THE RUTAN-JOURNEAY HOUSE, 7647 Amboy Road, Staten Island
Built c. 1848; architect unknown

Landmark Site: Borough of Richmond, Tax Map Block 8050 Lot 13

On December 12, 2006, the Landmarks Preservation Commission held a public hearing on the proposed designation as a Landmark of the Rutan-Journeay House and the proposed designation of the related Landmark Site (Item No. 2). The hearing had been duly advertised in accordance with the provisions of law. Four witnesses spoke in favor of designation, including representatives of the Preservation League of Staten Island, the Tottenville Historical Society, the Historic Districts Council and the 4 Borough Neighborhood Preservation Alliance. No one spoke in opposition. The Commission also received a statement of support from the Metropolitan Chapter of The Victorian Society of America.[1]

Summary
        The Rutan-Journeay House at 7647 Amboy Road, built ca. 1848, is a rare survivor of early Tottenville, an important 19th-century town on Staten Island's South Shore. This vernacular clapboard cottage merges older local building traditions with newer Greek Revival modes. Its doorway and porch are excellent examples of the Greek Revival style. The front porch features four square pillars and simple, but sophisticated, railings, in original condition. Sharing architectural forms with other early Tottenville houses, it is one of the best-preserved houses representing the early building traditions of Staten Island's South Shore.
        The Rutan-Journeay House is one of the earliest documented houses of newly created Tottenville, and the first on Amboy Road. Through its first two owners the house has close ties to the shipbuilding industry, which flourished in Tottenville from its beginnings in the 1840s through the early 20th century. Shipbuilding and ship repair were important partners of the oyster industry that created the town.

DESCRIPTION AND ANALYSIS

Tottenville

  Tottenville is located on the shore of the Arthur Kill near Ward's Point, the southwestern tip of Staten Island and the southernmost point in New York City and New York State. Far from the urban culture of Manhattan, Tottenville remains an isolated village. Across the Arthur Kill lies the city of Perth Amboy, New Jersey. South of Ward's Point is the Raritan Bay. The village of Tottenville came into being around 1840. Its economy and culture arose from oyster fishing, shipbuilding and ship repair, and agriculture. Its trade routes with New Jersey and New York City linked it to the metropolitan region and the greater world. It became the largest town in Westfield, the historic name for this quarter of Staten Island. Even today, though encroached upon by modern suburban culture, the feeling of a small coastal town prevails with characteristics unlike any other place on Staten Island. Tottenville residents prize their isolated location.

Before There Was Tottenville

  Long before Europeans arrived in the New World, Native Americans of the Lenni Lenape group of the Delaware Nation were attracted to the beauty of the elevated shoreline and the abundance of oysters growing in the Arthur Kill and Raritan Bay. Major archaeological evidence of their encampments and burial grounds has been found on Ward's Point. By 1670 the Lenape had sold their land to European colonists and had departed from Staten Island.

  Christopher Billopp, an Englishman, was the first European to settle in the area. He arrived in New York harbor with Major Edmund Andros in 1674. Andros became the Royal Governor of New York and Billopp, an officer in the British navy, was commissioned Lieutenant. In 1677 Billopp laid claim to 932 acres on Staten Island, soon thereafter building an imposing two-story stone house on the shore overlooking Perth Amboy. In 1687 he was given a royal charter for 1600 acres (including the original 932 acres) and made Lord of the Manor of Bentley. The manor would include today's Tottenville, Richmond Valley, Pleasant Plains and part of Prince's Bay. Billopp owned slaves and as captain of the ship *Depthford* he was involved in the slave trade.[2] Although Billopp stayed on Staten Island only intermittently, his wife apparently lived in the manor house and improved his land for farming. His grandson Thomas Farmar, who changed his surname to Billopp, inherited the manor in 1732 and lived there full time. Thomas Farmar Billopp also owned slaves.[3] Thomas's son Christopher Billopp (1732-1827) lived in the stone house through much of the American Revolution. During his ownership the house was plundered by both Hessian soldiers and American patriots and Christopher sought refuge in his father-in-law's house nearby. During one of these raids the patriots carried off Billopp's cattle, horses and a slave. Little else is known about the actual daily life of the manor. The Billopp House was the meeting place for the Peace Conference held on Sept. 11, 1776. John Adams, Benjamin Franklin, and Edward Rutledge met with Lord Howe. The conference was unsuccessful and the war continued. (Today the Billopp House, a designated New York City Landmark, is called the Conference House.) In 1782 Christopher Billopp began to sell large portions of the manor. Among the buyers were members of the Totten family. In 1783 Billopp left Staten Island.[4]

The Totten Family

  John Totten (d. 1785), a weaver, was probably the first Totten to settle on Staten Island. In 1767 he purchased land on Prince's Bay from the executors of the estate of Thomas Billopp.[5] Gilbert Totten (ca. 1740-1819), John Totten's son, purchased four parcels in what would become

Tottenville. Gilbert was a farmer and according to the 1790 census owned five slaves. Gilbert and Mary Butler Totten, his wife, were among the founders of the Woodrow Methodist Church, the mother church of Methodism on Staten Island. Impressive Greek Revival obelisks mark their graves in the church's cemetery.

