

LE ROY DOWNTOWN HISTORIC DISTRICT

Sponsor: Le Roy Business Council

Funding: Preserve NY Grant

POS: 1811-1963

SLIDE 1: Intro

The Le Roy Downtown Historic District is significant as a highly intact collection of residential and commercial buildings that reflect the evolution of the primary traffic artery through Le Roy, demonstrating its growth from frontier settlement to a bustling community in the twentieth-century. The Le Roy Downtown Historic District is eligible under Criterion C in the area of Architecture and Criterion A in the areas of Commercial and Social History. Main Street anchored early commercial and residential development in the Village of Le Roy, and it remains the primary thoroughfare and commercial corridor of the town. The district contains a variety of buildings that reflect the evolution of popular architectural styles from the early nineteenth through the mid-twentieth century.

SLIDE 2: Map

Early settlement in Le Roy clustered toward the eastern end of the historic district, nearest to Oatka Creek, which powered the mills that drove the town's early industry. Commercial development started adjacent to these early mills, while residential settlement spread in a linear pattern along what became known as Main Street. Because the Main Street corridor remained a

primary focus of investment and development as the village evolved and flourished in the nineteenth and twentieth centuries, buildings in the district represent a wide variety of eras, from the earliest settlement before the Village of Le Roy was officially organized to the automobile-centric recent past.

SLIDE 3: Historic photos

The period of significance for the Le Roy Downtown Historic District extends from 1811 to 1963, the construction dates of the oldest and newest contributing buildings in the district. The Greek Revival “Lent Tavern” at 48 West Main Street was built in 1811, during the earliest years of the area’s settlement, and the Acme Grocery (now Save-A-Lot) at 19 West Main Street was constructed in 1963, demonstrating the continued development of this community during the mid-twentieth century.

SLIDE 4: Residential streetscapes

Along West Main Street, the houses range from Greek Revival and Italianate dating to the early 1800s, to much larger Queen Anne and Italianate residences from the late-nineteenth century, to early-twentieth century Colonial Revival and mid-century ranch houses. Many of them are associated with some of the community’s early prominent leaders, as this part of Main Street was the early core residential area for Le Roy.

SLIDE 5: Commercial Streetscapes

The commercial and institutional buildings along Main Street have a similar aesthetic range, demonstrating mid-19th century Italianate two-part blocks, large turn-of-the-twentieth century Neoclassical government buildings, and, finally, mid-century modern architecture. Although most of the builders and architects responsible for the physical appearance of the Main Street corridor remain unknown, local builders and carpenters likely constructed many of the houses and commercial buildings using pattern books as inspiration. Some of the larger buildings in the district have more sophisticated designs and appear to be works of trained architects. Prominent regional architect Claude Bragdon and noted local builder Philo L. Pierson designed and built several buildings in the district.

This project was sponsored by the Le Roy Business Council. It has been funded through a Preserve New York grant. This is the Le Roy Downtown Historic District, are there any questions?

The rest of my projects are all tax credit projects, and have approved Part 1s.

BUFFALO PUBLIC SCHOOL 24 (PS 24)

SLIDE 1: Intro

Located at 775 Best Street in Buffalo, Erie County, New York, Buffalo Public School #24 (PS 24) is significant as the first school to offer special education within the City of Buffalo school system. Beginning in the 1930s, PS 24 housed several “sight-saving” classes, and over the following decade the building not only became the “headquarters” of sight saving classes and courses for the blind but also for several programs designed for students with learning and intellectual disabilities, predating state and federal laws regulating education for all students with special needs. Prior to this era, children with special needs were often trained in separate private school facilities or simply were not educated at all, so PS 24 played a key role in the integration of special education programs into the city school district. PS 24 is significant under Criterion A in the area of Education for its association with the city’s implementation and expansion of these programs between 1930 and 1965.

SLIDE 2: Sanborn plan

Architecturally, PS 24 reflects a transitional era in school design. Designed by local architect Charles Day (C.D.) Swan and completed in 1901, PS 24 combines elements of earlier school design from the late Victorian era with new and emerging scientifically based theories on school planning and function. The exterior of the building reflects a relatively elaborate, decorative Classical Revival scheme that seems akin to the high-style, individualistic schools common in Buffalo throughout the late 19th century. However, within this highly designed exterior envelope were contained many elements of the emerging scientifically studied standardized school planning that would dominate school design in the 1910s and 20s. The building reflects considerations to fire safety, heating, ventilation, and interior lighting, all intended to provide students with a quality education and better provide for their safety; concerns that would become hallmarks of standardized school planning.

Now, as the nomination notes, there was a secondary building utilized by the school. It was built before the nominated building, in 1888 across the street on Fillmore Avenue. However, once the present school opened in 1901, most if not all functions transferred to the new building. The 1888 building was demolished in 1955.

SLIDE 3: Exterior

The period of significance for PS 24 begins with its construction in 1901 and ends in 1965 with the passing of the Elementary and Secondary Education Act, which prompted Buffalo to create a new special education

“demonstration center” in Public School 28 in South Buffalo. Afterwards, special education was integrated into other city schools. This era encompasses all major architectural developments at the building, as well as marks the era in which the school was most active in serving the education needs of the local community.

SLIDE 4: Interior

This is Buffalo Public School 24, are there any questions?

FN BURT COMPANY FACTORY “C”

SLIDE 1:

The F.N. Burt Company Factory “C” building is a good representative example of a reinforced concrete frame daylight factory building that is associated with one of the largest and most successful box making companies in the county. Some of you may recall that another FN Burt building came up for review a few years ago. The main headquarters and Factory “A” of the company, located 500 Seneca Street in Buffalo, was listed on the National Register in 2013. At the height of its operations, the company operated four major factory and production sites across the City.

