

**Woodstock Music Festival Site
Bethel Vicinity, Sullivan County**

**Wade Lawrence, director, Museum at Bethel Woods
Darlene Fedun, CEO**

I would like to thank them both, but Wade, especially, for all his assistance with research, photos, and answering my stupid questions

Michele Phillips, our Paper Conservator –Perhaps one of the most amazing moments of the last few months was the one when we unrolled the original drawings – I think all of our jaws collectively dropped. The drawings were in a condition typical for large working drawings that obviously weren't intended for long term use. They had handling tears and were creased from being repeatedly rolled and unrolled. They were also distorted and stained from getting wet. Michele graciously agreed to do some conservation work on them, which she will be glad to explain to you in detail over lunch – please feel free to look at them and talk to Michele about them – and I would like to thank Michele for her help photographing them so I could use them for my research -

I am immensely honored to present this proposal to you because it represents the history of my own generation. Woodstock is the site of one of the most important cultural and social events of the second half of the twentieth century. The three-day music festival was the seminal expression of the musical, cultural, and political idealism of the 1960s. The generation that came of age in these years was shaped by the major themes of the post-war period: prosperity, affluence, suburbanization, and world peace, while at the same time they developed a strong sense of social justice that opened their eyes to poverty and discrimination, the threat of nuclear war, and America's deepening involvement in Vietnam. 1968 – marked by the assassinations of Martin Luther King and Robert Kennedy, urban riots, escalation of the war and protests against it, and unheard of violence at the Democratic National Convention, has been called “one of the most disturbing intervals we have lived through since the Civil War.”

The profound disillusionment of American youth in the late 60s led to a radical loss of trust in authority and the development of a counterculture that questioned the moral, political and social underpinnings of the establishment. It also generated an appreciation for new forms of music, through which young people formed strong emotional bonds and attained lasting comfort. The Woodstock Music and Art Festival, the largest and most important of dozens of similar concerts held between 1967 and 1970, was a business venture by four partners (two of whom financed it and two of whom conceptualized it); however, the vision that the gathering could be a kind of cultural catharsis for a generation was that of Michael Lang. Lang, who understood the

ethos of the era, was strongly affected by attending a series of “Sound Outs,” small concerts held on a farm at the *other* Woodstock (in Ulster County) in the summer of 1968. Imagining a similar festival for thousands, he understood the qualities of location, atmosphere, and environment that could produce an emotional and spiritual renewal, and he tried to balance those with the practical concerns of logistics and site planning, and the commercial interests of a promoter.

After some unsuccessful attempts to find a location, in July 1969, the promoters leased 600 acres of farmland in the town of Bethel from dairy farmer Max Yasgur [concert field is to the right].

One of the great myths of Woodstock is that a half-million kids showed up on an improvised site and chaos ensued... The truth is much the opposite... At least 6 months earlier, Lang had hired a team of experts, all with professional skills and/or previous concert-planning experience.

Beginning with a meticulously thought-out plan by Mel Lawrence, director of operations, team members contributed their talents to providing the site with electricity, water, telephones, a stage with massive sound system and lights, camp grounds, concessions, sanitation, and security. The majority of the plan was developed, giving us superb documentation of the land uses and original infrastructure on the festival site.

But as we all know, a bit of chaos still followed, which is attributed to three primary factors:

1. the organizers were forced to relocate to Yasgur’s farm only five weeks before the festival
2. the weather was horrible, and
3. more than 4 times the expected number of fans showed up.

However, despite these and other complications, there was no disaster. Rather, a temporary and transitory community formed bound by site, atmosphere, music, and mutual cooperation. Unlike almost every other festival of the period, there was absolutely no violence and no confrontation with authorities at Woodstock.

Thirty-two of the most popular bands of the era performed – through rain and other adversities. Woodstock was considered the most successful festival of the era, and some of the performances went down in history. The festival became a symbol of the fellowship and faith of a generation and was immediately recognized as a watershed event in the transformation of American culture. As Michael Lang said, “Woodstock came to symbolize our solidarity...On that August weekend,

during a very tumultuous time in our country, we showed the best of ourselves, and, in the process, created the kind of society we all aspired to, even if for only a brief moment.”

