

# 169th Meeting of the NYS Board for Historic Preservation

14 September 2017

## Old Bethel Cemetery

Christian & Woodfield Avenues, Stony Brook, Suffolk County

[Overall] Old Bethel Cemetery, an African and Native American cemetery established in 1848, is significant at the local level under Criterion A in the areas of social and ethnic history for its association with the early efforts of the African and Native American community in Setauket to establish its own institutions. By the early nineteenth century, a vibrant community of free and enslaved black and mixed race individuals and families had developed in the Three Villages area on the northern side of the Town of Brookhaven. Working as artisans, farmers, tradesmen, and laborers, they played an active role in the local economy, participated in the civic duties required of freeholders, and attended religious services. While enslaved Africans typically attended the churches of their owners and were buried on their land, gradual manumission during the early nineteenth century allowed individual African and Native Americans more freedom to worship and bury their dead as they wished.

[Cemetery x 2] To accommodate the community of color, the Town of Brookhaven established a separate “negro burying ground,” Laurel Hill Cemetery, in 1815. However, the community was more interested in developing its own churches and cemeteries and established an AME congregation with members from Setauket and Stony Brook by the 1840s. In 1848, David Tobias, Abraham Tobias and Richard Akerley, trustees of the African Methodist Episcopalian Society of Setauket and Stony Brook, purchased a small parcel on Christian Avenue with a modest building to serve as the group’s first church and cemetery.

[Cemetery x 2] While the congregation chose to rebuild elsewhere after the church was lost to fire in the 1870s, it continued to use the property as a burying ground into the early twentieth century. The Old Bethel Cemetery represents the history of this early congregation and provides insight and information about the social and economic standing of members of the African-American, Native-American, and mixed race community in Brookhaven and serves as important documentation of the familial and social relationships of the community.

**Draft written by Vivian Nicholson-Mueller (visitor) and Simira Tobias**

## Bethel Christian Avenue Historic District

Christian Avenue, Setauket, Suffolk County

[Map] The Bethel Christian Avenue Historic District is significant under Criterion A in the areas of social and ethnic history as a rare and exceptionally well-documented neighborhood with residences, a church, social hall, and cemetery that embodies the history of people of mixed Native American and African American background in Setauket from the early nineteenth century into the current era. During the 18<sup>th</sup> and 19<sup>th</sup> centuries, enslaved people and free people of color lived within or in close proximity to European American dominated communities with whom they shared a symbiotic economic and social relationship. A community began to form here after the Bethel AME Church moved to this location near Laurel Hill Cemetery in 1874.

[Overview from Cemetery] Established by the Town of Brookhaven on a hilly piece of land in 1815, Laurel Hill Cemetery was the area's first public burying ground for people of color. After Bethel AME moved east to a piece of land across from Laurel Hill, which they took ownership of in 1871, burials in the cemetery increased and the tie to this location deepened.

[Church/Cemetery] Lost to fire in 1909, the congregation quickly rebuilt the church. Completed the following year, the small, front-gabled, rock-faced concrete block building has remained at the heart of the community, which it has grown over time to serve. The land around the church and cemetery remained in the hands of white families, many of whom had owned it for generations. During the early twentieth century, the Howell and Hawkins families built some modest frame houses which they rented to families of color. Around 1920, they began selling the land, built and unbuilt, to these families.

[Streetscape/early houses] As extended family members were attracted to the area, the community developed into a multi-generational network based around a few core families. Homeownership in the district grew over time, to a remarkably high 62 % in 1940. As the last surviving community of this type in this area of Long Island, the district's buildings reflect its origin as a working class neighborhood of nuclear families.

[Houses & hilly landscape] While the district is not considered architecturally significant, the homes within it are embodied with deep meaning. Purchasing land and building a modest home, even one that had to fit into a challenging landscape, was a reflection of a family's success – and the land itself provided opportunities for self-sufficiency unavailable in more urban settings.

[Houses] Some homes were moved from other locations into the district, but most were built by local residents or nearby contractors, such as Harry Hart, an entrepreneur, house-mover, and builder who lived in the district. During the twentieth century, most of the homes in the district were expanded and renovated to accommodate growing families, extended family members moving into the district, and in response to a family's increased means. These changes are considered significant for their reflection of the community's growth and success.

[1950s-70s] During the mid-twentieth century, the neighborhood stabilized into its current form. Community members gained access to water and electricity, which resulted not only in a better quality of life but often additions to homes. During the early 1950s, men in the community, many of whom were veterans, worked together to build the first floor of the Irving Hart American Legion hall. The community raised funds to complete the building, and received a donation of materials and labor from local philanthropist Ward Melville to complete the building in 1973. When land and economic pressures increased during the 1960s, Melville also assisted the community by buying adjacent land and reselling it only to members of the Christian Avenue community. While many of the houses on this land postdate the period of significance and are non-contributing, they are included in the district because of their important association with the development of the neighborhood. The community is increasingly challenged by development pressures, but maintains a strong community identity through religious and social gatherings at Bethel AME Church and the American Legion and its focus on its history

**Nomination sponsored by Higher Ground Inter-Cultural and Heritage Association, and came out of a Cultural Resources Survey funded by a Preserve NY and NYSCA grant**

**Draft by Judy Wellman with Judith Burgess, Karen Martin, Christopher Matthews, and Robert Lewis.**

**Letters of Support from Edward Romaine (Brookhaven Town Supervisor), Valerie Cartwright (District One Council Rep), Barbara Russell (Brookhaven Town Historian), Stephen Healy (Three Village Historical Society), Neil Watson & Joshua Ruff (Long Island Museum), Sarah Kautz (Society for the Preservation of Long Island Antiquities)**

**Rev. Gregory L. Leonard (Pastor, Bethel AME), 22 letters from community members (including researchers, Bethel AME members and/or property owners)**

## Ellis Squires Jr. House

186 Squiretown Road, Hampton Bays, Suffolk County

[Façade] The Ellis Squires Jr. House is significant under Criterion C for its architectural design and construction technology which are expressive of both the vernacular Federal style as well as the form and massing typical of a Long Island Half-House of the late 18<sup>th</sup> century. It is likely that Ellis Squires Jr. and his wife Jerusha built the house ca. 1790. Built in the immediate aftermath of the American Revolution, the house is additionally notable for its construction during a period which saw little of that as communities recovered from the effects of war and occupation.

[Side elevation] Their family, which grew to seven children between 1792 and 1812, established a network of descendants and community in the area which became known as Squiretown. The Ellis Squires Jr. House is the oldest surviving dwelling in the hamlet of Hampton Bays.

[Entrance / Stair] The building retains long shingles and a stone foundation typical of 18<sup>th</sup> century construction and a vernacular, side-hall half-house plan as well as more fine details like its decorative front door surround, which incorporates sidelights and reeded pilasters beneath a molded entablature.