SLIDE 2:

The FN Burt company was the largest producer of “built-up” boxes for cigarettes and, later, cosmetics in the United States. The FN Burt company was founded in 1886 by Frederick Northup Burt who had trained as a printer for a prominent Buffalo print works. The company initially started off printing small items for banks before expanding into printing for druggists on pill and prescription paper boxes purchased in Batavia. Finding this method to be costly, the FN Burt company began manufacturing their own paper boxes by the 1890s. By the early 1900s the FN Burt company had grown into reportedly the world’s largest paper box manufacturer. In 1909 it was said that the company produced 98% of all cigarette boxes in the United States.

The nomination also highlights some uncommon aspects to industrial history, including documenting the role of one of the most successful women executives in the county in the early 20th century. Mary R. Cass became general manager of the FN Burt Company in 1911 and under her leadership the company grew and thrived. We’re not nominating this building under criterion B since her offices would have been located in Factory “A”, and this would be the building most strongly associated with her work. However, this additional context on Mary Cass will be used to supplement that nomination. The nomination also documents the improved working conditions at Factory C compared to other turn of the 20th century factory buildings, creating a more pleasant and productive work environment for its largely female workforce.

SLIDE 3:

Architecturally, the FN Burt Company Factory “C” is a good representative example of a Daylight Factory. The building was designed by Buffalo architect R.J. Reidpath & Sons and built by Turner Construction Company in 1911. It has a long, narrow rectangular plan, wedged between the busy thoroughfare of Niagara Street to the east and the rail lines and Niagara River to its west. While the open bays in a “daylight” factory typically utilized industrial steel windows and concrete floors, Factory “C” featured six-over-six double hung wooden sash units and maple floors. The aesthetic of the composition is achieved through the detailing and articulation of the exposed aggregate finish, a relatively new method of concrete surfacing intended as an aesthetic finish.

SLIDES 4, 5:

The period of significance begins with the construction of Factory “C” in 1911 and ends when the F.N. Burt Company moved its operations from the building in 1932. This marks the era when the building and company were at its most prominent and encompasses all significant architectural changes and developments made to the building.

After sitting vacant and underutilized for many years in a rather desolate stretch of Niagara Street, the building is undergoing a tax credit rehabilitation, transforming the building into industrial-style apartments and commercial space. It promises to revitalize this entire immediate neighborhood and spur further growth and development.

This is the FN Burt Company Factory C, are there any questions?

William Krattinger agenda items/significance overviews
New York State Board for Historic Preservation 22 September 2016

Blauvelt-Cropsey Farm, Town of Clarkstown, Rockland County

The Blauvelt-Cropsey Farm, located in the New City area of the Town of Clarkstown, Rockland County, New York, is an architecturally and historically significant property that reflects a number of salient themes in the town and county's history. Erected for the Blauvelt family near the turn of the nineteenth century, the Blauvelt-Cropsey house is a highly intact and impressively maintained example of sandstone domestic construction which portrays the regional melding of Dutch and English building traditions in Rockland County and adjacent Bergen County, New Jersey, in the post-Revolutionary War era. The house, erected above a rectangular plan, has a center hall plan and distinctive high-breaking gambrel roof. It retains original features in addition to those chronicling later periods of occupancy, notably the Late Victorian period. While by some accounts built ca. 1769, physical features suggest the present house was erected later, perhaps using stone and wood framing components from an earlier Blauvelt house located on site. In addition to the stone dwelling, which was built for the Blauvelt family and which has been associated since the 1890s with the Cropsey family—members of which still reside there to this day—the nominated property includes what is a considerable expanse of agricultural land and open space for this part of heavily developed Rockland County. Also included is a barn, the earliest portion of which illustrates the once prevalent New World Dutch building practices characteristic of this region's architecture. The house, barn and associated land serve as complements to one another and preserve the core of a working farmstead that was first put under cultivation in the eighteenth century, prior the American Revolution. The farm is being nominated in association with National Register of Historic Places Criterion A, in the area of Agriculture, given its longstanding agrarian history and continued agricultural use and additionally under Criterion C, in the area of Architecture, as both the house and barn document the development of the region's vernacular building traditions during the eighteenth and nineteenth centuries.

Cornwallville Cemetery, Town of Durham, Greene County

The Cornwallville Cemetery is a site of considerable importance to the historic identity of this rural Greene County, New York community, which sprang up in the hilly terrain of the Town of Durham in the shadow of the Catskill Mountains in the later eighteenth century. First used for burials in 1824, the cemetery serves as the final resting place for many of this community's preeminent figures, among them the hamlet's first settler, Captain Daniel Cornwall, a veteran of the American Revolution who arrived there from Connecticut with his family in 1788 and established a pioneer homestead. The Cornwallville cemetery long served as the setting for a Methodist house of worship, a wood-frame building which served an organization that had been established in the community a few years earlier, in 1821. Long a central religious and social institution for many of the hamlet's denizens, the church fell into disuse and was later relocated to the Farmers' Museum in Cooperstown, New York, where it remains as part of the organization's historic building collection. The nominated cemetery, while it enjoys significance in relation to the collection of funerary art maintained there, nevertheless derives its principal significance from its direct association with the early settlement history of the hamlet of

Cornwallville; the various individuals and their families who are interred there collectively helped guide the development of Cornwallville, as well as influencing its social, civic and religious affairs, from the time of its settlement beginning in the later eighteenth century. The Cornwallville Cemetery is being nominated in association with National Register of Historic Places Criterion A, in the area of Exploration/Settlement, given the considerable number of prominent settlement period individuals that are interred there. It is additionally being nominated in association with Criterion C, in the area of Art, for the representative collection of funerary art contained within. It remains a significant and salient touchstone to the hamlet of Cornwallville's history and the various individuals and families which shaped it.

