

Bill Krattinger:

HAINES FAMILY CEMETERY

The Haines Family Cemetery, the final resting place of the locally significant Aaron Haines family for more than a century, is significant as the only extant historic resource that represents the deep and lasting imprint the Haines family made on this location, which continues to bear its name as a result. The central feature of this cemetery is an obelisk-form marker that rises prominently above a smaller cluster of stones which mark the graves of those interred there; the obelisk was erected in 1884 in honor of Aaron Haines (1802-1883) and identifies this burial ground as the final resting place of members of his immediate and extended family, among them his wife, Cornelia.

The Haines family figured prominently in the economic, social, civic and religious affairs of Haines Falls from the time of settlement through the rise and ultimate decline of the local Catskill Mountain tourist industry, which began in earnest in the mid-nineteenth century. Their lives and contributions are inextricably linked to any number of preeminent themes in the larger history of the hamlet and region. Haines Falls is located within the larger environs of the Kaaterskill Clove and North Lake and South Lake, natural features which rank foremost among nineteenth century Catskill Mountain tourist destinations, and which inspired and were first celebrated in the art of the Hudson

River School painters, who frequented this location and patronized the businesses operated by members of the Haines family and others. Aaron Haines was the long-time proprietor of The Vista, which he operated with his

wife as a seasonal boarding house beginning around 1850 and which was later run by his daughter Clarinda. Another daughter, Lucy, and her husband, John Rusk, also operated a tourist destination in the Kaaterskill Clove, perhaps the most inspirational scenic attraction in this part of the Catskills and a site that attracted a number of high visibility American artists, among them Asher B. Durand, who boarded with the Haines family for a time in 1850.

Meanwhile, Charles W. Haines, a son of Aaron and Cornelia Haines known by the unusual moniker "Christian Charlie," beginning in the mid-1860s operated the Haines Falls House, a well-known and popular tourist destination which was destroyed by fire in the early twentieth century. Later in the nineteenth century, it was two sons of John and Lucy Rusk, John W. and Samuel E. Rusk, who capitalized on the robust tourist industry by establishing a photo studio in Haines Falls, and it was the younger of the two, Samuel, who emerged as a major hotel proprietor, as it was he for whom the Lox-Hurst in 1894 and the Claremont in 1905 were constructed; neither of these large frame hotels, once located east of the cemetery, remain to this day. In addition to their direct associations with the local tourist industry, the Haines family and their immediate relations also figured prominently in the history of the First Methodist Church of Haines Falls, which they helped to establish, among other organizations. These salient connections, in addition to others, clearly portray the significant role that members of the Haines family, and specifically those who are interred in the nominated cemetery, played in the artistic and early recreational exploits to this locale; however, almost all of the principal buildings with which the family were associated have been lost. As

such, the cemetery is significant under NRHP Criterion A, in the area of Social History, as the only resource that has documented associations with Aaron Haines and his immediate relations. Their contributions were preeminent to the growth and success of Haines Falls as both a community and tourist destination.

Spencertown Historic District

The Spencertown Historic District encompasses the entire historic hamlet of that name in the Town of Austerlitz, which is located on the eastern side of Columbia County at the border of New York State and Massachusetts. It is situated amid the rolling hills of the Taconic range and is bisected by the Punsit Creek and a highway laid out in Colonial times carrying traffic from Connecticut to Albany. Running diagonally through the town from southeast to northwest, the road was later part of the Hillsdale to Chatham Turnpike, completed in 1805. The Punsit rises in the southern part of the town and flows north through the hamlet; it was harnessed for grist and saw mills at both ends of the hamlet and may have powered workshops in between. Some of the town's earliest farms were located on the hamlet's periphery and Spencertown, where the Punsit and highway intersect, quickly developed as a commercial center for the surrounding area. It was also the church town, having been established as such by the proprietors in 1756, with the first edifice erected on the village green in 1771. Created as one of many six-mile-square townships by the Massachusetts General Court at the western edge of

Emilie Gould:

St. Johnsville Historic District (Montgomery County) [9]

- Jessie Ravage = consultant
- Nomination based on survey funded by NYS Preservation League + NY Council for the Arts – Preserve NY grant
- Around 800 resources, with 150 garages and outbuildings (make up at least half of the noncontributing buildings) – takes up almost the entire legal extent of the village
- No letters of objection received – the village government has been very supportive of the effort; everyone at the public meeting was interested in the possibilities of homeowner and commercial tax credits
- o Previous historic districts in Little Falls, Fort Plain, and other Mohawk Valley communities seem to have reassured people