[Parlor] Federal details also remain in the parlor, which retains a historic mantelpiece, cupboard, and wood paneling. Wide pine floorboards and board and batten doors with wrought iron hardware remain throughout.

[Kitchen] While the rear kitchen was updated in the twentieth century, it retains exposed beams with 1/4" quirked beads typical of 18<sup>th</sup> century construction.

[Staircase] The Town of Southampton owned the vacant building for many years, and it was recently purchased from Town by Peconic Historic Preservation, which plans to restore the building. We have two visitors today who can speak to both the building itself and the plans for its future...

**Consultant, Zachary Studenroth, and Robert Strada, co-founder of Peconic Historic Preservation, in attendance.**

William A. Farnum Boathouse

52 Actor's Colony Road, Sag Harbor, Suffolk County

[Landscape / Farnum] The William Farnum Boathouse is significant under Criterion B in the area of performing arts as the only intact building strongly associated with William Farnum, a prominent early twentieth century stage and film actor, at the height of his career. Born in Boston to a family of actors, Farnum grew up around the theater and began acting at age 14.

[William & Olive] He first gained critical and commercial success in 1900, when he played the leading role in Ben-Hur on Broadway. After working in touring productions for a few years, he founded the William Farnum Stock Company in 1904. The Company, which was based out of Park Theater in Buffalo, offered a new show every week. Farnum hired Olive Ann White, well-known for her roles in Irish-themed stage productions and as the inspiration the song "My Wild Irish Rose." The two hit it off, and White divorced her husband. In 1906, Olive and William married at her house in Sag Harbor on Actor's Colony Road.

[Posters] In 1913, William Farnum made the switch from the stage to the screen when he signed a contract to act in The Spoilers, a western about the Nome Gold Rush. Farnum's fight with Tom Santschi in the final scene, which was unrehearsed, lasted a full reel, and is still considered a classic, helped push Farnum to film stardom. Farnum became a sensation and was known for his physical, rugged roles in western and action movies. By 1917, he had become Fox Studios' leading male star and one of the highest-paid actors in Hollywood, earning \$10,000 a week.

[Farnum at water] When he wasn't filming at Fox's east or west coast studios, Farnum frequently escaped to his home on Actor's Colony Road to relax. During the 1910s, he expanded the existing property and built a gentleman's farm and recreational buildings on the beach. Farnum enjoyed

engaging in physical activity, working on his farm, and getting out on the water – and staff from Fox’s PR department were often around, taking pictures or writing stories to promote Farnum’s masculine image.

[Boathouse from dock] Of all the buildings on the estate, Farnum’s boathouse, built ca. 1915, was closely tied to both his public and private image as an avid sportsman and yachtsman. He won many local races in his prized catboat, the Olive Ann, and enjoyed many parties in the trophy room on the second floor of the boathouse, which was lined with mounted fish and trophies earned in races.

[Boathouse] Injured, Farnum returned to Sag Harbor in 1924 to recuperate and did almost no acting for six years. In his absence, the film industry transformed with the advent of talking movies. After Olive Ann and William divorced in 1929, he no longer returned to Sag Harbor. He continued working in theater and film, and played in small roles through his death in 1953.

[Interior / Trophy Room] Though the other homes he was associated with at the height of his career have been lost, and changes to the estate have impacted its integrity, the boathouse remains much as it did during Farnum’s ownership through the care of the Hedeman family... **Wes Frye, owner & author, in attendance.**

#### Lefferts Manor Historic District (Boundary Increase)

Fenimore Street, Brooklyn, Kings Co.

[Lefferts] The Lefferts Manor Historic District was originally listed on the National Register in 1992 for its significance under Criterion A in the area of community planning and development and Criterion C in the area of architecture. In 1893, James Lefferts subdivided part of his family’s farm and added deed restrictions to each of the parcels to guide development.

[Increase maps] These covenants limited building to single-family residences and required that homes be valued at at least \$5,000. As the Lefferts family did not play a strong role in continuing to maintain these covenants, the Lefferts Manor Association was founded in 1919 to protect the character of the neighborhood. The period of significance for the nomination has been extended to 1960 to reflect the work by and success of the association in obtaining single-family zoning for the neighborhood.

[1890 Kings Co atlas] The original nomination boundary corresponded with the boundary of the neighborhood identified by the association. However, new research has uncovered evidence that the

original boundary left out part of the land that was historically owned by the Lefferts family and affected by these deed restrictions. \*\*point out south side of Fenimore

[1898-99 Atlas of Brooklyn] And in this map from 1898, you can see some the earliest built according to the 1893 plan were all located on Fenimore Street – most on the south side.

[Church + Houses] Church / 246 (arched porch) / 188 (blue) / 174 (crossgable). While the district is almost exclusively residential, the Lefferts family did give land for the Fenimore Street Methodist Episcopal Church; the first phase of the building was constructed in 1889-90. 246 and 188 Fenimore the earliest documented buildings in 1895; Lefferts Estate likely commissioned the corner building at 174 and was advertising it for sale in 1896.

[Houses] A few more examples of houses in the expansion. 252 (gray) built 1896; 266 (cream, pyr. Dormer) built 1899 as parsonage; 210 (foursquare), 1906; 184 (brick) 1922, one of the last built on the block and toward end of neighborhood's development. Though this is a small boundary expansion, we're taking in a handful of buildings that really do contribute greater depth to the history of the district overall and strongly reflect the Lefferts family's original plans for a neighborhood of attractive, freestanding homes on large lots.

**Draft by Christopher Brazee on behalf of the Prospect Lefferts Gardens Heritage Council.**

**Letter of Support from NYC LPC**

Holy Cross African Orthodox Church Pro-Cathedral

122 West 129<sup>th</sup> Street, New York Co.

[Façade / Group] The Holy Cross African Orthodox Church Pro-Cathedral is significant under Criterion A in the areas of religion and ethnic history for its role in the birth and maturation of the African Orthodox Church, a denomination established in response to paternalism and discrimination within the Protestant Episcopal Church. The African Orthodox Church was founded by George Alexander McGuire, a native of Antigua, who began working as a priest in the Episcopal Church as a young man. After moving to the United States in 1894, McGuire's skill as a speaker, religious leader and administrator was noted by the Episcopal Church, which assigned him to a series of congregations and important leadership roles. However, McGuire became disillusioned by the institutional racism within the Episcopal Church, which limited the roles available to black religious leaders and congregants.

[Back of Sanctuary] While the African Methodist Episcopal and African Methodist Episcopal Zion churches provided black religious independence and self-determination for Protestant blacks, no analog existed for those who worshipped in the Episcopal, Catholic, or Orthodox faiths, which placed an emphasis on liturgical traditions, elaborate ceremonies, and continuity from the ancient Western church. Blacks who valued these cultural and religious traditions were faced with a difficult choice: remain and worship despite institutional racism within the church, or abandon their traditions and join a black-led Protestant denomination. To better support and provide greater opportunities for this group, many of whom were immigrants, McGuire began taking steps to establish a new church.

