Landmarks Preservation Commission
January 12, 2010, Designation List 425
LP-2367

MARY AND DAVID BURGHER HOUSE, 63 William Street, Staten Island
Built c. 1844

Landmark Site: Borough of Staten Island Tax Map Block 514, Lot 30

On August 11, 2009, the Landmarks Preservation Commission held a public hearing on the proposed designation as a Landmark of the Mary and David Burgher House and the proposed designation of the related Landmark Site (Item No. 8). The hearing had been duly advertised in accordance with the provision of law. Ten people spoke in favor of designation, including Councilmember Kenneth Mitchell, one of the building's owners, and representatives of the Historic Districts Council, the Four Borough Neighborhood Preservation Alliance, and the Preservation League of Staten Island. In addition, the Commission received one letter in support of designation. There were no speakers in opposition to the designation.

<u>Summary</u>

The Mary and David Burgher House at 63 William Street is a fine surviving example of a vernacular Greek Revival-style residence, built c.1844 in the Stapleton section of Staten Island. The most distinguished feature of the house is its monumental, two-story classical portico set below an over-hanging flared eave – a combination that is characteristic of Staten Island builders' interpretation of the Greek Revival style. Other characteristics typical of the style include the eared-entrance enframement; the paneled wood door with a full transom and sidelights; six-over-six, double-hung windows with shutters; and vernacular Doric pillars.

The house was constructed in the mid-19th century, at a time when the residential development of the surrounding area of Stapleton was just getting underway. With its excellent ports, close proximity to Manhattan via ferry, and proximity to good roads, Stapleton developed as one of the earlier suburban neighborhoods on the island. Constructed for fisherman David Burgher, the house serves as a reminder of the importance of maritime commerce for Staten Island's economy in the 1840s and 1850s, and of the role that the harbor played in the development of New York City. A relatively rare surviving example of a building type that was once prominent on Staten Island, 63 William Street recalls one of the borough's most important mid-19th century building traditions.

DESCRIPTION AND ANALYSIS

History of Tompkinsville and Stapleton[1]

The Mary and David Burgher House is located in the Stapleton section on the northeast shore of Staten Island. Considered the oldest European village in eastern Staten Island, the area just north of the house was known in colonial times as the Watering Place for a fresh water spring located there. According to *Holden's Staten Island, The History of Richmond County*, Giovanni da Verrazzano, who is credited with "discovering" the island in 1524, was led "to safe anchorage near 'The Watering Place'" by resident "friendly Leni-Lenapes."[2] Evidence of earlier inhabitation by Native Americans during the Woodland period has also been found in the surrounding area, including traces of campsites, Native American artifacts and "triangular points."[3] In 1639, several families sent by Captain David Pietersz De Vries, who was the second patroon to receive a land grant on Staten Island from the Dutch West India Company, settled near the Watering Place. According to research done by former Staten Island Borough Historian Dick Dickenson, there is evidence that these colonists may have owned African slaves, the first living on Staten Island.[4] The colony did not survive past 1641.

Residential development of this section of Staten Island was first promoted by Daniel D. Tompkins. A governor of New York and later vice president of the United States, Tompkins (1774-1825) spent considerable time on Staten Island during the War of 1812. Impressed by the island's natural beauty and the ease of travel to Manhattan, in October 1816, Tompkins commissioned a survey of a portion of his recently purchased land to be developed as the village of Tompkinsville. Realizing that transportation would significantly aid development, he procured the incorporation of the Richmond Turnpike Company to establish a highway from the New Blazing Star Ferry on the west shore of Staten Island to Tompkinsville along the route of present-day Victory Boulevard. He also acquired an interest in the steamboat monopoly of Fulton and Livingston and the following year established regular ferry service between Staten Island and Whitehall Street in New York City. In 1817, Tompkins, in his last year as governor of New York, signed the "Final Abolition Act" that freed all slaves living in the state by 1827. (Although a known abolitionist, the 1800 U. S. Census lists Daniel D. Tompkins living in the 1st Ward in New York City as having one enslaved person in his household.) Tompkins borrowed heavily to finance his enterprises in Staten Island, expecting to be reimbursed for expenses he had incurred on behalf of the government during the War of 1812. Stalled repayments brought about foreclosure proceedings on the land, and following his death in 1825 other creditors brought suit against his estate. Several of his children and his nephew, Caleb T. Ward, some of whom were in part responsible for the early development of the adjacent village of Stapleton, purchased portions of his former holdings at auction in the late 1820s and early 1830s.

Caleb T. Ward, son of Stephen Ward and Tompkins' sister, Phoebe Tompkins Ward, was born in Westchester County in 1789. He moved to New York City as young man, became a merchant, and married Mary Mann, daughter of David Mann, a prosperous butcher. In the late 1810s, Ward moved to Staten Island where he became involved with Tompkins' business ventures, serving as a proprietor of the turnpike company and superintendent of the ferry for several years. Ward was one of the trustees responsible for liquidating his uncle's assets and Tompkins named him co-executor of his will along with Mrs. Tompkins. By the summer of 1827, Ward had erected a house for himself on Pavilion Hill. In February 1829, the northernmost portion of his property adjoining the Village of Tompkinsville was surveyed and laid out in streets and lots. Today's St. Paul's Avenue, then called Richmond Street, formed the spine of the development area which extended eastward to Jackson Street and westward to First Street between Victory Boulevard and just south of Grant Street, just west of the site of 63 William Street. To further encourage development, Ward donated several lots to the newly organized Protestant Episcopal congregation of Tompkinsville since churches were considered an important amenity in attracting home buyers to an area.

South of Tompkinsville and east of the Ward property, in the late 18th century, the site of 63 William Street was part of extensive property owned by Abraham Van Duzer on Staten Island's northeast shore. Originally from Manhattan and descended from early Dutch settlers, Van Duzer,[5] purchased 23 acres of property, including "docks, wharfs, house, edifices, buildings, orchards, gardens," in 1785.[6] Shortly after, Van Duzer began operating a periagua ferry from the foot of Richmond Road at its intersection with Bay Street. Van Duzer's ferry ran from the site of the formerly known as Cole's ferry, which played an important part in the shipment of goods and troops between Staten Island and Manhattan during the Revolution. (Early census records show that Abraham Van Duzer and his son Daniel were slaveholders. The 1810 census also shows a free, non-white person living in the Van Duzer household.) Van Duzer's prosperity allowed him to purchase additional property in the area. He continued to operate the ferry until his death in 1815. After his father's death, Daniel Van Duzer continued to occupy the family homestead (demolished, the house was located near the current intersection of Bay and William Streets). However, he and the other Van Duzer heirs began selling off portions of their father's land beginning in the late 1810s, including property sold to Tompkins and Staples for the development of Stapleton.

Located to the southeast of Tompkinsville, the adjacent village of Stapleton was named in honor of the New York merchant William J. Staples, who with Minthorne Tompkins, son of Daniel D. Tompkins, purchased a large tract of land from the Vanderbilts on the East Shore at the foot of present-day Broad Street, as well as a number of other transactions for land along the east shore south of Tompkinsville.[7] Staples and Tompkins had the land laid out into a village with streets and building lots. By 1836, when the village was named, it boasted several houses and a hotel. The following year the Seaman's Retreat and Hospital Fund opened its imposing new Greek Revival hospital building to care for sick and disabled merchant sailors on a forty acre site at Bay Street and Vanderbilt Avenue. (The Main Building at Seaman's Retreat, designed by builder Abraham Maybie, with additions of 1848, 1853, and 1911-12, and the Physician-in-Chief's Residence of 1842 are designated New York City Landmarks.) Staples and Tompkins established steam ferry service to Manhattan and advertised their new development. Over the next twenty-years, Stapleton and Tompkinsville grew rapidly. Both had excellent ports with regular steam ferry service to Manhattan and were located on main roads making them ideal entrepots for the transhipment of goods.