- 4 listed properties – post office, church, library, community house/mansion
- Themes = National Register Criteria A and C in the areas of Community Development, Transportation, Industry, and Architecture
- Period = ca. 1800 (earliest extant buildings) – 1957 (construction of new bridge across the Mohawk, opening of the New York State Thruway, and cessation of passenger rail service to the village)

Geography is key to understanding the layout and history of the village [SLIDE 2]

- Intersection of Zimmerman Creek (water power) and Mohawk River (transportation)

Five phases of COMMUNITY DEVELOPMENT:

1. Palatine community (1720-1825) – early land grants and Jacob Zimmerman's grist mill ca. 1770
2. Incorporated village (1825-1868) – growth triggered by the Erie Canal and RR; incorporated 1857
- [SLIDE 3 – 1868 – soon after the Civil War, the community had reached its current pop and extent; finish up the other phases of development]
3. Railroad village (1868-1890) – mid-point services for NY Central; increased manufacturing
4. Steam-powered mill town (1890-1945) – new mills along the RR tracks; piano factories/ knitting mills; corporate philanthropy by Joseph Reaney – gifts of library, park, community house, municipal mill [active village social life – turn of the century Fireman's parade; cigar store with bowling alley!]
5. Post-war community (1946-1957) – limited new residential development

Subsequently, post-industrial village – isolated by Thruway; industry and population decline

ARCHITECTURE

- Some pre-1825 elements incorporated into larger and later buildings

- Development of RELIGIOUS infrastructure [Slide 4 – Union meetinghouse (1849), now Lutheran Church; First Methodist Episcopal Church rebuilt 1879]

- INDUSTRIAL development

- o Pre- Civil War products had been primarily based on wood and agriculture (including distillery)

- o Post-Civil War products included cheese and condensed milk, agricultural implements, bricks, wagons, and woven textiles

- o Late 1890s (after crisis early in the decade) = pianos (Engelhardt family) and knitted textiles

- § Pianos [Slide 5 – Roth & Engelhardt piano action factory, 1889]

- § Joseph Reaney opened his first knitting mill in 1892 with a partner

- § [Slide 6 – Lion Mill 1905]

- o Post WW I – new companies like Palatine Dying and Little Falls Felt Shoe Company

- o Depression closed most of the older manufacturing companies; Thruway closed the most of the rest

- CIVIC Buildings

- o [Slide 7 – Early 20th century developments]

- § Commercial district reached its current form around the turn of the century

- § Soldiers & Sailors Memorial Park (after WW 1)

- § New consolidated school (1926)

- o Gifts of Joseph Reaney [Slide 8]

- Community House (Bates/Engelhardt Mansion)

- “Municipal mill” (given to community by Reaney in 1935 to encourage new manufacturing)

- Margaret Reaney Memorial Library (1909); built by Little Falls architectural firm of Carl Haug; expanded by son in 1936

- HOUSING – [Slide 9] of different types and periods – including Federal house on N. Division Street, Greek Revival on Washington Street, Second Empire on , and octagonal doctor’s office on Kingsbury Avenue

This is the St. Johnsville Historic District ... any questions?

[END]

Daniel Webster Jenkins House (Schoharie County) [6]

- Much of the material researched and written by owner Rosemary Christoff Dolan

- Hoping to support current revitalization efforts in Central Bridge

- Criterion B: Social History – Daniel Webster Jenkins – and Criterion C: Architecture – transitional Stick/ Queen Anne

- Period of significance = 1884 (construction of house) to 1901 (Jenkins’ death)

- [Slide 1 – Image from around 1900 with, we believe, the owners on the porch]

- à The Daniel Webster Jenkins House is an important local landmark from the era when the railroad connected the industrial village to Albany/ Binghamton. and Central Bridge had a robust economy and community life

Criterion B argument = Daniel Webster Jenkins (1846-1901) [Slide 2]

- His wife, Hattie (Harriet) L. Rosekrans Jenkins (1846-1934)

- Built house in 1884 for their fifteenth wedding anniversary

D. W. Jenkins = one of the village’s most prominent citizens à had a great impact of its commercial, political, and social history

- “New village” of Central Bridge [Slide 3] only developed after the Civil War when the Albany & Susquehanna Railroad (later, Delaware & Hudson) opened its line beyond Schoharie Junction in 1868

- Jenkins = stationmaster from 1868 to his death

o Father Nathaniel had been stationmaster at Quaker Street (his octagon house listed on the NR, 1984); brother William D. also has a house on the register

· Jenkins became a local businessman (coal, lumber, hay and grain)

o Coal shed adjoined his property

· Town superintendent (1889-1901), chair of the Board of Supervisors for Schoharie County (5 times; serving at death)