Now, this site is different from the ones we usually see because none of the built features survive, nor were they intended to. They were built to last three days, and the producers were required to return Yasgur’s fields to him in the same condition that they found them. So what provides evidence of the historic event that took place here? What are the character-defining features of this property?

Well, the landscape elements were instrumental in creating the environment in which the festival took place. They enabled activity, enhanced the desired ambiance, and affected the mood of performers and guests. They are essential to understanding how the site was organized and used. On this map (which you received in your drafts), I’ve labeled the different functional divisions of the site. Remarkably, a great many of the natural features documented on the 1969 plan (and which can be seen in historic photos) survive today. They include trees, fields, stone walls, forests, hedgerows and water features. If the bands and patrons were to return today, many of them would be able to find and recognize the places they occupied during the festival.

The dotted line represents the land leased from Yasgur and several other farmers. We started with that as our nomination boundary; however, in studying the aerial photos, we noticed that several other parcels were also heavily used – perhaps just appropriated by concert goers – so we also added those adjacent parcels (marked with diagonal lines) that were the sites of concert-related activity. [show]

Unfortunately, we had to exclude one large parcel at the south end of the concert site that has lost integrity because the museum was constructed there –

This is our boundary map – with the functions labeled – you can see the museum (back of house, views looking forward)

Because time is short, rather than show you every inch of the site, I’ve picked a few of the major ones:

This is a view of the concert field in 1969....

And here is almost the same view today - the most important character-defining feature of the entire site is this natural amphitheater – it's immediately recognizable, iconic, and, on site, a little breathtaking [you can see the museum on the plateau]

Another very important area was Bindy Woods, which is to the west of the main field – here is a contemporary aerial view of the grove

This is the plan for Bindy Woods: this was important because the main entrance to the festival was planned for the west edge of Bindy; the plan was to park over here, enter, walk through the woods and onto the main field. Paths through the woods were cleared and booths were created for concessions. [those are the little squares]

This is a historic view of the directional signs, and this is one of the booths

Bindy Woods retains its rustic character today; and the landscape architects believe that the paths could be restored and interpreted

This 1969 view is from the far western edge of the site and it actually shows the entire nominated property

But on the western edge is the Perry Road campground. Notice the field divisions and tree lines Here are festival campers – that is the same tree line; and here is an aerial view today, showing the exact same tree line and division into fields

And here are those fields from the ground – ready for the campers to return

And here, south of West Shore Road, east of the concert field, runs a stream leading to a stone dam – this was farmer Gabriel's property and he was very opposed to having any Hippies on it. Nevertheless, it was hot and muddy that weekend, and this photo from *Life Magazine* captured the hippies cooling off around farmer Gabriel's dam

This is the information tree, at the corner of West Shore and Hurd Rds, and before the age of cell phones, this was the place to leave “text messages” for your friends. – some of the staples survive, but the tree itself is in bad shape

Finally, we have the Woodstock Monument, located in the northwest corner of the main field. – The monument was installed in 1984 and it is significant – not for its association with the festival but for its role in commemorating the festival. I have to add some more about this to the nomination, but it has, indeed, become a destination for pilgrims and the site of commemorative activity regarding the festival

And, if you will bear with me for a minute, I also like to think of Woodstock as the birth of historic preservation in New York. I think this is the first time we've had people at the review board meeting who actually participated in the historic event itself. Ruth Pierpont and Michael Lynch were there, and this is where Ruth thinks she sat (and lost her canned peaches) ; but Neil Larson was there as well, as was Fred Cawley, who some of you remember. None of them knew each other at the time, but they all later worked for New York SHPO and they all made significant contributions to preservation in New York State. Coincidence? You decide!

I also sent an email to every NR coordinator in the country and so far I've found one guy from the NJ SHPO and one from VA SHPO. I have all of these Woodstock veterans filling out questionnaires for me and I will summarize the answers in the final nomination

And I have a letter of support coming from the town of Bethel

Wade and Darlene?