History of the Site

In 1835, Daniel Van Duzer sold about 5 acres, located to the east of the Ward estate, to Lemuel Brewster[8] of Manhattan. Brewster, a hatter, temperance advocate and philanthropist, purchased the property on speculation, subdivided it into lots, and entered into an agreement with local merchant William S. Root to manage and sell the properties.[9] According to deed records, Brewster and his wife Eleanor held the property for a short time, selling off a number of the lots in the late 1830s. In 1839, Root bought himself out of the agreement with Brewster, purchasing 11 of the remaining lots from the 65-lot subdivision, including those numbered 41 and 42, the future site of 63 William Street.[10] Root, the owner of a store in Tompkinsville, had mortgaged the purchase of the property and soon found that he was "indebted and liable in considerable amounts to various persons and companies." The property was transferred to Manhattan attorney William M. Prichard, who had purchased "all the goods and debts of William S. Root."[11] Shortly after, Root and his wife, the former Maria Metcalfe relocated to Brooklyn in 1847, although their son George M. remained on the island, working as a civil engineer, surveyor and authority on land and water boundaries.[12] It is likely that William Street got its name from Root.

On June 20, 1843, David Burgher of the town of Castleton, purchased four lots from Prichard, including the two lots that are now known as 63 William Street.[13] Burgher had the house constructed shortly after, c. 1844, as it appears on Bloods' 1845 Atlas of Staten Island.

David Burgher[14]

Although both his father and grandfather were farmers, David Burgher, who is listed in the deed as a "mariner," worked most of his life as a fisherman. His father John Burgher married Mary Kettletas, who was descended from early Staten Island residents, and had an extensive farm on the southeast shore of the island, around today's Burgher Avenue. Mary's father, Stephen Kettletas, also a farmer, had property nearby that of Nicholas Burgher, David's grandfather.[15] A prominent resident of Stapleton, David Burgher (1815-1879) was appointed Deputy Sheriff in 1833 by Sheriff Lawrence Hillyer, who was also his uncle. A successful fisherman, Burgher held the distinction of catching the first shad of the season off Staten Island in the years 1866 and 1870.[16] After the incorporation of the Village of Edgewater, Burgher was elected trustee of the second ward of the new village in 1867. David Burgher and his wife Mary lived in the house at 63 William Street for about five years, before selling it in 1849 to Thomas Taylor. Burgher had purchased additional property nearby several years earlier and constructed a new home around the corner on Brewster Street, where he lived for the remainder of his life. By 1874, in addition to two other parcels of land near his home in Stapleton, Burgher owned a dock and three buildings on Bay Street at the foot of Washington Street (now known as St. Julian Place.)[17] Later in life, Burgher was the proprietor of a lumber yard on Bay Street. He died in August of 1879.

The Fishing and Maritime Industries on Staten Island[18]

From the time the island was inhabited by the Leni Lenape Indians, clams and oysters were an important part of Staten Islanders' diets. When the beds became over-fished, oysters were brought from Virginia and Maryland and planted in Staten Island waters for harvesting at a later date, thus creating a large-scale industry that continued well into the 20th century when the waters were deemed too polluted. Likewise, according to local historians Charles W. Leng and William T. Davis, "the main industry of Staten Island from its earliest period to the Civil War and even for some years thereafter to an important extent, was farming and fishing."[19] Shad, migratory fish making their way to the Gulf of Mexico, were caught from March to May, followed by Mossbunkers, which were used for fertilizer, in June. Other fish caught in the waters surrounding Staten Island included flounder, striped bass, black fish and weak fish, as well as, eels and horse shoe crabs. In his 1842 report to the New York State Agricultural society, Dr. Samuel Ackerly identifies almost 25% of the males engaged in business pursuits as employed in "navigating the ocean" or "navigating the bays and rivers," lamenting the "attractiveness of fishing and seafaring to 'neglect' in agriculture on Staten Island."[20]

Located at the entrance to the New York Harbor, "Staten Island has traditionally depended on the strength of its shipping connections for much of its economic well-being. Island-based mariners, sea captains, harbor pilots, ferry operators, and shipping merchants were important figures in and around the thriving nineteenth century port of New York."[21] As testament to the importance of the maritime industry, many wealthy mariners built their homes on the island in the early- to mid-19th century, especially near the island's shores. Among these were houses of "Captain's Row," built along Shore Road (now Richmond Terrace) in Mariner's Harbor, several houses along Main Street in Tottenville, and 352, 356, and 364 St. Paul's Avenue (buildings in the designated St. Paul's Avenue/Stapleton Heights Historic District), three houses constructed in Stapleton for pilots. Like 63 William Street, these homes are a reminder of the importance of maritime commerce for Staten Island's economy in the 1840s and 1850s and of the important role that Island-based mariners, sea captains, harbor pilots, ferry operators, and shipping merchants played in the thriving port of New York.[22]

The Design of the Burgher House[23]

The house was likely built around 1844, shortly after David Burgher purchased the property on William Street. Its most prominent feature is its full-width, two-story porch set under the flared eave of the main roof. Although not a feature commonly found on Greek Revival houses throughout the country, this type of overhang was commonly found on vernacular Staten Island buildings of the period. The

flared projecting spring or bell-cast eave was widely used on Staten Island from the late seventeenth century on and became so firmly embedded in the Staten Island building tradition that, when older architectural styles were supplanted by the newly fashionable Greek Revival, the form was carried over and incorporated into the new style of building.

Though the spring eave is commonly referred to as "Dutch Colonial," its origins have not been conclusively traced. Different historians have attributed the source of this feature to Flemish, French, or Dutch immigrants;[24] additionally, both French Canadians and local, lower Hudson River Valley settlers have been credited with the development of the extended flared eave.[25] The depth of the overhangs found on early American buildings varies from slight to several feet, the larger of which were often supported by columns as a porch. Most historians agree, however, that the use of this roof feature (incorporated into a front and/or rear porch) was limited to the lower Hudson River Valley, the southernmost areas of Dutch influence, including the area around present day New York City and adjacent New Jersey,[26] which is possibly the source of its misinterpreted Dutch origin.

The earliest surviving instance of a spring eave on Staten Island is the one employed for the Billopp House (c.1676, a designated NYC Landmark), at the southern tip of Staten Island. Constructed in a manner very similar to that employed in France, it has a relatively slight flare since the curved strips extend little more than a foot beyond the wall. Used with both gable and gambrel roofs, the spring eave on Staten Island and elsewhere in the New Netherland area, evolved into a deeper overhang over the course of the 18th and early 19th centuries. Supported on forward posts, it eventually formed a single story, often facade-wide, covered porch for the principal elevation.[27] While the spring eave may originally have served a practical purpose by protecting the wall construction beneath it, the great popularity and enduring use of the form on Staten Island should probably be ascribed to its aesthetic appeal.[28]

Its appearance on the mid-19th century Burgher House testifies to the persistence of the spring eave in Staten Island vernacular architecture. Combined with a two-story Greek Revival style portico, the Burgher House's spring eave illustrates one of the most striking of the responses made by local builders to the hugely popular Greek Revival style. The full-width porch with its two-stories, endows a relatively modestly-scaled building with a striking profile and an imposing presence. Former local historian Loring McMillan called this use of the spring eave in combination with the Greek Revival style unique to Staten Island, with no examples found elsewhere.[29]

The introduction of the Greek Revival[30] style to Staten Island coincided with the Island's transition, initiated by the introduction of regular steam ferry service, from a sparsely settled, largely agricultural community to a location selected for several major institutions and large-scale planned suburban developments. Much of the new development was designed for a class of people new to Staten Island – wealthy New York City merchants who were aware of the latest architectural styles. Beginning in the 1820s and proliferating in the 1830s, knowledgeable versions of the fashionable Greek Revival style were employed for both residential and institutional designs.[31] In the 1840s and 1850s the Greek Revival was supplanted for such commissions by more picturesque styles, including the Gothic Revival and the Italianate, but in those same decades the Greek Revival was discovered by local Island builders, and it was only then that the style blossomed fully in vernacular residential versions built by the hundreds from one end of the island to the other.