· Helped found the Schoharie County Historic Society in 1889 after the state returned the building to the county in the mid-1880s

· Very involved in the Schoharie County Agricultural Society and Stock Growers' Association

o Helped set up a trotting race circuit

o Held mortgage on society's fairground in Schoharie – wife called it after the association failed to run its annual fair

House has been converted to three apartments but retains many original features outside and in

· Sits on a prominent corner in the “new village” of Central Bridge

· Retains its original plan and exterior decoration [Slide 4] with a large front porch, bracketed posts, molding between stories, and decorated gables – Hybrid Queen Anne plan w Stick Style/ Eastlake decoration

· Interior features [Slide 5] include entry and casement window w stained and beveled glass; parlor mantel piece; Eastlake style stairway; built-in china cabinet in back wing – and two other closets in front bedrooms

· Other components [Slide 6] include the carriage barn – extended with additional stabling and hay storage by the 1890s; bluestone walk; limestone hitching post; mounting block; and 300-year old oak tree – which was mentioned at Jenkins' funeral

[END]

First Baptist of Ogdensburg Complex (St. Lawrence County) [7]

- Nomination prepared pro bono by Matthew Shoen, Historian, and Kelsie Hoke M.A. Arch, Project Manager, at Preservation Studios
- Locally significant under Criterion A for Social History and Art and under Criterion C for Architecture
- Period of Significance = 1881 (exterior of church assumes final form) to 1947 (interior assumes final form)

Criterion A: Social History and Criterion C: Architecture

- One of the oldest congregations in Ogdensburg à 9 settlers fellowshipped into the faith in 1809 by Samuel Rowley of the Massachusetts Missionary Society
- Church built between 1830 and 1833 – congregation worshiped for a while in what we believe to be the basement; period when cholera was active in the state
- [Slide 2] Numerous expansions – 1855 (24 feet added at rear); 1860-61 (mention of extensive repairs); 1871 (substantially reconstructed – probably achieved its Gothic Revival appearance at this time); 1881 (fire destroyed tower and roof, decorative quoins added at this time) à achieved final form in 1881

§ [Slide 2 = 1871 photo w steeple; rededication stone; 1881 photo w/out steeple and w quoins]

§ William Proctor major benefactor of church during the 1871 and 1881 reconstructions

- Major force in Ogdensburg – president of lumber and building supply businesses; bank president; alderman; third mayor; president of board for St. Lawrence State Asylum for the Insane

§ Rear addition designed by Herbert H. Howard and added in 1914

- Howard and Proctor families doubly related by marriage
- Interior sanctuary [Slide 3] incorporates elements from the late-19th to mid-20th centuries

§ Pews, railing, and woodwork from the reconstructed 1881 church

§ Estey organ – added in 1929 for longtime organist Mrs. Harry J. Horwood [Slide 4]

§ Ceiling cove, new lights, stenciling – 1947 – under the direction of Deacon Allen McGuire

Criterion A: Art

- Harry James Horwood (1865-1947) – Ogdensburg glass artist [slide 5]
 - o Son of Harry Horwood (1838-1917), born in England who worked in Toronto, Ottawa, and NYC
 - o Ogdensburg office opened after 1881
 - o Father may have constructed the “hidden window” behind the organ in 1881 after the fire
 - Mrs. Horwood was the church’s long-time organist (from 1909)
 - Husband Harry James often led the choir and served as leader of the Baraca Class – but not a member
 - Constructed a series of memorial windows between 1931 and 1944 drawing on Biblical imagery and using an English Gothic style
 - o Very sophisticated hand-painted enamelwork on glass [Slide 6]
 - Worked in Italian style for Catholic churches; well-represented across the North Country
 - o Young Memorial [Congregational] Church, Brier Hill (built, 1907; NR, 2011)
- Nomination also includes a parsonage [Slide 7] on the corner of State and Jay Streets; gift of English visitor Elizabeth Stephenson in 1890; bought by congregation in 1891; tower added in 1892; extended to the rear by 1898
- Retains some Greek revival interior features – form, staircase, trim

V. Bartos—NR Presentation text--16 March 2018

Now for a couple of nice properties in the Finger Lakes. . .

First up is the Tibbets-Rumsey House in Ithaca, Tompkins County.

