Landmarks Preservation Commission
March 14, 2006, Designation List 371
LP- 2189

1 PENDLETON PLACE HOUSE, 1 Pendleton Place (aka 166 Franklin Avenue, 170 Franklin Avenue), Staten Island
Built 1860; Charles Duggin, architect

Landmark Site: Borough of Staten Island Tax Map Block 63, Lot 50

On December 13, 2005, the Landmarks Preservation Commission held a public hearing on the proposed designation of the 1 Pendleton Place House and the proposed designation of the related Landmark Site (Staten Island Tax Map Block 63, Lot 50). The hearing had been duly advertised in accordance with the provisions of law. Three speakers, including a representative of Council member Michael McMahon, testified in support of the designation. One of the two owners indicated that he did not oppose designation. He asserted his commitment to the preservation of the house but expressed concerns about the Commission's regulatory policies and the lack of tax breaks for owners of designated buildings. There was no testimony in opposition to the designation. The Commission has received two letters in support of the designation.

Summary

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. Designed to complement its hillside site, which commanded views of New York and New Jersey, the house features a dominant tower and multiple porches. It is richly embellished with decorative details and is surmounted by a complexly-massed gabled roof, which is set off by overhanging eaves, exposed rafters, open work brackets, decorative trusses, and several prominent chimneys. Born and trained as an architect in England, Duggin immigrated to New York City in 1853, where he became a prominent designer and developer of residential architecture. This house was published twice, in 1862 and 1869, in the *Horticulturalist* magazine, the journal which helped popularize picturesque designs in the United States. This house and Duggin's earlier house at 22 Pendleton Place (c. 1855, a designated New York City Landmark), are considered to be his best-known works Both were part of a complex of seven houses designed by Duggin. William S. Pendleton, a prominent businessman who together with his brother John had established the first commercially successful lithographic firm in the United States, moved to Staten Island around 1845 where he served as president of the North Shore Ferry Company and invested in real estate. The 1 Pendleton Place House was initially leased to stockbroker Thomas M. Rianhard and in later years was occupied by members of the Pendleton family. From the mid-1920s to the mid-1940s the house was owned by William Wirt Mills, a prominent journalist and political leader, who served as Tax Commissioner for the Borough of Staten Island and later as Tax Commissioner for the City of New York under Mayor LaGuardia. The present owners have undertaken a careful restoration of the house and received an award from the Preservation League of Staten Island in 2005.

DESCRIPTION AND ANALYSIS

Development of New Brighton

Located along Staten Island's North Shore, New Brighton was one of the earliest planned suburban communities in New York City.[1] 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, initiated planning for an exclusive and fashionable summer retreat named New Brighton after the famous English resort favored by the Prince Regent. The earliest buildings in New Brighton, five Greek Revival houses along the shore road, renamed Richmond Terrace, were built in 1835 (only 404 Richmond Terrace, within the St. George/New Brighton Historic District, survives). In 1836, a mansion which Davis had erected for his own use at the southwest corner of St. Peter's Place and Richmond Terrace became the nucleus of the large and elegant Pavilion Hotel, built to the designs of the Philadelphia architect John Haviland (demolished). In April 1836, Davis conveyed his New Brighton property (minus previously sold houses and lots) 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. A number of development parcels were sold. Ward built a remarkable concrete-block castellated villa on Richmond Terrace at Franklin Avenue (demolished). John Havilland designed houses for banker Joseph L. Josephs and merchant Joseph M. White (both demolished) and an enormous (unexecuted) terrace of houses that would have been located near present day Hamilton Avenue.

The financial uncertainty following the panic of 1837 slowed development for a few years. In 1842 the New Brighton Association was reorganized under new ownership. By the end of the 1840s, New Brighton had developed into a fashionable summer resort with several major hotels and facilities for bathing, boating, fishing, and sports. The mammoth Pavilion Hotel attracted many famous visitors and offered a rich social life of balls, concerts, and lectures. Development was largely concentrated near Richmond Terrace, where elegant free-standing mansions lined Richmond Terrace between Nicholas Street and Franklin Avenue. A few villas were also erected further inland on the hills overlooking New York Bay.[2] Three private schools, two churches (St. Peter's Roman Catholic Church of 1844 and Christ Episcopal Church of 1849),[3] and a factory with a small village of shops and workers' housing were also constructed during this period.

