

Schaefer & Brothers Malt House, Buffalo Erie County

Tax credit rehab

SLIDE 1: TITLE

The Schaefer & Brother Malt House is a good example of a malt house building type which has associations with two significant manufacturers during the late nineteenth and early twentieth centuries. The building is significant under Criterion A in Industry for its association with Buffalo's once-thriving malting and brewing industry and for its later associations with the local chocolate industry. The period of significance pertaining to these criteria begins with the construction of the building in 1880 and ends with the exit of the Merckens Chocolate Company in 1951.

SLIDE 2: HISTORY

The Schaefer & Brother Malting Company erected the malt house and its small grain elevator in 1880 and operated from the facility until 1919. Brothers Gustavus and Henry Schaefer formed a seed and grain business in 1863 that shifted into the thriving malt business within a decade, as the malting market in the region grew in conjunction with the local brewing industry. In 1880, as the Schaefer & Brother Malting Company grew, a malt house was built at 520 Seventh Street. The Schaefer & Brother Malt House is one of the most intact and last remaining malt houses from the period prior to Prohibition, when malting and brewing were major local industries in Buffalo. The building is also notable for its association with the chocolate industry in Buffalo after World War I. Between 1919 and 1951, the Schaefer & Brother Malt House was utilized briefly by the Reed Chocolate Company before becoming the long-time home of the locally prominent Merckens Chocolate Company. The latter company made several additions to the building that facilitated larger production volumes and new technologies. The tenure of these chocolate companies at 520 Seventh Street exemplifies national trends in the chocolate industry after World War I, however, by the mid-twentieth century, the chocolate industry developed into an increasingly mechanized, larger scale process dominated by national companies. In 1951, the Merckens Chocolate Company finished moving its operations from 520 Seventh Street ending the building's use as a manufacturing site.

SLIDE 3: EXTERIOR

The Schaefer Malt House is also notable under Criterion C in Architecture as a locally significant example of a late nineteenth century malt house designed in the Germanic

Rundbogenstil, or “round arch style”; it is a relatively rare example of this building type and architectural style remaining in Buffalo. The brick building was designed in this style, which was commonly utilized for buildings in the brewing and malting industries due to its Germanic origins. Furthermore, the Schaefer & Brother Malt House retains characteristics that highlight advanced malt house design with built in temperature control.

SLIDE 4: Interior

The building layout facilitated the malting production line and, while original machinery no longer exists, the functional divisions reflecting the production process are still legible from the floor plan. The company functioned on the site until 1919, when Prohibition undermined many malting and brewing operations in the city. The open floor plan that first served the malting business proved an easy transition to the chocolate industry, which also utilized a production line.

SLIDE 5: Elevator

The building is also significant because its small grain elevator, though reduced in height, illustrates a rare intact example of crib construction in Buffalo.

SLIDE 6: Elevator Interior

Wood crib construction was the earliest method used for building grain elevators, consisting of stacked wood planks held together with iron pins, often clad in metal to protect it from the elements. Wood crib construction dates back to Joseph Dart’s invention of wood elevators in Buffalo in 1842. However, they were replaced by concrete silos which were more fire resistant and cost-effective to construct. The last remaining wood grain elevator in Buffalo, the Wollenburg Grain Elevator, burned down in 2006. Although slightly diminished in height, the Schaefer and Brother Malt House may be the last remaining example of a wood crib constructed grain elevator remaining in the city.

This is Schaeffer and Brother Malt House, are there any questions?

St. Matthias Episcopal Church Complex, East Aurora, Erie County

Honorific

SLIDE 1: Title

The St. Matthias Episcopal Church Complex, located in the Village of East Aurora, is locally significant as a representative example of an early twentieth-century Gothic Revival Episcopal church, which reflects the history and growth of the parish in the community throughout the twentieth century. Consisting of three contributing buildings, including the church, a rectory, and a garage, the church complex has been a notable feature of East Aurora's Main Street since the parish's founding in the 1870s. Significant under Criterion C for Architecture, the complex reflects several stages of construction and growth for the church and its parish, anchored by its prominent Gothic Revival church. The complex is also significant under Criterion A in Social History as it reflects the growth of the church congregation and its parish in East Aurora. The period of significance for the St. Matthias Episcopal Church Complex is 1923-1963. This period begins when the rectory was donated for use by the congregation in 1923, includes the construction of the present church in 1928, and ends with the construction of the addition in 1963.

SLIDE 2: History

The parish of Saint Matthias began in the year 1869, when the bishop of the Episcopal Diocese of Western New York received a letter from a small group of Episcopalians in the Town of Aurora, seeking approval to establish a congregation. The first church constructed for St. Matthias was a modest wood-frame building erected around 1871, designed to provide space for about 100 worshippers. As the parish grew throughout the 19th century, the vestry and rector recognized the need for a larger church, but financial difficulties delayed the process for several years. By 1925, the church had raised enough money to hire an architect to design the new church, and in December of that year, architect and parishioner Robert North was hired to develop preliminary plans for a new church. Construction on the new church began with the cornerstone ceremonies on September 10, 1927.

SLIDE 3: Exterior

Designed with a similar cross-axial massing as the previous church, the new church was positioned on nearly the same location. The older 1870s frame church was moved across Maple Road to the northwest corner of Main Street and Maple Road to make way for the new church. The church was completed according to North's design and formally opened on May 20, 1928.

In response to post-war growth, an addition containing classrooms and offices was added to the building in 1963.