Slide 1: The slide in the upper left shows West State Street around 1905 when it was a fashionable neighborhood for many of the business owners who had stores and shops in the State Street commercial area further to the east. The nominated property is barely visible in the left of the photo, which was taken when the nominated property was the home of hardware entrepreneur Charles Rumsey. The property is being nominated under Criterion A in the area of Social History for its association with both the Rumsey and Tibbetts families and how it indicated the lifestyle of the wealthier citizens of Ithaca in the late nineteenth and early twentieth centuries. When the residence was originally constructed in 1880, its neighbor to the east was a Methodist Church that was replaced (much later) by the Salvation Army building as seen in the upper right. The house is also being nominated under Criterion C for architecture and as a relatively intact, 1880 Stick style design by local architect Alvah B. Wood, who incidentally designed the house next door in 1886 (seen in the lower image) for a vice president of the Ithaca Glass Works.

Slide 2: The original owners of the property were Anna and J. Warren Tibbetts who sold it to Charles Rumsey in 1885. As you read in the nomination draft, Tibbetts was the owner of a ready-mix paint factory. The upper left shows the south and east elevations with the

millwork in the gable ends and dramatic, overhanging eaves, prominent features of the Stick style. The upper right shows the expanded north side, hipped roof, enclosed porch and unadorned north gable that were part of the Rumsey era expansion. The lower images show details with the left image looking from the east parlor onto the front porch and the right showing the woodwork in the porch roof over the entrance.

Slide 3: Here we see the east parlor doors, the fireplace in the west parlor and bookcases and mirror in the library. If you've got good eyesight, you might be able to make out the Lincrusta panel under the window. As mentioned in the nomination draft, the house remained in the Rumsey Family until 1966 (which is why we ended the period of significance with this date. It was sold to an architect who used it as an office for at least two decades. Very few changes were made during this period and in spite of being vacant for several years, the house is largely intact.

Slide 4: Here are views of the west parlor, upstairs bedroom and dining room. The city of Ithaca is a CLG and locally landmarked the house to prevent its demolition when the Salvation Army was looking into expanding a parking lot.

The current owner plans to use federal commercial tax credits to return the house to residential use. We have a letter of support from Mayor Svante Myrick, and the part 1 of the tax credit application is currently undergoing review in Washington (at least, I assume so, since they received it January 25th).

Questions, comments?

Now we take a giant step to the left, from Ithaca and Cayuga Lake to Ovid and Seneca Lake.

Edith B. Ford Memorial Library, Ovid, Seneca County

Slide 1: We have this gem of a building known as the Edith B. Ford Memorial Library that is being nominated under criterion C in the area of architecture for being a highly intact mid-20th century modern design, by Geneva architect John Ehrlich, completed in February 1962. As stated in the nomination, the only major changes to Ehrlich's design were to close off the south entrance and enlarge the rear door to meet accessibility code.

Slide 2: Just to briefly recap from the nomination, the building was the gift of Dr. Walter B. Ford in honor of his wife, Edith, who was a native of Ovid. As part of its collection, the library has photos, plans, and other documents related to the building's construction. Brown-Hoyt Builders of Canandaigua began construction in September 1960 and as you can see from the upper photograph, apparently continued through the winter. The steel columns are in place and you can see the roof support structure. The building is essentially steel beam and CMU construction clad with brick, small colored tiles and Kasota limestone. Windows are double-paned glass set into aluminum frames and those around the reading room have stained glass inserts done by Rochester area artist Charles Northrup.

Slide 3: A focal point of the library is the main desk (seen on the right), purposely sited for the librarian to have a complete view of the main room. The desk and wall behind it are

Ehrlich's design with a geometric pattern mimicking the ceiling, the modern style clock (which seemed to be a favorite item of his, since it appears on some of his other buildings, most notably the former municipal building across the street) and raised letters with names of famous scientists and literary figures. The upper left looks into the children's room from the front of the main desk.

This period of library construction was part of a trend that began including space and collections dedicated to children.

Slide 4: Here we have a close-up of the interior tiled band with images of art and literature and a view of the reading room in the left images. You can see the ceiling lights, floor and shelves also designed by Ehrlich. On the right is a detail view of one of the stained-glass windows with reds and greens contrasting with the blue. The library is the sponsor of the nomination with the goal of the listing for recognition and access to state matching grants.

MARCH 2018 SRB Notes – Jennifer Walkowski

Three tax credit projects, all with approved Part 1s –

Seippel Bakery and Richard Apartments, Niagara Falls, Niagara County

SLIDE 1: Title

The Seippel Bakery and Richard Apartments is a good representative example of a mixed-use commercial and residential building in the city of Niagara Falls. The building consists of three storefronts and a former commercial bakery below two floors of apartments. Built in two phases, the original bakery portion of the building dates to 1913 and the Richard Apartments and two storefronts were added in 1926. The building is locally significant under Criterion A in Commerce as the site of the Seippel Bakery, which served Niagara Falls for almost fifty years and exemplifies common trends in the bakery industry. The building is also significant under Criterion C in Architecture as a mixed-use commercial building that shows both the expansion of the bakery business over time and the common typology of small apartment buildings that catered to a growing middle class population in Niagara Falls in the 1920s. The mixed-use building reflects the Seippel family's growing prosperity, as the addition both expanded the commercial storefront and added nine apartments for investment income. Additionally, the architecturally sophisticated Renaissance Revival façade for the building helped construct a formal public image for the building and the Seippel family.