[William Krattinger agenda items/significance overviews](#)
[New York State Board for Historic Preservation 8 December 2016](#)

John S. Tilley Ladders Company, Watervliet, Albany County

The former John S. Tilley Ladders Company building, located in the City of Watervliet, Albany County, New York, is a historic factory complex that satisfies National Register of Historic Places Criterion A, in the area of Industry, given its association with a manufacturing concern the history of which spanned a century and a half. Founded in 1855 by the company's namesake, John S. Tilley, the company was the nation's oldest ladder manufacturer and during its active years manufactured tens of thousands of ladders and scaffolding units which were widely used by consumers for a wide range of applications, among them household chores, in the construction trades, and for the harvesting of fruit. Ladder design for those basic functions changed little during the course of the twentieth century, and during that period the company continued to expand; this growth is apparent in the continual additions made to the original 1916 factory, which in time came to occupy a large portion of a city block in Watervliet. Employing on average 100 workers at a time and owned by several generations of the Tilley family, the company was among Watervliet's larger employers until it ceased operations in 2004, at which time it filed for bankruptcy protection. The nominated building remains a salient

reminder of the Tilley family's Watervliet business, the operation of which spanned portions of three centuries, and a once vital manufacturing niche. The building's adaptation and rehabilitation as an apartment facility has provided the former factory with a new use and ensured its survival as a part of the streetscape of Watervliet's Port Schuyler neighborhood.

Henry's Garage, Port Henry, Essex County

Henry's Garage, located in the Village of Port Henry, Essex County, New York, was erected in the nascent years of the automobile era in the region and at a time of transition between horse-drawn power and the car. The Henry family established Henry's Livery in Port Henry in 1903; at that time the business provided a wide range of horse-drawn transportation services, among them freighting hay from Vermont farms across frozen Lake Champlain during the winter, hauling supplies to remote Adirondack logging camps, and conveying goods, mail and passengers between Port Henry and other regional communities. In 1909, and in consideration of a developing if not imminent trend—and to some extent influenced by the family's younger generation—the Henrys augmented their stable of 30 horses, which continued to draw their fleet of wagons, carriages and sleds, with the addition of three automobiles. Two years later, in 1911, the first section of the nominated building was erected. It was designed by Earl Henry, a son of business founders Charles W. and Ella Henry, who was a student of civil engineering at Rensselaer Polytechnic Institute in Troy, New York, along with his younger brother, Harold; their older brother, Ray, had by this time taken over the day-to-day affairs of the business. Earl Henry designed the building, a model automobile sales and service garage, as his senior thesis project; it included accommodations for horses and horse-drawn equipment, although that aspect of the business would rapidly fall away. As noted by descendant Tom Henry, the family's decision to actually erect the building designed by Earl Henry indicated their optimism for the future of the automobile in regional—and American—life, and the robust nature of the local economy at that time, centering on Witherbee, Sherman & Company, a major regional producer of iron ore. Built during the course of eight months, it was a building of no small curiosity to the Port Henry community, it being erected in a modern manner with a steel frame and complete with a heavy elevator, and conceived in large measure for the sale and service of automobiles. Its success soon required an addition, the present north block, added ca. 1915. Henry's Garage proved a successful local business and continued to be so until the later 1960s, when, during the third generation of family ownership, it closed in the face of financial hardship. Since 1971 the building has served as the Port Henry Fire Station, a use that may in time be discontinued. The building is being nominated in association with NRHP Criterion A, in the areas of Commerce and Transportation, as a rare surviving example of an early twentieth century Essex County business which served the dual purpose of horse and automobile livery briefly, prior to transitioning fully to automobile service and sales. It is additionally being nominated in association with Criterion C, in the area of Architecture, as an early example of steel-frame construction in Port Henry, the 1911 section having been designed as a model automobile sales and service center by Earl Henry. It remains a rare and important survivor from the advent of the automobile age in Essex County, the larger region, and New York State.