Tottenville, the Town the Oyster Built

Gilbert Totten's home farm was in the northeastern part of what would become Tottenville. Gilbert and Mary were the parents of eight children. One of their sons, John Totten Sr. (1771-1846), also a farmer, married Anne (Nancy) Cole (1773-1840) and had 12 children, five of whom can be documented as significant to Tottenville's history. They are James Totten (1797-1879), blacksmith; John Totten Jr. (1801-1872), oysterman; Abraham C. Totten (1804-1877), "mariner"; Ephraim J. Totten (1806-1891), sea captain and merchant; and William Totten (b.1813), shipbuilder and shipyard superintendent. These vocations clearly indicate the family's affiliation with oyster fishing and maritime trades.

The creation and growth of Tottenville in the 1840s were fueled by the increasing demand for fresh oysters. As New York's population grew and oyster beds became depleted from over harvesting it was discovered that oyster "seed" (young oysters) could be brought from other locations in New York harbor, Long Island, and the Chesapeake Bay and "planted" in the waters off Staten Island. The brackish water of Prince's Bay and parts of the Raritan River and the Arthur Kill was ideal for growing oysters. The young oysters were allowed to grow for a year or more and harvested in the fall. The success of this systematic oyster "farming" fostered the growth of Staten Island's maritime industry. The first documented instance of oyster planting in New York harbor occurred in 1825 in Prince's Bay.[6]

Other parts Staten Island, including Mariner's Harbor, also grew at a swift pace through the 19th century because of this industry. Sandy Ground, the African American community also in Westfield, came into being about 1850. By 1880 African American oystermen from Virginia and Maryland had located there. Tottenville also attracted several black oystermen. The Cooley family from Virginia settled in Tottenville after Abraham Cole Totten, a mariner sailing regularly to the South, sold them property. Residences of other free black oystermen have recently been identified in a survey of Tottenville.[7]

According to one local history, the name "Tottenville" may have been in use as early as 1832.[8] The Bethel Methodist Church, Tottenville's first church, was built in 1841 on land given by John Totten Sr. The church was a social as well as a religious center. In 1852 one of their famous oyster suppers netted $275.10.[9] The first printed reference to the name "Tottenville" is found on Butler's Map of 1853. This map shows an unnamed street, today's Main Street, leading to "Totten's Landing." with about 20 houses, and another 20 houses on what became Amboy Road.

Oystermen required ships and ship repair facilities and this industry became a dominant employer in the town, second only to the oyster industry itself. By the end of the 19th century there were at least eight shipbuilding or repair shops on the Arthur Kill in Tottenville.[10] The first of these, Butler and Sleight's Shipyard, located near today's Ward's Point, may have begun operation as early as 1833 when the land was purchased by Daniel Butler.[11] William Totten's shipyard beside Totten's Landing probably began operation soon after he and his brother James purchased their waterfront site in 1836.[12] The William H. and James M. Rutan Shipyard began about 1847.[13] The site of the Rutan Shipyard adjoins the Henry H. Biddle House, (a designated New York City Landmark). James M. Rutan built 7647 Amboy Road in 1848.

These early Tottenville ship repair and shipbuilding companies were built for small wooden vessels. Each facility had a "marine railway" to bring the boats onto the shore. The

railway consisted of two iron rails running from the beach out into the water. A boat would be moved into position over the rails and then pulled by teams of horses toward the shallow water into a cradle and up onto the beach. The largest boats were schooners, large two-masted sailing vessels that could go down the coast to Virginia to secure Chesapeake Bay oyster seed or even to England with fresh oysters. Sloops and catboats were smaller sailing vessels with one mast. Skiffs were light enough to be rowed.

The further growth and diversification of Tottenville were assured in 1860 when it became the terminus of the Staten Island Railroad, which afforded access to Staten Island's North Shore and Manhattan. For many decades the Staten Island Railroad operated the ferryboat *Maid of Perth* to Perth Amboy. Several hotels/boarding houses were located in Tottenville on Main Street near Totten's Landing. By the 1880s Tottenville had entered the golden age of oyster fishing, as the following period source indicates:

> To arrive in Tottenville is to become sensible of the importance of the oyster. Anchored out in the Kill; made fast to the little wharves; under sail in the offing, white-hulled oyster sloops meet the eye on every side. Below the bluffs, the beach is lined with oyster floats, upon which the bivalves in the fall are taken to the fresher waters of New Jersey rivers to be fattened for the market; oyster shells are everywhere. The largest and most comfortable houses in and about the village, we are told, belong to oystermen, active and retired, whose modest fortunes have been raked from the great oyster-beds covering the bottom of the Lower Bay from Staten Island to Keyport. .... Here the oyster is king.[14]

A major new industry, Atlantic Terra Cotta, opened its factory in Tottenville in 1897. By 1906 it employed over 450 men. The Tottenville Copper Company, also a large employer, was established in 1900. Later it became the Nassau Smelting Company.[15] The oyster industry, and shipbuilding and ship repair, continued into the 20th century.[16]

Oyster beds were declared unsafe due to water pollution. About 1915 "authorities found that some shipments from the bay were making people as far away as Chicago sick with typhoid fever and intestinal diseases.... New York dealers became reluctant to purchase oysters from the bay. The industry declined, and finally in 1925 oyster planters abandoned the bay amid much negative newspaper publicity about polluted oysters being sold."[17] The closing marked the end of an era.

