

**MARK W. ALLEN HOUSE**, 665 Clove Road, Staten Island.  
Built 1920-21, Competent Home Building Company.

Borough of Richmond Tax Map Block 314, Lot 1.

On April 18, 2006 the Landmarks Preservation Commission held a public hearing on the proposed designation of the Mark W. Allen House (Item No. 1). The hearing was duly advertised according to the provisions of Law. There were six speakers in favor of designation including City Councilman Michael McMahon and representatives of the Staten Island Institute for Arts and Sciences, the New York Preservation Alliance, the West Brighton Restoration Society and the Historic Districts Council. The owner of the house spoke in opposition to designation.

Summary

This Craftsman style bungalow, constructed in West New Brighton on Staten Island in 1920-21 is unusually well designed and maintains a high degree of original fabric and setting. This house was constructed as a part of a residential section developed in the 1920s by the Competent Home Building Company. The principals of this development and construction company included August H. Ludwig and Mark W. Allen, for whom this



house was built. Two streets nearby are named for these men, testifying to their role in the development of the neighborhood. Mark Allen came to Staten Island as a carpenter and became an owner of a large building supply and construction company. He served in the New York State Senate in 1923-24 and was instrumental in bringing the Goethals Bridge and the Outerbridge Crossing to fruition, both important links between Staten Island and New Jersey. He ran unsuccessfully for Borough President of Staten Island in 1929, and continued to be active in community organizations for the rest of his life. Allen lived in this house with his family until he died in 1958.

The Craftsman style of architecture was America's response to the British Arts and Crafts movement. It was promoted by *The Craftsman Magazine* and other magazines and home catalogues of the period. These buildings were solidly constructed without extraneous ornamental details, but with open and convenient interior plans. They were designed to fit in to their physical environment, allowing easy access to the outdoors. Although Craftsman style bungalows were built throughout the United States during the first three decades of the twentieth century, not many were constructed on Staten Island. Currently there are very few extant in West New Brighton, none of which is this fully developed or maintains this degree of integrity. The roofline of this house, unusually complex for Craftsman style bungalows, consists of a series of intersecting gables and dormers and shows a high degree of architectural ability. Its widely overhanging eaves are typical of the Craftsman style, suggesting the sheltering quality of the house, while the use of cobblestones on the front piers and the chimney show the architect's desire to link the house with the natural environment and add to its picturesque qualities. This well-proportioned, finely-detailed house, prominently sited on a corner lot, served as a cornerstone for the development of this neighborhood.

## DESCRIPTION AND ANALYSIS

### West New Brighton<sup>1</sup>

Consolidation of the City of New York in 1898 brought tremendous development to Staten Island. Its population grew from 12,702 in 1880 to 41,815 in 1930.<sup>2</sup> Areas that had been agricultural began to be developed with housing. This north central section of Staten Island, known as West New Brighton, was part of this development. Shore Road (later called Richmond Terrace), Broadway, and Clove Road were among the first established thoroughfares in this area, but soon Castleton Avenue became the principal commercial thoroughfare, and other streets began to be opened throughout the neighborhood. By the end of the nineteenth century, the area from Cary Street south to Prospect on the east side of Clove Road was completely filled with houses. South of Castleton, there were older homes, set well back from the street. By the turn of the twentieth century the street was marked by a full display of telephone and electrical poles, while a trolley ran along Clove Road.

In the nineteen teens and twenties, there was a tremendous improvement to Staten Island's infrastructure, including the water supply, sewers, and roads. This, along with the anticipated construction of bridges to New Jersey and a subway link to Brooklyn led to a boom in real-estate development and speculation that lasted through the 1930s. West New Brighton was particularly attractive for this development because of the creation nearby of Clove Lakes Park in 1919 and the Staten Island Zoo in 1936, on the former estate of the Barrett family.

An article in 1911 in *The New York Times* promoted the extensive amount of industrial and residential development then occurring in many sections of Staten Island.<sup>3</sup> Among other areas mentioned, the author commented on the high demand for one and two family homes in West New Brighton and encouraged investors about the wonderful opportunities to be found in the borough.