[Front of Sanctuary] In 1921, George McGuire founded the African Orthodox Church and became its first Bishop. The fledgling church spread rapidly, urged on by McGuire's ceaseless energy, and soon had parishes throughout the United States, in Canada, the West Indies, and in Africa. To better serve the growing denomination, as well as to mark its success, McGuire mortgaged his own home so the Church could purchase the building at 122 West 129<sup>th</sup> Street in 1931. Originally a residence, the building had been transformed by previous religious congregations to have a sanctuary on its parlor floor. After six weeks of renovations, the building was dedicated as the Holy Cross African Orthodox Pro-Cathedral.

[Door / Stair] McGuire, later bishops, and other religious leaders operated the church's central spiritual, social, and educational missions from the building, which worked well as a multi-use space, with room for religious services, meetings and social gatherings in the basement, and offices and apartments on the upper floors.

[Upstairs] While the African Orthodox Church has grown smaller over time, the Holy Cross African Orthodox Pro-Cathedral remains the American headquarters of the church and is significant as the denomination's first and only cathedral and as a testament to McGuire's vision.

### **Letter of Support from NYC LPC**

#### Spear & Company Factory

94-15 100<sup>th</sup> Street, Ozone Park, Queens Co.



[Aerial] The Spear and Company Factory is eligible under Criterion A in the area of manufacturing for its association with two important manufacturing companies in Queens: the Regal Spear Company and the Columbia Wax Products Company. Spear and Company was established in 1890 and specialized in the manufacture and wholesale distribution of hats and caps for men and children.

[1906 / 1919] The building is additionally significant under Criterion C. In 1905, the company commissioned the John B. Snook & Sons architectural firm to design a new factory in Ozone Park. The building embodies the distinctive characteristics of early twentieth century reinforced concrete factory construction, which was noted for its efficiency and cost-effectiveness as well as its maximization of natural light and open floor plans.

[1906] While the firm was prolific and long-lived – by 1915, it was the oldest family-owned architecture firm still in practice in the United States – the Spear and Company Factory is notable as one of its few reinforced-concrete factory designs. In line with the simple, utilitarian nature of its construction, Snook offered a restrained, eclectic design for the building.

[1906 / 1919] Spear and Company's business was national in scope, and in 1919 merged with the Regal Hat Company. To accommodate its growing needs, the company hired Snook to design additional wings for the building. The Regal Spear Company promoted itself as the "Largest Cloth Headwear House in the World;" this factory alone employed between 200 and 300 people by this time.

[Interior court] While the building was expanded under Spear, and later by Columbia Wax, the interior court was maintained as work space and to optimize light into the building.

[Interiors x2] Interior shows some change over time as the building has been used by different manufacturing concerns over the twentieth century, but retains the open, light-filled spaces with concrete supports and circulation patterns from its original construction.

[1955 addition] After Spear & Company to Chicago, the Columbia Wax Products company, a national manufacturer of novelty candles operated from the building. It adapted the factory for its own purposes between 1922 and 1979, building several additions, and remained a major force in the local economy. We have an approved Part 1 for the building, which is being rehabilitated using historic tax credits.

## **Letter of support from NYC LPC**

**Cassandra Smith, representing the Greenpoint Manufacturing and Design Center, which is undertaking the project, in attendance.**

### Saugerties and New York Steamboat Company Warehouses

2 Ferry Street, Saugerties, Ulster Co.

[Overall] The Saugerties and New York Steamboat Company Warehouses are significant under Criterion A in the areas of commerce and transportation. Situated along the southerly banks of the lower Esopus Creek in the Village of Saugerties, the warehouses were constructed ca. 1875-1880 by the Saugerties and New York Transportation Company.

[Buildings from water] Purchased in 1891 by the Saugerties and New York Steamboat Company, the warehouses provided storage for commercial freight on its way to or from New York City. A third warehouse, no longer extant, provided space for businessmen and passengers preparing to take the trip.

[Buildings from rear] The company owned and operated two large steamboats, the *Saugerties* and the *Ansonia*. Not only was the company considered one of the Village's most important businesses, as it offered low freight rates and efficient transport to the New York City market, the two boats quickly became a part of the rhythm of the village. The company was known for its night boat, which left Saugerties at 6 pm and would arrive in New York City by 7 the following morning.

[Interiors] The company continued to operate until 1932, when competition from the railroads and trucking, combined with the effect of the Great Depression, brought it to an end. From 1939 until recently, the property has been used as a private marina. We have an approved Part 1 application for the buildings, which are currently being rehabilitated using historic tax credits.

[Doors] The two warehouses, which serve as a visual reminder of the once-thriving industrial district along the Esopus Creek, are the only extant buildings in the Village of Saugerties associated with shipping interests and are rare examples of steamboat dock storehouses in the Hudson Valley.

**Letters of Support from the Mayor of the Village of Saugerties (William Murphy) and the Chair of the Historic Review Board (Jonathan Shapiro)**

## **Caffe Cino**

New York, New York County

Sponsor: NYC LGBT Historic Sites Project

Introduce: Amanda Davis, author and project director

First, I'd like to introduce Amanda Davis, who is the project director for the NYC LGBT Historic Sites Project, which was partially funded by an Underrepresented Communities Grant from the National Park Service. This is the fourth of five nominations prepared under that grant, and Amanda is the author of this one – and it's actually the first nomination she's ever written, so I'd like to commend her for an outstanding document

This is the building at 31 Cornelia Street in Greenwich Village that served as the home of Caffe Cino between 1958 and 1968. The building is already listed on the register in the South Village Historic District; however, we are now proposing it for individual listing under criterion A, first, for its significance in **performing arts**, as one of the earliest and most important venues where Off-Off Broadway Theater was developed,

And second, for its significance in **social history**, for its role in the development of gay theater and its support of gay playwrights at a time when depicting homosexuality on stage was illegal. Because many of the playwrights who developed Off-Off Broadway were gay, Caffe Cino also illustrates the profound influence that the gay community had on the development of Off-Off Broadway and the importance of Caffé Cino in nurturing and validating gay artists

Caffe Cino occupied the first floor commercial space of this building. The façade retains fairly good integrity to the period of significance. The cafe was established by Joe Cino, a gay man who was a native of Buffalo. Cino's intent was to open a coffee house/art gallery; however, he had an interest in theater,

and he began to allow his patrons to stage poetry readings and short performances. Within a year or two, the café was presenting original works by a number of young, unknown playwrights.