Onderdonck-Tallman-Budke and Vanderbilt-Budke-Traphagen Houses, Clarkstown, Rockland County

The Onderdonck-Tallman-Budke and Vanderbilt-Budke-Traphagen Houses (Onderdonck and Traphagen houses) are architecturally and historically significant resources which chronicle the settlement, development and domestic use of this property beginning in the eighteenth century. Separate properties during the earlier parts of their history, they were united within a single holding in the third quarter of the nineteenth century, during the ownership of the Budke family, and they continued to be part of a single holding during the Traphagen period and until their purchase by the Town of Clarkstown in 2011. The Onderdonck House, known variously as the Jacob Vanderbilt or Vanderbilt-Traphagen House, has long been considered one of the county's oldest extant sandstone dwellings, and appears to have largely arrived at its present footprint and gambrel-roofed form in the early 1790s. The subject of a 1970s restoration campaign which failed to materialize, it has sat uninhabited since ca. 1940; nevertheless, the house retains any number of important aspects of the traditional building techniques used to erect it, in addition to a late eighteenth century floor plan and other notable features. The Traphagen House, the earliest section of which was built ca. 1820 for the Vanderbilt-Smith family, witnessed most of its physical evolution between that date and ca. 1900. It served as the farmhouse of George H. Budke, who subsequently added the sandstone house to what was then a working farm, and later yet by the Traphagens; at the time it was acquired by the latter, in 1934, the property consisted of over 61 acres of land, and a portion of these lands came to create adjacent Germonds Park. Budke's son and namesake, George H. Budke Jr., was a leading authority on Rockland County's history and material culture and spent a portion of his youth on this farm; it was noted of him in 1941 that "It is doubtful whether there is another man in Rockland County or out of it as well qualified to speak on [its] history..." As for fellow Rockland County native John C. Traphagen, who acquired the nominated houses from the Budkes, he was a banker who purchased and used this property in large measure as a gentleman's farm, and it was his son, Hugh M. Traphagen, who initiated the never-completed restoration of the sandstone house in association with Loring McMillen. The Onderdonck house is being nominated in association with Criterion A, in the area of Exploration/Settlement, given its early history relative to the Town of Clarkstown, and both are being nominated under Criterion C, in the area of Architecture, for their value in depicting a variety of relevant themes in that context.

Bleecker Stadium and Swinburne Park, Albany, Albany County

Bleecker Stadium and Swinburne Park are significant under NRHP Criterion A in the area of Community Planning and Development as an example of a publically-owned site that developed as a recreational center over the course of more than a century—from the creation of an ornamental flower garden in the 1860s to the completion of the Swinburne Park skating rink in 1969, and encompassing significant periods of planning including the early 20th century layout of Swinburne Park and the New Deal-era conversion of the reservoir into Bleecker Stadium. The site is also significant under Criterion C in the areas of Landscape Architecture and Architecture for the intact landscape plan of Swinburne Park (attributed to Charles Downing Lay), the Art Moderne gates of Bleecker Stadium, the Colonial Revival field house (designed by John T. Carroll), and the Modern skating rink (planned by the Allen Organization). The period of significance has been established as the date of the official creation of Swinburne Park in 1901 through the completion of the skating rink in 1969.

Lincoln Park, Albany, Albany County

Lincoln Park is significant under Criterion A in the area of entertainment/recreation, and under Criterion C in the areas of architecture and landscape architecture. The irregularly shaped site is bounded by Delaware Avenue, Park Avenue, Eagle Street, and Morton Avenue. Contributing built resources associated with the property include the Colonial Revival-style bathhouse, horseshoe-shaped pool, and the former James Hall Office, which is listed in the State/National Registers of Historic Places and is a National Historic Landmark. Contributing landscape features include the vehicular and pedestrian circulation system, and what is referred to as “the bowl,” a manmade feature. Additional resources that are considered non-contributing include the Dr. Martin Luther King Jr. Statue (it does not yet meet the 50 year eligibility requirement) and the Thomas O'Brien Academy of Science & Technology (which may be eligible for individual listing as an example of a mid-twentieth century education building).