The rise of the automobile brought suburban life and more change. The Outerbridge Crossing opened in 1928. The opening of the Verrazano-Narrows Bridge in 1964 and the construction of interstate highways on Staten Island fostered rapid population growth on the South Shore. Tottenville has been discovered by upwardly mobile homeowners seeking a suburban retreat.

Early Owners of 7647 Amboy Road

James Madison Rutan (1816-1914), the original owner of 7647 Amboy Road, was born near Tottenville. His parents were Henry Seguine Rutan and Rachel Kingsland Rutan, both formerly of New Jersey. The Rutan family had immigrated to America from France in the late 18th century. Henry arrived on Staten Island as a youth in 1809. He was a ship carpenter and c. 1820 established a ship repair business near Rossville, Staten Island.[18] James M. and his older brother, William Henry Rutan, (1814-1869) were ship carpenters like their father.[19] In 1847 William Henry Rutan purchased property on the Arthur Kill waterfront near today's Biddle House and soon added to it, establishing there a ship repair and shipbuilding business. The 1855 census lists William H. and J. M. Rutan as "shipbuilders," having real estate valued at $4000,

tools and machinery, $2000, 10,000 cubic feet of timber, $4200, 30,000 feet of plank and 156 tons of iron valued at $1200. During the previous year they had built a 300-ton schooner valued at $10,000 and repaired 50 other schooners or sloops, work estimated at $4500. With 12 employees they are the largest employer listed for that part of Westfield.[20]

After his brother's death in 1869, James M. Rutan carried on the business with his son and brother-in-law. Their younger brother, Melancthon F. Rutan (1829-1908), was also a ship carpenter. The business was sold in 1880.[21] James M. Rutan and other members of the Rutan family are buried in the Bethel Methodist Church Cemetery.[22] All evidence of the shipyard has disappeared from the Arthur Kill beach.

James M. Rutan married Leah Crocheron in 1840. They lived at 7647 Amboy Road for several years and later at 76 Satterlee Avenue opposite the shipyard. William H. Rutan and his wife Mary Johnson Cole Rutan lived nearby at 5 Shore Road, an historic house now owned by the New York City Parks Department.

On March 25, 1850, John S. Journeay, a prosperous blacksmith, purchased 7647 Amboy Road from James M. Rutan. Born in New York, Journeay was about 30 years old and married to Maria B. Journeay.[23] A progenitor of the Journeay family arrived in America on the *Spotted Cow* in 1663. Members of the family are found on Staten Island as early as 1678.[24] It has not been determined which branch of the Journeay family, John S. Journeay was descended from. All branches of the Journeay family living on Staten Island, according to the 1790 census, owned slaves. Several families of this name lived in Westfield in the 19th century.

The 1855 Census lists the Journeay and Lamond Company as "ship blacksmiths." Walling's map of 1859 shows "Journeay's Shipyard" on the Arthur Kill east of Totten's wharf. The little that is known about John S. Journeay and members of his family can be gleaned from entries in the 1860 Census for Westfield. They describe John S. Journeay as "Boss Blacksmith" with real property valued at $2000 and personal property at $400. Also listed is Robert S. Journeay, aged 35, as "Boss Ship Builder." Perhaps John S, the blacksmith, and Robert S., the shipbuilder, are partners in Journeay's Shipyard. David Journeay, aged 69, is listed as a blacksmith as well, with real estate valued at $5000. Perhaps he was the father and partner in this blacksmithing, shipbuilding family.

John S. Journeay's second wife, Isabel, born in England of Scotch parents[25], inherited the house after John's death ca. 1890. The 1900 Census indicates that three family members and three boarders were living in the household. One boarder was a machinist at the S. S. White Dental Factory, Prince's Bay, and another a cigar salesman.

The Design of 7847 Amboy Road

The house at 7647 Amboy Road was constructed around 1848 as a simple three-bay, one and one-half story, clapboard cottage. Its rectangular plan of hall and parlor, with gable roof and end placement of the chimney, follows a tradition of vernacular residential architecture on Staten Island since the first houses appeared in the late 17th century. Its modernity is found in its wide Greek Revival doorway and porch. Its small second-story windows reflect both vernacular building traditions and the Greek Revival style. The front porch is original. The wing on the west side was probably added in 1850 when Rutan acquired an additional 12 feet on the west side of his lot. A lean-to was added behind the west wing sometime later in the 19th century and four wings were built onto the rear of the house in the 20th century.