The space was essentially a narrow, rectangular room [18' wide by 30' deep], crowded with tables and chairs. There was no consistent look to the interior –one wall was brick and the other covered in cork. People brought in new scenery each week and you can see the walls are decorated with ephemera, such as posters, xmas lights, artwork and beads. The staging was minimal at best. Tables and chairs were simply pushed aside for theater productions, acted either in the middle of the café or on an extremely small wooden stage [8' x 8'] against a side wall. [this and the next slide are both a 1961 performance of *Camino Real*, by Tennessee Williams] Almost all of the dramatic effects were produced by means of innovative pinpoint lighting, meaning that the entire space was in darkness and only the actors were lit. This also promoted intimacy between actor and audience. These were very low budget productions; actors weren't paid, and the price of admission was the purchase of something from the menu; Joe Cino himself made the cappuccino

Caffe Chino represents two important, but closely connected themes. Greenwich Village has long served as a haven for artists, where unconventional art could flourish, and it has also served as a sanctuary for gay people and gay artists. Joe Cino didn't set out to create a gay café, but he and most of his friends and patrons were gay. Therefore, when he began to stage productions, he was predominantly staging gay theater.

But his actions also became part of the so-called "coffeehouse culture" of the late 1950s, a time when a number of cafes began staging plays and ushering in a new wave of small-scale experimental theater. Soon dubbed Off-Off Broadway, these works were avant-garde in nature, about subjects of the playwrights choosing, and they argued for the importance of new, American subjects rather than old European ones; they were staged in unconventional spaces, with usually fewer than 100 seats, largely by unpaid, non-equity actors. A number of important American playwrights got their start in Off-Off Broadway, and many went on to win prestigious awards, such as Pulitzers and Tonys, but I'm not going to read them all because you have long lists in the nomination

One of the reasons Caffè Cino is so important to Off-Off Broadway is that (unlike some of the other experimental theaters) it remained open for a full decade - long enough to nurture and support the art form, allowing it to become established as serious theater, allowing emerging artists to develop their technique and their reputation, and providing critics and audiences with the chance to experience it .

For gay playwrights and gay customers, it was even more important. Caffè Cino was the first venue to regularly perform plays by and about gay men. It allowed artists to write about, direct and perform in plays with gay subject matter and to see their work performed in front of receptive audiences at a time when it was illegal to depict homosexuality on stage. It was an important platform for emerging gay artists such as Lanford Wilson, who was the café's most prolific playwright, and the numerous other gay artists profiled in the nomination. [and this is Wilson's *The Madness of Lady Bright*, the Cino's first hit and a huge critical success] In addition, the café also provided a safe place for gays to meet that was an alternative to the bar and bathhouse scene.

Sadly, authorities couldn't leave it alone. Caffè Cino, like most similar venues, lacked a cabaret license, which gave police an excuse to levy fines and engage in other intimidating behavior when neighbors complained about the noise or the patrons. Police crackdowns on gay gathering spaces were widespread in that era anyway. Here is the café hiding in plain sight, as it were, with the windows covered.

Joe Cino kept the café going for 10 years; after a fire in 1965, numerous theater people came to his aid so that it could reopen. But after a series of unfortunate events, Cino committed suicide in 1967; friends could not sustain the cafe and it closed in 1968.

Here is the café space today. Obviously, it has lost the bohemian charm it had during its days as Caffè Cino. Nevertheless, the café's identity was neither designed nor fixed in time and changed continually. When Cino opened the door for the first time, he said that he saw a narrow rectangular room with a toilet, a sink and a fireplace; but he immediately envisioned the counter and coffee bar that were the

café's main stationary features. None of the posters and beads you saw in the historic photos were necessary for Cino's vision of the café and none were necessary for the performances that took place there, most of which were independently staged in near total darkness. The essential features of the café were its rectangular space, its small size and its volume, all of which survive. If one wanted to restore the 1958 appearance, it would involve removing the benches, lights and surface finishes to reveal the brick walls, which survive, since the current walls and those concave pieces were simply built out to hide mechanical equipment....There are some temporary partitions to re-position. After that it would be a matter of bringing back the posters and the tiny tables. – and, of course, the espresso machine

This is Joe Cino with Edward Albee holding a program for the 1965 benefit. Café Cino is one of a number of theaters in which Off-Off Broadway got its start; in some ways, it is the most important of them, and it is a landmark of LGBT art and culture. Its legacy is more than 225 original plays and revivals and the many talented artists who got their start there.. Nearly sixty years after it first opened its doors, Caffè Cino has left a profound legacy on the American dramatic landscape.

2 Letters of support from Assemblywoman Deborah Glick and from LPC

Amanda?

Presentation Notes – JW September 2017

Group of four nominations all from the City of Buffalo.

***Temple Beth Zion, Buffalo, Erie County***

## **Title Slide:**

Temple Beth Zion is an outstanding example of mid-twentieth century Neo-Expressionist religious architecture designed by renowned Modern architect Max Abramovitz, of the firm Harrison & Abramovitz. Located on Delaware Avenue, in Buffalo, Temple Beth Zion was constructed between 1964 and 1967. Design and planning for the new facility began in 1962, following the loss of the previous Moorish-influenced synagogue due to a devastating fire.

## **Slide 2 and 3: Site plan and exterior views**

The building has an unusual form, with a long rectilinear school and administration building serving as a spine, from which a sculptural oval-shaped synagogue, a smaller chapel, and a spacious auditorium, radiate. Temple Beth Zion is one only a handful of religious buildings designed by Max Abramovitz, whose firm was decidedly better known for its large-scale civic and corporate architecture.

## **Slide 4 and 5: Interior**

As a good locally significant example of a Neo-Expressionist synagogue, Temple Beth Zion is eligible under criterion C in the area of Architecture. Neo-Expressionist architecture emerged after World War II in response to rationalism of the International Style, emphasizing the emotional content expressed by means of curvilinear forms, eccentric shapes, and plastic materials.

The primary worship space at Temple Beth Zion is an excellent example of the type, with its sculptural exterior form which holds a vast, open interior space that evokes a sense of quietude and awe. The principal historian of American Jewish religious architecture, Samuel Gruber, regards Abramovitz's Temple Beth Zion, as "an expressive masterpiece, one of the few fully uplifting emotional responses to architectural modernism in the United States."

### **Slide 6: Window**

Temple Beth Zion is additionally significant under criterion C in the area of Art for its exceptional art glass windows and interior embellishments designed by renowned American artist Ben Shahn. Temple Beth Zion possesses the only example of stained glass windows designed by this important American artist, known primarily as a painter. Shahn worked closely with the architect and a structural engineer to achieve their shared design goals.

The large-scale glass window walls flood the interior with tranquil blue colors, shimmering off the grey concrete walls, giving the effect almost of water, emphasizing the emotional effect of the Neo-Expressionist movement. This collaboration between a major American architect and major American painter underscores the vision of the building as an expressive, immersive work of art.

### **Slide 6: Other interior views**

The period of significance for Temple Beth Zion begins with the initial construction of the building beginning in 1964 and closes with its completion in



1967. This era encompasses all major architectural and artistic work on the building, including the creation of the Ben Shahn stained glass windows.