SLIDE 4: Interior

Some interior views of the main sanctuary, showing the unusual trusswork and single arcaded side aisle.

SLIDE 5: Interior

View of All Saints Hall, on the left, and a view of the small chapel space at the lower right.

This is St. Matthias Episcopal Church Complex, are there any questions?

BOARDING HOUSE AT 72-74 SYCAMORE STREET, Buffalo, Erie County

Grant candidate – Preservation Buffalo Niagara

SLIDE 1: Title

The Boarding House at 72-74 Sycamore Street is significant under criterion A in the area of social history as a rare surviving example of a building from Buffalo's canal era that provided housing for a long and varied series of boarders and transients from its construction in the mid-19th century through the mid-20th century.

SLIDE 2: Recreation drawing

Research indicates that it was built as two identical attached dwellings for well-known local courtesan Eliza Quirk in 1848. During her ownership in the 1840s through the 1860s, the building is believed to have originally served as a brothel on one side and a rental property on the other. According to the 1850 federal census, there were eight women between the ages of 15 and 48 living in the western half of the property with the 38-year-old Quirk. In February 1857, Quirk paid a \$1,000 bail on charges of keeping a "disorderly house" and later that year, in October, she paid another \$25 fine for the same charge. Census records confirm that the building was used continuously as a boarding/rooming house under a long series of owners for a century after Quirk's death in 1868. Throughout the building's long history, its tenants included working class people, such as carpenters, masons, cooks, and actors, immigrants, and African Americans as early as the 1850s. There were also references that described it as a "bawdy house" and "ranch" (terms for a brothel), mentioned foreclosures, noted the arrests of

sex workers, described it as “formerly run by the ‘notorious Hattie Lynn,’” and other indications that the building was used in part over time in the sex trade industry.

SLIDE 3: Sanborns

At some point in its history, likely between 1900 and 1905, the buildings were altered, interconnected on the interior with a single opening providing access between the two buildings and to the upper floors, with a basement level commercial space added below. The building was raised from two and one-half stories to three in the late 19th century, creating additional space for boarders. Between 1902 and 1967, every description noted that it was either a hotel, a boarding house, flats, or non-boarding rooms with a saloon. There was at least one citation in the 1920s for running a “disorderly house” and additional physical updates for boarding house use in 1948 and 1967. More than a century of documented use of this building by some of the poorer, immigrant, and perhaps less respected citizens of Buffalo provides rare and important information about settlement patterns, living conditions, and Buffalo’s rapid and changing growth.

SLIDE 4: Exterior

Architecturally, the building reflects both its early canal era origins and its continued use for a boarding house, retaining its rectangular form, exterior materials and most of its door and window openings from the original period. Other openings, such as the entrance to the second building and the third-floor windows, are clearly visible and interpretable. Four original chimneys and the demising wall in the basement document the original plan.

SLIDE 5: Interior

The interior represents the second period, when it was redefined as one building. Features that represent this period include the unified plan, central stair, central kitchen on the first floor, one bathroom on each floor, a laundry room in the basement and multiple bedrooms (as many as 20 noted in later building permits).

Script for Bartos September 5, 2019 State Board for Historic Preservation Meeting

Planting Fields, Nassau County

For those new to the Board, my name is Virginia Bartos and I currently cover the Finger Lakes and Onondaga County for the National Register program. My first presentation is

The First Presbyterian Church of Watkins Glen in Schuyler County

Slide 1--exterior: Located on North Decatur Street, the church is significant under Criterion C and Criterion Consideration A for its architecture and for being a design of prominent nineteenth century Rochester architect A. J. Warner. Designed in 1866 and completed in 1868, the building is in the round-arched or *Rundbogenstil*, a style recommended by the likes of Richard Upjohn as being suitable for non-Anglican Protestant churches in America. The Presbyterian Church was built directly across from St. James Episcopal Church, NR listed in 2012, constructed in 1864 in the Gothic Revival style, providing a comparison of these nineteenth century philosophies of Protestant church architecture.

As the author of the nomination points out, the building features round-arched stone window and door surrounds, brick corbeled cornice on the façade and flat pilaster-style buttresses with stone caps between the windows on the north and south elevations. Other features are the stone foundation, molded stone belt courses, and a painted brick corbeling on the north and south. The building is dominated by the corner bell-tower that now serves as the main entrance to the building. The image in the upper right shows the ell that is now used as meeting space, nursery and Sunday school classrooms. The lower right shows the north elevations of the ell and church.

Slide 2—Interior: Pews and windows in the sanctuary reflect a late 1960s remodeling but the interior retains original features such as the arrangement of pews facing the pulpit platform, chestnut wainscoting, curved plaster ceiling, large fluted window moldings, and decorative paneling in the pulpit platform and balcony. The top left image shows the recessed arch in the east end and flanking arches, one with the door to the ell. The image in the lower right shows the balcony with the remaining original ca. 1868 pews and flooring, left intact from the twentieth century remodeling campaigns.

Slide 3—Ell rooms: Going left to right are the first floor parlor/library, one of the second floor Sunday school classrooms and the second floor gymnasium, now storage space. As mentioned in the nomination, the rear ell was originally used a chapel and school building with the building's first floor consisting of a large lecture room, two parlors and an entrance hallway on the southwest section of the building. This floor is now divided into a choir/music room, nursery and a parlor/library. The second floor has a gymnasium, previously used as an auditorium with 32 foot high ceilings, and two Sunday school classrooms that originally housed a kitchen. A modern kitchen was added in the basement when a fellowship hall and offices were constructed in the 1940s.