The small second-story windows are likely a holdover from Dutch vernacular house framing of the 18th century, with which the builder may have been familiar and which more up-to-date builders had rejected. The Dutch farmhouse frame was composed of "bents," whose

vertical posts extend well above the first floor, but not to a full floor height on the second floor. The small windows are made possible by this low wall space.[26]

The small second-story windows also relate to the "eyebrow windows" of the Greek Revival style seen in Staten Island houses of the 1830s and 1840s. Eyebrow windows may be seen in the Stephens House and Store, (a designated New York City Landmark) at Historic Richmond Town. Here at the Rutan-Journeay House they are not placed in the frieze, to light the attic, but are in the main wall below it. A design for a farmhouse in Minard Lafever's *Young Builder's General Instructor* (1829) shows three small horizontally shaped windows placed below the frieze and an illustration of "an unimproved farmhouse" (i.e. old-fashioned) from A. J. Downing's *Albany Cultivator* (1846) shows three windows similar to Lafever's placed well below the frieze.

The horizontality of the house, emphasized by the front wing, reflects the farmhouse tradition more than the village or town traditions and underscores the rural atmosphere of early Tottenville. The lot, which is wider than the usual 25-foot village lot, allowed the builder to place the wide elevation of the house across the front. This long front placement of the house is, however, also seen on several other smaller Tottenville lots. The Theodore F. and Elizabeth J. DeHart House, (a designated New York City Landmark) at 134 Main Street built in 1849, is of a very similar design and construction. Here we see the same broad placement of the house on the lot, the Greek Revival doorway, the low second-floor windows, and the adjoining wing. In this house the original porch (probably with square Greek Revival columns) was replaced in the 1870s by an elaborate wraparound porch with beveled-edge posts and cutwork decoration. The similarities of the two houses suggest a common carpenter-builder.

Although the name of the builder who constructed the Rutan-Journeay House and the DeHart House is not documented, Isaac P. Bedell, a "house carpenter" active in Tottenville at this time, seems a likely candidate. Israel Butler, a Richmond Valley carpenter, could also have been the builder.[27]

The Greek Revival style was first used by builders on Staten Island in the 1830s in public buildings like Sailors' Snug Harbor (1831) and the Third County Courthouse at Richmond (1837). (The Third County Courthouse and portions of Sailors' Snug Harbor are designated New York City Landmarks.) Private residences include simple three-bay houses from the late 1830s in Stapleton and Richmond. Jasper Cropsey (1823-1900), the Hudson River School painter who grew up in Rossville and practiced architecture briefly, designed the Greek Revival Moravian Church in New Dorp in 1843. By 1850 this style was no longer new, but its popularity continued. The Greek Revival style, chosen for the earliest buildings in Tottenville, is also exemplified in the large porticoed houses earlier mentioned, the William H. Rutan House (ca. 1848) and the Henry H. Biddle House.

Although plan books by Asher Benjamin and Minard Lafever popularized the Greek Revival style throughout America, rarely did local builders use plans exactly as presented, rather they chose aspects of the designs that suited their needs and mixed designs freely. Lafever presented only two complete houses in *Modern Builder's Guide* (1833). Daniel D. Reiff in *Houses from Books* (2001) states, "most Greek Revival houses are very different from Lafever's two plates. In fact, one of the most popular vernacular types for farmhouses and small urban dwellings has very little in common with either Lafever design: no freestanding columns, one rather than two wings, and an abbreviated pediment with the horizontal member interrupted to allow the insertion of windows in the half-story above."[28]

Later Owners of 7647 Amboy Road

Mabelle Fried became the owner of the house upon Isabel Journeay's death in 1907. No further information is available about her. On Nov. 11, 1919, David H. Couch and Esther Couch, his wife, purchased the house from Mabelle S. Fried of Manhattan. David, supervisor of an asphalt company, was born in North Carolina. His wife was born in Ohio.[29] On Jan. 19, 1921, William H. Brown Sr. purchased the property. Brown was a shipbuilder and owner of Brown's Shipyard in Tottenville.[30] Residing on Hopping Avenue nearby, he probably purchased the house for his son William H. Brown Jr. or as an investment. On June 9, 1925, Heyward E. Canney and Olive Ring Cannery, his wife, of Eltingville, Staten Island, purchased the property. Howard, a "private bank secretary," was born in Massachusetts.[31]

On March 23, 1934, Mary L. Tiethohl, of Fort Wadsworth, Staten Island, purchased the house.[32] She was a Tottenville High School teacher.[33] On Jan. 30, 1970, Richard S. Wilson and Gail, his wife, became the owners[34] and on Feb. 1, 1984 John and Allida Scotti, the present owners, purchased the house.[35]

Description

The house at 7647 Amboy Road is a five-bay clapboard cottage with a four-columned porch. It rests on a low foundation that is today hidden from view by shrubs. Two wings were added in the 19th century: one on the west parallel with the main block and a lean-to in the back. In the 20th century an early kitchen wing was probably removed and four additions were made in the rear of the house.