In the 1850s the hills in the western portion of New Brighton between York Street and Sailor's Snug Harbor were developed as a residential suburb. Between 1851 and 1852 New York City merchant Charles K. Hamilton and his wife Margaretta acquired thirty-two acres bounded by York Street, Franklin Avenue, Buchanan Street, and Prospect Avenue which they developed with picturesquely sited 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 recalled by 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 a large tract of land extending from Franklin Avenue to Lafayette Avenue between Cassidy Place and

Prospect Avenue in 1854 which he also had mapped and began developing 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.[4]

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.[5] Captain Pendleton drowned in 1798 and 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*.[6] In 1824 William Pendleton reentered the printing business, establishing 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).[7]

The Pendletons established the first commercially successful lithographic firm in the United States. 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.[8] Alexander Jackson Davis (1803-1892), 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 shop.[9]

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, living, at first, at his brother's home on Hudson Street. John also owned a summer home in New Brighton, and, in 1846, William bought one of the five original temple-fronted houses on Richmond Terrace (demolished). He 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.[10]

In the late 1860s, William S. Pendleton retired to St. Petersburg, Florida.[11] 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.[12] 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.

Charles Duggin

A native of London and member of the Royal Institute of British Architects, Charles Duggin (1830-1816), immigrated to New York in 1853 and two years later opened an architectural office that specialized in residential work.[13] 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 until 1859 where Holly was also practicing. Presumably, they remained in close contact.

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).[14] 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.[15] No. 1 Pendleton Place was published twice in the journal in January 1862 and February 1869.[16] 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.[17]

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.[18]

In 1879 Charles Duggin and James Crossman dissolved their partnership.[19] 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."[20] Duggin continued to practice architecture until at least 1884 and perhaps as late as 1888.[21] After retiring, he 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.

The Design of the 1 Pendleton Place House

Recalling Staten Island's rural past, the 1 Pendleton Place House is an exceptionally fine example of a picturesque High Victorian villa.[22] 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.[23] 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).[24] 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. In addition to Duggin, these architects included 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.[25]

Duggin's design for No. 1 Pendleton Place reflects picturesque aesthetic principals in its careful siting. The house is located on the high ground at the center of the south side of the lot which was terraced immediately around the house. This arrangement maximized the views from the principal rooms of house so they looked 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 Long Island [Brooklyn].[26] The siting also allowed an expanse of lawn to show off the picturesque qualities of the hilly topography around the house and permitted the inclusion of a terraced garden to the south of the house that could be viewed from the dining room window.

Built as a rental property, the 1 Pendleton Place House 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.[27] However, he took care to introduce sufficient variety in the massing and detail "to avoid as far as possible monotony of style."[28] 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) Downing published in *Cottage Residences* in 1842.[29] Like 1 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.[30] 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 1 Pendleton Place the influence of High Victorian design is evident in the ample 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 Vaux's prototypical High Victorian Gothic style William Warren House, Newburgh, New York (1853-55), and A.W. Langdon House, Geneva, New York (1862).[31] 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.[32]

In addition to the generic High Victorian Gothic elements at 1 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 1 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*.[33] Moreover, the treatment of the windows at 1 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). In fact, the shaped surround used for the tripartite window of the dining room window at 1 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 1 Pendleton Place. (The drop fascias, which one adorned the bay window and tower roof, are 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.[34] For example, Samuel Sloan in *The Model Architect* of 1852, illustrated an Ornamental Villa (Design IX) and an Ornamented Cottage (Design XXV) with jigsawn railings and spandrel panels and posts and brackets with chamfered corners similar to those at 1 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.)*[35] One feature of the design of 1 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.[36] 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 1 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 1 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.[37]