International Shirt & Collar Company, City of Troy, Rensselaer County

The former International Shirt & Collar Company building is an architecturally and historically significant resource in the City of Troy, Rensselaer County, New York. It is one of a small number of large-scale industrial buildings that chronicle the growth and development of the textile industry in Troy at the turn of the twentieth century and, in particular, local cuff and collar manufacturing, which dominated this industry during the period between 1880 and 1920. The International Shirt & Collar Company shares salient connections to these historic developments; founded in 1893, this firm purchased and expanded the nominated building ca. 1899, operating in this location until it was caught in a series of mergers and closed in 1906. Like its competitors, the International Shirt & Collar Company produced thousands of detachable collars and cuffs daily for what was then a burgeoning market; by 1907 Troy interests produced about 90 percent of all detachable collars and cuffs produced in the United States. These detachable articles of clothing were seen as both fashionable and convenient, since they could be laundered apart from the shirt. The building is being nominated at the local significance level in association with Criterion A, in the area of Industry, for its associations with this important local industry. The building is also nominated under Criterion C, in the area of Architecture, given its direct association with Troy textile manufacturing and as a significant example of that building type. Unlike some of the other examples of textile factories, this facility had been previously erected as a malt house for Charles F. Conkey in 1876. In this capacity it functioned in the processing of cereal grains into malt for brewing, which required soaking and kiln drying. The building was modified and expanded to serve as a textile factory. It is being nominated in association with the Multiple Property Documentation Form entitled "Textile Factory Buildings in Troy, New York, 1880-1920."

John Green House, Village of Nyack, Rockland County

The John Green House is a building of tremendous significance to the early nineteenth century history of Nyack, New York. Built ca. 1819, the nominated building is one of few remaining architectural resources left in that Hudson River community which chronicles the earliest period of growth and commercial development there, and it shares direct associations with one of Nyack's preeminent early figures. It was erected for John Green, whose vision for the community helped transform that place into a thriving seat of regional commerce during the first quarter of the nineteenth century. A native of Albany County who came to Rockland County around the turn of the nineteenth century after suffering a significant business setback, Green reestablished his financial footing and soon proved a central player in the two major transportation improvements which led to Nyack's emergence as an important commercial center. These were the construction of the Nyack Turnpike, which linked Nyack's waterfront with distant commercial and manufacturing enterprises to the west, and the establishment of regular steamboat service in the mid-1820s. The nominated house was erected as an accompaniment to

the substantial business stand which Green developed along the nearby shore of the Hudson River inclusive of wharves and a lumber yard; the dwelling in many ways formed the centerpiece of these holdings, though its precise use and occupation by Green remains unclear. Over time this once-prosperous business fell away and the property was greatly reduced, leaving only the house and a small parcel of land, the same condition as found presently. In addition to his central importance in fostering the growth of Nyack's commercial interest, Green was also a civic-minded individual who made important contributions to the community's religious and educational institutions; he was instrumental in the early history of both the Nyack library and the First Methodist Church, the construction of the latter which he helped personally finance. Green (1772-1842) can rightly be considered one of the preeminent figures in Nyack's development from a relatively inconsequential Hudson River hamlet into a considerable regional seat of transportation, manufacturing, and commerce. The building is being nominated under National Register of Historic Places Criterion B, in the areas of Transportation and Commerce, for its direct association with John Green, and under Criterion C, in the area of Architecture, as an early dwelling dating to Nyack's first concerted period of physical development.

Moss Street Cemetery, Town of Kingsbury, Washington County

The Moss Street Cemetery, one of the Town of Kingsbury's oldest dedicated burial grounds, contains the final resting places of countless prominent early town residents, among them veterans of the American Revolution, the War of 1812, and the Civil War. Established around the time of the Revolution, the earliest grave within the cemetery is believed to be that of a Native American veteran of the French & Indian War, his identity unknown, who tradition maintains was buried there as early as the 1780s. Although burials had been established at the site previously, it was not until 1804 that a group of Kingsbury residents, serving collectively as trustees, purchased this land from Simeon Moss for the expressed purpose of establishing a cemetery, a use which continues to the current day. This original purchase, consisting of over an acre of land, was augmented subsequently by purchases made during the 1870s, which added additional land on the south and west sides of the original core area. The cemetery is believed to be the third oldest burial yard established in Kingsbury, a town which developed from the eponymously named patent granted by King George III and which was settled in the pre-Revolutionary War period by New Englanders chiefly from Connecticut. Settlers in this area faced tremendous tribulations during the American Revolution, particularly during the year 1780, when British raiders laid waste to much of the area, leading local residents to recall it as "The Year of the Great Burning." A number of prominent early Kingsbury settlers are interred in the cemetery, some of whom represent original patentees and settlers. The Moss Street Cemetery is being nominated to the National Register of Historic Places in association with Criterion A, in the area of Exploration/Settlement, given that the remains of many prominent early settlers and citizens repose there and as such the cemetery provides information about their ethnicity, origins, occupations, and interrelationships. It is additionally being nominated under Criterion C, in the area of Art, for the collection of funerary art maintained therein, which represents various periods and tastes in American funerary art.

St. John's Episcopal Church, Village of Pleasantville, Westchester County

St. John's Episcopal Church is an architecturally significant ecclesiastical building and a recognizable local landmark located in the Village of Pleasantville, Westchester County, New York. The church, erected in 1912 to the plans of local architect Charles A. Hoag, is a highly intact example of a Late Gothic Revival-style ecclesiastical edifice which was subsequently augmented with the construction of a parish hall addition in the later 1920s designed by architect Oscar Vatek. These two early twentieth

