor.

centre. This would form a comfortable little library or study; or, if preferred, be left as at present, with simply an arch thrown across the hall. To this arch could be suspended curtains, which, if hung in festoons and gathered up gracefully, would tend much to enhance the appearance of the hall. With the arch and curtains this space could still be appropriated as a library or snuggerly, to be inclosed by the drapery when in use. A French casement or sash door is provided from the vestibule and from the end of the hall, for easy access to the veranda, thus avoiding the necessity of passing through the parlor for that purpose.

The principal stairs are placed in a side hall; under these stairs a closet is provided for hats and coats. This side hall also answers the purpose as passage to the kitchen.

The kitchen is of ample dimensions, and is fitted up with every convenience, such as range, boiler, dresser, closet, etc. A sink-room is also provided in connection with the kitchen, in which is placed the pump to supply the tank in the third story. The communication to the dining-room from the kitchen is through a pantry, the doors of which are so arranged as to prevent, as far as possible, the fumes of the kitchen gaining access to the dining-room.

The dining-room is a very pleasant apartment, with a convenient space on either side for a sideboard. A china closet is also provided to this room.



United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation Sheet

Section 11 Page 7

Residence at One Pendleton Place  
Name of Property  
Richmond County, NY  
County and State

The wash-room is located in the basement, underneath the kitchen. The space beneath the pantry, sink-room, and kitchen porch is walled up, and paved and connected with the outside by the cellar steps. The remainder of the basement is devoted to the furnace, coal, and store rooms. Should more room be required on the first floor, the kitchen could be removed to the basement, taking the place of the wash-room, and a dumb waiter provided in the pantry. This would allow of the present kitchen being used as a dining-room, and the present dining-room for any purpose required.

With regard to the arrangement of the second story, little need be said, as the plan is self-explanatory. The small rooms are made to communicate with the chambers, so that they can be used as dressing-rooms if required. The front small room might be increased four feet in length by taking away the closets; in that case a closet to the chamber should be provided alongside of the fireplace.

Three chambers are provided in the third story, with closets attached. That portion of the third story over the parlor is left unfinished, and makes a convenient place for storing away trunks and other articles. There is also a small room in the tower, but the stairs to the upper story of the tower interfere somewhat with the available space.

The height of the basement is seven feet, the first story eleven feet, the second story nine feet six inches, and the third story eight feet in the highest part.

*Construction and Finish.*—The foundation or basement walls are built of stone and twenty inches thick. The outer surface where coming against the earth is plastered up with cement, so as to keep out the dampness. All the walls above the basement are constructed of wood. The frame is filled in with brick, and covered on the outside with narrow rebated clapboarding, the window casings being cut out of plank one inch and a half thick. The roof is covered with ornamental cedar shingles. All the workmanship and materials are of the best description. The rooms on the first and second stories have appropriate moulded cornices and centre-pieces. The spaces between the roof rafters are filled in with an additional coat of lathing and plastering. This is but a trifling additional expense, and keeps the little rooms warmer in winter and cooler in summer.

From the back of the kitchen range a hot air flue is provided, connecting with the bath-room over. This answers the double purpose of heating the bath-room, and at the same time prevents the water in the pipes from freezing.

From the upper story of the tower a very extended view is obtained of the surrounding country. To make this room even more interesting, the sash is glazed with stained glass of different shades and grades of color. Looking through these various tints, it has a singularly interesting effect. It also has the recommendation of subduing the glare of light that is generally an objection to these tower rooms.

*Cost.*—The carpenter and mason work may be put down at \$6,500. The mason work, however, was the only portion done by contract. This amounted to

\$1,000, which included the drains and cess-pools. An estimate was obtained (\$4,000) on the carpenter's work, for the purpose of contracting it out. It was, however, decided to do this portion by day's work. In addition to the above, should be added the cost of the furnace, mantels, grates, and plumbing.

THE STRAWBERRIES OF THE WORLD, AND THEIR NORMAL  
SCIENTIFIC CHARACTER.

BY WILLIAM B. PRINCE, FLUSHING, N. Y.

I HAVE long been desirous to express my views, and the facts in regard to the Strawberry Question, in order to set at rest the erroneous opinions so generally existing, and you may judge somewhat of my feelings when witnessing, for the last twenty years, the flounderings and misconceptions of Dr. Lindley and others who have deemed themselves "exclusively scientific" on the Strawberry question of sexuality, as well as on the Grape question, and more recently on the Currant question. The extreme prejudices of Dr. L. against every thing American, you and I perfectly understand, and can therefore estimate at their actual value.