Owners and Occupants: Later History of the House

Soon after 1 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.[38] 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 selling his real estate to his brother John M. Pendleton (1835-1900).[39] 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.[40] 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.[41] 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.[42] By 1908, Jennie Pendleton had been granted the authority to sell portions of her late husband's estate.[43] As she began selling house lots many new houses were erected on Franklin Avenue and Pendleton Place. 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.[44] 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.[45]

In the mid-1920s this house had been acquired by William Wirt Mills.[46] Born in Dubuque, Iowa in 1867, Mills had been raised in Pennsylvania where he attended Lehigh University and worked for the *Bethlehem Daily Times*. In 1897, he moved to New York City, to become an assistant editor at the *New York Tribune*. He subsequently became night city editor of the *New York Times* and then city editor for the *Evening Mail*. Mills moved to Staten Island in 1901 where he became involved in politics and civic affairs. In 1913 he ran for Borough President on the Progressive Party and was part of a committee that was instrumental in the nomination and election of Mayor Mitchel. 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 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. He remained active in Staten Island civic affairs serving on the Chamber of Commerce, Civic League of Staten Island, Community Chest, and the local Boy Scouts Council. Mills was an early supporter of Fiorella LaGuardia, who appointed him tax commissioner for Staten Island. Mills became president of the Tax Commission in 1941, serving until the close of 1945. He died at 1 Pendleton Place in January 1946.

Mills married Lucy Babb Barrington of Philadelphia in 1908. They had two children, a daughter Gladys, who married Robert Hoon, and a son, William Wirt Mills, Jr. Lucy B. Mills was a director of the New Brighton Day Nursery and a member of the Staten Island Women's Club. She died in 1936, and William Mills subsequently married Anastasia Jiracek and they had one daughter, Mary.

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. [47] In 1983, it was acquired by the present owners, the Reverend Gerald W. Keucher and the Reverend John H. Walsted, both Episcopal priests. At that time Father Walsted was serving as the Priest-in-Charge and subsequently became the eighth rector of Christ Church, New Brighton, where William S. Pendleton had been a founding churchwarden and many of the Pendleton family had worshipped. Following his retirement in 1994 Father Walsted began to paint full time, producing religious images using the style, techniques, and iconography of Eastern icon painters and Flemish and Italian Late Medieval and Early Renaissance masters.[48] His works have been installed in the palace of the Archbishop of Canterbury, the residence of the Metropolitan of Moscow, the Cathedral of Saint John the Divine and numerous churches. Father Keucher is the comptroller for the Episcopal Diocese of New York.

Since Father Keucher and Father Walsted acquired 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.

Description

Grounds: The 1 Pendleton Place 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 rear yard where there is a raised garden. There is a non-historic concrete retaining wall along the northern edge of the property at the intersection of Pendleton Place and Franklin Avenue. On the east side of the property mid-way along the Franklin Avenue frontage there is a historic bluestone paver leading

from the sidewalk to a non-historic concrete stair with a non-historic iron pipe rail. Near the southwest corner of the property there is a driveway opening on to Pendleton Place. The location of the driveway is historic but the current asphalt surface is not. Leading off from the entry to driveway is a non-historic flagstone and concrete path that leads to a non-historic concrete patio at the rear of the house. A non-historic concrete path also wraps around the west wing of the house leading to front driveway and the front entrance on the north side of the house. The low concrete and brick curbs that flank sections of the paths and driveway probably date from the first half of the twentieth century. Two concrete urns (planters) on bases, located near the driveway, also probably date from the first half of the twentieth century. The brick ground cover in front of the east porch on the north facade appears to be composed of historic brick. The asphalt path adjacent to the east side of the house is non-historic. A non-historic concrete retaining wall with a built in bench and brick and stone staircase are located at the southeast corner of the rear patio. The staircase provides access to the upper garden.