Slide 4—Manse: The nominated property includes a c. 1874 Manse, which the church has been unable to document as also being designed by Warner. The exterior retains its asymmetrical form and picturesque features that include a bay window on the north side

topped with a six-sided cap, a “dogtooth” string course between the first and second stories, floor length first floor front and bay windows, a full width porch across the façade and decorative verge board with pendants in the gable ends. The manse interior retains its original layout with rooms off of a central hallway, historic staircase, fireplaces, wood floors, doors and interior window shutters. The sponsor of the nomination is the church and we have a letter of support from the Village of Watkins Glen historian.

Comments? Questions?

Clyde Downtown Historic District, Village of Clyde, Wayne County

Slide 1—map & Methodist Church: My next presentation is the Clyde Downtown Historic District that was an outgrowth of a 2017 village funded Reconnaissance survey. Working with the village, we were able to identify the boundaries of a downtown area that was historically shaped by major transportation routes including the Clyde River, the Erie Canal, and the New York Central Railroad. The nominated district includes two major roadways known as State Route 414 or Glasgow Street and State Route 31, known as Genesee Street. Route 414 follows a Haudenosaunee path developed for travel between Lake Ontario and the Finger Lakes and Route 31 generally follows the west fork of the Mohawk Trail. A major feature of the district is the historic Washington Square Park, established in 1820. Streets surrounding the park contain a cohesive collection of contiguous mid nineteenth to mid twentieth century commercial and

civic buildings and a smaller number of homes and religious buildings. The nominated district is significant under Criterion A for settlement and exploration, transportation and commerce as well as Criterion C for architecture for its collection of commercial, public and related residential architecture that illustrate the early history and growth of the community. The image to the right is the 1859 United Methodist Church at the northeast corner of the district, mentioned in the nomination as having its 1871 tall steeple visible from any direction when approaching the village.

Slide 2—views of Washington Park:

A key feature of the nominated district is the c. 1820 public square, later renamed Washington Square Park, also commonly known as just Washington Park. Seen in the upper left is the park in 1850 with its fencing. The park was the starting point for laying out the streets in the early nineteenth century. Over the years, it was transformed from a village green to a public park complete with the fencing removed and gravel paths added followed by a 1912 bandstand, an 1892 fountain and a 13-ft tall statue of George Washington, donated in 1932 by the local chapter of the Sons of Italy. There are other associated features added over the years mentioned in the nomination.

Slide 3—houses & Baptist Church:

The park became a community gathering spot (and still is), and the surrounding streets saw construction of important government buildings, churches and houses of prominent residents. The large 1861 Italianate house with cupola seen in the upper left is on Sodus Street at the

west side of the park. The house was built for Porter G. Denison, proprietor of the Clyde Hotel that was originally at the southeast end of the park. He was also a supervisor for the town of Galen and owned a coal and lumber yard. The historic image on the right shows the home of Dr. G. D. Barrett on North Park Street who bought the house from photographer and musician James Muth. The house is seen as it appears today in the lower right image. At the end of North Park at Sodus Street is the former Baptist Church, originally built in 1833 and remodeled in 1877 and is now the Galen Historical Society.

Slide 4—village hall, USPS:

Across the park on South Park Street are the Village & Town Hall building, constructed in 1964 and the 1940 Post Office, previously listed in 1988. These two buildings represent the last buildings constructed around the park and the continued government presence as well as the end date for the period of significance (1820-1964). These two are documented architect designed buildings. The village and town hall was designed by the Syracuse firm of McKnight, Kirmmse and Wilson, known for other municipal buildings constructed mostly in the Syracuse area. The 1941 post office was the design of USPS architect Louis Simon and features a mural of a rural canal scene in the interior.

Slide 5—funeral home & Caroline Street

Just a few more images of the area immediately surrounding Washington Park. The top image is a building on Sodus Street that was one of several residences converted to commercial use, this one being a funeral home. Caroline Street in the lower image has the most “conversions.”

The green house is still a private residence, but two former churches next to it and the former Methodist parsonage at the corner are now apartment buildings.

Slide 6—Glasgow Street:

Glasgow Street, seen here, developed as the primary commercial street for the village and the majority of the current buildings were constructed between the mid-nineteenth and early twentieth century. The top left image shows the west side of Glasgow and the remaining images, the east side. The one remaining building on Ford Street mentioned in the nomination can be seen behind the large corner building in the upper right. The commercial buildings in general are largely two part commercials and the large one on the corner is the Morley block that was renovated in 1904. The ca. 1850 former Clyde Eagle newspaper building marks the nomination boundary for the east side of the street and is visible in the lower left image. It was originally built as a blacksmith shop and served as the newspaper office from 1881 to 1961.

Slide 7—Columbia Street:

The other primary commercial street is Columbia and I was struck by the number of saloons, barber shops and hotel/restaurants mentioned in the resource list, no doubt due to it facing the canal and railroad. Like Glasgow Street, the buildings are largely two part commercials, and another feature shared with Glasgow was several cast iron storefronts either locally made or shipped in from Rochester. The historic image shows the same view of Columbia, offering an excellent comparison. The sponsor of the nomination is the Village of Clyde and the nomination itself was drafted by the village code enforcement officer and local history expert,

who stated that he's probably the only person that's been inside each of the buildings in the district.

Comments, Questions?