SLIDE 2: History Slide

Richard Oscar Seippel commissioned the original two-story building at 531 Third Street in 1913 for his bakery business. The building included a

commercial storefront and bake shop at ground level, below a second-floor apartment for his family. The company's advertising touted both convenience and sanitation, underscoring the importance of these attributes for commercial bakeries in the twentieth century. Seippel ran the Seippel Bakery at 531 Third Street from 1913 until 1949.

SLIDE 3: Exterior views

SLIDE 4: Bakery interior

Over that time, the business expanded according to broader trends in the bakery industry, including production, marketing, and sales techniques. While customers initially visited the

store to purchase bread and other baked goods, within a few years of operating on Third Street Seippel's offered delivery service and expanded into wholesale accounts.

SLIDE 5: Apartment interiors

After a decade building his successful bakery enterprise, Seippel expanded the building with commercial and residential units. In 1926, he enlarged the building and added nine apartments, for a total of ten apartments in the building, which he called the Richard Apartments. The addition also included two commercial storefronts for the Seippels to rent. The investment in expanding the building pushed the Seippels' enterprises beyond the commercial bakery and into real estate, and it mirrored a broader trend of development on Third Street in the 1920s. Additionally, the design of the Richard Apartments exemplified a building type that emerged in the 1920s to serve a growing national trend of apartment living. Like many urban places across the United States, Niagara Falls experienced both an increase in population and a growing cultural acceptance for apartment living. While higher end apartment buildings, like the Jefferson Apartments in Niagara Falls (NR 2004), served wealthier residents, more modest building forms catered to middle class residents. Many smaller apartment buildings featured storefronts at ground level, creating mixed-use buildings that contributed to commercial streets in urban neighborhoods.

The period of significance begins in 1913 and ends in 1949, starting with the construction of the original bakery building and ending with the Seippel family's sale of the property. While a bakery continued to operate in the building until 1976, the era during which the Seippel family owned and

operated the building encapsulates the architectural and commercial significance of the property. This period includes the addition of the Richard Apartments in 1926 and the reconfiguration of the kitchen during Seippel's occupancy. Together, the commercial bakery and the apartments provide a connection to the early twentieth century development in Niagara Falls, when mixed-use buildings like the Seippel Bakery and Richard Apartments served a growing population with diverse needs.

This is the Seippel Bakery and Richard Apartments, are there any questions?

NY Central Black Rock Freight House, Buffalo, Erie County

SLIDE 1: Title

The New York Central Black Rock Freight House is significant as a good representative example of an early 20th century railroad freight house, located in Buffalo's Black Rock neighborhood. Constructed in 1906 by the New York Central Railroad, the building facilitated freight transfer for nearly 60 years. After a fire in 1940 destroyed an adjacent passenger station and damaged the office portion of the Freight House, the New York Central repaired and continued to use the building for freight service until about 1962. The New York Central Black Rock Freight House also satisfies the requirements outlined in the 2010 Historic Resources of the Black Rock Planning Neighborhood MPDF for Transportation and Railroad Architecture.

SLIDE 2: Historic Maps

The Black Rock Freight House is a part of the New York Central Belt Line, a line integral to the fabric of the city which spurred industrial development throughout Buffalo and in Black Rock. Constructed between 1871 and 1883, the Belt Line looped around Buffalo and made it possible to travel its perimeter in less than an hour. The goal of the new circuit was to expand rail access beyond the waterfront and East Side and to encourage new industrial development in other, largely undeveloped, areas of the city. The rail line had nineteen stations spaced one mile apart and connected portions of the former Buffalo and Niagara Railroad, the New York Central and Hudson River Railroad, and the Lake Shore and Michigan Southern Railway. Factories located along the Belt Line's railroad tracks, which also connected to the New York Central Railroad's tracks over the International Bridge.