century building campaigns, in addition to one undertaken more recently, in the early 1970s, largely account for the complex as it appears today, with its combination of Late Gothic Revival and Tudor Gothic features and stone and stucco-clad exterior elevations. The original Hoag-designed church remains in large measure as built, characterized by its highly picturesque stone masonry construction, steeply pitched rooflines, stout crenelated tower, wall buttresses, and large Gothic-arched windows; to this was added the parish hall, which uses a similar architectural vocabulary, though tending more towards the Tudor Gothic. The interior of both sections remain largely as conceived and built, with little alteration, and they collectively continue to convey the design intent of their respective architects. The interior of the 1912 church is further distinguished by the collection of memorial stained glass which occupy the large windows in the nave and chancel; these windows, given by members of prominent parish families in memory of loved ones, provide historic depth and context for contemporary parishioners, in addition to offering themselves as a compelling aspect of the interior's aesthetic program. Charles A. Hoag, who studied architecture at Cornell University and worked for a time in the New York City architectural office of Barney & Chapman, died just a few years after the completion of this commission, at age 48; Oscar Vatet, who worked from an office in New York City and later Pleasantville, was active in Westchester County during the 1920s and later saw his professional fortunes dampened by the Depression. The nominated building ranks foremost among the Village of Pleasantville's architectural landmarks, distinguished by the quality of its overall design, its high level of physical integrity, and its prominent visual position on a major village thoroughfare. It is being nominated in association with National Register of Historic Places Criterion C, in the area of Architecture, as an outstanding example of Late Gothic Revival-style ecclesiastical architecture designed by Charles Hoag, with a major early addition built to the plans of Oscar Vatet. Additional significance is also claimed, again in association with Criterion C in the area of Architecture, for the rectory; that building remains an outstanding example of regional vernacular domestic design constructed ca. 1800.

BUFFALO MILK COMPANY BUILDING

SLIDE 1:

Buffalo Milk Company Building is architecturally significant as an example of a consolidated works manufacturing facility that reflects the development of streamlined manufacturing facilities particularly suited for urban

environments at the turn of the twentieth century.

SLIDE 2:

It is additionally significant for its associations with the Buffalo Milk Company, which reformed as Queen City Dairy in 1909, which built and used the building for the pasteurization and distribution of milk at the turn of the twentieth-century. It was the first large-scale milk company to do so in Buffalo.

SLIDE3:

The building was designed by local architect Sydney Woodruff and was constructed primarily between 1903 and 1905, with two small additions made around 1910. The Buffalo Milk Company Building represents a shift in industrial design from haphazard expansions typical of early nineteenth century factories towards comprehensive planning in the late nineteenth and early twentieth centuries. The building is an excellent example of a consolidated works. This term refers to factory buildings designed with this type of forethought and comprehensive planning. This included specialized spaces for various operations—including those related to manufacturing, administrative, and distribution functions—often within a single building, emphasizing the interconnections between these spaces in order to maximize efficiency. An administration wing often acted as a public face to the facility and generally received more architectural embellishment than more functional areas. Consolidated works buildings were prompted by the

increase of larger manufacturing machinery and facilitated by construction methods that allowed for building larger and more cost effective buildings.

SLIDE 4:

Buffalo Milk was the first major distributor of pasteurized milk in Buffalo, and the size of its building, as well as the ornate neoclassical design of the administrative wing, reflects the company's desire to convey its strength and the superiority of its product. Prior to 1900, nearly all milk sold in Buffalo, and throughout much of the country, was unpasteurized and sold by small, independent milk dealers. At the turn of the twentieth-century, unsanitary conditions in cities came under increased scrutiny, and health officials increasingly pointed to unpasteurized milk as a leading cause of child sickness and mortality. The Buffalo Milk Company not only provided pasteurized milk on a scale unheard of in the city, but it also offered classes for mothers on the importance of pasteurization and allowed doctors to examine their facilities. The Buffalo Milk Company operated in the building from 1903 until 1909, when it reformed as Queen City Dairy, and continued operations in the building until 1914.

SLIDE 5:

The period of significance for the Buffalo Milk Company Building begins with its construction in 1903 and ends with Queen City Dairy's exit from and sale of the building in 1914. This era encompasses all notable architectural additions and developments of the building, as well encompassing all operations related to the collection, treatment, and distribution of milk at this location by the Buffalo Milk Company and its successor company, the Queen City Dairy.

This is the Buffalo Milk Company Building, are there any questions?

JEWELL FAMILY FARMHOUSE
Guilford, Chenango County
Sponsor: owner

This is the Jewell Family Farmhouse in the village of Guilford, Chenango County. Built in 1824, it's one of the oldest houses in the village, and it's been associated with the Jewell family, one of Guilford's founding families, for more than 200 years. You see here the house, the privy and a small barn.

The Jewell house is significant as a distinctive example of a traditional New England heavy-timber frame, center chimney plan house, one of the most popular domestic house types of the 18th and 19th centuries in portions of the northeast settled by New Englanders. Like many of Guilford's early settlers, the Jewells were from Massachusetts and New Hampshire and were originally attracted here by the village's industrial potential; family members also practiced farming and commerce. This house was built

for Lemuel Jewell, one of three brothers, and its site has been preserved as a single, one-acre house lot since 1824.

The main block retains its original form and framing; it received a layer of Greek Revival detail at a slightly later period. The original windows were replaced by two-over-two sash in the 19th century, but a trio of revivalist sisters or cousins apparently found the originals in storage and put them back in the early 20th century. The frieze window pattern – one glazed and two blank – is the same front and back and appears to be original; there may have been grilles at one time

Family lore says that the wing was built first and then the house; but we could find absolutely no architectural evidence to support that theory; rather, the wing appears to have been constructed within 10 years of the house

The wing contains a kitchen, bedrooms, storage and, on the end, an unfinished woodshed. If you look to the right, you can see that the wing has been bumped out about 3 feet – and its windows went with it[to the left is the 19th century privy]

Despite the loss of the chimney, the original plan survives, with two rooms flanking the entrance and three across the back. This is the more formal parlor. It has an especially decorative federal period mantel, with a scallop course.

The small room behind it was incorporated into the parlor, perhaps in the early 20th century

The other front parlor is now a dining room; it also has a decorative federal period mantel. We have not definitely found the location of the cooking hearth – it should be in the rear, middle room, and it's not – Bill and I studied it, as well as Cindy Falk and a local expert, and there is no conclusive evidence that it was there – although there is no compelling evidence that it was anywhere else either so, a mystery remains

This is the first room in the wing – first a summer kitchen and then a year round kitchen. Just for fun, the photo on top is from the 1930s and you can see the same pull down table. You can also see the very early pantry and the view into the next room, which is still a bedroom today. There are a number of historic photos showing the same furniture that is in the house today.