### Mark W. Allen<sup>4</sup>

Mark W. Allen was born in Fairfax County, Virginia in 1877. He came to Staten Island in 1898, to work as a carpenter for the Baltimore and Ohio Railroad, and soon became superintendent of carpenters. In 1906, he started a lumber company with his brother George, the Allen Bothers Lumber Company. For a period, it merged with another firm, becoming the Allen-Wheeler Lumber Company, with Mark Allen as president. The company was also involved in real estate development in the West New Brighton area. In 1935 the firm, located on Broadway in West New Brighton became the Mark W. Allen Lumber Company and was one of the largest in the borough. In addition to selling building supplies, the company also erected buildings and developed real estate. The lumber yard continued to operate until a fire destroyed it and its contents in 1952.<sup>5</sup>

Allen was very involved in local business and civic affairs, serving on the board and also as president of the Staten Island Chamber of Commerce and of the Port Richmond and West New Brighton Boards of Trade. He was on the local school board for many years and was an officer or on the boards of numerous local groups, including the Prudential Building and Loan Association, the Richmond Memorial Hospital, and the local Kiwanis Club. Allen was also very active in his church, serving as chairman of the board of trustees of the Trinity Methodist Church and president of the Trinity Men's Bible Class. Allen represented Richmond and Rockland Counties in the New York State Senate in 1923-24, during which time he introduced a bill to construct two bridges between Staten Island and New Jersey. The Outerbridge Crossing (named for Eugenius Outerbridge, first Chairman of the Port Authority) between Tottenville, Staten Island and Perth Amboy, New Jersey, and the Goethals Bridge (named for General George

Goethals who built the Panama Canal), between Holland Hook, Staten Island and Elizabeth, New Jersey provided important connections for Staten Islanders. When they were opened in 1928, these cantilevered spans served as a spur for significant development on Staten Island. In 1929 and 1933, Mark Allen ran unsuccessfully for Staten Island Borough President, and also for city council in 1937.

Mark Allen married Bessie E. Vorhees of Bedford, New Jersey in 1907. He and his wife had five children who were raised in this house on Clove Road. After Bessie Allen died in 1936, Mark Allen married his second wife, Julia Maud Smiles of Port Richmond in 1937. Upon her death in 1945, Allen married again, to Lila A. Zorn of West New Brighton. The family continued to live in this house even beyond Allen's death in 1958. In an interview from 1950, Mrs. Lila Allen indicated her pride in this residence and remarked that "My home is my hobby."<sup>6</sup>

### Competent Home Building Company and the Development of West New Brighton

The Competent Home Building Company was incorporated as a contracting firm in the State of New York in 1917. Officers at the time were listed as A. H. Ludwig, C. P. Storberg, and M. W. Allen, and the address was 692 Prospect Street, West New Brighton. The Competent Home Building Company, (as well as the Allen-Wheeler Company and the Mark Allen Lumber Company to a lesser extent) was the organization for the development of the area. Ludwig, Allen and Johnston Rose (who in 1922, was listed as a stockholder of the Competent Home Building Company) immediately began buying lots in West New Brighton, some in the name of the companies and some as individuals. Through the building company, and Allen's building supply company they constructed houses on the vacant lots in the area of West New Brighton between Clove Road, Broadway, Forest Avenue and the Barrett estate.<sup>7</sup> These houses tended to be small homes for the growing numbers of middle-class residents who wanted to live there. There were a few two-story houses and a few one and one-half story bungalows, but the majority were one or one-and-a-half story cottages with historical detailing. This area had begun to be divided into lots in 1907 and is recorded in the Richmond County Register's office as Map 972A.<sup>8</sup> The map indicates that in 1907 there were already lots laid out along the south side of Forest Avenue, both sides of Ludwig and Purcell streets, Broadway near Purcell Street and southward, as well as Ford and Freeman Place between Purcell and Division (now West Raleigh Ave.). Allen Court, Clove Lakes Place and much of Division (West Raleigh) did not yet exist. As development proceeded in this area, it seems likely that Ludwig Street and Allen Court were named for the roles that August Ludwig and Mark Allen played in its promotion.

Ludwig was very involved in real estate development throughout Staten Island. In the 1928 and 1933 directories, he is listed both as a plumber and as a real estate broker.<sup>9</sup> In 1921 Mr. Ludwig bought a group of fifteen plots on Broadway from the Barrett estate. An article in *The New York Times* stated that Mr. Ludwig planned to develop the property with "high-class bungalows and cottages in line with the recent development of Mr. Ludwig on Allen Court."<sup>10</sup> Today most of the area continues to have a mix of small, one-story homes with a few larger, two-story houses in a variety of simple, historically-derived styles. The Allen house is one of the largest and most well-designed in the neighborhood, and, as home to one of the principals in the building company, it was clearly intended to be the centerpiece of the new development.