The main block of the house is one and one-half stories, three bays wide and two bays deep. It has a gable roof, the long side facing the street. One brick chimney stands on the east end. All the roofs are clad in a light grey, non-historic asphalt shingles. A single-story porch with a shed roof extends across the front. The walls are sheathed with clapboard painted blue. The exposure of the clapboard varies from four to six inches. The two first-floor sash windows on the front are six-over- six panes as is a single window on the east elevation. The windows have plain architraves and sills. Three small second-floor windows facing the front are made of a single sash, three panes wide. They are placed well below the frieze. Two six-over-six second-floor sash windows are located on the east end. The front windows have original black-painted, solid paneled shutters with wrought iron tie backs. Modern white-painted aluminum storm windows cover all the sash. Shutters on the east elevation are reproductions.

On the primary façade the single-story porch is supported by four square columns in the Greek Revival style. It has a beautifully simple handrail with delicate square spindles. The hollow columns are marked at the bottom with two-tiered stepped bases and at the top by capitals composed of multiple moldings increasing in size as they reach upward. The handrail is composed of two pieces, a half-round board attached to the top edge of the rail. The bottom rail is peaked to shed water and the spindles are cut to join the peak. The porch floor is of contemporary flagstone with a brick border. The ceiling of the porch is made of the original tightly fitted wide planks. The porch posts support a plain entablature, above which is the Yankee gutter. The porch posts and railing are in remarkably fine condition.

The porch is one step up from the sidewalk. The front doorway sheltered by the porch is in the Greek Revival style with plain broad outer pilasters supporting the entablature and narrower pilasters directly beside the door opening. The pilasters have simple blocked bases and capitals. Between the pilasters are narrow sidelights of three glass panes. Below the panes is a coffered panel. The shallow entablature is divided by one molding. The cornice is composed of two moldings. The original six-paneled door is behind the modern aluminum storm door.

A shallow undivided frieze marks the wall of the main block. The cornice holds the Yankee gutter. This cornice-gutter has a classical return at each end. The gutter and frieze are reproductions of the original.

On the east façade of the main block the exposure of the clapboard varies from seven to eight and one-half inches. The gable end of the roof extends very slightly and is strengthened with a single molding.

The north façade is partially hidden by the kitchen addition. There is a six-over-six sash window on the first floor near the corner of the building. On the second floor window there is a modern sash, with two-over-two horizontal panes. The second floor window is near the middle of the wall. The west façade is hidden by the west wing.

The west wing, also of one and one-half stories, is joined against the main block and flush with its façade. Like the main block, the wing has a gable roof, although the pitch of the roof is about one foot lower. This is not noticed at first glance from the street. On the first floor facing the street are two six-over-six sash windows slightly smaller than those of the main block. On the second floor there are two small three-pane windows like those of the main block. The west elevation has a single six-over-six pane window on the first floor near the rear of the wing. The second floor has two six-over-six pane windows evenly spaced within the wall. The windows have black painted shutters held back by wrought iron tie backs. The exposure of the clapboard vary from eight to nine inches.

Directly behind the west wing and flush with it is a one-story rear addition. This addition is one bay deep and has a single six-over-six window on the west elevation. The north and east elevation of the lean-to are hidden by later additions.

Adjoining the lean-to in the rear is a one-room addition built ca. 1984 from the design of architect Donald Rowe. Plans for this addition are in the Building Department. Originally intended as a dining room, it is now used as a bedroom. This one-story addition has a shed roof sloping to the west. The west façade of the wing is set back slightly from the west façade of the lean-to. The siding is flush vertical boards. The west façade has one horizontal window of two horizontal panes. The north façade facing the back yard has a three-part shallow bay window. The south elevation is hidden by the lean-to and the east elevation is hidden by an eastern wing.

Attached to the main block in the rear is a two-story wing with a gable roof. It is nearly square in plan with one bay on each side. This wing provides part of a modern kitchen on the first floor and a bathroom on the second floor. It is enclosed by other parts of the house on the first floor and exposed on three sides on the second floor. There is one small window on each of the three exposed sides. A modern glass bay window for plants covers the north window. The siding is clapboard.

Extending out from the two-story rear wing alongside the northwest wing is a one-story gable roof addition with skylights. The south and west elevations are hidden by other parts of the building. The north elevation holds a large double window and a door leading onto a terrace. A shallow continuous hood extends over both the door and windows. The east elevation has a single vertical batten door with small window in it.

Extending out from the east side of the two-story rear wing is an addition to the kitchen. This addition, added in 1987, has a shed roof with skylights. The south and west elevations are enclosed by other parts of the house. The north elevation is partly exposed with a triangular window near the roof line. The east elevation has a double window.

The house is located on a deep rectangular, slightly irregular lot with a frontage of 67 feet. The east boundary is 214.8 feet, the west 209.8 feet and the rear 74.8 feet. The lot slopes slightly upward from the street and downward beyond the house to the back yard. The house stands about 15 feet from the modern sidewalk. The front porch is approached by a modern

concrete sidewalk. The asphalt driveway leads to a free-standing modern non-historic one-car garage. In the back yard there is a small modern non-historic garden house. It stands midway near the western boundary. It has two bays, a door and window, with a gable roof facing the house and a flat roof addition in the rear.