House: The picturesquely designed frame house is irregular in plan and massing. It is comprised 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 patching at some of its joints. The upper walls are sheathed with non-historic lapped cedar clapboard siding. The baseboards and corner posts are also non-historic. 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, two-over-two sash as well as multipane French doors leading to the verandas. Many of these original windows survive while other windows have historic 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. Although there have been some losses, notably the small wood corbels beneath the window sills (visible in a 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 non-historic. The small metal light fixture suspended from the porch roof near the doorway is non-historic. 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 sashes 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 surrounds but the windows contain non-historic one-over-one wood sash with flat heads. (These windows are scheduled to be replaced.) The top of the tower has a non-historic metal cap.

The **west bay** of the **north facade** has a wrap-around veranda at the first story. The crawl space beneath the porch is screened from view by non-historic spandrels with inset panels of diamond pattern wood lattice. 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 reshingled. 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. It has non-historic flues extending above the brickwork.

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 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 sashes.

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, jigsawn 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 non-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 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 comprised 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 facade 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 brick pier between the windows and the molded window surrounds and top hung window sashes are recent non-historic replacements. The first story is lit by paired historic, four-over-four windows. The second story has one large window opening containing a historic eight-over-eight sash window with heavy center muntins. The narrower third story window in the gable contains a 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 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 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 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. This door is protected by a non-historic vinyl storm door. There is a non-historic light fixture above the entry. The overhanging eaves of the pantry wing roof retain their original molded cornice. The sloped shed roof that caps the pantry wing is pierced by a central metal exhaust pipe. The second story has two window openings containing historic four-over-four wood sashes. The east window has been partially sealed beneath the lower sash. A non-historic metal intake vent is suspended from the window by rubber tubing that connects to an air conditioning inside the house. There are two non-historic exhaust pipes near the edge of the sloping roof over the kitchen wing. A smaller lower non-historic pipe is located near the chimney at the roof ridge.

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 facade 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 sashes 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 sashes and the single gable window contains a 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 sashes. The narrower second story window has a historic one-over one wood window. The west wall of this bay has a French door at the first story, which opens on to 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 a 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 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 a historic two-over-two wood sash window. The attic dormer has a historic surround but has non-historic one-over-one window sashes. On the west facade 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.[49] 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.

Report researched and written by
Gale Harris
Research Department

NOTES

[1] 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 Staten Island* (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).

[2] These included the homes of merchants George Griswold, John C. Green, Jonathan Goodhue, Samuel T. Jones, and future mayor Smith Ely.

[3] 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*

[4] 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.

[5] 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), 5-7; "John B. Pendleton," *Dictionary of American Biography* (publication info); 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 Descendents* (East Orange, NJ: printed privately, 1911).

[6] 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.

[7] 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.

[8] 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.

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

[10]Leng and Davis, v. 1, 307; *Richmond County Register* (New York, 1862), 18

[11] 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.

[12] He used the proceeds to establish a trust fund for a third son, George.

[13] 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.

[14] 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.

[15]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.

[16] 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.

[17] "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.

[18] Stern et al, *New York 1880*, 538; See also "Osborne Apartment House," *Carpentry & Building* 2 (Jan. 1880), 1-3.

[19] 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.

[20] Ibid, 221.

[21] 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.

[22] 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.

[23] 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.

[24] For an overview of Downing's career and achievements see George B. Tatum, "A.J. Downing," in *Macmillan Encyclopedia of Architects* (New York: Free Press, 1982). For the impact of his ideas on rural design see McMurry, 39-47.

[25] 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).