Next on the agenda is the Polvino Building, Rochester, Monroe County

Slide 1—exterior

Let me say first, before I forget, that the Polvino Building is federal rehabilitation tax credit project that received its part 1 approval in February 2019. The building is a 1925, three story steel and brick building that originally housed Anthony Polvino's furniture business and later, the undertaking business he conducted with his nephew. It's on an odd shaped nearly triangular lot, with the building following the lot lines. The image on the right shows the north elevation. The building is significant under Criterion A for commerce and for its connection to the early twentieth century Italian community that opened a number of businesses in the Central Park area. After nearly ten years of vacancy, it became an auto repair shop, which is remained until the year 2000, reflecting the post-war popularity of private automobiles. You no doubt noticed the break in the period of significance between 1935 and 1949 which reflects the vacancy.

Slide 2—interior

The building is also significant for its commercial design of steel framed masonry with flat roofs, large windows and ground floor storefronts. The interior is flexible nature by

accommodating the shift from furniture to automobiles with its open floor plan and changes pretty much limited to store fronts. It also retains historic features such as the pressed tin ceiling, decorative metal fretwork in the elevator and wood encased metal supports.

Comments? Questions?

And finally, the

Park Avenue Historic District, Rochester, Monroe County

Slide 1—map, 1926: This rather large district is located to the east of the Genesee River and north of I-490 and is being nominated under criterion A in the area of community planning and development for reflecting the residential growth of the city following a series of annexations. It also reflects the commercial development of the downtown and residential movement from the city center to outlying areas that were largely open tracts, mostly farms and horticultural fields. In 1834, the east boundary of the city was Goodman Street and by the 1850s, the area north of Park Avenue attracted the wealthy class who built estates—this area between Park and University centered around East Avenue and was listed in 1979 as the East Avenue Historic District. As owners of lands south of Park Avenue realized its value, they subdivided it into tracts, aided by further annexations such as the one in 1874, and infrastructure improvements, most notably sewers. As the city line crept eastwards, so did the development south of Park Avenue. The nominated district contains 1462 primary buildings, with the overwhelming majority being built as single family homes. The district is also significant for its

collection of mid nineteenth to early twentieth century residential architecture with several designed by local architects and for its commercial buildings along the south side of Park Avenue, largely built in the early twentieth century and still in use.

Slide 2—Park Ave commercial

With the large number of resources, I felt it best to organize the presentation by type of building, such as the commercial buildings seen here along Park Avenue. Other important buildings such as a library and a hospital were also located on the south side of Park but now with new functions. The hospital is now a Yeshiva and the Library, seen in the historic image in the lower right is now the MacKenzie and Childs store operated by the Parkleigh.

Slide 3— 65-71 Park Avenue:

One of the commercial buildings is a 1961 architect designed office building considered contributing since it reflects the continued commercial status of the Park Avenue and falls within the period of significance. The architect was Olga Valvano who opened her own firm in Rochester in 1953.

Slide 4—residences 1:

The overwhelming majority of the buildings in the nominated district were built as single family residences and you can visually track the west to east expansion of the area with a smaller number of mid-nineteenth century buildings in the west end and a large number consisting of late nineteenth through turn-of-the twentieth century designs, largely Queen Anne and Colonial Revival in the heart of the district.

Slide 5—residences 2:

The American Four-square is well represented in the district, and although this discussion is missing from the nomination, the large number of similar styles is presumed to be attributed to builders using common patterns and pattern books.

Slide 6—residence 3:

Some developers and builders seemed to allow clients to select designs and accent details.

Slide 7— architect designed houses

Those who could hire an architect. Here are two of several architect designed houses in the district and a historic image of each. The upper building is 250 Canterbury Road, designed by C. Storrs Barrow. The two lower images are 84 Darmouth Street designed by Fay & Dryer. I won't bore you with histories of the architects since these are included in the nomination text.

Slide 8— apartment buildings

One of the characteristics of the nominated district is the number of apartment buildings scattered throughout. Some are on prominent corners along Park Ave, but not all, such as one "The Alexander" on, of course, Alexander Street. The apartments appeared shortly after the end of WWI, reflecting the appeal of the Park Avenue neighborhood, the demand for housing and the appeal of rental vs. ownership, especially for those new to the area and with limited financial resources, which I mean as not having quite enough money yet to purchase a house.

Slide 9— Apartment 2

The two early twentieth century Spanish Revival apartment buildings seen here are two of the earlier apartments—all three buildings are ca. 1915-1920. Also making an appearance in the early twentieth century was the townhouse, seen here is the one at 26 Wilmer with four units.

Slide 10—school& Blessed Sacrament

The nomination makes reference to ecclesiastical and institutional buildings in the district. I call them what they are—churches and schools. The Francis Parker School is the only public school in the nominated district, with its ca. 1920 building designed by J. Foster Warner. The Blessed Sacrament Church complex is near the south end of Oxford Street and consists of a ca. 1911 church, and a ca. 1930 convent and rectory.

Slide 10—individual buildings

I thought I'd leave you with this slide of individual buildings, mostly located in the ABC streets that were the last to develop. The house in the lower left image is a Claude Bragdon designed building. The nomination is sponsored by Landmark Society of Rochester with funding from the Rochester Area Community Foundation and the Preservation League of NYS/NYSCA and with additional funds raised by the neighborhood associations.

Questions? Comments?