The Freight House is significant under Criterion A in the area of Transportation for its role in regional transportation. The building served an important function

in the New York Central Railroad's network of shipping and transporting goods for local industries and residents. The site of the building, near the intersection of Tonawanda and Niagara Streets, was one of three railroad hubs in the Buffalo area. Constructed after the International Bridge opened in 1873, the New York Central Black Rock Freight House served international trade and local industrial facilities. Additionally, the residential development that accompanied industrial growth in the area also fostered a significant demand for freight of "less-than-carload" (LCL) sizes. Prior to widespread vehicular delivery services, small businesses and residents relied upon LCL service for large household deliveries. The New York Central Black Rock Freight House is a tangible connection to the concentration of railroad related architecture that occupied much of the surrounding area prior to the mid-twentieth century.

SLIDE 3, 4: Exterior and Interior

The New York Central Black Rock Freight House is also significant under Criterion C in the area of Architecture as a good example of a railroad freight house, a building type that emerged in the late nineteenth century, as railroads proliferated in cities across the county. New York Central Railroad engineer Donald L. Sommerville designed the Black Rock Freight House to facilitate freight loading, unloading, and storage processes.

Like other freight houses across the county, the building features a utilitarian layout and materials that communicate its function while also portraying company pride. Brick walls with steel trusses create large, open, fireproof storage areas, and simple design elements such as brick corbeling and arched window headers provide a professional interface for the New York Central Railroad. While once common along Buffalo's railroad tracks, this resource type is now rare, as many examples were demolished in the twentieth century as other forms of transportation superseded rail.

The period of significance begins in 1906 with the construction of the Freight House and ends ca. 1962, when the New York Central Railroad sold the property. During this time, the New York Central Railroad dominated rail transportation in Buffalo and the New York Central Black Rock Freight House was one of five freight houses in the company's local network. The building is the only extant New York Central freight house in Buffalo, and it continues to communicate its function through its design, materials, and setting.

This is the New York Central Black Rock Freight House, are there any questions?

Buffalo General Electric Company Complex, Buffalo, Erie County

SLIDE 1: Title

The Buffalo General Electric Company Complex is significant as an early and largely intact electrical station in Buffalo. Constructed overlooking the Niagara River and Canada between 1906 and 1923. . .

SLIDE 2: Sanborn

. . . the complex contains three contributing buildings including Terminal Station B (1906), a service building (1922), and a garage (1923). Also on the site is a modern group of towers, which recently replaced the historic metal truss tower. Terminal Station B and the towers are still used for transmitting electricity between Canada and the US.

SLIDE 2: History

The Buffalo General Electric Company Complex is important for its association with the early development and transmission of electricity from Niagara Falls to the city of Buffalo at a time when this technology created a lasting impact that would forever change the region and the nation. The complex is significant under Criterion A in the area of Industry for its contribution to the historical development and distribution of electricity in the city of Buffalo. The first terminal constructed to receive and distribute electricity was Terminal Station A, designed by Louise Bethune and constructed further north of downtown at 2280 Niagara Street in 1896-1898, highlighted in yellow. Station A soon became overwhelmed by demand for electric power, and Terminal Station B was constructed in 1906 to alleviate the increased demand, indicated on the map here with a star. The terminal was constructed for the Cataract Power and Conduit Company (CP & CC), which received the electricity, and the Buffalo General Electric Company (BGEC), which distributed it. Terminal B provided both alternating and direct current and four levels of service to the City of Buffalo: arc lighting, distant incandescent lighting, motor circuits, and incandescent lamps. The BGEC was described as “the most potent factor in Buffalo’s industrial life.”

SLIDE 3: Pan American

Operating from its main station on Niagara Street, the Buffalo General Electric Company played a role “that cannot be understated since the illumination

effects were not only one of the most memorable features of the Pan-American Exposition, but proof to the general public that

the water-power from Niagara could successfully be harnessed and that electricity could be utilized for more than just industry.”

SLIDE 5: Exterior views

In addition to embodying the early history of hydro-powered electrification, the buildings are significant under Criterion C in the area of Architecture. The design of each building in the complex was specific to its functional requirements. Terminal Station B, a powerhouse, is detailed in the Romanesque Revival style and features a large open central volume to house transformers. The height of the building was determined by the distance required for the crane, suspended from the ceiling just below the roof, to lift and move the transformers, one over the other. The adjacent bays, which were divided into three floors, housed machines necessary to receive and transmit the electricity. The service building to the south features large openings on the first floor along the east elevation that served as truck loading bays. On the floors above facing east, towards Busti Avenue, were offices. The wood sash windows on the Busti Avenue elevation reflect the office function behind, while the secondary elevations facing west, north and south featured large, industrial sash windows that allow light into the large, open plan storage spaces on each floor. The garage building, necessary to house the growing fleet or repair and equipment trucks, reveals its concrete structural system on the exterior, with the concrete frame of a ramp accessing the second floor garage visible on the south elevation.