So questions about the Jewell house?

COMMON SCHOOL 32

Trout Creek, Delaware County

Sponsor: owner – Town of Tompkins

And last is Common School 32, in the small Delaware County hamlet of Trout Creek, which is near the western edge of the county, north of the Cannonsville Reservoir. School District 32 was established in 1852 and we know that this isn't the first school because it's the wrong dimensions; however, we've been unable to pin down its exact date of construction. We're guessing sometime between 1860 and 1880 judging by the nine over six pane windows, which appear to be original.

One of the reasons it's hard to determine the date of this building is because its form was consistent for at least a century. The rectangular plan, timber frame, steep gable roof, regularly spaced windows, modest exterior embellishment and single large interior room heated with a stove defined almost every one-room school in the state.

The school did not close until 1968 – it was the last in the town to do so, and at some point, probably in the early 50s, judging by the clothes, the vestibule was enclosed for bathrooms

The original room is intact except for early 20th century wallboard covering; you can also see the original stove hole; the new furnace was installed in the woodshed

This nomination is sponsored by the Town of Thompson, which uses the building for a senior center

Hudson Theatre

Manhattan, New York County

[Facade] Constructed between 1902 and 1903, the Hudson Theatre is significant under Criterion A in the area of entertainment for its association with Henry B. Harris' theatrical empire and the development of the Broadway Theater District. One of the few remaining early twentieth-century playhouses within Manhattan's Broadway Theater District, the Hudson helps to illustrate the growth and development of the district and its influence on the history of American theater.

[Façade detail + rear elevation] Renowned producer and theater manager Henry B. Harris grew up in theater management and moved to New York City soon after the turn of the twentieth century. With the financial assistance of George G. Heye, he built the Hudson Theatre in 1902 as his New York headquarters.

[Lobby / Lobby] The theater served as home to a countless number of productions under his ownership. Harris opened two other theatres, neither of which remains extant, and at the height of his career, he managed as many as 16 touring companies and 11 individual stars in addition to his theaters. After Harris died in 1912 on the Titanic, his wife, Irene, continued to operate the Hudson Theatre; under her management, it became one of the most successful Broadway playhouses.

[Hall /Ceiling] The Hudson Theatre is additionally significant under Criterion C for its Beaux-Arts design, which is reflective of the evolution of theater design. Initially designed by prominent theater architects J.B. McElfatrick & Son and completed by the firm of Israels & Harder, the theatre's spacious lobbies creating a grand processional entry predated the general popularity of this plan by decades.

[Boxes/Seating] The elongated forms of the auditorium and proscenium arch paired with cantilevered balconies provided unobstructed sightlines from every seat, not just the most expensive ones. This concept revolutionized the design of twentieth-century entertainment venues, separating them from their nineteenth-century counterparts.

[Stage] The finishes in the interior of the theater that created a rich and lavish setting for patrons, complete with velvet curtains, verd-antique green marble paneling, and Tiffany light fixtures and mosaics to entertain guests during intermissions stand as hallmarks to theater interior design. Although the theater's use has changed over the years, alternating between a playhouse and other types of entertainment, including a recording and television venue, the building has been an anchor to the area's early past for over a hundred years.

Letter of Support from the Landmarks Preservation Commission

Finger Lakes Region NR Nominations State Board for Historic Preservation Meeting 22 September 2016

It's nice to be back in the Finger Lakes and in Canandaigua.

All of my presentations today are federal tax credit projects except for the historic district nomination, but that nomination itself is driven by tax credits and has already benefitted from the program.

Oak Knitting Mill, Syracuse, Onondaga County

Slide 1: Built originally in 1899, the Oak Knitting Mill at West Division

Street & Genant Drive in the city of Syracuse was expanded between 1901 and 1942, with the original portion and first expansion designed by Syracuse architect Archimedes Russell. The consultant covers all stages of the expansion in the nomination draft, so I'll refrain from repeating them at this time. Nominated under Criteria A and C in the areas of industry, commerce and architecture, the building is a reminder of the once vibrant textile industry in Syracuse in the early twentieth century. The building is of common mill construction as defined in the National Register Multiple

Document Form *Industrial Resources of the City of Syracuse, Onondaga County, New York*, thereby meeting the registration requirements for listing in the State and National Registers of Historic Places and is basically a four-story brick building with a two-story rear section and limestone foundation/basement. The building retains a good amount of integrity in spite of some alteration, much of it reversible. *

*entrance porch, interior living space/apartments (2001).

Slide 2: Oak Knitting manufactured ladies' knit underwear from 1899 until 1927 when the operations moved south to Georgia (as did most of the northeast textile industry at the time). During its operation, Oak Knitting employed approximately 150 people, mostly women, and was one of a number of textile mills in Syracuse. After a stint as a grocery warehouse, light manufacturing returned to the building in 1960, and the building currently houses a mixed use of office, light manufacturing, storage, and apartment space. Images show parts of the building used by Dynamic Pak, the building's longest term tenant. The small image in the upper right shows a portion of the basement level with the part of the stone foundation visible in the back ground and some wooden support beams.

We have a letter of support from the Syracuse Landmark Preservation Board and Mayor Stephanie Miner. By the way, Syracuse is a certified local

government. As previously stated, this is a federal tax credit project and the part 1 is still under review by the NPS.

Questions? Comments?

Syracuse Lighting Company, Syracuse, Onondaga County

Slide 1: Literally just down the street from Oak Knitting is Syracuse

Lighting Company, later known as Central New York Power Corporation.

This was another industrial building constructed in stages and the portion in the upper left is the renovated 1911 section that housed the corporate offices.

This section was originally constructed in 1893 but heavily damaged by fire in 1910, hence the renovation. The entire building is of steel framing with

brick and is mostly two stories, except for the three-story office section and a two-story training ell and one story records storage addition the north side

of the building. Similar to Oak Knitting, Syracuse Lighting meets

registration requirements set forth by the *Industrial Resources of the City of Syracuse, Onondaga County* MPDF. The building retains integrity due to its

long use by the power company, first for generating power and later for training and record storage.