### **Slide 7: Berlin Chapel**

I do want to note that, just last week, we discovered this small chapel located on the Brandeis University campus, which, although not a synagogue, clearly shares some design similarities to Temple Beth Zion. Before this nomination goes to the National Park Service, we will be working to develop some additional information on Abramovitz's design theories and the relationship between the Berlin chapel and Temple Beth Zion.

This is Temple Beth Zion, are there any questions?

The following projects from Buffalo are all commercial tax credit projects, and all have received Part 1 approval from the National Park Service.

### ***Ziegele – Phoenix Refrigeration House & Office, Buffalo, Erie County***

#### **Title Slide:**

The Ziegele-Phoenix Refrigeration House & Office, the last surviving component of the once-sprawling Ziegele (later Phoenix) Brewing Company, is significant as a rare extant example of brewery-related architecture in Buffalo, associated specifically with refrigeration house technology, one of the most important innovations in the lager beer industry. The building, which also includes an office,

is also significant for its association with one of Buffalo's most important brewing companies and for its illustration of German Rundbogenstil style architecture, which was popular for German-owned breweries and became a symbol of German culture.

### **Slide 2: History Slide**

With the region's significant German and eastern European immigrant population, brewing beer and lager has a long history in the city of Buffalo. The Ziegele–Phoenix Brewery began as the Ziegele Brewing Company in 1850. Founded by a German immigrant, it was one of the first breweries in the city, carving out a niche by specializing in producing lager beer. Lager is a German tradition that requires cold temperatures during fermentation and storage and resulted in technological advancements in artificial refrigeration that were perfected and used by the Ziegele Brewery. At its height, the brewing company occupied a several block area; however, the storage of grain and the processes used in its fermentation make fire an inherent danger to breweries. Thus, the Ziegele Brewery lost various portions of its production facility, some of which were rebuilt only to burn again, at various times during its history. The ashes of these fires gave rise to construction of a new, state of the art, fire-proof building for the newly christened “Phoenix Brewery” in 1888. The one-story cooper shop and the tall, elaborate brew house was lost to fire in 1916 and replaced by a more modest one-story brick wing in 1917.

### **Slide 3: Exterior**

Two-thirds of the 1888 building survive, including the office and the innovative refrigeration house, which was perhaps the most critical component of the entire

facility, given the brewery's specializing in lager beer production. In addition to importing the taste and the craft of lager brewing, German immigrants also brought with them the German style of architecture known as the Rundbogenstil.

#### **Slide 4: Round arches**

This “round arched” Romanesque style became widely associated with German immigrants in the United States and became particularly associated with breweries. The style “symbolized the German impact on American culture, ethnically, socially, and technologically,” while accommodating the programmatic requirements of brewing lager, specifically the requirements of refrigeration. Designed by Otto Charles Wolf, a nationally known brewery engineer and architect, the refrigeration house and office of the Ziegele–Phoenix Brewery exhibit the Gothic and Romanesque detailing characteristic of the Rundbogenstil. As early as 1911, the Ziegele-Phoenix Brewery was already hailed as one of five historic breweries remaining in the city. Much of what was left was altered or demolished in the wake of Prohibition. Today only a small handful of brewery-related buildings in various conditions remain extant in Buffalo.

#### **Slide 5: Interior**

For its associations with the brewing industry and the Ziegele Brewery, the Ziegele-Phoenix Refrigeration House & Office is eligible under criterion A in the area of Commercial history. As a good representative example of the Rundbogenstil style as applied to a lagering refrigerated warehouse, the building also merits consideration under criterion C in the area of Architecture. The period of significance begins with the construction of the refrigeration house and office in

1888 and ends in 1920, when the Ziegele-Phoenix Brewery closed after passage of the Volstead Act.

Rehabilitation is nearly complete on this building, as these interior views show, and the formerly vacant building is being converted to apartments meant to support the growing Buffalo medical campus.

This is the Ziegele-Phoenix Refrigeration House and Office, are there any questions?

### ***Kreiner Malt House and Grain Elevator, Buffalo, Erie County***

#### **Title slide:**

The Kreiner Malt House and Grain Elevator is significant as a good, representative, intact example of a malting facility and elevator associated with Buffalo's thriving grain, malting, and brewing tradition. The facility, which includes portions that date to the 1894 Frank A. Dole malting operations, is primarily composed of buildings constructed and operated by the Kreiner & Sons malting company between 1925 and 1936. The Kreiners purchased the site in 1925, expanding and updating Dole's malting and drying houses and constructing a modern workhouse and silo. They added additional silos in 1936 and operated out of the building until 1971. The facility is not only an excellent example of the

building type, with intact malting, drying, silos and elevator equipment, but demonstrates Buffalo's role in the malting and grain industries. This facility is being nominated under the Buffalo Grain & Materials Elevator Multiple Property Submission.

### **Slide 2: Plan**

The Kreiner Malt House and Grain Elevator is locally significant under Criterion A in the area of Industry for its association with the Kreiner family, a locally important malting family whose company produced and supplied malt to local brewers for much of the twentieth century. The Kreiner Malt House and Grain Elevator is also locally significant under Criterion C in the area of Architecture as an intact representative example of an early twentieth century concrete grain elevator and malt house utilizing slip-formed reinforced concrete construction. Slip-formed reinforced concrete construction came to prominence in Buffalo through the erection of grain elevators like the silos in the Kreiner facility. Giant grain elevators built with slip-formed reinforced concrete dominated Buffalo's waterfront and helped shape the city's identity as a great freshwater grain port.

### **Slide 3: Exterior**

While the vast majority of Buffalo's grain elevators faced the water, several, including the Kreiner Malt House and Grain Elevator, were connected to Buffalo's port by a rail spur. As a building type, the resource is a good example of a concrete grain elevator with two silos that had the capacity to store up to 280,000 bushels of grain. Attached to the grain elevator is a large malting facility containing a Work

House, Drying House, and Malt House interconnected with the elevators to facilitate industrial malting.

The period of significance for this building is 1894-1971. The period of significance begins with the construction of the drying house by Frank A. Dole in 1894, the earliest extant part of the building, and encompasses the modernization of the drying house, construction of the current malt house and first grain elevator by the Kreiners in 1925, and the expansion of the facilities in 1936.

#### **Slide 4: Interior**

The Kreiner Malt House remains exceptionally intact, retaining an extensive collection of historic milling, malting and grain-related equipment and machinery. After the Kreiner Malt Company closed in 1971, the building remained vacant until 1975. Although the building continued to house malting operations from 1975 to 1986 under the ownership of the Buffalo Malt Corporation, the facility was completely vacant from 1971-1975, and experienced decreased operations from 1975-1986 before ultimately remaining vacant for the following thirty-years.

Reuse plans for the building involve the rehabilitation of the former malting and office areas of the building into an architectural office.

This is the Kreiner Malt House and Grain Elevator, are there any questions?