While most of Staten Island's vernacular Greek Revival dwellings employ a simplified version of the style, it is clearly evident that the columned facades of the island's high style residences built in the 1830s had a significant impact on local builders and on some of their patrons – an increasing more affluent segment of the citizenry that had, by the 1840s, been sensitized to the expressive implications of the style. They too sought out the Greek Revival style for their homes as a way to identify themselves as important members of their communities. Although there were exceptions, local builders did not, on the whole, attempt to duplicate the columned facade in either of its two principal manifestations on the island – the projecting pedimented portico fronting a wider cubic block, as seen in the Minard Lafever-influenced design for the Caleb Ward House (c.1835, Seth Greer, a designated NYC Landmark), or the

temple-fronted, gable-end-to-the-street residences built in New Brighton during the 1830.[32] What local builders did instead was apply a traditional deep spring eave to a standard earlier 19th century residential design – a longitudinally sited, two-story house of three or five bays. The spring eave was carried on giant forward supports (both coffered piers and the classical orders were used) to form a facade-wide quadristyle or hexastyle porch. A porch floor at the second-story level was sometimes introduced. Dozens of residences employing this combination of Greek Revival style porticoes and spring eaves were built in all sections of the island.[33] The spring-eave-covered, quadristyle Greek Revival Doric portico of the Burgher House is obviously part of this vernacular tradition.

Supported by four, vernacular Doric pillars, the spring-eave portico of the Burgher House endows the relatively shallow structure with a sense of a grand scale that exceeds its actual dimensions, framing the three-bay facade and creating an imposing effect. Although never found in Greek or Roman prototypes, square columns were commonly used on both vernacular and high-style Greek Revival buildings in the United States. Another notable element of the design is the heavy entablature below the extended eave, which returns around the sides of the porch. At the first floor, the elaborate entry enframement is typical of the Greek Revival style. Constructed of carved wood, the eared enframement surrounds a typical entry, composed of a paneled wood door, a full-width, multi-light transom and sidelights. Also common to the Greek Revival style, the building retains its clapboard siding and historic six-over-six, double-hung wood windows with shutters and simple wood surrounds, which are typically less elaborate than the doorways.

Later Residents

Also related to the maritime industry, English immigrants Thomas Taylor and his wife Mary, who purchased the house in 1849,[34] were the next residents of the house at 63 William Street. Listed as a "sea captain" in the 1860 census records, Thomas Taylor's household contained his wife, a son and an Irish immigrant who preformed "general house work." By 1870, Taylor had relocated to the Finger Lake region of central New York State and was working as a farmer, although he maintained ownership of the 63 William Street until 1882. According to map records, the house was occupied in the mid-1870s by attorney George Rathbun.[35]

The next residents of the house appear to be the family of Robert T. Bradford.[36] A New-York-born cigar maker, Bradford lived there with his wife, several daughters, two sons and a servant. By 1882, when Minnie D. Bradford purchased the house from Thomas Taylor, she was already living in the area with her parents and siblings.[37] Minnie, who is listed in the 1880 census as having the occupation of "picture colorer," married paper industry tycoon Frederick Bertuch[38] c.1884. The 1886 directory shows her father Robert Bradford still living at 6 William Street (the number was later changed to 63), while her husband Frederick Bertuch (and presumably she) was living around the corner at 39 Van Duzer Street. Born in Germany, Frederick Bertuch immigrated to the United States in 1880 and operated a pulp importing business with his father in Manhattan. The firm of Frederick Bertuch & Co. became quite successful, and Bertuch amassed a sizeable fortune. Directories show that Minnie and Frederick Bertuch were living at 63 William Street by 1888. According to later owner Conrad Fingado, the 63 William Street house underwent extensive renovations during the Bertuch ownership. Among the exterior alterations that occurred around the turn of the 20th century were the installation of full-height parlor floor windows (replacing shorter, six-over-six double-hung windows and wood panels); stained-glass panels replacing clear glass in the sidelights at the front entry; shutters at the windows; and the construction of the dormer at the front roof. Other interior alterations that occurred at the time include the installation of parquet flooring at the parlor floor; plaster medallions at the ceilings; and tiles around the fireplace.[39] (The interior of the house is not part of this designation).

In 1908, Frederick Bertuch purchased a rowhouse at 858 West End Avenue (Schneider and Herter, 1892-93, a designated New York City Landmark), where he and his wife lived for the remainder of their lives. (The Bertuches also owned a home in Babylon, Long Island.) Frederick Bertuch & Co. was

dissolved and Bertuch retired from business in 1912, however, he remained a special partner in the successor firm founded by his former partner Johannes Andersen, J. Andersen & Company. Bertuch died in 1922, leaving the bulk of his estate to his widow, and made generous donations to charitable and educational entities. Among the many charitable donations outlined in Bertuch's will were: $50,000 each to Lenox Hill Hospital, the Children's Aid Society, the New York Society for the Prevention of Cruelty to Children, and the Cooper Union, and $100,000 to Columbia University. Minnie D. Bertuch died six years later in 1928.

Upon the Bertuch's move to Manhattan, Minnie's sister Ida S. Fitzpatrick and her two sons occupied the home. Ida Bradford had married William Fitzpatrick in 1887, but was widowed by 1900. By the time Ida Fitzpatrick purchased the house from her sister in 1919,[40] her older son William was married, while her younger son Frank (F.J.) lived with and supported his widowed mother. Directories list the Fitzpatricks as residents of 63 William Street until the mid-1930s. After her death, Ida Fitzpatrick's daughter-in-law Dorothy Fitzpatrick, who was living in Washington D.C. at the time, sold the house in 1950 to Michael Towstik Jr. Although he did not live there, Towstik retained ownership of the house for almost thirty years.[41]

Later residents of the house include Conrad Fingado and Margot Nordenholt, who owned the property from 1978 until 2000. A restoration carpenter, Fingado was on the staff of Historic Richmondtown in the 1970s, while his wife operated a family-owned import-export business. During their ownership, the house underwent extensive renovation, including the removal of asbestos siding, the scraping and painting of the clapboards, exterior restoration of front porch, and the reconstruction of the rear ell on a similar footprint to the existing addition.[42] Since 2000, 63 William Street has been owned by Robert and Rosemary McCormick.

Later History of the Neighborhood[43]

In the mid-19th century, after the construction of 63 William Street, Stapleton and Tompkinsville grew rapidly due their excellent ports, transportation facilities and the presence of two important public institutions, the Seaman's Retreat and the Quarantine Hospital. The villages continued to prosper during the Civil War as shipyards in both areas, as well as Port Richmond, worked busily to meet the demand for military vessels and commercial ships. Stapleton also was blessed with natural resources (artesian springs and cool caverns) that began to attract industry (notably breweries) to the area.[44] The large number of German-owned businesses in Stapleton, especially the breweries, which required skilled knowledge of brewing techniques, brought many German-born workers to the area and Stapleton quickly became the most important village on Staten Island's east shore and one of the northeast region's principal German enclaves.