Slide 2: Syracuse Lighting is being nominated in the areas of industry and architecture (Criteria A & C). The building retains a significant amount of

historic fabric and features, such as the massive brick and stone support

system, part of it dating from 1893, seen in the left image. The right image

shows one of the training rooms with intact fixtures that supported training equipment and an original time clock on the left (also a training item).

Slide 3: Seen here in the upper right is the interior of the building during its power generating days. Belting went through arches in the walls into the adjacent area and one of these infilled arches is seen in the left image. The lower right image shows some of the extant cast iron columns and support beams also visible in the historic image. Currently the building is vacant, but the current owner intends to turn it into an entertainment venue. When I made a site visit last spring, it was intended as a brew pub and event space. Also a federal tax credit, Syracuse Lighting received its part 1 approval and we have a letter of support from the Syracuse Landmark Preservation Board and Syracuse Mayor Stephanie Miner.

Comments? Questions?

Terminal Building, Rochester, Monroe County

Slide 1: Now on to the city of Rochester, also a certified local government—Built in 1924, the Terminal Building (so named for the company that built it*) is located in downtown Rochester on the west side of the Genesee River next to the Monroe County Forensics Lab and across from Rochester’s Old City Hall. The building is eight stories of steel framing clad in brick with stone trim and topped with a stone and brick parapet. The

ground level of the façade was intended as retail space with the floors above for offices. This early 20th century commercial building has interesting neoclassic details such as the keystone arch door on the east elevation, egg and dart molding along the store level cornice and quoining. The building is being nominated in the areas of commerce and architecture (Criteria A&C) as an excellent example of an early twentieth century speculative type office building.

*Rochester Motor Terminal, Inc.—gas stations and parking lots

Slide 2: Intended as flexible office space, the upper floors were left open, to be divided as per clients' needs. One of the original partitions is in the upper right and the image under it shows some extant door and transom moldings. An original stair and tile floor is seen on the left. Lawyers were the first targeted clientele for the building and its location still makes it attractive to lawyers and government officials. The building is currently vacant and the plan is to return it as office space.

Questions? Comments?

John W. Jones Court, Elmira, Chemung County

(Introduce Patrick Thrush, consultant for the project)

Slide 1: For those who've been on the board for a number of years, you may recall that several years ago the John W. Jones Home was listed. Jones was

active in the Underground Railroad in Elmira and caretaker of Woodlawn Cemetery. He's one of Elmira best known African American citizens, along with Ernie Davis. It seemed fitting to the planners of a post-war low-cost housing project to name the building after him, especially since the project was located in the African American section of the city known as Slabtown. We've just received a part 1 HPCA submission for this building and after several years of being vacant and subject to vandalism, the building is in the process of being purchased and rehabilitated into affordable housing.

Slide 2: This building is a bit difficult to describe and the consultant has done a valiant effort in trying to make sense of the building. It's basically five three-story units of 1 to 4 room apartments with the center unit (3) being T-shaped and flanked by two more units that mirror each other. The illustration above shows the unit division. You can barely see lines separating the units, indicating end walls. Only the basement had a connecting corridor across all units, which made sense since it contained shared spaces such as laundry, storage areas, meeting rooms, etc.

Slide 3: Planning for the project took place during World War II but construction was delayed until after the war due to war time guidelines prohibiting projects that involved large-scale residential demolition. The consultant goes into detail in the nomination about the history of Slabtown

and the post-war project delays. In 1949, the Elmira Housing Authority began property acquisition and site clearance began in 1950. As you can see, the cornerstone has a 1951 date but occupancy began in 1953. The Jones Court Project demolished a large part of the Slabtown neighborhood, including two prominent churches. Additional houses were demolished for a park east of Jones Court, and to make a long story short, over the following years Slabtown faded into oblivion. For this reason, Jones Court is being nominated under Criterion A in the area of African American Ethnic Heritage. Since it was a city planned project, it is also being nominated in the area of community planning and development.

Slide 4: The building is also being nominated under Criterion C for architecture as a large scale housing project designed by Haskell, Considine & Haskell, a prolific Elmira firm known for large-scale projects. Although the project included a landscape plan by Buffalo landscape architect, William Harries, none of that plan survives. In spite of the vandalism and long period of vacancy, the building retains its original room/apartment configuration, interior doors, wall, and floor surfaces. We have a letter of support from Daniel Mandell, Jr., Mayor of Elmira and a copy of a resolution of support from the Elmira City Historic Preservation Commission. Elmira is also a Certified Local Government.

Questions? Comments?

George Washington School, Elmira, Chemung County

Slide 1: Another project by Haskell & Considine (before the younger Haskell joined the firm), Public School number five was one of three proposed Depression Era WPA projects proposed for the city of Elmira. The school is a U-shaped two-story, concrete and steel framed building faced with light colored brick. The original plans are shown in the lower image, which had the building facing Lincoln Ave. It was reoriented to face West Washington Street. Planning for the school began in 1937 and it was in service as an elementary school from 1940 to 2006. The building is being nominated under Criterion C in architecture for being a highly intact Art Deco WPA era project, with little to no alteration other than window & door replacement.*

If asked-- School No. 7, now Riverside Elementary School across from Brand Park, large addition on east side, alterations to south elevation

Slide 2: The school exemplifies the principles of school design outlined by the New York City firm of Tooker & Marsh, such as the massing of windows, hardwood classroom floors and sanitary materials for corridors and of course, bathrooms (tile, linoleum). Clearly, Haskell & Considine followed these, as can be seen in the upper left “typical classroom”, the used

of wood in the corridor doors and transom in the image below. Classroom doors were also wood and glass. As you can see, corridor floors and walls were tiled. Due to a declining school population, the school merged with nearby Fassett Elementary School in 2006. The current owner plans to use tax credits to rehabilitate the building as student housing due to its close proximity to Elmira College and a nursing school. We also have a letter of support from the mayor and copy of a support resolution from the preservation commission for the George Washington School.