Normanskill Farm, Albany, Albany County

The Normanskill Farm, now owned by the City of Albany, retains buildings and associated landscape features exemplifying periods of its development from the early 1800s, when the lease was acquired by Abraham Hun, through the mid-1900s, when Jennie Beasom Stevens died in 1954. It is significant under Criterion A, in the area of Agriculture, for its embodiment of agricultural building patterns in the nineteenth and twentieth centuries; under Criterion B for its association with Charles P. Stevens, a locally important pioneer in the dairy processing industry; and under Criterion C, in the area of Architecture, for buildings representative and characteristic of the time when they were constructed and later altered to meet changing agricultural conditions and architectural tastes. The buildings and the immediate landscape are further significant as examples of how such a property was successfully managed within the economic and social environment of various periods. There are four large buildings—the Main House (built ca.1806; remodeled ca.1852 and ca.1900, as a handsome country residence), the Tenement house (built ca.1830, possibly first for mill workers and later used for farm laborers); the Hay Barn (built ca.1875 to store prodigious amounts of hay); and the Main Barn (built ca.1912 as a state-of-the-art dairy barn). There are four additional smaller buildings (Sheep Barn, Turkey Coop, Pig House, and Farm Shop) in a landscape with features retained and altered throughout the historic period. This nomination encompasses the farm buildings and approximately 45 acres of land, being the eastern portion of the property. The nominated acreage is bounded on the west by a recently established right-of-way, beyond which the property is managed by the City as a dog park and community garden site.

Phillips-Manning House, Coventry, Chenango County

The Phillips-Manning House is architecturally significant as an intact representative example of Greek Revival-style domestic architecture in the Town of Coventry and Chenango County. Built ca. 1840, the nominated house has served as home to members of two prominent families in the town's history, namely the Phillips and Manning families, and more specifically J.M. Phillips and Frank and Lucy Manning. It is an outstanding example of Greek Revival-style architecture in this part of Chenango County, with a temple-front configuration and highly intact interior with the bulk of its finish work and original side-hall plan remaining intact. Few changes have been rendered to the building since the time of its completion; as such, it remains an excellent representation of antebellum domestic architecture built in this rural area of New York State, with any number of features that speak to this style and time period.

December 2016 State Review Board Notes – Jennifer Walkowski

St Rose of Lima Roman Catholic Church Complex, Buffalo, Erie County

Tax credit

Slide 1: Title

The St. Rose of **Leema** Roman Catholic Church Complex is a locally significant Roman Catholic church complex in the City of Buffalo that reflects two eras of growth of North Buffalo's Roman Catholic community. St. Rose of Lima was formed in 1926 as one of four Catholic parishes established in North Buffalo after the turn of the century to meet the demand of residents moving to this streetcar suburb neighborhood. Although development and population growth stagnated in the 1930s, the community grew rapidly after World War II, prompting St. Rose of Lima to construct a new church building that reflects changing ideas about church architecture in the mid-20th century.

Slide 2: Exteriors

The St. Rose of Leema Church Complex is locally significant under Criterion C in Architecture for the Collegiate Gothic and New Formalist style thin-shell concrete religious buildings that reflect the parish's two distinct building phases. The complex consists of three buildings that express Collegiate Gothic styling; the school, rectory, and garage, all designed by Bley and Lyman in 1926. It also includes two Modern buildings, the 1956 Albert Rumshick-designed convent and Leroy H. Welch's 1965 New Formalist designed church that epitomizes emerging national trends in church design and construction after World War II. Thin shell concrete is a type of reinforced concrete where the thickness of the curved slab is small compared with its other dimensions and compared with its principal radii of curvature. Here it's used in a series of barrel vaults that span the entire church and its transepts.

Slide 3: Interiors of church

Here are a few interior views of the church, showing the integrity of the interior. Note that the barrel vaulted roof structure creates semi-circular clerestory windows, and allows for no interior columns or supports.