On the present occasion I shall confine myself to the first question—the Strawberry. In response, some years since, to Mr. Longworth, Dr. Lindley replied, that they knew of nothing but hermaphrodites in England, and in a recent article in the Gardener's Chronicle he has reiterated the assertion by stating that, "with the exception of the Hautbois variety, (species?) if any one has ever yet discovered a sterile Strawberry in England, (meaning any plant not hermaphrodite,) he has yet to hear of it."

Herein, as I shall proceed to show, the Doctor, while professing to be "exclusively scientific," has ignored all science. He has ridiculed the idea of sexuality in the Strawberry, which has been repeatedly asserted by Americans as competent as himself to form a correct judgment, simply because his personal knowledge and investigations have been so circumscribed as to embrace only such special fancy varieties as are in vogue in England, while he betrays an utter ignorance of the sexual characters of many of the varieties grown in the London Horticultural Society's Garden, and announced in their catalogues, and this in face of the fact that he was for a long period the Secretary of that Society, occupying thus a position which opened to him every source of information.

And here let me say, that Dr. L. uses the word "sterile" very incorrectly, its true meaning being incapacity to produce progeny. In point of fact, therefore, there is no such thing as a "sterile" Strawberry either in Europe or America. There are males and females, both unproductive when separated, (like males and females of animals,) but each necessary to the other in the course of reproduction, and devoid of all sterility.

To return. In the first edition of the London Horticultural Society's Catalogue,























































UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES  
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY Building at One Pendleton Place  
NAME:

MULTIPLE  
NAME:

STATE & COUNTY: NEW YORK, Richmond

DATE RECEIVED: 9/05/14 DATE OF PENDING LIST: 9/29/14  
DATE OF 16TH DAY: 10/14/14 DATE OF 45TH DAY: 10/22/14  
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 14000874

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N  
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N  
REQUEST: N SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

ACCEPT  RETURN  REJECT 10.20.14 DATE

ABSTRACT/SUMMARY COMMENTS:

Entered in  
The National Register  
of  
Historic Places

RECOM./CRITERIA \_\_\_\_\_

REVIEWER \_\_\_\_\_ DISCIPLINE \_\_\_\_\_

TELEPHONE \_\_\_\_\_ DATE \_\_\_\_\_

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.



**NYC**  
Landmarks Preservation  
Commission

Robert B. Tierney  
Chair

Kate Daly  
Executive Director  
kdaly@lpc.nyc.gov

1 Centre Street  
9<sup>th</sup> Floor North  
New York, NY 10007

212 669 7926 tel  
212 669 7797 fax

May 6, 2014

Ms. Ruth Pierpont, Deputy Commissioner  
New York State Office of Parks, Recreation  
and Historic Preservation  
P.O. Box 189  
Peebles Island  
Waterford, NY 12188-0189



Re: Building at 1 Pendleton Place, Staten Island, New York

Dear Ms. Pierpont:

I write on behalf of Chair Robert B. Tierney in response to your request for comment on the eligibility of the Building at 1 Pendleton Place in Staten Island, for the State and National Registers of Historic Places.

The Commission strongly supports the nomination of the Building at 1 Pendleton Place. On March 14, 2006, the New York City Landmarks Preservation Commission voted to designate this building as an individual New York City landmark. The building was constructed in 1860 by architect Charles Duggin for William S. Pendleton, this exceptional house is a rare surviving example in New York City of a High Victorian picturesque villa incorporating elements of the English Rustic and Swiss Styles.

Therefore, based on the Commission's prior review and designation of this building, the Commission has determined that the Building at 1 Pendleton Place appears to meet the criteria for inclusion on the State and National Registers of Historic Places. Thank you.

Sincerely,

Kate Daly

cc: Robert B. Tierney, Chair  
Mary Beth Betts, Director of Research





## New York State Office of Parks, Recreation and Historic Preservation

Division for Historic Preservation  
P.O. Box 189, Waterford, New York 12188-0189  
518-237-8643



Andrew M. Cuomo  
Governor

Rose Harvey  
Commissioner

29 August 2014

Alexis Abernathy  
National Park Service  
National Register of Historic Places  
1201 Eye St. NW, 8<sup>th</sup> Floor  
Washington, D.C. 20005

Re: National Register Nomination

Dear Ms. Abernathy:

I am pleased to enclose the following two nominations, both on disc, to be considered for listing by the Keeper of the National Register:

Residence at One Pendleton Place, Richmond County  
Nassau Brewing Company, Kings County

Please feel free to call me at 518.237.8643 x 3261 if you have any questions.

Sincerely:

Kathleen LaFrank  
National Register Coordinator  
New York State Historic Preservation Office