**William Krattinger agenda items/significance overviews**

**New York State Board for Historic Preservation 14 September 2017**

**St. Casimir's Church Complex, Albany, Albany County**

The Saint Casimir's Church complex is located at the center of the block of Sheridan Avenue between Lexington Avenue and Henry Johnson Boulevard in the Arbor Hill/Sheridan Hollow neighborhood in the City of Albany, Albany County, New York. The school and the convent are located on the north side of the street at 315 and 317, respectively, while the rectory and church are positioned on the south side, at 320 and 324 Sheridan Avenue. This portion of the historic Arbor Hill/Sheridan Hollow neighborhood was an early enclave of Polish American immigrants from the Prussian sector of Poland who came to Albany as early as 1870. To the east of the neighborhood are the downtown commercial center and the Hudson River. To the south, running parallel with Sheridan Avenue, is Central Avenue, a main east-west commercial corridor, and Washington Avenue, the civic corridor where the state capitol, city hall, and various courthouse and state and municipal offices are located. To the west and north, are more residential blocks. The nomination includes four contributing buildings which were constructed by the Roman Catholic Polish parish between 1896 and 1923. The church is a red brick Gothic Revival style church with carved brownstone trim built in 1896-97. The adjacent two-story rectory was designed in an urban Queen Anne style with an asymmetrical façade arrangement, including a broad curved oriel with conical roof and mansard roof supported by an articulated cornice. It was built concurrently with the church in the 1890s. The three-story brick school building was built around 1905 in a modest Classical Revival style per designs by local architects M.L and H.G. Emery. Lastly, the two-story church convent, next door to the school, was designed by the prominent Gander Brothers Architecture firm in 1923 in the Gothic Revival style.

St. Casimir's Polish Roman Catholic campus is significant from an architectural and urban planning perspective for its largely intact collection of the four components that were typical of a Roman Catholic parish campus. It is also significant for its social history and ethnic heritage associations during the period 1870-1966. From its inception in the late 19<sup>th</sup> century, St. Casimir's, located on Sheridan Avenue in the City of Albany, Albany County, was planned as a religious center that would meet the spiritual, academic and social needs of the community, particularly the immigrant Polish-Americans of Albany. The period of significance begins with the construction year of the church and rectory, 1896, when the Roman Catholic Polish parish which had been established by the diocese in 1893 first purchased land on Sheridan Avenue and started construction on their parish church. The period of significance spans to 1967 covering the dates of the parish's expansion through the construction of a parish school and convent, as well as the enlargement of the school's enrollment capacity through the 1960s renovation.

## ***Shea's Seneca Building, Buffalo, Erie County***

### **Title Slide:**

The Shea's Seneca Building at 2174 Seneca Street in Buffalo, New York, is a locally significant example of a community theater development, a building type that featured a larger commercial building fronting the street, with a movie theater hidden behind. While this type of theater was not exclusive to the Shea's chain, it

was a distinctive feature of Shea's community theaters, creating an active, dynamic hub for commercial and social activity.

### **Slide 2: Historic photo**

Shea's Seneca Building was built by Michael Shea, a local theater magnate who erected six movie palaces in Western New York in the early twentieth century. Shea's theaters accommodated between 1,500 and 4,000 people and screened movies up to three times a day. The combination of commerce and entertainment made each of Shea's buildings a major neighborhood anchor. The building embodies common features found in nearly all of Michael Shea's theater developments.

### **Slide 3: Exterior**

They include a long façade of storefronts, repeated fenestration, and picturesque architecture in the theater lobby. Designed by William and Henry Spann in 1929, the building quickly became a neighborhood destination, housing many important social clubs, businesses, and community services in addition to the theater itself. While all one development, the commercial building was conceptualized as a separate component, as indicated on the architect's drawings. Shea's Seneca Building is one of only three remaining examples of Michael Shea's developments in Buffalo, alongside Shea's North Park and Shea's Buffalo.

### **Slides 4, 5, 6: Theater lobby**



Shea's Seneca Building is locally significant under Criterion C in the area of Architecture, as a significant example of Michael Shea's community theater development model. Shea's model involved building a long commercial building anchored by a theater in growing middle class neighborhoods in Buffalo. Middle class residents were drawn to the community theater to see movies and took advantage of the shopping opportunities located in the commercial building, creating an active, vibrant community hub. The building typology used in Shea's Seneca Building can be seen in Shea's North Park (1920), Shea's Bailey and Shea's Roosevelt Theaters (not extant), as well as in the Genesee Theater and the Strand Theater, two now demolished theaters also designed by the Spann Brothers. The theater and commercial block portions of Michael Shea's theaters were designed separately and Shea's Seneca Building is no exception; however, unlike Shea's other theaters, the Seneca Building's façade is unified behind a common façade with no material or architectural distinction between the commercial and theater spaces. While the theater auditorium was demolished in 1970, the extant commercial spaces and the lobby of the theater in the Shea's Seneca Building communicate the original configuration of the building and the typology of Michael Shea's community theater developments.

### **Slide 7: Interiors**

Shea's Seneca Building is also locally significant under Criterion A in the areas of Commerce and Social History for its role as a hub for community services and social groups from the 1930s through 1965. The long, uniform façade of the building on one of the main commercial thoroughfares in South Buffalo, and its location near Cazenovia Park, made Shea's Seneca attractive to medical

professionals and social clubs as well as eager movie-goers. From its construction in 1929 to the present, Shea's Seneca has been a vital anchor in the community of South Buffalo. Doctors, dentists, and fraternities operated from offices inside the commercial block and retailers occupied the storefronts.

The period of significance for Shea's Seneca Building begins with the building's construction in 1929 and ends in 1965, when the Seneca Business Association purchased the building. This era correlates to the time during which the building was at its most prominent in the local community, serving as an important commercial center in South Buffalo. It also encompasses the initial construction and mid-century renovations that occurred during this time.

I'll note that we do have an approved Part 1 on this project. And after sitting largely vacant and underused for many years, new development plans for the building include new restaurant and commercial tenants as well as a large banquet and entertainment venue, making use of the theater spaces.

This is the Shea's Seneca Building, are there any questions?

## **Finger Lakes Region NR Nominations State Board for Historic Preservation**

**Meeting 14 September 2017**

This morning all my nominations are from Monroe County.

(Introduce Mitchell Rowe from the city of Rochester.)

**Mount Hope Cemetery, Rochester**

**Slide 1:** As you might have seen in the nomination text, half of the cemetery is part of the Mount Hope-Highland Historic District, that was listed in 1974 in the National Register. The entire resource encompasses just shy of 193 acres in the southeast part of the city nestled between the University of Rochester and the South Wedge neighborhood. It is still an active cemetery with over 350,000 known interments. Dedicated in 1838, it was the first municipally owned Rural Cemetery in the U.S. (according to historian Blake McKelvey) and is one of the oldest, with only Greenwood being earlier. The area seen outlined in red was the area omitted and rather than adding it to the district, the city of Rochester (which is a CLG) requested that the entire cemetery be individually listed. The outlined area represents the 1872 expansion of the cemetery, laid out in the Lawn-park cemetery style that came out of Cincinnati's Spring Grove Cemetery in the mid-nineteenth century.