Glenco Mills Methodist Chapel, Columbia County

ARCHITECTURE/SOCIAL HISTORY; POS 1869-1940

4 SLIDES

The Glenco Mills Methodist Chapel is a wood-frame religious building of modest dimensions that was erected in 1869. The exterior exhibits distinctive features that relate it to the Gothic Revival style, among them the steeply pitched roof, diamond-pane window sash and peaked door and window crowns. As with the exterior, the interior of the chapel is remarkably intact to the original 1869 building campaign, in addition to a later ca. 1900 renovation, at which time an elaborate decorative pattern of narrow bead-board was added to replace existing plaster-on-lath wall and ceiling finish. Also remaining in place are the original slip pews, the raised dais and liturgical center, a nineteenth-century Estey harmonium, and original kerosene wall and ceiling fixtures, the latter which have been electrified. The chapel remains a highly intact example of a rural religious edifice erected in the post-Civil War period, conceived to serve the spiritual needs of a once-thriving Columbia County mill hamlet in the Town of Livingston. In addition to the chapel, the nomination includes one additional contributing resource, a church hall dedicated in 1940.

The chapel's construction was funded by Isaac Shaurman, a Livingston native who, following a successful career in New York City, retired to Glenco Mills towards the end of his lifetime. Shaurman recognized that Glenco Mills, which by the 1860s was flourishing as a mill seat within a larger agrarian community, lacked a dedicated house-of-worship to serve its population; thus some residents had to travel outside of the hamlet to practice their faith, while others—and the hamlet's children in particular—failed to observe the Sabbath at all. It was that situation that Shaurman sought to remedy, and to ensure that his efforts would continue unabated, beyond his own lifetime, he endowed the building with a trust. Architecturally, the building's Picturesque Gothic stylistic vocabulary and diminutive scale mark it as distinctive. While those responsible for its design and construction remain anonymous, it might be surmised that Shaurman, a former carpenter-builder and later a lumber merchant, took an avid interest in its design and construction. As it stands today, the building is little

altered from its 1860s appearance, save for the reworking of the worship space's original plaster wall and ceiling surfaces with the addition of bead-board finishes. Most of the building's original or subsequent historic-period features, inclusive of exterior treatments, slip pews, and lighting fixtures, remain in place. The nominated building remains an important legacy of its benefactor, Isaac Shaurman, and the once-bustling mill hamlet of Glenco Mills. It is being nominated to the National Register in association with Criterion A, in the area of Social History, given the circumstances which gave rise to its construction and Shaurman's financing of the project. Additionally, it is being nominated in association with Criterion C, in the area of Architecture, as a highly intact example of rural ecclesiastical architecture erected ca. 1869 in a Picturesque Gothic vein, and with interior modifications rendered ca. 1900.

Amsterdam Free Library, Montgomery County

ARCHITECTURE/EDUCATION POS 1902-1969

EPF grant candidate

5 SLIDES

The Amsterdam Free Library, a Beaux Arts-style public building located in downtown Amsterdam, Montgomery County, has served an important role in the life of the community since it opened in 1903. The building has three sections, two of which are original: a 1903 two-story main block that faces east on Church Street, a 1903 two-story west wing, and a 1980 one-story addition behind the west wing. The two original sections form a symmetrical T-shaped footprint. The façade of the principal section is distinguished by its rich Beaux-Arts neoclassical features and is symmetrically composed in characteristics Beaux-Arts fashion. Four Composite-order limestone columns and four rusticated brick piers frame three large bays on the facade, the center of which contains the principal entrance, above which is the iconic inscription "OPEN TO ALL." Tripartite windows with low

segmental arches flank the central opening, with classically inspired terra cotta and wood details augmenting the decorative program; a deep entablature with denticulated cornice and a central segmental-arched pediment give way to a paneled parapet and low hipped roof. The library's interior retains considerable physical integrity of plan and finishes to its 1903 opening. The main section retains its original oak wainscoting, high ceilings, large windows, built-in bookcases, fireplaces, and hardware. An enclosed entry lined with memorial plaques leads into the lobby, where a service desk is located; behind the desk is the original wood-paneled book lift once used to retrieve books from closed stacks in the basement and second floor of the west wing. Two large reading rooms, the principal public spaces, flank the enclosed entry. In June 2017 the building suffered damage from a fire, which was largely contained to the front door and second-story window, although associated smoke damage required cleaning and repainting of the entire second floor.

The Amsterdam Free Library is significant in association with National Register Criterion A, in the area of Education, given its 150 years of service as a free public library serving the Amsterdam community, and additionally under Criterion C, in the area of Architecture, as an excellent representative example of a Carnegie Library, which was designed by the Albany architectural office of Fuller & Pitcher in the Beaux-Arts taste. It was constructed during a period of prosperity in Amsterdam's history, at which time it came to be known as the "Carpet City" for its nationally known Mohawk Carpet and Bigelow Sanford mills; the growth associated with its industrial success in turn triggered a surge in population and the need for a larger library that could help the citizens of Amsterdam improve their circumstances. In 1902, Dr. Salphronius French, second president of the Amsterdam Library Association, wrote to Andrew Carnegie requesting grant funding for the purpose of constructing a new library for the city's benefit. The grant was approved in February of that year, with the requirement that the library association purchase the site and the city government approve a yearly stipend for its operation. In October 1902 the cornerstone for the new edifice was laid with Masonic ceremonies and the new library was completed and opened to the public in November 1903. It remains a building of considerable architectural and historic importance to the City of Amsterdam and one which continues to fulfill the original purpose for which it was conceived and erected.