Questions? Comments?

East Main Street Downtown Historic District, Rochester, Monroe County

(Introduce Gina DiBella, co-author of nomination draft and chair of the Town of Greece Historic Preservation Commission)

Slide 1: The East Main Street Downtown Historic District encompasses a portion of the Rochester Central Business District, covering roughly five city blocks with East Main Street as its spine. The map originally came to us as the proposed district and the actual boundary is indicated with the heavy black line--the red items outside of the line were determined as non-contributing. The nominated district contains 31 contributing resources, including the 1965 Liberty Pole seen on the left in the upper image, and

eight previously listed buildings. Within the boundary is an exceptional collection of historic resources that show the transformation of the district from late-nineteenth and early-twentieth century retail into a mid-twentieth century business center dominated by high-rise, architect-designed corporate headquarters buildings.

Slide 2: Because of the resources, their integrity and the history that they represent, the district is being nominated under Criterion A for community planning and development and Criterion C for architecture. The district also illustrates the continual remodeling and updating of a number of buildings in response to changes in retail practices, one example illustrated in the lower images with the advertising signage, historic and current. I should mention that the historic fabric is still behind the Bryant and Stratton advertising. The upper images show the extreme west end (on left) of the district and the extreme east end on the right. If you stand at St. Paul and East Main and look east, the north side of the street has much of the older, retail buildings and the south side shows the most transformation with taller buildings and skyscrapers.

Slide 3: A good example of retail updating is seen in the upper right, with the ca. 1940 streamlined treatment of the ground level of the 1923 Hotel Cadillac at Chestnut and Elm. The image below it is the Salvation Army

Building, constructed around 1940, another good example of streamlining.

The image to the left shows the Baptist Temple Building, designed by local architect Carl Traver, who was associated with the local firm of Gordon & Kaelber. The building shows an innovative concept of combining a church with an office building, blending the familiar Gothic forms often associated with religious buildings with the more modern Neoclassic. Other buildings seen in the image are the 1954 Colonial Revival Monroe County Savings Bank on the right of the Temple and the Rochester Savings Bank, designed in 1927 by J. Foster Warner. This bank added a 1954 drive up pavilion/window, in an effort to modernize with the times. The Rochester Savings Bank is one of the individually listed properties within the district.

Slide 4: Warner also assisted McKim, Mead and White with the design of the Lincoln Alliance Building, seen on the left. The building opened in 1926 as the headquarters for Lincoln Alliance Bank and at that time, was one of the largest office buildings in Rochester. The banking operations were in the first four floors and the rest of the building was given over to office space. The building on the right is another J. Foster Warner building in the district, the Sibley Triangle Building, built in 1897 with its characteristic flat iron shape that corresponded to the street pattern (corner of East Ave and East Main).

Slide 5: Across the street from Warner's Sibley Triangle building is the Security Trust Building, built in 1963. Designed by William F. Cann, the building was the first modern skyscraper built in the district, attracted to East Avenue by Midtown Plaza, Victor Gruen's indoor shopping mall that opened in 1962.

Slide 6: Perhaps the two most iconic buildings in the district are Sibley, Lindsey and Curr (1905) and The Lincoln First Tower (1973), now known as *The Metropolitan*. Sibley, Lindsey & Curr is another J. Foster Warner Building built as a large department store, which was an innovation in itself with the concept of the department store introduced in the 1880s. Lincoln First is the tallest building in the district with its distinctive exterior and accompanying plaza. Some of the listed buildings were rehabilitated as federal tax credit projects and one of the goals of the nominated district is to encourage others to take advantage of the program.

Comments? Questions?

(Introduce Gina DiBella).

Poughkeepsie and Connecticut Stanfordville Station
Stanfordville, Dutchess County

[Station] The Poughkeepsie and Connecticut Stanfordville Station historic district, constructed in 1889, is significant under Criterion A for its association with transportation and commerce in Stanfordville and with the broader pattern of railroad development and competition in Dutchess County. During the last half of the nineteenth century, railroads began building lines in Dutchess County, first paralleling the Hudson River and later running east-west across the county. The development of these later lines was strongly tied to the construction of the Poughkeepsie Railroad Bridge across the Hudson River during the 1880s.

[Bridge / Map] In addition to linking rail lines on both sides of the river, a connection to Connecticut and the New England states was necessary to help justify the substantial construction costs. As the bridge neared completion, the bridge company planned to buy the former Poughkeepsie and Eastern line, which ran from Poughkeepsie to the Connecticut border, and connect it to the bridge. When the owners refused to sell, the bridge company built a new 28-mile railroad line, the Poughkeepsie and Connecticut, which essentially paralleled the pre-existing line.

[Sanborn / Photo] Stanfordville Station, located across Wappinger Creek from the Poughkeepsie and Eastern Station, was built as one of three new New York stations along this route. Stanfordville Station is the only extant station of three built for the short-lived Poughkeepsie and Connecticut Railroad.

[Outbuildings] The Poughkeepsie and Connecticut station in Stanfordville operated from 1889 to 1909, when the two parallel lines came under the same ownership and were consolidated. Despite its relatively short use, Stanfordville Station illustrates Dutchess County's competitive railroad history and is a rare remaining assemblage of rural railroad station buildings in the county.

Hawley-Green Street Historic District Boundary Expansion, Syracuse

- Expansion driven by City of Syracuse (Kate Auwaerter) – Support letters from Mayor + Syracuse Landmark Preservation Board
- Reflects success of tax credits in solidifying parts of the 1979 district already on the NR
- Adds over 90 primary resources (133 including garages)

- Original district seems to have focused on the most high-style buildings with the best integrity BUT
 - Expansion better fulfills the original description of Hawley-Green as encompassing “a variety of economic classes, ethnic heritages, and functions in close proximity.”