### Craftsman Architecture<sup>11</sup>

What came to be called Craftsman architecture developed in this country from the ideas promoted by Gustav Stickley in his magazine, *The Craftsman*, published between 1901 and 1916. Stickley, who began his career working in his uncle's chair-making factory in Brandt, Pennsylvania, began making furniture of his own design with two of his brothers in Binghamton,

New York. From 1891 through 1898, Stickley was a partner in the Stickley-Simonds Company in Syracuse, New York making fine, reproduction furniture. After a trip to England and Europe, where he met William Morris and others involved in the British Arts and Crafts and Art Nouveau movements, Stickley determined to promote this progressive movement in the United States, “in both the artistic and the socialistic sense.”<sup>12</sup> He returned to Syracuse to manufacture simple, straight-lined furniture, organizing his workers into a guild-like, profit-sharing arrangement. He started to publish *The Craftsman Magazine* in 1901 as an attempt to publicize his furniture and the ideas he had gathered in England. Although the first issue was devoted to William Morris and the Englishman’s goal of simplifying life, the magazine quickly evolved into a broader platform for Stickley’s ideas about life and how it should be lived. What began as a way to promote his ideas about home furnishings, grew to encompass entire home design, since Stickley, along with others of this period, believed that how a house was designed would have an enormous effect on the individuals living in the house. While Stickley included articles on philosophy and contemporary politics in the magazine, he was primarily an entrepreneur. As his popularity increased he expanded his business to include (among other things) a mail-order architectural design service, called the Craftsman Home-Builder’s Club. Plans were shown monthly in the magazine or a new design could be requested, providing house plans to meet specific requirements. Stickley’s house designs were extremely popular and were ordered by individuals for construction throughout the country. In 1915, the year before it stopped publication, circulation of *The Craftsman* reached 22,500 and over twenty million dollars of houses were built from *Craftsman* designs that year.<sup>13</sup>

Stickley’s houses, like his furniture, were based on the idea of a simple, straightforward design, created to fulfill its unique purpose, using quality materials, with no extraneous ornament. Craftsman style houses ranged from small bungalows to more substantial, two-story models, and their finishes could be stucco, shingle, or clapboard. Natural materials, such as rough-cut stone or cobble stones were often promoted since they suggested a relationship with nature. Chimneys were an important element on the exterior and were often given extra emphasis through the use of contrasting materials. Unlike the popular Colonial Revival style, a Craftsman house was not ornamented by historical details. The roof was an important feature of this style, always including widely overhanging eaves with exposed rafter ends. These overhangs were symbolic of the actual and psychological shelter the home would provide for its inhabitants. Windows were grouped in twos or threes and there were many windows because Stickley believed in the importance of being close to nature. Porches and pergolas were often featured for the link they provided to the out of doors. On the interior, the floor plans were open and rooms flowed easily into one another, with an important fireplace or inglenook and numerous built-in cabinets. Craftsman houses were comfortable and promoted an informal, family-centered life. They captured the popular taste of the period for the expanding middle class in America and continue to be popular and easy to live in today.

Craftsman architecture was the embodiment of the American Arts and Crafts movement. While Stickley helped popularize this style among the middle class, he was not the only one endorsing it. This style, with its numerous porches and patios, was well adapted to the warm climate of southern California and came to be particularly associated with that location. California architects such as Greene & Greene, and Irving Gill created houses that were completely adapted to this environment, using many of these same ideas, often on a much grander scale. Their designs were featured in *The Craftsman* magazine, as particularly fine examples of what Stickley was promoting. These architects were working in parallel to Stickley, influenced by the progressive ideas of the period especially those coming from England and Europe.

Because of the popularity of this style, there were numerous companies that provided similar house plans by mail during the early years of the twentieth century.<sup>14</sup> These small, simple houses met the needs of the country during this period, providing inexpensive housing as the population grew and new suburban communities developed.