By 1870, Stapleton, Clifton, and a portion of Tompkinsville had been consolidated into the incorporated Village of Edgewater.[45] Stapleton was the political center of Edgewater, its business center, and a major transportation hub. The area continued to prosper residentially following the integration of ferry and train service, and Staten Island's 1898 consolidation into the City of New York. The neighborhood's close proximity to the newly created Borough Center at St. George, an important road terminus and port for the ferry to Manhattan, helped maintain its status as an important "suburb," a status which it maintains today.

Helping to further fuel the area's residential growth, Staten Island's waterfront industrial base grew during World War I as industries, particularly the shipyards, expanded due to government contracts. Waterfront activity continued as part of a municipal pier construction project along the east shore of Staten Island from Tompkinsville to Clifton during the 1920s. Constructed under the terms of Mayor John Hylan and Dock Commissioner Murray Hulbert, the project was part of an extensive waterfront improvement plan intended to meet the anticipated shipping needs of New York City.[46] The project was later termed "Hylan's Folly" due to the large capital expenditure of funds which were not regenerated as many of the piers sat vacant for a number of years.[47] In 1983, much of the Stapleton waterfront was

chosen to be used as a homeport for the United States Navy. After years of debate about the base's impact on the community, the partially constructed homeport project was shut down in 1995. Most recently, New York City Council approved a plan to redevelop the site for residential, commercial and recreational use, however the work has not yet commenced.

Description

The Burgher House is located on a large, 50 by 100 foot lot at the northeast corner of William and Brewster streets. The rectangular lot is lined by wood picket fence along the south with a gate near the front entry. There is a chain-link fence at the Brewster Street facade and another chain-link along the eastern edge of the property. The lot most likely contains a privy and cistern as the building was constructed before public water and sewers were available. A paved bluestone path leads from the William Street gate to the basement-level entry and turns at a right angle to access a flight of steps that lead to the main entry. The steps, which extend to the west parallel with the porch, are constructed of a composite material, set on a common brick base. The staircase has grey-painted treads and off-white-painted risers, and features a zig-zag-style wooden railing and off-white-painted, square wood newel posts. There is a small, wood-framed garage and gravel parking area at the rear.

The two-and-a-half-story plus basement, wood-framed house is constructed on a dark-purple-painted, stuccoed brick basement and features a small, one-and-a-half-story ell at the rear, both of which have wood clapboard siding painted off-white. The eaves-front, asphalt-shingled, gable roof features an extended flared eave and wide cornice at the front facade, which is supported by four, square, vernacular Doric pillars creating a double height portico that also extends below to the basement of the building. The tetra-style porch frames the fenestration of the three-bay, south-facing, front facade. The at-grade, basement level of the building has a wood-paneled door with a wooden storm door in the first bay and six-over-six, double-hung wood windows with wood storm windows in the second and third bays. The basement level porch floor is paved with brick. The main entry, located in the first bay of the first floor, features a wood paneled door; full, multi-light stained-glass transom; and sidelights set on wood panels surrounded by a carved wood eared enframement. The second and third bays have full-height, one-over-one, double-hung wood windows with carved wood surrounds, dark-purple-painted shutters and wood storm windows. There is a small light fixture above and a wood storm door at the entry. The porch features a wooden deck and wooden zig-zag-style railing at both floors. The second floor features a multi-light, wood paneled door with wood storm door in the first bay, and six-over-six, double-hung wood windows with carved wood surrounds and wood storm windows in the second and third bays. All three openings at the second floor have dark-purple-painted shutters. An asphalt-shingled, gable-roofed dormer projects from the center of the roof. It features two, one-over-one, double-hung wood windows and fish-scale wood shingles at the front facade and solid wood paneling at the sides. A red-painted brick chimney, with two flue caps and an antenna, extends above the gable at the eastern end of the main roof, and there is a weather vane atop the dormer roof.

The east-facing, side facade has two window openings at each floor, basement, first, second and attic. There are six-over-six, double-hung wood windows in both openings at the basement and in the second bays at the first and second floors. These windows have wood storm windows at the basement and first floor and aluminum storm windows at the second floor. The first bay of the first floor features a tall, one-over-one, double-hung wood window, similar in height to those found at the front facade. There are one-over-one, double-hung windows in the first bay at the second floor (wood with a wood storm window) and both bays at the attic (aluminum), which replace the historic multi-light windows. All windows on this facade feature simplified, carved wood surrounds. There is a leader at the southeast corner of the facade and air conditioner brackets below the second bay at the attic.

The west-facing, side facade has one, six-over-six, double-hung wood window at each the basement, first, and second floors and two, six-over-one, double-hung wood windows at the attic, all with

simplified, carved wood surrounds and wood storm windows. A utility meter, telephone box, conduit, wires, and a spigot are attached the building at this facade.

The rear facade of the building has a one-and-a-half-story plus basement ell, built on a dark-purple-painted, stuccoed brick foundation, that extends from the western half of the building. The western and northern facades of the addition each have two, six-over-six, double-hung wood windows at the basement level. There is one, six-over-six, double-hung wood window at the first floor of the addition's western side and two, six-over-six, double-hung wood windows at the second floor. All ell windows have wood storm windows. The rear facade of the addition has no window openings above the basement level, but features a small exhaust vent. A satellite dish extends from the building's western facade at the junction of the main building and ell. A brick chimney and antenna extend from the roof of the ell. At the east side of main building's rear facade, there is a deck with a square-wooden post and baluster railing at the first floor. The basement level under the deck, which is painted dark-purple like the rest of the foundation, features three, off-white-painted wood paneled doors at its north facade. There are leaders at the northwest corner of the main house and northeast corner of the ell.

There is a small, gable-front garage at the rear of the house, which is accessed from Brewster Street by a gravel-paved driveway that is set slightly above the rear yard behind a stacked bluestone wall. The garage has off-white-painted composite siding at its west, north and east facades, an asphalt-shingled roof, and paired wooden doors. There is a small, shed-roofed addition to the garage, which features board and batten siding and narrower, paired wooden doors on its west facade. The south facade of the garage addition, which also has board and batten siding, has a multi-light window and multi-light, paneled wood door. Both the garage and its addition have dark dark-purple painted trim. A wooden backboard and basketball hoop are attached to the garage at its front gable, and there is a vent at the roof.

Report prepared by
Tara Harrison
Research Department

NOTES

[1] This section on the development of Tompkinsville is adapted from Landmark Preservation Commission (LPC), *Tompkinsville (Joseph H. Lyons) Pool Bath House Designation Report* (LP-2235), prepared by Tara Harrison (New York: City of New York, 2008); LPC, *411 Westervelt Avenue House, Horton's Row Designation Report* (LP-2377), prepared by Cynthia Danza (New York: City of New York, 2009); LPC, *St. Paul's Avenue – Stapleton Heights Historic District Designation Report* (LP-2147), prepared by Gale Harris and Donald Presa (New York: City of New York, 2004); and LPC, *St. George/New Brighton Historic District Designation Report* (LP-1883), prepared by Gale Harris and the Research Department of LPC (New York: City of New York, 1994).

[2] Richard Dickenson (ed.), *Holden's Staten Island, The History of Richmond County* (New York: Center for Migration Studies, 2002), 11.

[3] Four Native American sites in the area surrounding Tompkinsville are listed in Eugene J. Boesch, "Archaeological Evaluation & Sensitivity Assessment of Staten Island, New York," 1994, submitted to the New York City Landmarks Preservation Commission.