Report researched and written by
Barnett Shepherd
Consultant

NOTES

[1] The building was previously heard on October 1, 1991 (LP-1865).

[2] William T. Davis, *The Conference or Billopp House: Staten Island New York* (Lancaster, Pennsylvania: Science Press Printing Company, 1926). Billopp's will states: "and further it is my will that Negroes should go and be to the use of such as by my will shall come to inerit my said premises of Bentley…" Davis, 94. Davis, 73, recounts the *Depthford* seizing the *Providence* carrying two hundred seventeen enslaved Angolans and selling them at St. Christopher's, Monserrat and New York City.

[3] Davis, 119.

[4] "Conference House: A History of the Billopp House of Staten Island," by J[ackie] Haley, NYC Parks Department Museum Consultant. This unpublished, undated (ca. 2005) manuscript in the possession of Barnett Shepherd provides information about the Billopps.

[5] For Totten's purchase of the Property see: Richmond County Office of the Register, Liber Deeds and Conveyances, Liber D, p. 584. A formal history of the Totten family of Staten Island has not been written. Several unpublished papers on the Totten family are in vertical files at the Staten Island Historical Society. Three published sources provided information. Charles W. Leng and William T. Davis, *Staten Island and Its People: A History, 1609-1929*, v. 3 (New York: Lewis Historical Publishing Co., 1930), 14, provides concise information. Rosemary Fitzgerald, "Artist John Bradley and the Totten Portraits," *Staten Island Historian,* (January 1971), 42-44, is more comprehensive. Marjorie Scribner Wilcox, *The Tottens of America* (Bowie, Maryland: Heritage Books, Inc., 1994), is a recent study of a midwestern branch of the Totten family. She states that Silas Totten, who settled on Long Island from England, was the father of Gilbert Totten.

[6] Clyde L. MacKenzie Jr., *The Fisheries of Raritan Bay* (New Brunswick, New Jersey: Rutgers University Press, 1992), 38.

[7] Barnett Shepherd, "How Sandy Ground Began and Flourished," in Lois A. H. Mosley, *Sandy Ground Memories* (Staten Island: Staten Island Historical Society, 2003), 15-33. A photograph of the Cooley House is in the Staten Island Historical Society photography file for Tottensville Residence, Box 4. See also the forthcoming book, Barnett Shepherd, *Tottenville: The Town the Oyster Built A Staten Island Community Its People, Industry and Architecture* (Staten Island: Preservation League of Staten Island, Tottenville Historical Society, 2009).

[8] Leng and Davis, v. 3, 14.

[9] A. Y. Hubbell, *The History of Methodism and the Methodist Churches of Staten Island* (New York: Richmond Pub. Co. 1898), 62.

[10] Richard M. Bayles, *History of Richmond County, (Staten Island) New York, From Its Discovery to the Present Time* (New York: L. E. Preston & Co., 1887), 703.

[11] Richmond County Office of the Register, Liber Deeds and Conveyances, Liber V, p. 349.

[12] Richmond County Office of the Register, Liber Deeds and Conveyances, Liber 2, p. 157.

[13] Richmond County Office of the Register, Liber Deeds and Conveyances, Liber 16, p. 466.

[14] *Picturesque Staten Island, Gateway to New York Harbor In Pen and Pencil* (1886), 30.

[15] Charles L. Sachs, *Made on Staten Island: Agriculture, Industry, and Suburban Living in the City* (Staten Island: Staten Island Historical Society, 1988), 71, 99.

[16] Mark Kurlansky, *The Big Oyster, History on the Half Shell* (New York: Random House, 2006), 244 tells the story of the decline of the oyster industry.

[17] MacKenzie, 148.

[18] Bayles, 703.

[19] *Population Schedules of the Seventh Census of the United States, 1850,* New York, Richmond County, Westfield, p. 255, items 394-453 and 395-454.

[20] *New York State Census, Richmond County, Westfield*, 1855, "Industry Other Than Agriculture."

[21] Richmond County Office of the Register, Liber Deeds and Conveyances, Liber 132, p. 446.

[22] Royden Woodward Vosburgh, Staten Island Gravestone Inscriptions, v. II, 1925, Bethel Methodist Church, Nos. 235, 236, 973, 1160, and 1161. Typescript.

[23] *Population Schedules of the Eight Census of the United States, 1860,* New York, Richmond County, Westfield, p. 253, item 1818.

[24] Bayles, 547-548.

[25] *Population Schedules of the Tenth Census of the United States, 1880,* p. 5, item 33-40, and *Population Schedules of the Twelfth Census of the United States, 1900*, sheet No. 9, item 195-202.

[26] John R. Stevens, *Dutch Vernacular Architecture in North America, 1640-1830* (West Hurley, New York: Society for the Preservation of Hudson Valley Vernacular Architecture, 2005). Measured drawings of the Daniel Winne House, 1751, p. 427, shows the framing structure of bents.