[26] 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.*
[27] 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
[28] 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.
[29] This enormously popular design was much copied throughout the United States over several decades. See Reiff, p.71.
[30] Kowsky, 33; Wheeler, 154.
[31] For these houses see Kowsky, 65-68, 156-158
[32] 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.
[33] 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.
[34] 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 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 xliv-lix and pls.
[35] 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.
[36] 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.
[37] 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.
[38] 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).
[39] 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.
[40] "William H. Pendleton," Richmond County Gazette, July 13, 1887, 1.
[41] Funeral of John M. Pendleton, *Staten Islander*, Aug. 22, 1900, p. 4.
[42] 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.
[43] "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.
[44] This information on the Ogilby family is taken from the Thirteenth Census of the United States, 1910, Boro. 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.
[45] Fourteenth Census of the United States, 1920, Boro. of Richmond, New York, 1st Ward ED. 1533, sheet 4B.
[46] 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 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.
[47] This information on the ownership of the house after the Mills family and the alterations to the house was provided by the present owners.
[48] For examples of Father Walsted's work see *John Walsted Icons*, @ http://www.walstedicons.com/walsted-bio.htm; Mary Beth Diss, "Walsted Shares His Gifts Priest and Iconographer," *The Episcopal New Yorker* @ http://eny.cioceseny.org/0903/profile.html; Jim O'Grady, "A Retired Priest's Art Form is Unorthodox Yet Orthodox," *New York Times*, Apr. 12, 1998, p. CY7
[49] If it was installed the cresting may have been either metal cresting or jigsawn plank. The latter was frequently recommended by Wheeler (p. 87).

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 1 Pendleton Place House has a special character and 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 1 Pendleton Place House, constructed in 1860 by architect Charles Duggin for William S. Pendleton, is a rare surviving example in New York City of a High Victorian picturesque villa incorporating elements of the English Rustic and Swiss styles; that it was designed to complement its hillside site, which commanded views of New York and New Jersey, and features a dominant tower and multiple porches; that it is richly embellished with decorative details and is surmounted by a complexly-massed gabled roof which is set off by overhanging eaves, exposed rafters, open work brackets, decorative trusses, and several prominent chimneys; that the building's architect Charles Duggin was born and trained in England and immigrated to New York City in 1853 where he became a prominent designer and developer of residential architecture; that this house was published twice, in 1862 and 1869, in the *Horticulturalist* magazine, the journal which helped popularize picturesque designs in the United States; that this house and Duggin's earlier house at 22 Pendleton Place (c. 1855, a designated New York City Landmark), are considered to be his best-known works; that both were part of a complex of seven houses designed by Duggin; that the owner of this house, William S. Pendleton, was a prominent businessman who together with his brother John had established the first commercially successful lithographic firm in the United States and had moved to Staten Island around 1845 where he served as president of the North Shore Ferry Company and invested in real estate; that No. 1 Pendleton Place was initially leased to stockbroker Thomas M. Rianhard and was subsequently occupied by members of the Pendleton family; that from the mid-1920s to the mid-1940s the house was owned by William Wirt Mills a prominent journalist and political leader, who served as Tax Commissioner for the Borough of Staten Island and later as Tax Commissioner for the City of New York under Mayor LaGuardia; that the present owners have undertaken a careful restoration of the house and received an award from the Preservation League of Staten Island in 2005.

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 1 Pendleton Place House, 1 Pendleton Place (aka 166 Franklin Avenue, 170 Franklin Avenue), Borough of Staten Island and designates Borough of Staten Island Tax Map Block 63, Lot 50, as its Landmark Site.