SLIDE 6: Interiors

The period of significance begins with the construction of Terminal Station B in 1906 and ends in 1941, when the garage building was sold and no longer had a function associated with electricity. The Buffalo General Electric Company Complex tells the story of producing and transmitting hydro-electric power between Niagara Falls, on both sides of the Canadian border, and Buffalo, New York. The construction of Terminal Station B and its associated service buildings physically and symbolically merged the various companies in Canada and the United States, as it allowed for a continuous “loop” in the transmission of electricity bi-nationally.

This is the Buffalo General Electric Company Complex, are there any questions?

Jennifer Betsworth:

Mitchel Air Base and Flight Line

Charles Lindbergh Boulevard, Nassau County

[Restored Hangars] The Mitchel Air Base and Flight line is significant at the national level in the area of military history for its role as the premier military air base and airfield on the east coast during the first half of the twentieth century and for its critical role during World War II.

[1925 aerial] Decades before it became the most strategic airfield on the eastern seaboard, Mitchel Field was the site of early technical and physical breakthroughs in aviation. Early in the 20th century, the Hempstead Plains' flat landscape, prevailing winds, and proximity to New York City attracted early aviation pioneers. Established during World War I, Mitchel Field became a hub of record-breaking military and private aviation activity.

[1938 aerial] The field's built environment reflects its formalization into the east coast's most important air base in the decades before World War II. In 1928, the army began a multi-year campaign to make Mitchel Field a permanent base. By 1932, Mitchel sported new hangars, operations buildings, a military housing complex, and typical base amenities.

[Flight line] After it became a permanent military base, the tradition of innovation continued. In 1938, Mitchel was the starting point for the first transcontinental non-stop flight by Army B-18 bombers. Mitchel Air Base and Flight Line is additionally significant under Criterion C at the statewide level in the areas of architecture and engineering as New York's first and primary intact example of an early 20th century national military airbase.

[1942 base] The district is typical of the Army's first generation of permanent airbases constructed in strategic locations across the country and which featured traditional military plans with parade grounds, standard building types, and regionally styled architecture. Mitchel Field's buildings were primarily designed in the Colonial Revival style.

[T building] After the onset of World War II, the military population of the base expanded dramatically. Temporary buildings, or T-buildings, were constructed to house new arrivals... (last remaining T-building)

[Industrial] (Base remains very intact and includes examples of different types of buildings needed for the base to function effectively. Will run through over next few slides.)

[Operations buildings] The key Army Air force installation during World War II and the Cold War, Mitchel was home to the Headquarters of the First Air Force, the Northeast District, and the Air Force Reserve. All aspects of strategy, defense, research, and the training of new aviators were directed from Mitchel Field. Anti-submarine patrols left from the base, and a fighter wing was maintained to protect New York City's airspace.

[Amenity buildings / clubs] The field served as the primary embarkation point for military personnel leaving for the European theater. As the war progressed, Mitchel Field's hospital was expanded to enable it to serve as a triage center for all incoming casualties.

[Housing] Half a million military personnel were mustered out of service at Mitchel Field at the end of the war. The First Air Force Continental Air Command responsible for the air defense of the United States operated from Mitchel Field from 1945 to 1961.

[Housing] The base continued to serve as a primary center for military transportation activities and maintained a fighter wing serving New York City after the war. By the mid-1950s, Nassau County's dramatic suburban development had begun to affect operations at Mitchel Field. In 1961, the field was closed due to the lack of room necessary to expand runways.

[Housing] Since that time, Mitchel Air Base and Flight Line's buildings have been repurposed for use by Nassau County Community College, the Cradle of Aviation Museum, and most of its residences have been maintained for both that use both privately and publicly. Due to this continuity and care, Mitchel Air Base and Flight Line remain remarkably intact and continues to illustrate its statewide and national significance.

VISITOR:

Gary Monti, sponsor, Director of Museum Operations at Cradle of Aviation Museum

The Wilbraham

284 Fifth Avenue, New York County

[Historic / Facade] Constructed 1888-1890 as a bachelor apartment hotel, the Wilbraham is locally significant under Criterion A as an example of a new housing type designed to serve the changing demographics of a rapidly urbanizing America during the late nineteenth century. One of the earliest and most architecturally distinguished examples of the bachelor apartment or bachelor flat in New York City, the Wilbraham is also significant under Criterion C for its eclectic Romanesque Revival design and as a well-preserved representative of its type.