This is St Rose of Leema Roman Catholic Church Complex, are there any questions?

Lakeview Avenue Historic District, Jamestown, Chautauqua Co.

Funded by: Preserve New York grant

Sponsored by the Jamestown Renaissance Corporation

Slide 1: Title

The Lakeview Avenue Historic District is significant under criterion A in the area of Community Planning and Development for its association with the growth and expansion of the City of Jamestown in Chautauqua County during its period of peak economic prosperity. The primarily residential district encompasses 219 properties stretched along a street running north from the early village's outskirts at Sixth Street and connecting to the community's early rural cemetery.

Slide 2: Map

Originating as a rough rural road in the early nineteenth century, when Jamestown was a small frontier village, Lakeview Avenue became more heavily traveled when a rural cemetery was established in 1858 at its north end, becoming the village's main burial ground. The road was deliberately transformed into an elegant residential street through the efforts of large land owners, particularly Phineas Crossman, who owned 85 acres along Lakeview Avenue. Crossman's efforts to improve Lakeview Avenue and subdivide his land holdings helped make this once-remote lane one of the growing village's most fashionable addresses by the 1880s. New residents in the late 19th century included some of Jamestown's most prosperous business leaders and professionals, who built substantial, architecturally sophisticated suburban estates on and near Lakeview Avenue.

Slide 3, 4: Images of district

The district is also significant under Criterion C as an outstanding intact collection of 19th and early 20th century residential architecture that documents the transformation of the corridor through all phases of the area's development.

Houses in the district include high-style and vernacular Greek Revival-style farmhouses built in the mid-19th century, late 19th and early 20th century examples of high-style domestic architecture designed by notable architects, and more modest interpretations of popular styles designed by builders.

Slide 5: Cemetery

The cemetery also contributes to the district's design significance, as an excellent example of the nineteenth-century rural cemetery movement.

This project was funded through a Preserve New York grant and was sponsored by the Jamestown Renaissance Corporation. We have received one letter of support for the historic district, from a property owner, and have received no letters of objection.

This is the Lakeview Avenue Historic District, are there any questions?

St Thomas Aquinas Roman Catholic Church Complex, Buffalo, Erie County
Tax credit

Slide 1: Title

The St. Thomas Aquinas Roman Catholic Church Complex is a locally significant example of a highly intact Roman Catholic church complex located in the City of Buffalo, New York. The buildings in the complex are good examples of a more modern, simplified interpretation of the Italian Romanesque Revival style, and were designed by locally prominent architects George J. Dietel, and Stickle, Stickle, & Kelly.

Slide 2: Exteriors

The St. Thomas Aquinas Roman Catholic Church Complex is locally significant under Criterion C in the area of Architecture. The complex consists of three buildings: the three-story former St. Thomas Aquinas school building (built ca. 1922, with a 1956 addition), a two-and one half story brick rectory (built ca. 1928). Built between 1949 and 1951, the cruciform church building is directly inspired by the Umbrian church Santa Maria, in Cosmedin, Italy. A cloister and campanile, designed and constructed at the same time as the church building, connect the rectory and church. The period of significance begins with the construction of the

earliest existing building, the school, in 1922 to ends with the construction of the addition to the school, made in 1956.

Slide 3: Interiors

Here are a few interior views of the church, school and rectory.

This is St. Thomas Aquinas Roman Catholic Church Complex, are there any questions?

The Mentholatum Company Building, Buffalo, Erie County

Tax Credit

Slide 1: Title

The Mentholatum Company Building, located in the Wide Side neighborhood of Buffalo, is a locally significant example of a reinforced concrete daylight factory. The four-story building was constructed in 1919 to serve as home of the Mentholatum Company, manufacturers of menthol-based health and beauty products.