[4] "'There is circumstantial evidence that as of January 5, 1639, the De Vries settlement in what is now Tompkinsville had African slaves…and thus the roots of Afro-American on Staten Island may have been laid at that time.' Richard Dickenson, *Census Occupations of Afro-Americans on Staten Island, 1840-1875* (Staten Island: Staten Island Institute of Arts and Sciences, 1981), 48" as cited in *Holden's Staten Island,* Errata.

[5] Information on the Van Duzer family and Van Duzer's ferry is from the following sources: Ira K. Morris, *Morris's Memorial History of Staten Island* (New York: Memorial Publishing Company, 1898) Vol. 1, 392; Ira K. Morris, *Morris's Memorial History of Staten Island* (Staten Island, NY: Ira K. Morris, 1900) Vol. 2, 264; "Van Duersen History," available on-line (October 7, 2009) at: www.geocities.com/Heartland/Pointe/2061/vd001.html; Charles W. Leng and William T. Davis, *Staten Island and Its People: A History, 1609-1929* (New York: Lewis Historical Publishing Co., 1930-33) Vol. 2, 967, Vol. 4, 402-03; United States Census Records 1790, 1800, 1810.

[6] This property, located "south of Church lands (the Duxbury Glebe)," was purchased from Gozen Ryerse. According to early maps and local history accounts, Ryerse (Ryersson's) ferry was located on the north shore, near the site of the current Staten Island Ferry. Richmond County, Office of the Register, Liber Deeds and Conveyances, Liber E, 367 (May 1, 1785); Morris, Vol. 2, 263; Leng and Davis, Vol. 2, 550-51; Loring McMillan, *A Map of Staten Island during the Revolution 1775-1783* (Staten Island, NY: Staten Island Historical Society, 1933).

[7] *Holden's Staten Island,* 53**.** Tompkins and Staples are listed as the grantees for a number of transactions in the 1830s in the Grantee index at the Richmond County Register.

[8] Richmond County, Office of the Register, Liber Deeds and Conveyances, Liber X, 130 (February 16, 1835) and Liber X, 133 (February 16, 1835). Born in Connecticut, Lemuel Brewster was the seventh generation of his family in America, descended from Mayflower-passenger William Brewster. He and his brother Joseph, who was described as "the most articulate of the artisan temperance men," were both master artisans (hatters) on the board of managers of the Temperance Society in 1826, the year it was founded. Joseph Brewster would become a well-know evangelical speaker for temperance and worker reform, while Lemuel was also active in benevolent, religious and temperance causes. Information about Brewster is from the following sources: Emma C. Brewster Jones, *The Brewster Genealogy 1566-1907* (New York: The Grafton Press, 1908); Sean Wilentz, *Chants democratic: New York City and the Rise of the American Working Class 1788-1850* (New York: Oxford University Press, 1986), 147, 171, 277-286; United States Census Records 1820, 1830, 1840; American Tract Society, *Annual Report of the American Tract Society* (New York: American Tract Society, 1836).

[9] According to the provisions of the agreement between Root and Brewster, Root was to pay Brewster one-half of the property's purchase price, and would take care of the logistics of subdividing and selling the property. Profits from the sale were to be applied to the incurred expenses with the remainder split between the two parties. Richmond County, Office of the Register, Liber Deeds and Conveyances, Liber 3, 147 (March 21, 1835); Walter Betts, "Map of Property in Tompkinsville Belonging to Lemuel Brewster of the City of New York," Map #49 Filed in the Richmond County Clerk's Office (May 24, 1839).

[10] Richmond County, Office of the Register, Liber Deeds and Conveyances, Liber 5, 518 and 520 (May 1, 1839).

[11] Richmond County, Office of the Register, Liber Deeds and Conveyances, Liber 9, 647 (April 8, 1843).

[12] Information on the Root family is available from Leng and Davis, Vol. 1, 945-46; "George M Root," *New York Times* (June 2, 1906).

[13] Richmond County, Office of the Register, Liber Deeds and Conveyances, Liber 19, 235 (June 20, 1843). Among the over $13,000 in debt that was owned by Root was an outstanding mortgage of $600 on the William Street

property held by John Burgher. [Richmond County, Office of the Register, Liber Deeds and Conveyances, Liber 9, 647 (April 8, 1843).]

[14] Information on David Burgher is from the following sources: United States Census Records 1790, 1800, 1810, 1820, 1830, 1850, 1860, 1870, 1880; New York State Census, 1855; "Persons who died in the Year ending May 31, 1880" Middletown, Richmond, New York State available on-line from ancestry.com; Morris, Vol. 2, 62-63; Leng and Davis, Vol. 3, 351-52; "Election at Edgewater," *New York Times* (May 7, 1867), 8; Richmond County, Office of the Register, Liber Deeds and Conveyances, Liber V, 265 (August 1, 1833); "Died," *Richmond County Gazette* (August 20, 1879), 1.

[15] According to census records, John Burgher was not a slave-owner, although both his father and father-in-law were (Nicholas Burgher and Stephen Kettletas). In 1820, the first year that John Burgher was listed as head of household, his occupation is listed as manufacturing. In subsequent years, when Burgher assumed the role of farmer, slavery had already been abolished. The 1830 census records neither slaves nor free colored persons living in John Burgher's household. (United States Census Records 1790, 1800, 1810, 1820, 1830).

[16] *Richmond County Gazette* (March 28, 1866 and March 30, 1870) as cited in "Proceedings of the Natural Science Association of Staten Island," Vol. 7, No. 2 (December 10, 1898).

[17] Frederick W. Beers, *Atlas of Staten Island, Richmond County, New York* (New York: J. B. Beers and Co., 1874).

[18] Sources for this section include: Leng and Davis, Vol. 2, 615 and 630; Charles L. Sachs, *Made on Staten Island* (Staten Island, New York: Staten Island Historical Society, 1988), 26-32; Harlow McMillan, "'Agriculture of Richmond County'; Dr. Samuel Ackerly's Report of 1842," *Staten Island Historian* (Apr-June 1971), 48.

[19] Leng and Davis, Vol. 2, 615.

[20] McMillan, 50.

[21] Sachs, 31.

[22] Sachs, 31 as cited in *St. Paul's Avenue – Stapleton Heights Historic District Designation Report.*

[23] A portion of this section about the spring eave in Staten Island buildings is adapted from: LPC, *Henry Hogg Biddle House Designation Report* (LP-1707), prepared by Shirley Zavin (New York: City of New York, 1990). Sources for this section include: Virginia and Lee McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, Inc., 1984); Clifford W. Zink, "Dutch Framed Houses in New York and New Jersey," *Winterthur Portfolio* 22 (Winter 1987), 265-294; Harrison Frederick Meeske, *The Hudson Valley Dutch and Their Houses* (Fleischmanns, NY: Purple Mountain Press, 1998); Gerald Foster, *American Houses, A Field Guide to the Architecture of the Home* (New York: Houghton Mifflin Company, 2004), 50-53; John Stevens, *Dutch Vernacular Architecture in North America, 1640-1830* (West Hurley, NY: Hudson Valley Vernacular Architecture, 2007), 55-60; LPC, *Hubbard House Designation Report* (LP-2292), prepared by Gale Harris (New York: City of New York, 2009).

[24] Clifford Zink points out that there is some inherent confusion with the use of the term "Dutch." The three mentioned immigrant groups, the Dutch, the Flemish, and northern French all originated from the same general area of Europe. The maritime region of Flanders is now part of southern Holland, western Belgium and the northern time of France. Additionally, the Netherlands, as a nation that allowed greater religious freedom than most other European countries, was a refuge to a number of French and Flemish immigrants before they made the trip across the Atlantic, implying that each of these groups could be considered somewhat "Dutch." (Zink, 266).