**Slide 2:** This is Grove Avenue, the "dividing line" between the older north section and the 1872 south section. Essentially what we have there is the juxtaposition of two nineteenth century cemetery styles with the Rural Cemetery to the north and the lawn-park portion to the south. In addition to nominating the entire cemetery, we are listing it at the state level of significance. (Your draft copy still has local significance checked, but that is now corrected.)

**Slide 3:** As this is hardly the first combination Rural and lawn-park style cemetery presented to this board, I won't bore you with the contextual background of the styles, especially since it's covered in the nomination draft. The Rural Cemetery portion was largely laid out by city surveyor Silas Cornell who used the natural contours of the land that were carved out by the retreating Wisconsin ice sheet that left gullies, ridges, depressions or kettles, one being Sylvan Waters, seen here in the lower image. He also preserved an Indian trail as one of the roadways in the cemetery, seen in the upper image.

**Slide 4:** The lower left shows the 1872 Moorish Gazebo and barely visible in the background, the mortuary chapel. The number of people in the gazebo and walking in the background are reminders that these Rural Cemeteries were regarded as parks as much as they were repositories for the deceased.

**Slide 5:** The older portion of the cemetery includes the classic features of a rural cemetery with heavily wooded areas, curving roadways, inground mausoleums, fencing, irregular plot shapes, and overlooks with views opening onto lawns and other more open sections of the grounds.

Also, quite noticeable is the number of obelisk monuments that were more common earlier in the nineteenth century. Obelisks are still visible south of Grove

Avenue, but fewer. Also, the burials are dense/closer together, with monuments generally being lower in height.

**Slide 6:** Mount Hope is being nominated under Criterion C and Criterion Consideration D for its age and design. It is also being nominated under Criterion A for social history as illustrating the patterns and type of burials for various members of the greater Rochester community, which includes Colonel Nathaniel Rochester who was reinterred in Mount Hope after the Buffalo Street burial ground was closed and the burials moved. Sections were also set aside for specific groups and elaborate monuments of prominent Rochesterians are prominently sited throughout the grounds. Several of these include statues, some designed by famous artists. The image on the right shows Nicola Cantalamessa-Papotti's *St. John the Divine* (Ellwanger family monument). The center image shows the Civil War era burials and the Civil War monument by artist Sally James Farnham. With the amount of artwork on the grounds, Mount Hope is also being nominated in the area of art, and biographies of the artists are included in the nomination.

**Slide 7:** This nomination provides an opportunity to better document the already listed features of the cemetery, which includes the 1874 Gatehouse, designed by Rochester architect A.J. Warner, seen in the upper left. The lower left is the restored Moorish Gazebo. Other important contributing features include the gates

and fencing, the ca. 1875 Florentine Fountain and the ca. 1862 mortuary chapel seen in the lower images.

**Slide 8:** This nomination adds the current cemetery offices in the upper left, built originally as a farmhouse ca. 1840, the 1912 Chapel in the upper right, designed by J. Foster Warne and the entrance gate on Elmwood Avenue. Also being documented are the family plots designed by nationally known landscape designer Fletcher Steele, who is also buried in Mount Hope.

**Slide 9:** Steele provides a segue into burials of transcendent importance, Steele's being one of them. Five additional burials are identified in the nomination with one of the best known being women's rights activist Susan B. Anthony. The upper right shows members of the National Women's Party who in 1923 had a memorial service for Susan B. Anthony at Highland Park, then marched to the gravesite. Other transcendent burials are abolitionist Frederick Douglass in the lower left and anthropologist Lewis Henry Morgan in the lower right.

**Slide 10:** The remaining transcendent persons (going from left to right) are actor/musician/education William Warfield, reformer Lillian Wald, founder of the Henry Street Settlement and the reason why we have visiting nurse service in the United States, and finally Seth Green, developer of the fish hatchery and fish farming.

Questions? Comments?

## **Fairport Public Library, Fairport**

Slide 1: Located at 18 Perrin Street, the Fairport Public Library (now the Fairport Museum) is a 1938 WPA era Georgian Revival building by Henry A. Martin of Martin and Wiard of Rochester, who was also a resident of Fairport. The symmetrical building is of concrete construction faced with brick. It is a one-story building a two-story rear section, pictured in the lower left, and a full basement. The dominant feature is the entrance portico featuring Tuscan order columns and pilasters and pediment with raking cornice with dentil trim.

Slide 2: The public space of the building retains its original layout, trim, windows and floors along with built-in shelving. The curved display case mentioned in the nomination is in the upper right and the image below shows the second floor museum storage area with its original trim, flooring and shelving.

**Slide 3:** One of the exceptional features of the building is the WPA era mural by local artist Carl Peters who studied at the Mechanics Institute (now the Rochester Institute of Technology) and later at the Art Students League in New York City after serving in WWI in the Army painting camouflage. He began exhibiting his work at the Memorial Art Gallery in Rochester, which led to an important connection since it was this organization that oversaw the local WPA artists program, providing him with at least 1 dozen mural commissions. The Fairport

Historical Society is following up with our request looking into expanding their partial list of Peters Murals to determine how many of these commissions survive and where they are located.

The nomination, which was written by members of the Perinton Historical Society, who are also the sponsors of the nomination. Fairport is a CLG and we have a letter of support from Mayor Fritz May.

Questions? Comments?

### **G. W. Todd-Wilmot Castle Company Building, Rochester**

**Slide 1:** My last nomination is a tax credit project that received its part 1 & 2 approvals. The G. W. Todd-Wilmot Castle Company Building is an industrial building located on University Avenue what was historically an industrial section on the outskirts of the city, now a mix of commercial and residential with very little industrial. The building shows the evolution of its industrial past beginning in 1909 for the manufacturing of check writing protection equipment, which is essentially what can be seen in this image (the 1909 section, that is). The building is being nominated under Criterion A for its association with the late nineteenth and early twentieth century industrial growth of Rochester and Criterion C as an



excellent example of industrial architecture of Rochester architects Gordon & Madden (later Gordon and Kaelber) and Carl Traver.

**Slide 2:** According to the nomination, the majority of the expansions took place after it was purchased by the Wilmot Castle Company in 1918 for manufacturing surgical equipment sterilizers and other medical equipment. The building began as a two-part commercial block with neoclassical details (cornels, dentils, metal cornice, projecting entrance), which carried over with the first expansions, seen in the upper right. Images on the left show expansions made during the Wilmot Castle years between 1940 and 1950. The lower left image shows the 1940 expansion of the façade, matching the continued use of details, brick exterior and fenestration pattern.

**Slide 3:** Even with the several expansion and long term use, the building retains a substantial amount of interior fabric, such as wood and concrete floor surfaces, historic windows along the south, east and west elevations, moldings, baseboards, support columns and some original office divisions in the early sections of the building. Wilmot Castle used the building until 1955 when it moved into a new, larger facility in the suburb of Henrietta. It was sold to a seed distributor and resold in 1969. At that time it was developed into multi-use, which continues at present.