Slide 2: Historic Images, Advertising

The Mentholatum Company Building is locally significant under Criterion A in the area of Commerce for its associations with the nationally prominent Mentholatum

Company. Established in Kansas City in 1889 by Albert Alexander Hyde, the Mentholatum Company opened production in Buffalo in 1903 before constructing this new, modern factory building on Niagara Street in 1919. The West Side facility served as the Mentholatum Company's primary manufacturing facility and, from 1945 onward, as the company's corporate headquarters as well. The company prospered by focusing on a popular mixture of menthol and petroleum called Mentholatum, and it relied on the support of druggists to perpetuate sales. This distinguished the firm from other "snake oil" companies that employed massive advertising campaigns based around claims of miraculous cures. By 1903, the company was worth almost \$100 thousand dollars, and by 1945, it was shipping over 12.5 million jars of Mentholatum from its Buffalo factory.

Although the Mentholatum Company operated out of the building until 1997, the period of significance for the building begins in 1919 with its original construction and concludes in 1966 with the final major enlargement of the building. This era encompasses all major architectural campaigns as well the era during which the Mentholatum Company was at its most prominent as an independent health and beauty products company. Mentholatum continues to operate today as a global medicine and health products company with an office in nearby Orchard Park, New York.

Slide 3: Rear view, interiors

The rear of the building is adjacent to the rail line and the route of the former Erie Canal. The interior reflects some modernizations made in the 1940s when the building became the main headquarters. But the bulk of the building remained open factory spaces.

This is the Mentholatum Company Building, are there any questions?

Niagara Power Project Historic District, City of Niagara Falls, Town of Niagara, Town of Lewiston, Niagara Co.

Slide 1: Title/aerial view

The Niagara Power Project Historic District is significant under Criterion A for its association with the history of the hydroelectric power industry at Niagara Falls and western New York State. The project's development by the Power Authority of the State of New York (now the New York Power Authority or NYPA) replaced earlier, privately owned hydroelectric power plants and fundamentally changed the nature and scale of electricity production in western New York. Prior to its construction, private hydroelectric power plants such as the Schoellkopf and Edward Dean Adams plants generated and distributed power to a limited local market of industries and consumers in and around Niagara Falls. After more than 30 years of construction delays, the construction of the Niagara Power Project greatly expanded the market for Niagara Falls electricity to all of New York State. This represented the culmination of decades of political leaders' efforts to create a statewide plan of affordable hydroelectric power for consumers and industries.

The Niagara Power Project Historic District is also significant under Criterion C in the areas of engineering, architecture, landscape architecture, and community planning. Under the direction of a planning and design team led by PASNY chairman Robert Moses, the Niagara Power Project represented the first comprehensively-planned hydroelectric power plant of the Modern era in Niagara Falls. When largely completed in 1963, the Niagara Power Project was described by PASNY as the largest hydroelectric generating facility in the Western world. The Niagara Power Project buildings and their layout reflect the design precepts of Robert Moses in their monumental size and scope, the use of a large-scale campus plan imposed on the landscape, and Modern style buildings set in public plazas and framed against the massive dam structures. Drawing on his long experience with the planning of public parks throughout New York, Moses integrated the Niagara Power Project with recreational facilities including a visitor's center and observation deck, providing a strong focus on public interaction and use of the facility.

While the project was operational by 1963, the period of significance begins when initial construction commenced in 1958 and closes in 1969 with the completion of all related support buildings.

Slide 2: Map

The project spans three municipalities.

Slide 3: Water Intake Gate Hoist Structures

Slide 4: View of Canal, and Forebay/Afterbay and Lewiston Pump Generating Plant

Slide 5: Lewiston Pump Generating Plant

Slide 6: Aerial View of Reservoir, Lewiston Pump Generating Plant

Slide 7: Robert Moses Niagara Power Plant

Slide 8: Power Vista Reception Building and Observation Building

Slide 9: Administration Building

This is the Niagara Power Project Historic District, are there any questions?

[Following Virginia Bartos: Watrous Peck House]

George T. Robinson House (Clayton, Jefferson Co.)