[27] *New York State Census, Richmond County, Westfield*, 1855, "Industry Other Than Agriculture" lists both Isaac P. Bedell and Israel Butler as carpenters.

[28] Daniel D. Reiff, *Houses from Books: Treatises, Pattern Books, and Catalogs in American Architecture, 1733-1950, A History and Guide* (University Park, Pennsylvania: Pennsylvania State University Press, 2000), 55.

[29] *Population Schedules of the Fourteenth Census of the United States, 1920*, New York, Richmond County, Westfield, sheet No. 4, item 63-65.

[30] *Population Schedules of the Fourteenth Census of the United States, 1920,* New York, Richmond County, Westfield, sheet No. 10, item 187-196.

[31] *Population Schedules of the Fifteenth Census of the United States, 1930*, New York, Richmond County, Westfield, sheet No. 4A, item 64-65.

[32] Richmond County Office of the Register, Liber Deeds and Conveyances, Liber 757, p. 470.

[33] Interview with Allida Scotti, April 2, 2007.

[34] Richmond County Office of the Register, Liber Deeds and Conveyances, Liber 1891, p. 337.

[35] Richmond County Office of the Register, Liber Deeds and Conveyances, Liber/reel 23, p. 3198.

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 Rutan-Journeay 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 Commissions further finds that, among its important qualitities the Rutan-Journeay House, built ca. 1848, is a rare survivor of early Tottenville, an important 19th-century town on Staten Island's South Shore; that this vernacular clapboard cottage merges older local building traditions with newer Greek Revival modes and that its doorway and porch are excellent examples of the Greek Revival style; that the front porch features four square pillars and simple, but sophisticated, railings, in original condition; that sharing architectural forms with other early Tottenville houses, it is one of the best-preserved houses representing the early building traditions of Staten Island's South Shore; that the Rutan-Journeay House is one of the earliest documented houses of newly created Tottenville, and that it is the first on Amboy Road; that through its first two owners the house has close ties to the shipbuilding industry, which flourished in Tottenville from its beginnings in the 1840s through the early 20th century and that shipbuilding and ship repair were important partners of the oyster industry that created the town.

Accordingly, pursuant to the provision of Chapter 74, Section 3020 of the Charter of the City of New York and Chapter 3 of Title 24 of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as a Landmark the Rutan-Journeay House, 7647 Amboy Road, Borough of Staten Island and designates Borough of Staten Island Tax Map Block 8050, Lot 13 as its Landmark Site.

Robert B. Tierney, Chair
Pablo E. Vengoechea, Vice-Chair
Frederick Bland, Stephen Byrns, Diana Chapin, Christopher Moore, Commissioners

Rutan-Journeay House
7647 Amboy Road
Tottenville, Staten Island
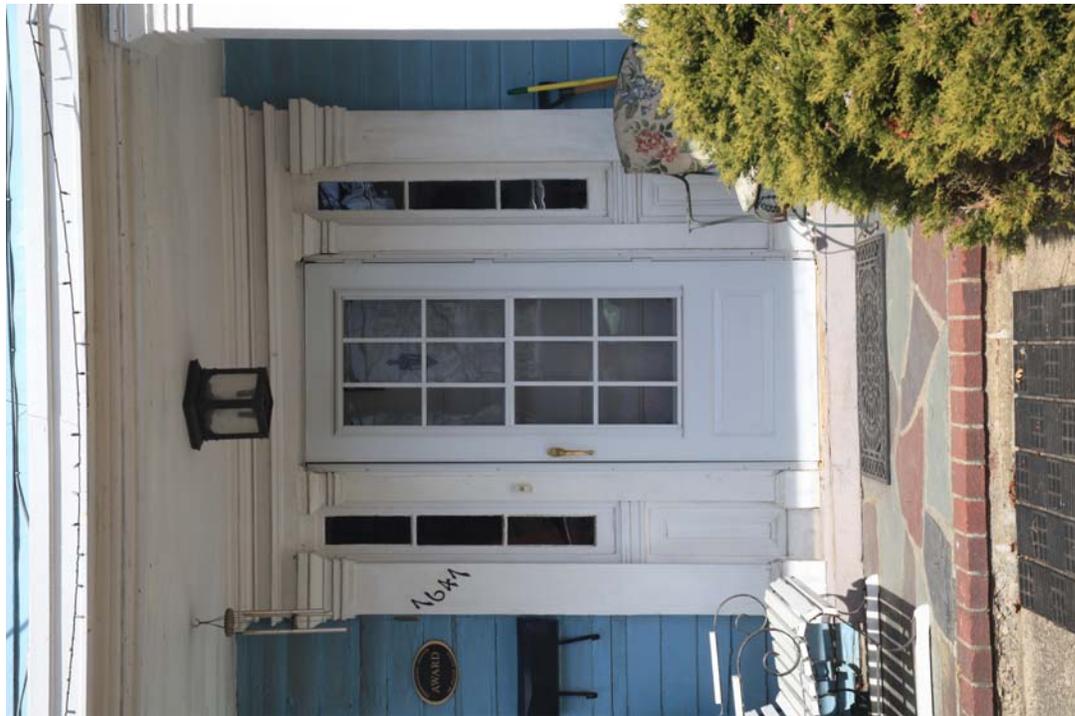*Photo: Christopher Brazee, 2009*