Danascara Place, Tribes Hill, Montgomery County

ARCHITECTURE/SOCIAL HISTORY POS ca. 1795- ca. 1929

Homeowner credit candidate

7 SLIDES

Danascara Place is an imposing example of eclectic Picturesque domestic architecture located in the Tribes Hill area of Montgomery County. The central feature of the nomination is the ubiquitously named villa, the earliest portion of which was erected for Revolutionary War veteran Col. Frederick Visscher in the 1790s. Around 1870 Visscher's great-great grandson, Alfred DeGraff, oversaw a substantial renovation of the late eighteenth-century dwelling, adding those features that transformed it from a vernacular farmhouse of modest lines into a commodious villa of eclectic character with stylistic features drawn from a range of styles, principal among them the Italianate. The house exhibits distinctive features of contemporary villa architecture, particularly in its prominent multi-story tower, which is surmounted by a mansard roof. Other 1870s features include a front-facing cross-gable with a finialed truss, a projecting bay window, a deep bracketed cornice, and decorative window lintels. The exterior design features are somewhat eclectic in derivation and the façade is decidedly asymmetrical in composition. Inside, Danascara Place retains ample evidence of its Romantic-Picturesque architectural reinvention by DeGraff, including a broad hall with new staircase and a large and well-lighted dining room and parlor, both with fireplaces and decorative plaster work. A 1980s rehabilitation campaign sought to reverse or otherwise restore changes made during the 1950s, at which time the dwelling was converted into apartment units. A wing added as an aspect of that work replaced an earlier kitchen ell; it was later badly damaged by fire and has since been removed, leaving only the brick main block. In addition to the house the nominated property also includes historic ancillary features, among them a large carriage barn and a stone out-kitchen that likely dates to the late eighteenth century.

It was Alfred DeGraff who oversaw the renovation of his great-great grandfather's house, adding those features that transformed it from a simpler brick farmhouse into the commodious dwelling that remains today. Col. Frederick Visscher, an important figure in the Mohawk Valley during the tumultuous years of the Revolution, resided during his lifetime in the 1790s dwelling. Its construction followed the destruction by fire of the family's earlier house, during the Mohawk Valley raids undertaken by Tories and their Native American allies in 1780. At one time the property included 1,000 acres of associated land, a portion of which was successfully cultivated and which later, in the post-Civil War era, evolved into a gentleman's farm under DeGraff's auspices. The house and surrounding farmland stayed in the Visscher-DeGraff family until 1949, with various land sales having been executed over the years, in some measure due to the declining fortunes of regional agriculture. Danascara Place is a historically and architecturally significant resource in Montgomery County and one that shares direct associations with salient local and regional themes. The house is being nominated in association with Criterion C, in the area of Architecture, as an intact specimen of Picturesque villa architecture that formed the reinvention of an existing dwelling; and under Criterion A, in the area of Social History, for its long association with the influential Visscher-DeGraff family.

Richard Pousette-Dart House & Studio, Suffern vic., Rockland County

ART POS 1959 to 1992

6 SLIDES

The Richard Pousette-Dart House & Studio, located in the Suffern area of Rockland County, served as the home and studio of renowned first-generation American Abstract Expressionist painter Richard Pousette-Dart between 1959 and 1992. The building was originally erected as the carriage house and chauffeur's quarters of Valley Head Farm, a large country estate developed in the early twentieth century by Henry Potter McKenney, a successful commission merchant. In 1959 the carriage house and associated features were purchased by Pousette-Dart, who lived and worked there

from that point until his 1992 death. It is a commodious building of stone construction that exhibits character-defining features of the Arts & Crafts and Neoclassical styles; inside, it combines spaces originally reserved for vehicle storage with domestic spaces that were used by McKenney's service staff and later by the Pousette-Dart family. The artist's studio occupies a large open area on the upper story and it remains much as Pousette-Dart himself knew it and worked in it, complete with various works of art, art supplies and other materials used during his occupancy. In addition to the house and studio, the property contains other features, including a stone gardener's cottage with an attached greenhouse and concrete-walled raised planting beds. The setting retains a high degree of physical integrity and continues to convey historic-period conditions—it remains a relatively remote but readily accessible rural property traversed by the Mahwah River, bounded to the west by thick deciduous woods and the Ramapo Mountains. The nominated property now partially serves the needs of the Richard Pousette-Dart Foundation and remains under family ownership.

Richard Pousette-Dart lived and worked for over 30 years at the nominated property. There he resided with his immediate family and worked in a dedicated studio space where he produced the paintings, drawings, sculptures and photographs that brought him considerable artistic accolades. Some of that work, while decidedly abstract in character, was nevertheless inspired by the natural surroundings of that location, the tranquility and remoteness of which greatly appealed to the artist. Although Pousette-Dart lived and maintained a studio outside of New York City, thus distancing himself physically from the city's robust artistic scene and the so-called New York School of which he was a noted contributor, he was by no means isolated as a result of his rural residency. Visitors included fellow artists such as Mark Rothko, students, and guests which he and his wife, Evelyn, entertained socially, among them the actor Burgess Meredith. The nominated house, studio and setting retain considerable physical integrity to Pousette-Dart's historic period of occupancy, and as such they accurately chronicle the mature stages of his influential artistic career. It is thus a site of considerable importance to the field of American twentieth-century visual art and one of the pioneering figures of mid-century Abstract Expressionist painting, whose work was at the very vanguard of that modern artistic movement. Richard Pousette-Dart's paintings are today maintained in major museum collections throughout the world, foremost among them the Metropolitan Museum

of Art, the Museum of Modern Art, and the Whitney Museum in New York; the National Gallery of Art in Washington, D.C.; and museums in France, Germany and Israel. Many of the works maintained in those collections were created by the artist in his upstairs studio space in the nominated building, which survives largely as he lived and worked in it. The property is being nominated in association with Criterion B, in the area of Art, for its direct and salient association with Richard Pousette-Dart, a pioneering figure in the Abstract Expressionist movement and an accomplished and recognized figure in the larger field of twentieth-century American art. The nominated resource is exceptionally significant given the prominent and influential role Pousette-Dart played in the visual arts field, both as an artist and teacher, and given his continued influence while residing there.