### Bungalows

The bungalow became one of the most popular types of houses in the United States for several reasons: the country's huge population increase, the need for middle-class housing, and the rapidly expanding suburbanization during the first three decades of the twentieth century. The word "bungalow" derives from the Bengali word "bāṅglā, meaning a low house with galleries or porches all around" and it was associated with a small shelter covered by a thatched roof used by the British authorities in India.<sup>15</sup> From there, it was imported to England as a small vacation or rural house. As a building type, the bungalow was influenced by the British interest in all things eastern and exotic in the nineteenth century as well as by the late nineteenth century domestic revival with its insistence on the importance of the home and a cozy domesticity. An example of a bungalow first appeared in the United States in an article in 1880 in the *American Architect and Building News*, shown as a picturesque seaside cottage designed by Boston architect William Gibbons Preston.<sup>16</sup> In the United States, bungalow design was influenced by the diverse building traditions that were brought to this country by various immigrant groups, including the frame construction of early New England houses, the shingle facing and sheltering roofs of the Dutch and Flemish settlers, and the porches and casement windows used on the French buildings of the Mississippi Valley. Many small houses were called bungalows but gradually the term evolved to indicate a small, picturesque structure, one or one-and-a-half stories high, with an open floor plan, and roofs with widely overhanging eaves. These houses were usually faced with natural materials such as shingles, but often had a foundation, chimney or porch posts of a contrasting material such as cobble stones. Bungalows included porches, sleeping porches or pergolas, and groups of windows (either casement or double-hung with small panes) to link the interior and exterior living spaces. Chimneys were prominent on the exterior, suggesting the importance of the hearth on the inside. Bungalows were one of twentieth century America's most popular answers to housing the middle-class.

### 665 Clove Road

The undeveloped property on the corner of Clove Road and Division Street (later West Raleigh Avenue) on which this house is located had been owned since 1850 by Jose Manzanedo.<sup>17</sup> When Manzanedo died in 1873, his children inherited the property. This lot is identified in the 1907 Robinson's *Atlas of the Borough of Richmond* as belonging to Sophia Manzanedo, one of his daughters. She died in 1877 and the property passed to her daughter Victoria, who sold it in August, 1920 to the Competent Home Building Company.<sup>18</sup>

On November 9, 1920, Mark W. and Bessie Allen purchased a large empty lot on the corner of Clove Road and West Raleigh Avenue from the Competent Home Building Company.<sup>19</sup> This lot measured approximately 390 feet along West Raleigh Avenue and 150 feet south along Clove Road. Allen then sold off the eastern sections of this property, keeping the corner lot, 100 feet along Clove Road and 138 feet along West Raleigh, on which he built his house, a large, one and one-half story bungalow. The neighboring lots were improved with one-and one-half story bungalows in a more generic style, similar to other bungalows commonly available through the catalogues and magazines of the day.

For his family, Allen built a fully-developed Craftsman style house, faced with wood shingles and a cobble-stone chimney and front piers.<sup>20</sup> The roof has a series of intersecting

gables and small dormers, with widely overhanging eaves supported on knee brackets, emphasizing the sheltering aspect of the roof and the home. During the construction, the building application was amended to add another bathroom and kitchen to the three bedrooms on the second story, so that it could be used as a two family house, making it considerably larger than a typical bungalow. The front projecting wing, with cobble-stone foundation and piers, was originally a porch with screens and later operable, casement windows all around it. This and a second, screened porch in the rear, along with the numerous windows along each side, provide an important link from inside to outside. Today the windows have diamond-shaped panes which, along with the cobble-stones, enhance the picturesque quality of the building.

### Description

The house at 665 Clove Road is one and one-half stories high, on a raised, concrete basement. It is a free-standing house on a flat, corner lot and is faced with wood shingles. The narrow end of the house faces Clove Road and is reached by a central walkway from the street. There are numerous mature trees and shrubs, and a raised cobblestone planter near the northwest corner of the lot. There is a chain-link fence around the yard on the southern side of the lot. A three-car garage (originally built for two cars) is located at the rear of the lot with a driveway that leads to West Raleigh Avenue. The house is rectangular in plan, with a front-gabled projection toward Clove Road and an irregular roofline with numerous gables.

The front projection, originally a porch, has a cobblestone base and a pair of battered cobblestone piers flanking a three-part, wood and glass entranceway formed by a central door and two side panels. Each of these sections has diamond-paned glass windows above a paneled base. This entire entryway is faced by a set of brick stairs. Each side of the projecting section has three grouped windows on a common sill. These windows are all one-over-one wood sash with diamond panes in the top sash. A continuous lintel runs above the windows and wraps around the front of the projecting section. This part is capped by a front-gabled roof with wide, overhanging eaves supported by three knee brackets. Centered under the gable in front is a small window with a triangular top and diamond-paned glass.