Rutan- Journeay House
Staten Island
Photos: Christopher Brazee, 2009

East façade detail

Rutan-Journeay House
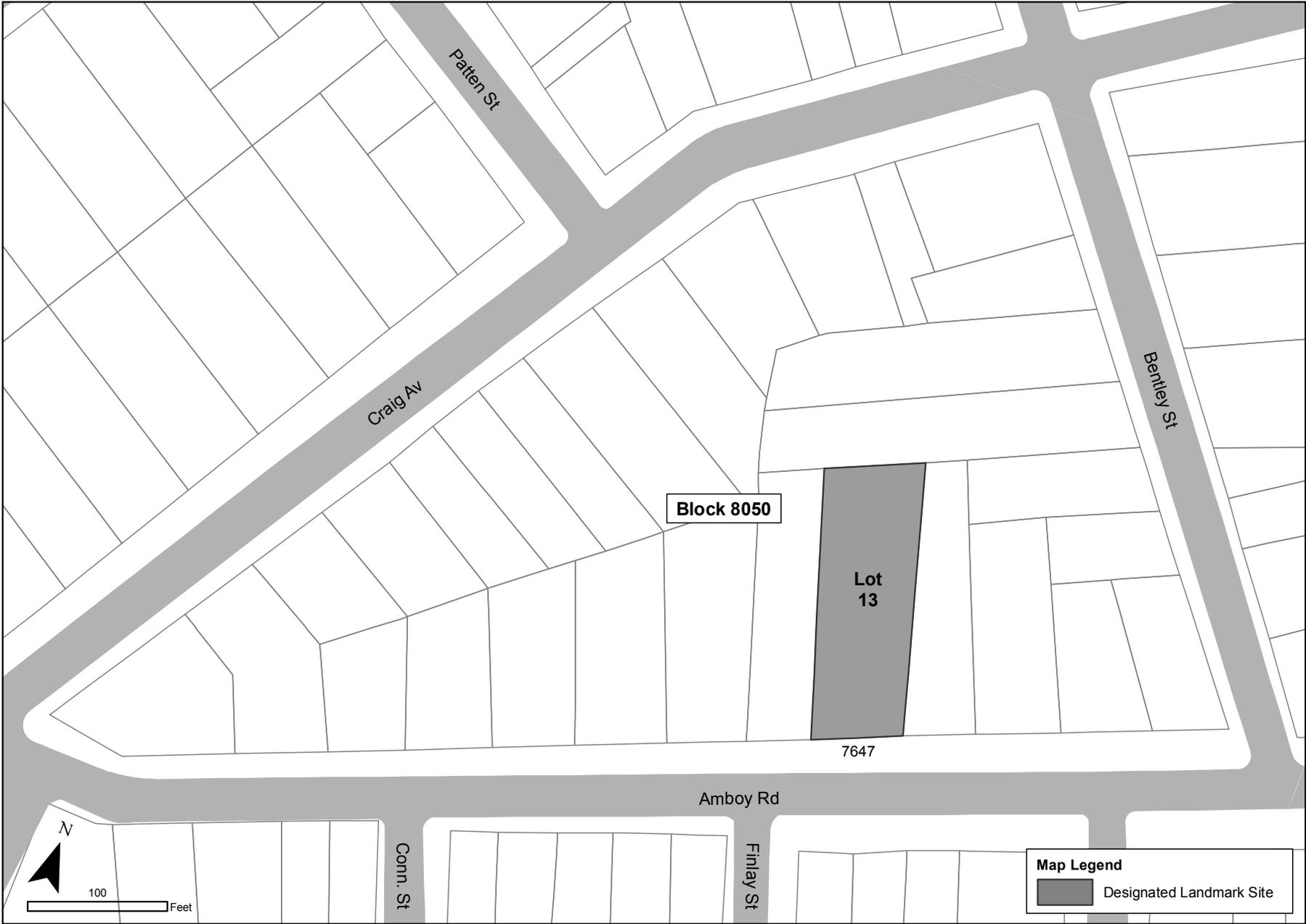
Front doorway, detail

Photos: Christopher Brazee, 2009

Rutan- Journeay House
Façade details
Photos: Christopher Brazee, 2009

Patten St

Craig Av

Bentley St

Block 8050

Lot 13

7647

Amboy Rd

Conn. St

Finlay St

N

100 ──── Feet

Map Legend

Designated Landmark Site

RUTAN JOURNEAY HOUSE (LP-2221), 7647 Amboy Road. Borough of Staten Island, Tax Map Block 8050, Lot 13.

Designated: March 24, 2009