Questions? Comments

**[Following Virginia Bartos: G.W. Todd-Willmot Castle Co. Building]**

**North Salina Street Historic District Boundary Expansion (Syracuse, Onondaga County) [4]**

- Postponed from March meeting after letters of concern from property owners in a limited block of the new properties
    - Six letters of objection – two from owners of non-contributing properties and four from contributing properties
    - Reached out to property owners to explain value of listing in terms of economic development concerns
    - Area in flux due to replacement of Interstates 81 and 690 in mid-Syracuse
  - Nomination driven by city to expand opportunities for Commercial Tax Credits
  - Thanks to Kate Auwaeter, Syracuse Preservation Planner/Public Art Coordinator
- 

Boundary Expansion will 54 contributing resources – 50 buildings, 3 sites, 1 object – to the existing district – 84 resources

- “area that developed historically as the corridor between the Villages of Salina and Syracuse in the early-mid nineteenth century.”
- “dominated by commercial row buildings that were predominantly Italianate in style, with commercial space and residential/office space in the same building, and built in the late nineteenth and very early twentieth centuries.”

New boundary brings in area - dominated by Oswego Canal (where it comes off the Erie)

- PLUS industrial buildings that complement commercial buildings in the original district + more accurately represent the role of the north side of Syracuse in the city’s history
- Italian heritage area as well as German

New period of significance is 1850-1950 – “allows for the inclusion of a small number of commercial buildings built in the immediate post-WWII years”

---

Slides: Street Views – north to south: 900 block, mid-700 block, intersection of N. Salina + N. State Sts.

View north from the city center; map showing angles created by Oswego Canal, Erie Canal; Pearl Street (originally, salt warehouses); expanded district

Photos of City Market, 1890; trams up North Salina Street; lower end (looking south) in the 1935 – where I-81 was inserted along Oswego Boulevard (old canal); Nettleton Shoe Factory (1865) on Pearl Street + Learbury Clothing Factory on N. Salina (1920)

Close-ups: Nettleton Shoe Factory (1865); residual park land; Britton Block (622 N. Salina); Italianate residence (902 N. Salina); “close” holding a tenement off East Belden Avenue (504 Pearl, Rear)

Sniper Monument – Civil War hero; Angeler Building (1911-12) – good example of rehab possible in the expanded district

## **Talcottville Cemetery (Talcottville, Lewis County) [5]**

Nomination developed by town historian (and director of Lewis Co Historical Soc.) Jerry Perrin

Second-oldest cemetery in Leyden Township, last still active

Nominated for **CRITERION A: Settlement** and **Social History** plus **CRITERION C: Funerary Art**; period of significance = 1812-1967

3 Letters of support: Congresswoman Elise Stefanik, Lewis Co His Soc, Munn family

---

Around 700 burials – contains graves of **early settlers**; information on ways in which the leading families related to one another and on topics like **child mortality**; also, **excellent example of monument styles and aesthetics in small community graveyard** in northern NY State

Important community institution: Unorganized until NYS Rural Cemetery Act of 1847 → Talcottville Cemetery Association started 1927

- KNOWLEDGE of COMMUNITY enhanced by **gossipy descriptions of Edmund Wilson**
  - *Upstate, 1971* – Everyone was related to everyone

Several **distinct sections** of the cemetery:

- Section D (oldest) = most like traditional non-sectarian community graveyards of New England. (Most of the original settlers from Middletown, CT, and area)
- Section A (1850s) = influenced by rural cemetery movement – more emphasis on family plots with central monuments and smaller headstones
- Section B (at back) = additional 19<sup>th</sup> century family plots and early twentieth century burials
- Section C (at side) = added in 20<sup>th</sup> century, lots very regular in shape **BUT** incorporated pre-existing farm family plot and monument to Bessie Furbish (boulder)

Wide variety of monument types and iconography

- Early to mid-century marble monuments – obelisks, weeping willow, language of flowers for two young children who died in 1855
- Zinc monuments (1880s) from the Monumental Bronze Company (Bridgeport, CT); Isaac Hall of Talcottville had been a distributor
  - Weist family – Century Plant, 1882
  - Talcott family – more modest Model 593, 1890
  - Possible to buy plaques from the manufacturer as people were added to the plot
- Inscriptions and epitaphs: some with known sources from 19<sup>th</sup> century epitaph collections
  - Ellen Jones (16 weeks), 1862

## **Oswego & Syracuse Freight House (Oswego, Oswego County) [5]**

- One of the oldest railroad buildings in NY State:

- 1845 Cobblestone Railroad Pumphouse (Fishers, Ontario County; NR listed, 1992)
  - 1850 Co | shecton Railroad Station (Cochecton, Sullivan County; NR listed 1973)
  - Nominated for **CRITERION A: Transportation** plus **CRITERION C: Architecture**; period of significance = 1848-1968 (tracks removed from West Utica Street in 1983)
  - Owner has had the building since 1983; wife asked him to restore the building
- 

**Context** – Oswego → a major inland port in early 19<sup>th</sup> century; position enhanced by dev of Oswego Canal in 1828 – connected Oswego to the Erie Canal and salt factories in Syracuse

- Use of Welland Canal in Ontario = economically-viable alternative to Buffalo and the Niagara Canal

Pressure for a railroad started as early as 1839 – canals not viable in the winter; city business people rallied around – especially Gerrit Smith – in 1847.

- RR opened the following year – 35 miles long, carrying both passengers and freight
- A success from the start – operating summer and winter, factories built along its route through the county

Several structures built to service the railroad – passenger depot (at West Utica and First); tunnel – with third rail to handle narrow gauge cars; second passenger depot in 1867-8

- Part of a complex with other railroads (NY Central) on West Utica Street – connected to the port and factories along the Oswego River
- Round house and repair shops came later (1880s) – now all gone

Maintained its independence until 1869 when it was leased by the Delaware, Lackawanna & Western RR.

- Went from 67,000 tons of freight in 63 freight cars in 1867 to 107,000 tons in 1869 and 213 freight cars in 1872. Lots of salt from Syracuse to the port; grain elevators and local commerce (Kingsford Starch).
  - Removal of canal charges reduced Oswego's use as a port until the 1890s, but Oswego & Syracuse continued to pay 8 or 9% each year. Independent until 1945!
- 

Building nominated for Architecture – shows all the characteristics of a railroad freight house

- Office in front, large cargo doors (opposite each other), timber sockets for the platform, roof truss, heavy piers in basement
- Design like another early nineteenth century stone building in Oswego – Walton and Willett Store (Cahill's Fish Market) – 20 years earlier! A lot of stone construction along the eastern edge of Lake Ontario; many military masons available; conservative styles

**Thanks to Mr. Castaldo!**