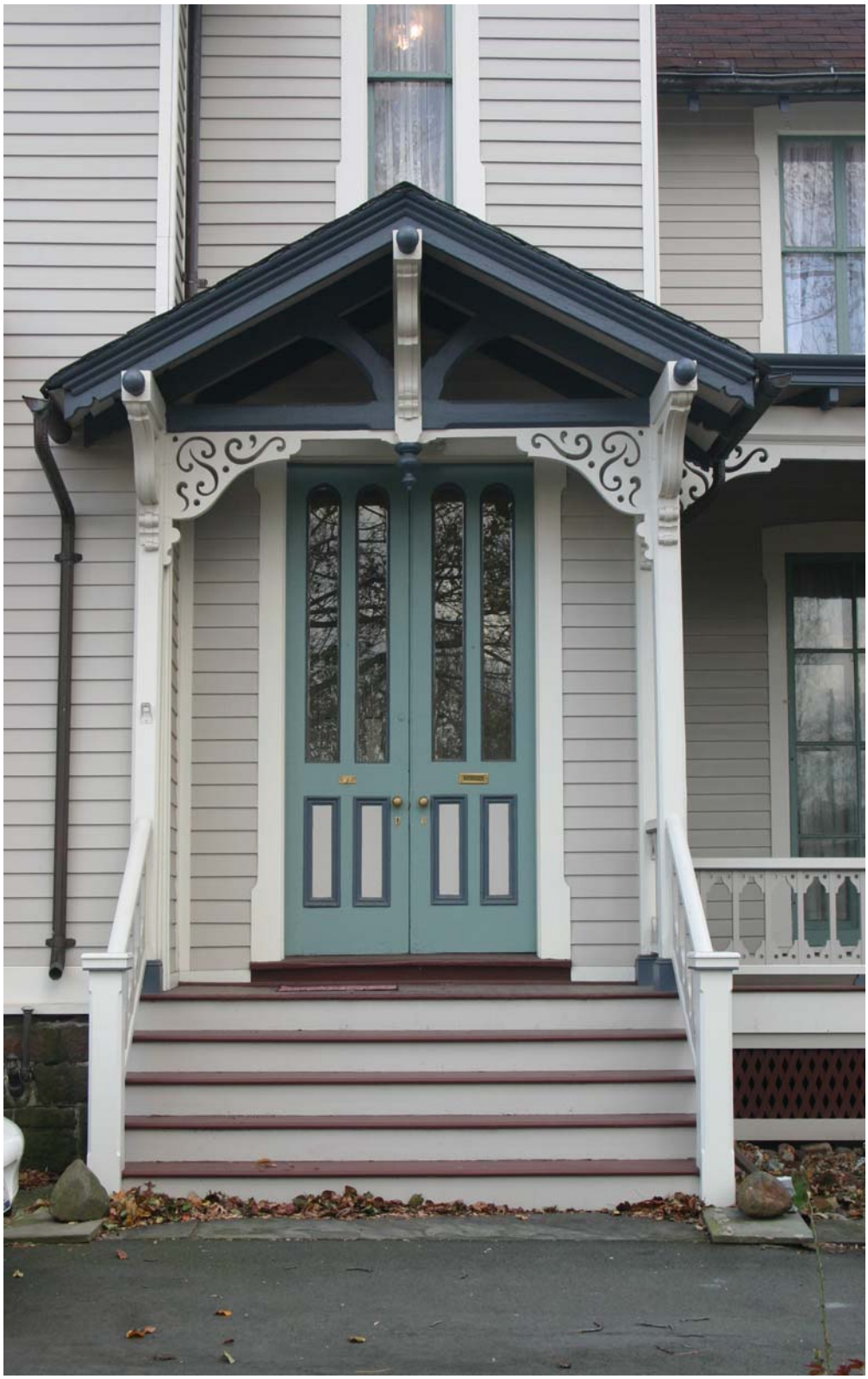
Robert B. Tierney, Chair; Pablo Vengochea Vice-Chair
Stephen Byrns, Christopher Moore, Thomas Pike, Jan Pokorny, Elizabeth Ryan, Commissioners