[25] Several historians, including Thomas J. Wertenbaker, Thomas Tileston Waterman, and Harrison Frederick Meeske, assert that the flared eave may have been inspired by similar overhangs on Flemish houses that were used to protect the exterior wall surface. "The wall material in Europe was not like typical American exterior hard mortar; rather it was identical to the perishable interior wall material of plastered houses – a mixture of lime, clay, and straw or animal hair." (Meeske, 198).

In "The Early Houses of Staten Island," a 1982 Columbia University master's thesis, Elsa Gilbertson claims the flared eave is actually French in origin. Her research on the structural systems employed in Staten Island's pre-1750 houses, including an in-depth examination of the sources and evolution of the spring eave, demonstrates that it was widely used in the northwestern provinces of France by the 17th century and possibly earlier. (Elsa Gilbertson, "The Early Houses of Staten Island," M.S. thesis (Columbia University, 1982), 16-19 as cited in *Henry Hogg Biddle House Designation Report*). Termed a "coyau" and illustrated in Pierre Le Muet's *Maniere de bien bastir*, a builder's handbook published in 1664, the spring eave was formed by attaching slightly curved strips of wood to the lower ends of the rafter which rested on plates placed close to the inner edge of the wall; the outer wall rose somewhat higher to provide bracing for the plates. The coyau originally served a functional purpose, that of bridging the gap between the rafter ends and the outer face of the wall by continuing the roof slope over and beyond it. French Catholic settlers brought this construction technique to New France of Quebec and French Huguenots introduced it to New Netherland, the area comprised of Long Island, New Amsterdam, Staten Island, northern New Jersey and the Hudson Valley region. (A portion of this note adapted from *Henry Hogg Biddle House Designation Report*).

According to architectural historians Virginia and Lee McAlester, flared eaves appeared on Dutch Colonial houses after around 1750. McAlester, however, traces the source of this detail to France through Flanders and the immediately adjacent area of France, where similar features are found in the rural building traditions, but are not found in the traditions of the Netherlands.[25] They assert that the tradition was brought to America by a number of persecuted Protestants from this region who originally sought refuge in Holland and later in the New World. (McAlester, 114-116).

Historian John R. Reynolds calls the characteristic "Dutch" overhang an American development, pointing out the lack of conclusive evidence that the tradition was brought here with the earliest settlers – neither buildings nor drawings exist of wide overhangs to document their existence on buildings constructed within the first 80-100 years of American settlement. While Reynolds' extensive research seems to support his claim that the extended flared eaves (such as those supported by posts as a porch) did not exist in Belgium, it is hard to completely ignore the similarity of form with the documented Flemish "kick" or "flying gutter." (Reynolds, 58-60). Perhaps Gerald Foster assertion is the most accurate, stating that although "its origins remain unclear, surely" the flared eave "is some combination of the Low Country tradition and the settlers' ingenuity." (Foster, 50).

[26] Reynolds has also located additional examples of surviving "Dutch" overhangs in Connecticut. Most appear to date after 1750, but further research has not yet been done. (Reynolds, 58). Architectural historians Virginia and Lee McAlester also point out the use of the flared eaves (shorter, not supported by posts) in French Colonial urban building traditions from the early 19th century in New Orleans. (McAlester, 114-116 and 120-122).

[27] Despite the loss of the great majority of Staten Island's earliest dwellings, surviving structures still illustrate the various forms of spring eave construction. They include the following: the Guyon-Lake-Tysen House (c.1740, additions c.1820 and c.1840, a designated New York City Landmark) at Richmondtown which preserves a good example of the gambrel roof/spring eave combination as does the Old Moravian Church (1765) in New Dorp. Instances of the characteristic early 19th-century single-pitched roof combined with a spring eave include the Decker Farmhouse (c.1810 , expansion c.1840, a designated New York City Landmark) and "Beaver Cottage" of approximately the same date at 1807 Richmond Road.

[28] Loring McMillan, "Staten Island Architecture, Part II," *Staten Island Historian*, 4 No. 3 (July, 1941), 20. See also: Gilbertson, 65. She notes that most often it was only one elevation of a house that was thus "protected." The work of historian Harrison Frederick Meeske also supports this claim, stating that the protection of building walls was less important in America. Furthermore, most early colonial houses were clad in wood shingles or wood siding due to the abundance of this raw material found around New Amsterdam.

[29] This statement was made in testimony in front of the Landmarks Preservation Commission at the public hearing for the proposed designation of 364 and 390 Van Duzer Street, which both have full, two-story porches set under flared eaves similar to 63 William Street. It is unclear if McMillan's comments referred to the double height portico or if the "uniqueness" was in reference to the double-story porch.

[30] The Greek Revival style was the dominant style of architecture in the United States from approximately 1820 to 1850 (later in some areas) and has been called the "National Style," found in all regions of the country. Created by employing details and shapes borrowed directly from classical antiquity, this Classical Revival style alluded to the ideals of democracy, liberty, republican government and civic virtue. (Gowans, 89) The buildings of Greece had become widely known in the late eighteenth century following the publication of archaeological surveys, the most influential being James Stuart and Nicolas Revett's *The Antiquities of Athens* of 1762. An increased desire for distinction from England after the War of 1812 and identification with and sympathy for the people of Greece during their own war for independence (1821-30) further emphasized the importance of Greek classicism. In addition to its idealistic roots, the widespread popularity of the style is attributed to the distribution of builders' guides and pattern books available in the early nineteenth century, including Asher Benjamin's *American Builder's Companion* (1806), as well as *Modern Builder's Guide* (1833) and *The Beauties of Modern Architecture* (1835) by Minard Lafever. Further contributing to its appeal, the Greek Revival style was very adaptable, and reached all levels of building, from monumental high-style to vernacular in civic, commercial and residential architecture. (This note is adapted from LPC, *Gillett-Tyler House Designation Report* (LP-2231), prepared by Tara Harrison (New York: City of New York, 2007). Sources for this note include: Alan Gowans, *Styles and Types of North American Architecture, Social Function and Cultural Expression* (New York: Harper Collins Publishers, 1992); Talbot Hamlin, *Greek Revival Architecture in America* (New York: Dover Publications, Inc., 1944); W. Barksdale Maynard, *Architecture in the United States 1800-1850* (New Haven, Connecticut: Yale University Press, 2002); McAlester; Massey and Maxwell, *House Styles in America* (New York: Penguin Studio, 1996); Landmarks Preservation Commission, *Lefferts-Laidlaw House Designation Report*, prepared by Gale Harris, (LP-2099) (New York: City of New York, 2001).)

[31] The institutional examples are the Main Building at the Seaman's Retreat (Abraham Maybie, 1834-37) and the main buildings at Sailors Snug Harbor, the Administration Building – Building C (1831-33, Minard Lafever) and flanking dormitories – Buildings B and D (1831-41, Minard Lafever). Among the residential examples are the nearby Caleb T. Ward House at 141 Nixon Avenue (c. 1835, Seth Geer) and Temple Row, a group of Greek Revival mansions which once extended along Richmond Terrace in New Brighton. The only survivor of these six buildings constructed by developer Thomas E. Davis is 404 Richmond Terrace (c. 1835). All of the examples are designated New York City Landmarks, except for 404 Richmond Terrace which is part of the St. George/New Brighton Historic District.

[32] For example, the wood-clad Gardiner-Tyler House (c.1835, a designated New York City Landmark) is a reduced and decoratively simplified version of the Caleb Ward House design. The Joseph H. Seguine House at 440 Seguine Avenue (1837, a designated New York City Landmark) is an imposing but somewhat oddly proportioned and simplified version of a temple-fronted building.