On the Clove Road façade, the main part of the house extends for a single bay to each side of the front projection. Each of those bays holds a group of three windows, all the same as those on the front projection. The side-pitched roof of the first section extends across the house, intersecting the front-facing, projecting gable. There are two small gabled dormers facing front, one on each side of the projecting front gable. Each holds a single, double-hung, multi-paned, wood sash window.

The first section of the north façade (defined by the first roof gable), is divided in half by the prominent, cobblestone chimney that rises from the ground level through and above the roof. There are paired windows to each side of the chimney on the main floor and quarter windows on each side under the eaves. Knee brackets support the widely overhanging eaves of the prominent roof. Moving back from this section, there is a group of three double-hung windows and then two individual windows of different sizes. The group of three windows has the same diamond-pane top sash as seen on other windows, as well as original wood storm sash. A shallow shed roof tops these last two windows and above this is another large gable. A pair of double-hung windows is sheltered beneath its wide eaves that are supported on knee brackets.

The rear of the house has a single, wide, shallow gable with widely overhanging eaves and knee brackets. There is a raised, enclosed porch section topped by a shed roof on the northern corner of the house. It is composed of windows above a shingled half wall and a central entrance reached by brick stairs. Another, entrance (not original) is located next to this, and there is a third door near the southern corner of the façade. There are three individual windows on the

first story (two with 6-over-one wood sash) and a pair of windows under the gable at the second story (original diamond-paned top sash). Two smaller windows are also located at varying heights at the upper story- that on the south has the original diamond pane sash while the other one has non-historic sash.

The southern façade is similar to that on the north. The section closest to Clove Road has two bays on the ground story, with a pair of windows toward the front and a group of three toward the rear of this part. A pair of windows is also located under the gable at the second story. All of these windows are one-over-one, double-hung wood sash with diamond panes in the top sash. Toward the rear after this section, there are two small, individual windows and then a group of three, followed by a door leading to a small wooden deck and another small window. There is a smaller gable at the second story with a pair of windows under its peak. Both gables have wide, overhanging eaves supported on knee brackets. The small windows have replacement sash while the others all have one-over-one sash with diamond panes in the top.

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Research Department

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#### NOTES

<sup>1</sup> Information about the development of the area comes from the following sources: Barnett Shepherd, "West New Brighton," in Kenneth T. Jackson, ed., *The Encyclopedia of New York City* (New Haven: Yale University Press, 1995), 1256; Charles E. Leng and William T. Davis, *Staten Island and Its People: A History 1609-1929* (New York: Lewis Historical Publishing Co., 1930), 352-3; Coapes Brinkley, "Columbia Street, West New Brighton, 1892-1902," *Staten Island Historian*, v. 10, n. 3 (Apr.-Jun., 1950), 9; Landmarks Preservation Commission, *DeGroot House Designation Report (LP-2179)* (New York: City of New York, 2005), report prepared by Gale Harris.

<sup>2</sup> "Staten Island," *The Encyclopedia of New York*, 1115.

<sup>3</sup> Cornelius G. Kolff, "Building Up of Richmond Borough," *New York Times* (Apr. 23, 1911), xx6.

<sup>4</sup> Information about Mark W. Allen comes from the following sources: "Mark W. Allen Dies: Former State Senator," *Staten Island Advance* (Oct. 13, 1958), and *Staten Island and Its People*, vol. 5 (1933), "Hon. Mark W. Allen," 109-110.

<sup>5</sup> "Lumber Yard Burns," *New York Times* (May 6, 1952), 31.

<sup>6</sup> Joann Gogoll, "Ex-Senator's Wife," *Staten Island Advance* (Jul. 27, 1950).

<sup>7</sup> Richmond County Register's Office, Grantee and Grantor books. Some deeds for property in this area show the owners as the Allen-Wheeler Company.

<sup>8</sup> This map is titled: "Map of 255 lots located in West New Brighton, First Ward, Borough of Richmond belonging to Gilbert S. Winant, Staten Island, and 220 Broadway, New York, surveyed and subdivided by H. S. Thomson, City Surveyor, Port Richmond, June 20, 1907."

<sup>9</sup> His plumbing company, A. H. Ludwig & Co., of which he was president, was incorporated in 1924.

<sup>10</sup> "Builders Buy on Staten Island," *New York Times* (Oct. 13, 1921), 32.