Period of Significance = 1824 (earliest building) – 1938 (after development of commercial strip on Hawley Avenue)

Criterion A = COMMUNITY PLANNING AND DEVELOPMENT
Criterion C = ARCHITECTURE

Community Planning – **Unique triangular shape** of the district dates back to the original settlement of Syracuse: connections between **Salina** (James Geddes’ 1798 settlement near the salt flats at the south end of Onondaga Lake); village of **Syracuse** (1824 Syracuse Company development of the 1804 Walton Tract); and **Lodi** (Oliver Teall’s locks on the 1826 Erie Canal)

- Many of the Hawley-Green Street HD streets named after members of the Syracuse Co.
- Teall laid out Lodi Avenue from Lodi to Salinas atop an existing Haudenasaunee trail
- Lodi annexed by Syracuse in 1835; Syracuse annexed Salina in 1848

Community plan shows up in the earliest maps from 1822 and **1839 (Hugh Lee, surveyor)**; **1869 LC Laass Bird’s Eye view** shows extensive development.

- Railroad arrives in 1839 to the south of the district
- Horse-drawn streetcar and electric trolley lines on Hawley, Green, Lodi, and James drove speculation and filled out the remaining residential lots in the district
- Last element to be built = **small commercial district** in 400 block of Hawley in 1920s – New Avon Theater – visible in the **1924 Hopkins *Atlas of the City of Syracuse***

Architecture – Mix of styles - **Vernacular/Folk** (often with **Greek Revival elements**); **Gothic** cottages; **Italianate**; **Connected Row Housing**; **Stick-**

Style and Queen Anne; Second Empire; early 20th century Apartment Design; and Commercial.

- Expansion brings in more mixed properties; high-style in 1979 nomination; commercial bldgs
- **Architect** attributions: Horatio Nelson White (209 Green Street); Archimedes Russell (304 and 306 North McBride); most built by local builders to commonly-available plans
- **Pre-automobile lots:** Most buildings free-standing on narrow lots. Few outbuildings.

Bagg's Square East Historic District, Utica

- **CLG Survey** → sponsored by City of Utica and driven by tax credit opportunities
 - New SUNY Polytechnic campus at Marcy just across the Mohawk; entrance ramp off Broad Street
 - Developer has already opened a thINCubator on Broad Street
 - Adjoins **Lower Genesee Street HD** – lots of tax-credit activity taking place there
- Like the **Downtown Rochester HD**, takes in a set of 6 individually-listed properties (and one in process) in an effort to allow the area to be treated more as a “district”
 - 13 new contributing buildings
 - 4 non-contributing buildings
- Purposely **excludes probable site of Fort Schuyler**, British fort established in 1758. No standing structures; lacks temporal continuity with the proposed district
 - Better to list as a National Register eligible archeological resource by itself

Period of Significance = 1875 (earliest building) – 1955 (opening of NY Thruway)

Criterion A = TRANSPORTATION and INDUSTRY

Criterion C = ARCHITECTURE

Transportation + Industry – **East of the original settlement of Utica – Bagg's Square – at major ford over the Mohawk; intersection of east-west/north-south routes of the Haudenosaunee**

- Sanborn map shows location of district and its **relationship to the river, canal, + Genesee St**
- Square was site of Moses Bagg's inn (blacksmith) ~ 1793
- **Late 18th century street grid** created to the east of Bagg's Square – basis of historic district
 - Initially a residential district

- Subsequent development associated with **growth of multiple transportation technologies**
 - Canal (1819-1821) to the south
 - Railroad on the north (1836 – partially opened; 1843 – lines consolidated from Albany to Buffalo)
 - Transportation, commerce, and manufacturing contested for sites adjacent to the river, roads, railroad, and canal
 - **Development of “steam manufacturing” in 1840s added to the squeeze**
- 1875-1920s: Residential character of district declined; only one 1830s row house remains (much changed) incorporated into Rathbun Building complex
 - 1901-1907: **River moved** ½ mile north
 - 1908: **Frederick Law Olmsted** hired as consultant to beautify Utica; recommended **ramp into Bagg’s Square**; major step in decline of area
- 1920-1940: **Erie Canal filled ~ 1920s**
 - Removal of canal buildings; replaced by public buildings along Catherine/Oriskany Sts
 - 1930: **Population peaked at 101,740** (lost 40% from 1950 to 2000)
- 1940-1955: **Beginning of suburbanization – both residential and industry**
 - Much of Broad Street changed to focus on **car culture and building contracting**
- **END of PERIOD of SIGNIFICANCE = 1955**
 - NY Thruway opens 1954 and bypasses Utica on the north side of the Mohawk
 - North-south arterial relocates traffic from Genesee Street to bed of Chenango Canal
 - 1959: John Bleecker (East Utica) Urban Renewal Project begins; attempts to convert northeast corner of Utica into zoned

development areas – different locations for industry, public buildings, and residential neighborhoods

- 1970-74: **Bagg's Square disappears beneath North Genesee Street Arterial**

Criterion C – Architecture: Primary resources built between 1875 and 1955

- Union Station: built 1910-1914; relocated to the east from Bagg's Square; **architect = Stem & Fellheimer**
- Surrounded by typical commercial structures – some older, some younger
 - **Many already-listed buildings by Utica architect Frederick Gouge**
 - Open floor plans with heavy-timber structure
 - Mixture of Richardsonian Romanesque and neoclassical before 1930
 - Much simpler forms after 1930
 - Dante Restaurant kitty-corner to train station
 - Cold storage building for meat brought by train from rural railroad lines
 - Rathbun Building – impressive entrance 1 block from station to bring in wholesale customers from the country
- Some industrial production survived and thrived
 - Charles Millar & Son complex – 1887, 1905, 1912-13, 1920, 1940s
 - DB Smith Company – 1920
- Public Buildings – early 20th century
 - Observer-Dispatch (1914; altered 1931)
 - Federal Courthouse (1927-29)
 - Bagg's Square Memorial (1932 – land given by Thomas R Proctor)