[33] Other examples of houses with two-story porticos set under spring eaves include the Henry Hogg Biddle House (late 1840s, a designated New York City Landmark), the Rutan House at 6 Shore Road, 6136 Amboy Road, 2512 Arthur Kill Road (the porch is filled in and currently used as the Old Bermuda Inn), 5390 Arthur Kill Road, 6475 Amboy Road (c. 1830), 74 Harbor Road, 620 Port Richmond Avenue, the Judge Jacob Tysen House at 355 Fillmore Street, and 172 St. Paul's Avenue (1830s, part of the St. Paul's Avenue/Stapleton Heights Historic District). Many others were built along the shorefront in Mariners Harbor for merchants and captains active in the oyster trade but none survives intact. A surviving example of the type at 364 Van Duzer Street (c.1835, a designated New York City Landmark) employs a second level porch.

[34] Richmond County, Office of the Register, Liber Deeds and Conveyances, Liber 19, 239 (August 14, 1849). Other information on Thomas Taylor is from the United States Census Records 1860, 1870, 1880; New York State Census, 1855.

[35] United States Census Records 1870; *Atlas of Staten Island, Richmond County, New York* (1874)**.**

[36] Information on the Bradford family is from the following sources: Untied States Census Records 1860, 1870, 1880; New York State Census, 1855; *Webb's Consolidated Directory of the North and South Shores, Staten Island 1882-83* (New York: Webb Brothers & Co., 1882); *Webb's Consolidated Directory of the North and South Shores, Staten Island 1884* (New York: Webb Brothers & Co., 1884); *Webb's Consolidated Directory of the North and South Shores, Staten Island 1886* (Poughkeepsie: Haight and Dudley, 1886); *Webb's Consolidated Directory of the North and South Shores, Staten Island 1888* (New York: W.S. Webb, 1888).

[37] Richmond County, Office of the Register, Liber Deeds and Conveyances, Liber 157, 226 (March 2, 1882). The 1880 census lists the Bradford family on the same page as David Burgher's widow, who lived around the corner on Brewster Street. The close proximity of names in the census records indicates that the Burghers and Bradfords were neighbors, and that the Bradfords may have already been living at 63 William Street. No street addresses are listed in this census.

[38] Information on Minnie and Frederick Bertuch is from the following sources: Untied States Census Records 1900, 1910; *Webb's Consolidated Directory of the North and South Shores, Staten Island 1884* (New York: Webb Brothers & Co., 1884); *Webb's Consolidated Directory of the North and South Shores, Staten Island 1886* (Poughkeepsie: Haight and Dudley, 1886); *Webb's Consolidated Directory of the North and South Shores, Staten Island 1888* (New York: W.S. Webb, 1888); *Webb's Consolidated Directory of the North and South Shores, Staten Island 1890-91* (New York: W.S. Webb, 1888); *The Standard Directory of Richmond County, 1893-94* (Staten Island: Robert Humphrey Richmond County Standard, 1893); *The Standard Directory of Richmond County, 1897-98* (Staten Island: Robert Humphrey Richmond County Standard, 1897); *Lockwood's Directory of the Paper, Stationary and Allied Trades, 44th Edition* (New York: Lockwood Trade Journal Company, 1919); "Stricken while out riding," *New York Times* (November 23, 1909), 5; "Will Dooms Horses; Codicil Saves Them," *New York Times* (August 31, 1922), 32; "Deaths," *New York Times* (April 27, 1928), 25; "Silo's" Display Ad 59, *New York Times* (December 30, 1928), 25; "Form for Person Claiming Citizenship through Naturalization of Husband or Parent, No. 2263," September 25, 1905, "Form for Person Claiming Citizenship through Naturalization of Husband or Parent, No. 349215," October 27, 1923, available on-line at Ancestry.com.

[39] Telephone interview with Conrad Fingado, restoration carpenter and former owner of 63 William Street, November 10, 2009. Interior evidence of renovations done by "Mrs. Bertuch, 1905" includes this inscription inlaid into the parquet flooring at the parlor floor. The parquet floor also has patterning that indicates the presence of a bay window extending from the eastern facade of the house, which Fingado believes was another alteration from this period. Fingado also believes the louvered shutters are original to this c.1905 renovation period. He found evidence of the original six-over-six, double-hung windows at parlor floor of front facade in the trim panel or mark in siding, or the extension of sills.

[40] Richmond County, Office of the Register, Liber Deeds and Conveyances, Liber 503, 509 (October 22, 1919); Information on the Fitzpatrick family is available from the following sources: Untied States Census Records 1900, 1910, 1920; "Registration Card, Frank Fitzpatrick," available on-line at Ancestry.com; "Registration Card, William Fitzpatrick," available on-line at Ancestry.com; New York City Brides Record Index, "Ida S. Bradford," available on-line (December 1, 2009) at http://www.germangenealogygroup.com/NYCBrides.stm; *New York City Telephone Directory, Staten Island Borough of Richmond*, Summer 1935, Winter 1935-36 (Brooklyn: New York Telephone Company, 1935); *Polk's Staten Island Directory 1933-34* (New York: R.L. Polk & Co., Inc., 1933).

[41] Richmond County, Office of the Register, Liber Deeds and Conveyances, Liber 1136, 52 (October 13, 1950); Richmond County, Office of the Register, Liber Deeds and Conveyances, Liber 2282, 274 (December 22, 1978).

[42] According to Fingado, the clapboards were in good condition, requiring very little replacement. The porch was restored basically as it was found. The pillars are mostly original, especially at the parlor and second floors. The parlor floor railing is mostly original, but the hand rails have been epoxied. The second floor railing is largely reconstructed based on physical evidence that was found on the building. The rear ell was completely reconstructed. The original addition, which was likely constructed at the same time as or very shortly after the house's construction, had been very poorly constructed and was badly deteriorated. Fingado lined up floor levels with main house (previously there was a step up into the addition) and added a brick foundation and basement (previously there was none). (Telephone interview with Conrad Fingado, restoration carpenter and former owner of 63 William Street, November 10, 2009).

[43] This section adapted from *Tompkinsville (Joseph H. Lyons) Pool Bath House Designation Report;* and *St. Paul's Avenue – Stapleton Heights Historic District Designation Report*. Sources for information on the homeport include: Maurice Carroll, "9,000 New Jobs Predicted As S.I. Wins Navy Base," *New York Times* (July 30, 1983), 1; Jennifer Steinhauer, "City Sets Aside $66 Million for S.I. Development," *New York Times* (November 2, 2004); Karen O'Shea, "New Staten Island Home Port Vision Embodies a Real Dream," *Staten Island Advance* (October 24, 2009).

[44] According to historian Dorothy Valentine Smith, three breweries began operating in the Stapleton area in the 1850s, the Clifton Brewery (later Bachmann's), Bechtel's Brewery and Bischoff's. The area's fourth brewery, run by Joseph Rubsam and August Horrmann, was opened in 1870. Rubsam and Horrmann eventually took over Bischoff's Brewery, and the Bachmann and Bechtel breweries merged by 1911. By manufacturing other products, both plants remained open during prohibition, however, the Bachmann-Bechtel Brewery closed in 1931 after a devastating fire. Rubsam and Horrmann (R&H) resumed brewing after the repeal of prohibition and operated successfully until the Piel Brothers bought out the company in 1954. The last operating Staten Island brewery was shut down just nine years later after another buy-out. (Dorothy Valentine Smith, *Staten Island Gateway to New York* (Philadelphia: Chilton Book Company, 1970), 153-56.)

[45] The portion of Tompkinsville located north of Richmond Turnpike (Victory Boulevard) was incorporated in New Brighton.