1 Pendleton Place House, 1 Pendleton Place (aka 166 and 170 Franklin Avenue), Staten Island
Photo: Carl Forster

1 Pendleton Place House, engraving published in *The Horticulturist*, 1862

1 Pendleton Place House, view from the southwest
Photo, Carl Forster

1 Pendleton Place House, historic photograph, c. 1925
Courtesy of the owners



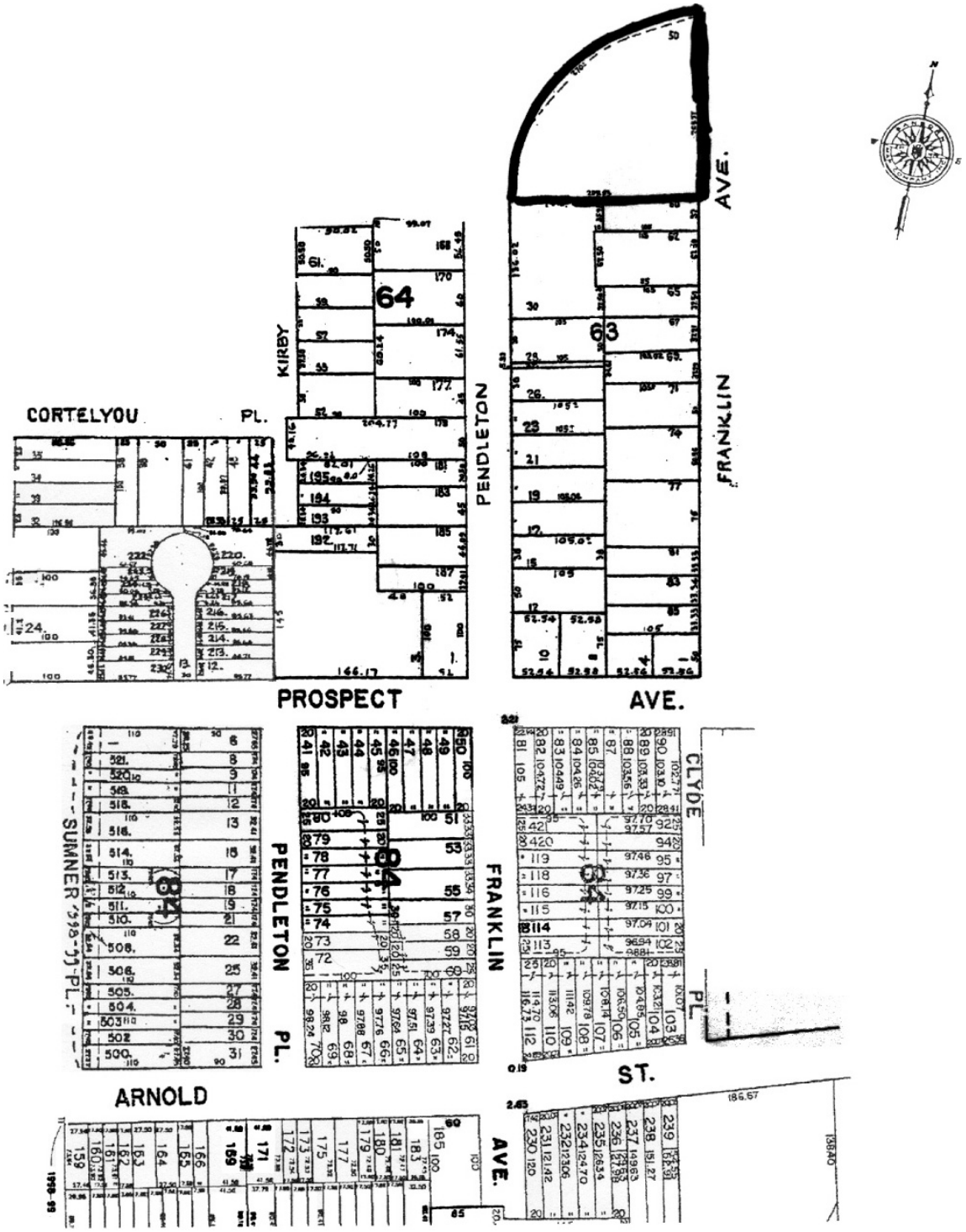
I Pendleton Place House, Entrance porch, north façade
Photo: Carl Forster