<sup>11</sup> Much of the information in this section comes from: "Gustave Stickley and the Craftsman Homes," unpublished master's thesis by Virginia Kurshan, Northwestern University, 1980.

<sup>12</sup> *The Craftsman* I (Oct. 1, 1901).

<sup>13</sup> Barry Sanders, *The Craftsman, An Anthology* (Santa Barbara: Peregrine Smith, 1978), xiii-xiv.

<sup>14</sup> These included large companies such as Sears, Roebuck and Co. and Montgomery Ward, and smaller ones such as Aladdin and Radford.

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<sup>15</sup> Clay Lancaster, *The American Bungalow* (New York: Abbeville Press, 1985), 19.

<sup>16</sup> Lancaster, 77.

<sup>17</sup> Richmond County Register Libers, Deeds and Conveyances, Liber 20, Page 494.

<sup>18</sup> Richmond County Register Libers, Deeds and Conveyances Liber 515, Page 491.

<sup>19</sup> Richmond County Register Libers, Deeds and Conveyances, Liber 519, Page 423.

<sup>20</sup> The drawings filed in the Building Department have slight variations from what is currently extant in the house. They show plaster over brick for the chimney and front piers instead of cobble-stone, half-timbering in the gable above the front porch, and casement windows with small paned transoms above for the front porch and the living room, while the rest of the windows were supposed to be six- or eight-over one, double hung sash. In addition, the interior (not included in this designation) was planned with a typical Craftsman floor plan with rooms that flow from one to another and a considerable amount of interior woodwork.

## 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 Mark W. Allen 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 Mark W. Allen House was constructed in 1920-21 by a development company, the Competent Home Building Company of which Mark Allen was a director; that the Competent Home Building Company and its principles, Allen, and August H. Ludwig played a major role in the twentieth century development of West New Brighton, shown by the fact that local streets were named after them; that the Mark Allen house was larger and more complex than many of the houses built by the Competent Home Building Company in this area; that, unlike many others in the area this house was designed in the Craftsman style, a type of building popularized by *The Craftsman Magazine* as well as by other publications during the first three decades of the twentieth century; that Craftsman style architecture is characterized on the exterior by the use of natural materials, low rooflines, widely overhanging eaves with exposed rafter ends and numerous windows and porches to connect the interior and exterior spaces, all characteristics evident and well-designed on the Allen house; that bungalows were also a popular house type during these years, seen as an economical way to house the growing members of the middle class in expanding suburban areas; that Mark W. Allen came to Staten Island to work as a carpenter for the B & O Railroad and eventually started an important building supply company on Staten Island as well as being heavily involved in real estate development; that Allen served as a New York State Senator from 1923-24 during which time he introduced bills in the Albany legislature to begin the process of building the Goethels Bridge and the Outerbridge Crossing, two important links between Staten Island and New Jersey; that these bridges helped support and expand development on Staten Island during the first half of the twentieth century; that Allen and his family occupied this house for more than fifty years; that the house retains most of its picturesque original architectural features including the widely overhanging eaves supported by knee brackets, cobble stone piers and chimney, wood shingle siding and diamond-pane windows; and that the house recalls the period of early twentieth century suburban development of northern Staten Island and the leaders of that time.

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 Mark W. Allen House 665 Clove Road, Staten Island, and designates Borough of Richmond Tax Map Block, 314, Lot 1 as its Landmark Site.

Commissioners:

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

Stephen Byrns, Christopher Moore, Margery Perlmutter, Jan Pokorny, Elizabeth Ryan



Mark W. Allen House  
665 Clove Road, Staten Island  
Clove Road Façade  
*Photo: Carl Forster*



Mark W. Allen House  
West Raleigh Avenue Façade  
*Photo: Carl Forster*



Mark W. Allen House  
East Façade  
*Photo: Carl Forster*



Mark W. Allen House  
South Façade  
*Photo: Carl Forster*



Mark W. Allen House  
Garage  
*Photo: Carl Forster*



Mark W. Allen House  
West Raleigh Avenue Façade Details  
*Photo: Carl Forster*



Mark W. Allen House  
South Façade Detail  
*Photo: Carl Forster*



Mark W. Allen House  
South Façade Detail  
*Photo: Carl Forster*



Mark W. and Bessie E. Allen House (LP-2190), 665 Clove Road, Staten Island.

Landmark Site: Borough of Staten Island Tax Map Block 314, Lot 1

Graphic Source: New York City Department of City Planning, MapPLUTO, Edition 03C, December 2003