[46] As a Congressman from New York City, prior to his appointment as Commissioner of the Department of Docks, Murray Hulbert was strong advocate for the allocation of federal funding for improvements and maintenance of New York Harbor. As part of a larger project to foster trade, the Staten Island pier construction project was the first step approved "to meet the great needs of the port." Built adjacent to the existing train service, the undertaking was connected to a proposed tunnel between Staten Island and Brooklyn, which was intended to link the island by rail to the other boroughs of New York City, facilitating both passenger travel and the shipment of goods.

[47] Beginning during World War II, the piers were used as a point of embarkation for the United States Army, and for several years prior to and after the war several of the piers operated as a foreign trade zone.

FINDINGS AND DESIGNATION

On the basis of a careful consideration of the history, the architecture, and other features of this building, the Landmarks Preservation Commission finds that the Mary and David Burgher House, has a special character and a special historical and aesthetic interest and value as part of the development, heritage, and cultural characteristics of New York City.

The Commission further finds that, among its important qualities, the Mary and David Burgher House is a fine surviving example of a vernacular Greek Revival style residence located at 63 William Street; that the house was built c.1844 in the Stapleton section of Staten Island; that the most distinguished feature of the house is its monumental, two-story classical portico set below an over-hanging flared eave, which is characteristic of Staten Island builders' interpretation of the Greek Revival style; that the house also features an eared-entrance enframement, paneled wood door with a full transom and sidelights, six-over-six, double-hung windows with shutters, and vernacular Doric pillars, all characteristics typical of the Greek Revival style; that the house was constructed in the mid-19th century, at a time when the residential development of the surrounding area of Stapleton was just getting underway; that with its excellent ports, close proximity to Manhattan via ferry, and proximity to good roads, Stapleton developed as one of the earlier suburban neighborhoods on the island; that constructed for fisherman David Burgher, the house serves as a reminder of the importance of maritime commerce for Staten Island's economy in the 1840s and 1850s, and of the role that the harbor played in the development of New York City; and that the house is a relatively rare surviving example of a building type that was once prominent on Staten Island and recalls one of the borough's most important mid-19th century building traditions.

Accordingly, pursuant to the provisions of Chapter 74, Section 3020 of the Charter of the City of New York and Chapter 3 of Title 25 of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as a Landmark the Mary and David Burgher House, 63 William Street, Borough of Staten Island, and designates Staten Island Tax Map Block 514, Lot 30, as its Landmark site.

Robert B. Tierney, Chair
Pablo E. Vengoechea, Vice-Chair

Stephen F. Byrns, Joan Gerner, Christopher Moore, Margery Perlmutter,
Elizabeth Ryan, Roberta Washington, Commissioners

Mary and David Burgher House, 63 William Street
Staten Island
Photo: Tara Harrison, 2009

Mary and David Burgher House
South and east facades
Photo: Tara Harrison, 2009

Mary and David Burgher House
West facade from Brewster Street
Photo: Christopher D. Brazee, 2009

Mary and David Burgher House
Front porch detail
Photo: Christopher D. Brazee, 2009

Mary and David Burgher House
Rear addition and garage
Photo: Christopher D. Brazee, 2009

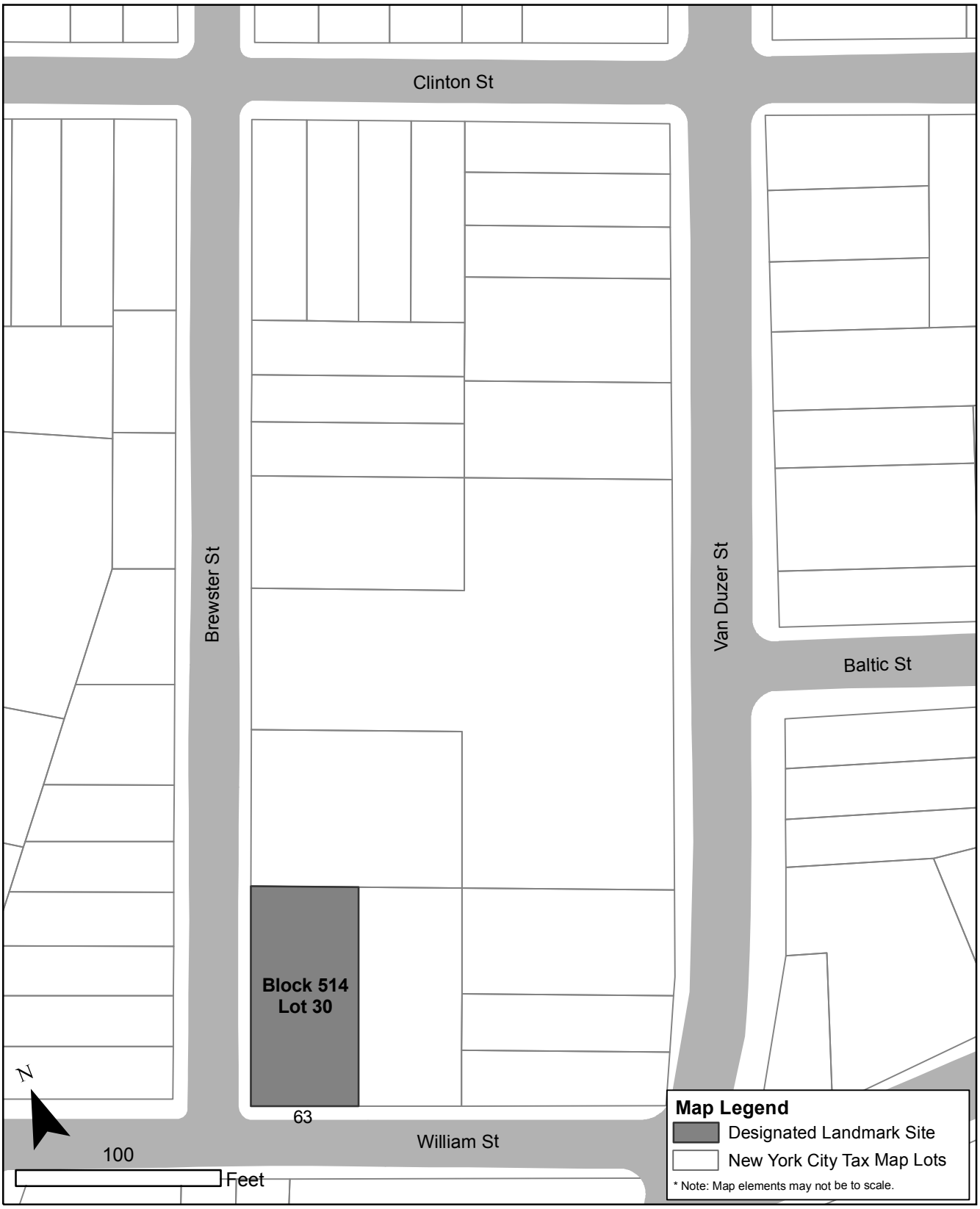
Mary and David Burgher House
West and north facades
of addition and rear deck
Photo: Tara Harrison, 2009

Mary and David Burgher House
Front door
Photo: Tara Harrison, 2009

Richmond: William Street at Jackson Street
Detail showing the Mary and David Burgher House
Photo: P.L. Sperr, 1927
Source: New York Public Library

Mary and David Burgher House
Photo: New York City Department of Taxes, c.1939

Mary and David Burgher House
West and South Facades
Photo: Tara Harrison, 2009



MARY AND DAVID BURGHER HOUSE (LP-2367), 63 William Street.
Borough of Staten Island, Tax Map Block 514, Lot 30.

Designated: January 12, 2010

Graphic Source: New York City Department of City Planning, MapPLUTO, Edition 09v1, 2009.
Author: New York City Landmarks Preservation Commission, JM. January 12, 2010.