1 Pendleton Place House, gabled bay, north façade
Photo, Carl Forster

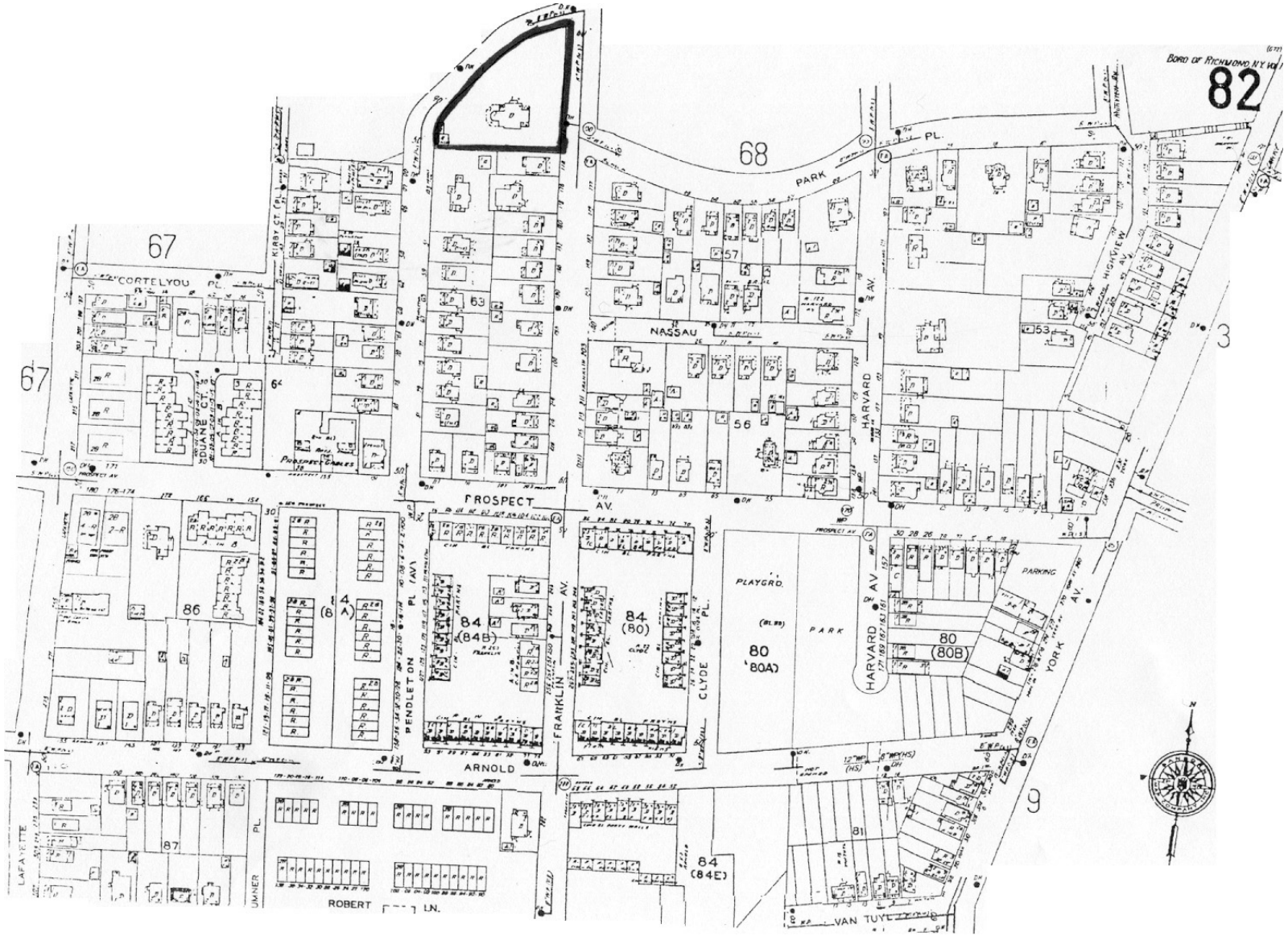
1 Pendleton Place House, detail upper stories, gabled bay, north façade
Photo, Carl Forster

1 Pendleton Place House, view of the north façade from the northwest
Photo, Carl Forster

1 Pendleton Place House, detail of the upper stories of the tower
Photo, Carl Forster



1 Pendleton Place House, 1 Pendleton Place (aka 166 Franklin Avenue and 170 Franklin Avenue), Staten Island
Landmark Site, Borough of Richmond Tax Map Block 63, Lot 50
Source , Sanborn Building & Property Atlas of Staten Island, 2005, v. 1, p 83



1 Pendleton Place House, 1 Pendleton Place (aka 166 Franklin Avenue and 170 Franklin Avenue, Staten Island
Landmark Site, Borough of Richmond Tax Map Block 63, Lot 50
Source, Sanborn Building & Property Atlas of Staten Island, 2005, pl. 82