Washington Avenue Corridor Historic District, Albany, Albany County

ARCHITECTURE/COMM. PLANNING & DEVELOPMENT POS 1810-1975

PNY grant

7 SLIDES

The Washington Avenue Corridor Historic District encompasses 286 contributing buildings, one contributing site (Townsend Park), 17 non-contributing buildings and seven individually State/National Register-listed properties. The district was developed and redeveloped steadily over the course of the nineteenth and much of the twentieth century, resulting in an architecturally diverse urban environment. The area's building stock ranges from modest one-story wood-frame houses to high-rise steel-and-glass business towers. The architectural styles of those buildings reflect similar diversity in period, style and use, yet, at the same time, they form a cohesive tapestry particularly when viewed in their historic context. The period of significance begins in 1810, the date of the earliest building located within the district boundary and roughly a dozen years after Albany became the permanent capital of New York State, in 1797. The latter year also corresponds with the opening of the Albany & Schenectady Turnpike, which was closely followed by the opening of the Great

Western Turnpike only two years later. Both of those important overland transportation routes had their eastern termini at their intersection with Washington Avenue, which forms the principal arterial within the historic district. Traffic along those turnpikes and the commerce they created helped to spur the first wave of development in that neighborhood in the early nineteenth century. Favorably situated as Albany's gateway to the lands that beckoned for settlement to the west, the district area experienced steady growth and physical evolution over the course of subsequent decades. The period of significance extends through 1975, when the last of the mid-century office buildings along lower Washington Avenue were completed.

The district encompasses a significant concentration of civic, commercial, and educational buildings framed by and interspersed with urban housing, portraying the growth and development of the area from the later eighteenth century into the 1970s. During that period Albany was transformed from its provincial origins into the capital of one of the nation's most populous states. The historic district was one of the first areas to be developed outside of Albany's old colonial fortifications—contemporaneous with the Pastures and Arbor Hill neighborhoods—and the first on what would come to be known as Capitol Hill. It includes the initial sections of three of Albany's most important east-west thoroughfares: Central, Washington and Western avenues, which widen and separate as they progress westwards through the city. The district's unusual juxtaposition of resources is the result of the intersection of two different street plans, the rapid redevelopment of resources along the corridor, and the westward progression of the corridor over time. Those factors resulted in the district's distinctive mixed-character streetscapes, which encompass buildings erected with similar setbacks from the street but dating from different periods and exhibiting a considerable range of scale, architectural styles and stylistic elaboration. The steady development and redevelopment of the district area throughout the nineteenth century resulted in a diverse urban streetscape not found elsewhere in Albany. The district is significant under criterion C in the area of Architecture for its many notable examples of public, commercial, educational, religious, and residential architecture, and additionally under Criterion A, in the area of Community Planning & Development. The district's period of significance extends to 1975 to encompass the redevelopment of lower Washington Avenue in the late 1960s and early 1970s.

Rutherford House

Edmeston, Otsego County

Sponsor: Edmeston Public Library

This is the Rutherford House, which is in the small Otsego County village of Edmeston. Edmeston is basically a crossroads village in the western part of the county; however, it's now the home of a very large insurance company – New York Central Mutual - which I think began there as a regional company in the 1940s and has since expanded. The company has a very large Colonial Revival campus maybe just outside the village limits.....

So this little house proved to have a more interesting history than it first appeared. It is significant under criterion C as a distinctive, intact example of Italianate style domestic architecture in the village and under criterion A in the area of commerce for its later success as a popular local hotel, and perhaps boarding house, for the Edmeston community, especially those using the railroads in the period 1889-1910.

It was built in 1868 for Dr. William Spencer, son of one of the town's pioneers. Spencer was the village's first doctor and a prominent citizen who served a number of terms as town supervisor. Spencer had built an earlier house on the same site in the early 1850s; that house burned in a massive fire in 1867; but he seems to have rebuilt immediately because he was listed at the same address only a few years later, and he continued to live and work in the new house until his death in 1879. Spencer's house consisted of the main block that you see here, and it embodies the classic features of the Italianate style as interpreted in towns like Edmeston: square form, flat roof, symmetrical fenestration, cornice brackets, cupola, full-width porch across the front, eared window and door enframements (and you might not be able to see it here, but there is a door on the east side elevation that probably accessed the doctor's office).

After Spencer's death, it went through a few owners – including a prominent local carpenter, before the hotel period commenced about 1890. That's when that's references to its owners as innkeepers in census records and other sources begin start. In 1898, the addition that you see to the left was added, along with some interior changes such as additional washrooms, and a new furnace. Interestingly, it was in 1889 that the O&W Railroad extended one of its branch lines from New Berlin to Edmeston, where it ran about a half-mile south of the village to a site where there was a giant creamery, a fairly large station, and a turntable, since that was the end of the line. The arrival of the railroad sparked considerable commercial growth in Edmeston and especially in agriculture – this was the period in which “the milk run” and the production of cheese and butter was so important in these rural areas of New York.

So, the 1900 census records the Rutherford House as having three borders, which is somewhat different from having hotel guests, and coincidentally there are three rooms on the second floor of the annex. We were speculating that they may have been railroad workers, but we don't know for sure.