- Nomination driven by Historic Homeowners Tax Credit
- Difficult of access to site for emergency repair and maintenance means all work was done over the summer
- Built by George T. Robinson; architect = Thorsten E. Billquist (both from Pittsburgh)

Nomination written by Courtney Doyle, recent U of Vermont historic preservation program graduate – she did a great job

Period of Significance = 1901 (construction) – 1948 (death of Anne H. Robinson)

Criterion A = SOCIAL HISTORY

Criterion C = ARCHITECTURE

Social History – Associated with the “Gilded Age” way of life that developed in the Thousand Islands at the turn of the 20th century – area became a summer resort for the wealthy

Popularity traced to President Grant's visit to Pullman Island (George Pullman, railroad entrepreneur); persisted to WW1 when it was undone by loss of steamships, difficulty of travel; by 1950s, automobile tourism replaced traditional summer resorts and Gilded Age way of life ended

House built by George T. Robinson, from Pittsburgh, PA; family wealth came from steel and manufacturing industries; inherited by Anne Holdship Robinson (daughter) who died in 1948

→ Lots of information about her tenure in the house – garden societies, visitors, etc.

→ After her death, house became surplus

→ Briefly turned into an inn before reverting to use as a private home

Located on Bluff Island – one of the Wellington Islands; bought by Robinson's brother-in-law General Harry C. Kessler (Civil War) in 1900 – **evidence of the interlocking family relationships that supported much Gilded Age acquisition of wealth**

Architecture – designed by **Thorsten E. Billquist** (1867-1923) in 1901 in the **Shingle Style** commonly used in late 19th and early 20th century summer resort areas

Plan = 2 ½ story, rear-facing “T-plan” building:

- Possesses the most important features of the style
- Shingled walls without corner boards, an extensive porch, rusticated stone chimney and porch details, shed windows, and a wood-paneled interior

Thorsten E. Billquist best known for **Allegheny Observatory** in Pittsburgh (1900); incorporating Greek Ionic columns and Roman balustrades

- Versatile architect who had earlier worked for of *McKim, Mead and White* and *Longfellow, Alden, and Harlow* where key partners had worked for Henry Hobson Richardson
- Elected to the American Institute of Architects, 1905

Dollar Island Camp (Inlet, Hamilton County)

- Second island! In Fourth Lake of the Fulton Chain of Lakes
- Area opened to legal settlement by **William Seward Webb's**

1892 development of the Mohawk & Malone RR and lands on the Fulton Chain

Thank owner Marc Messing for attending and local historian Charlie He for his help

- Built by guide **Fred Hess** (first settler of Inlet) for New Haven Dentist Dollar Island **Dr. Edward F. Gaylord** of New Haven, CT
- Inherited by **Edith I. Smith** after Gaylord's death in 1916; owned by her until 1960
- **“Transitional Camp”** in the typology developed by Craig Gilborn – *Adirondack Camps: Homes Away from Home, 1850-1950*

Period of Significance = 1885 (construction by Fred Hess) – 1960 (sale by Edith I. Smith)

Criterion A = EXPLORATION and SETTLEMENT and SOCIAL HISTORY

Criterion C = ARCHITECTURE

Criterion A – Exploration and Settlement

Inlet area was last settled in Hamilton County; originally part of the Town of Morehouse but inaccessible through the county from county seat at Lake Pleasant; hamlet first settled 1890s when Fred Hess built a hotel on the Munn Tract for the proposed Fulton Lake Club

Historically **more connected with Old Forge** (Town of Webb, Herkimer County)

History complicated by **intersection of three major patents** – Totten and Crossfield, McComb's Purchase, and Moose River Tract

Criterion A – Social History

Combines three elements important in the overall development of the Adirondacks

- **Land speculation and railroad development**
- **Influence of guides in construction of hotels and early infrastructure**
- **Summer people**

Criterion C – Architecture: Log cabin built on site by Fred Hess; **“Transitional” Adirondack log camp**, built at a time when the area was developing a unique style to appeal to visitors and summer people

- Mediates between log buildings constructed by local residents for themselves \leftrightarrow “decorous” and “trophy” camps – Great Camps – designed by architects and built for summer people