The building remained in hotel use under several different owners until 1910, and the building pictured on the 1910 Sanborn map shows it almost exactly as it is today. After that date, it was a funeral home for a long time (another appropriate use for a large elegant home), and then a private home until recently, and it is about to become the new home to the local public library.

The interior retains the original plan with a few alterations to accommodate new uses and most of its original details, again, with some updates during the hotel period.

This is the parlor to the right of the entrance on the first floor

Then, on the left of the main hall, there are double parlors with columns, perhaps from the hotel period. This is probably where Dr. Spencer's office was, and of course it looks like a perfect funeral home -

This is in the annex – you can see an exterior window that became part of the interior

Also in the annex, which is one large room on the first floor and three small bedrooms above. This beaded board and the bar are probably early twentieth century.

This is the barn – which survives from Dr. Spencer's 1850s house – and was used for guest carriages in the hotel days -

Barn interior

And finally, a historic view. This had to be taken after 1898, when the annex was added, and before 1910, when the Sanborn map showed the building in this configuration. So it's during the hotel period. You see that the porch has not yet been extended around the side elevation (and here you can see the door that presumably led to Dr. Spencer's office) Everything else is virtually as you see it today – so this represents the early hotel period –

Edmeston had three hotels on this street at the turn of the century; this is the only one to survive. It's also one of the village's largest and most sophisticated residences, and it's associated with a prominent local citizen. It's extremely intact and represents several important local themes. Questions?

First Presbyterian Church of Deposit

Deposit, Broome and Delaware Counties

Sponsor: congregation

And the last of our proposals today, this is the First Presbyterian Church of Deposit and this building is actually in two counties, as the line between Broome and Delaware Counties runs right through the building itself. This church is significant under criterion C as a distinctive and exceptionally intact example of late nineteenth century religious architecture in the region that illustrates changes in Protestant worship and architecture in the last quarter of the nineteenth century.

Constructed in 1880, this is the third church built for this congregation and it has a simple cross gabled plan that created four identical elevations – there are two small additions on the rear - that you can see here - for Fellowship and Session rooms – both were added before 1900.

And surprise, there is a nearly identical church next door. It was constructed for a Baptist congregation in the same year. Both of these churches were designed by Lawrence B. Valk, a Brooklyn architect and a very important designer of Protestant churches nationally. The two buildings feature almost identical exterior plans and similar overlays of Victorian and Gothic inspired decoration. The forms play off each other just a bit- where one is recessed the other is projecting and vice versa. Unfortunately, I did not know about the Baptist church until it was too late to include it, and I don't know - but I'm dying to find out - if it has a matching interior.

Lawrence Valk specialized in the auditorium plan church, a topic he covered thoroughly in his book, *The New Form of Plan for Churches*, in 1873. Although the auditorium plan dates to the eighteenth century, in America it caught on for Protestant congregations in the nineteenth century because it furthered the goals of the revival movement, which promoted the individual conversion experience. As such, churches were supposed to be comfortable buildings that engaged the senses and increased the opportunities for an emotional commitment to salvation. Architects such as Valk translated these ideas into form. Valk claimed to have invented the auditorium plan – or at least codified this specific version of it, and there is a great quote from his book, wherein he declares his purpose:

Churches are built for the *salvation* of souls, not for architectural display to the sacrifice

of comfort, of acoustic, lacking in cheerfulness, and the very essentials to make religious worship a matter of pleasure. We see around us what may be called dead churches, with no working power in them, simply because the form of the building itself is more at fault than anything else. Some are dark, dismal and gloomy, some over-loaded with ornaments and stained glass, some on the old cathedral plan, cross shaped, with naves and aisles, high peaked roofs supported by columns obstructing the view of chancel or platform, and the main essential, the comfort of the audience, entirely lost sight of

So Valk proposed a plan that would counter the dead weight of those old church buildings by ensuring the greatest comfort for each member and the highest style of beauty. The exterior designs of Valk's churches were an eclectic bunch, but the plans were virtually identical, defined by corner entrances, half round plans, circular seating, sloping floors, radiating aisles, low platforms and soft, indirect lighting – all in the service of giving each participant equal access to the minister and creating the perfect opportunity for a religious experience . Here we are looking in through one of the corner entrances and this church has an unusual carved transom over the entrance

This is my favorite view, looking back from the platform, and you can see that the corner entrances provide access into an open unobstructed space under the soaring groin-vaulted ceiling

The photographer had a hard time capturing the volume of the interior in photos, so this is going around the side – notice the curved pews and notice how the cross-gabled form also contributes to the open unobstructed interior by giving everyone an equally good view of the minister

This one has an elaborate three level platform with multiple serpentine curves

Just a detail of that

This church cost \$1000 more than the Baptist church, perhaps because of this large window. Note the muted, geometric pattern. Unlike a typical stained glass window,

this glass was intended to create an atmosphere rather than teach a lesson,

This is the earlier addition – session room

And the fellowship hall is a few years later

And finally a historic view that shows both churches – and the nominated church in the foreground with its steeple, which was demolished 1941

This is the fifth Delaware County church we've nominated that received an auditorium plan in the 1880s or 90s. Three of the others had new plans installed in much older buildings and the fourth, like this one, constructed a whole new building. All four of the other congregations were of Scottish descent, but this one doesn't seem to be. However, they all seemed to be turning away from the very strict, Calvinist inspired Presbyterianism that the early churches followed.

Questions?