[Façade / Resident Entrance] William Moir, a successful jeweler, saw the investment potential in Fifth Avenue, where brownstones and Gilded Age mansions were steadily being replaced by clubs and higher-end retail stores. Bachelor apartments first appeared after the Civil War to accommodate the increasing numbers of unmarried, mobile men flocking to cities for work. Fifth Avenue's stores, offices, social clubs, social clubs and proximity to transportation and entertainment made it an attractive location.

[Details] Moir commissioned the New York City firm of David and John Jardine to design the massive Romanesque-inspired building lightened by delicate cast iron columns and ornate carved brownstone details. The Jardines blended in classical references and elements of other popular styles, such as the building's copper mansard roof.

[Store] The first two floors of the space were designed to accommodate high-end retail, which had become predominant on Fifth Avenue by the end of the century. For three decades, Gillman Collamore & Co., a fine china and glassware importer, occupied the space.

[Staircase] On the interior, the building was fitted out with mahogany wainscoting, Minton tiles, ornamental cast iron, and frescoed walls and ceilings.

[Landing] The building's lavish design was attractive to the middle- and upper-class white collar men who wanted to maintain a higher standard of living. The bachelor apartment, where a man could live in dignified housing and maintain his freedom, is also associated with a wider cultural shift toward the acceptance of singleness and has been cited as an incubator of gay society during the late nineteenth century.

[Apartment] Similar to a high-end residential hotel, the Wilbraham boasted a communal dining room. None of the units included kitchens. These were added

during the building's 1935 sensitive remodel into a more traditional apartment building.

Approved Part 1

Letter of Support from NYC LPC

Wading River Radio Station

408 North Side Road, Suffolk County

[Historic Road] The Wading River Radio Station is significant at the national level under Criterion A in the area of military history for its covert use as a FBI radio transmission station between 1942 and 1945.

[House] Wading River's waterfront location and open land appealed to the Owen Family, who discovered the small community during the early twentieth century. By 1909, Gabriel Owen purchased land and built this house on the bluff as his retirement home. After Gabriel's daughter, Sarah, died in 1940, the property remained in the family but sat vacant. In 1942, Special Agent Richard Millen of the FBI approached them with an offer to rent the secluded property.

[Historic House w/dog] Due to its success in contributing to an effort to identify and arrest German spies, the location of an earlier secret radio station in Centreport had been compromised. Millen needed a new secret radio station on Long Island to replace it when Jorge Mosqueura, an Argentinian who had been coerced by Germany into spying and transmitting US intelligence via radio, approached the FBI weeks later offering to be a double agent. After renting the old Owen place, Millen quickly got to work, installing Special Agent Donworth Johnson, his wife and infant child, and Clifford, an ill-tempered German Shepherd guard dog at the house.

[Bluff] Millen installed a radio antenna at the site in January 1942, concealing it in the trees along the bluff, and built the transmitters and other equipment needed for the station.

[Basement / Millen] To avoid local suspicion of the house's high electricity use, Millen also installed a power plant based on a Buick car engine in the basement. While the equipment is long gone, the bolts used to anchor this generator into the concrete floor remain.

[House] In addition to Donworth, three other double agents, each manning a different operation, lived in the house. Johnson and his family stayed on the second floor. The radio station, office and storage space, and quarters for the other agents were on the third floor. To avoid suspicion, these agents remained at the house 24 hours a day for six or seven days a week.

[Staircase / Mantlepiece] Operating continuously from January 1942 to June 1945, the Wading River Radio Station played a critical role in several major counterintelligence operations including the Double Cross deception of Operation Bodyguard, which provided faulty information about Allied movements and plans leading up to D-Day, and Operation Bluebird focused on the Pacific Theater.

[House & Bluff] Soon after the FBI closed the station, the Episcopal Diocese of Long Island purchased the property for use as a summer youth camp. Until the Society of Former Special Agents of the FBI honored the house in 2014, the 70th anniversary of D-Day, its important role in WWII had been all but forgotten and the Diocese is now delighted to honor the building's history.

Letter of Support: Society of Former Special Agents of the FBI

Pilgrim Furniture Company Factory

2 South Prospect Street, Ulster County

[Plan / Facade] The Pilgrim Furniture Factory, constructed 1946-47, is locally significant under Criterion A in the area of industry for its association with federal programs managing new industrial construction in the years after World War II as the first factory built in the Kingston area during that period. The building is additionally significant under Criterion C as a rare example of mid-twentieth century industrial architecture in Kingston.

[Railroad elevation] While Kingston had developed into a major industrial and manufacturing center during the 19th century, the City's aging factories and lack of space to expand slowed growth. Founded in Kingston in 1938, Pilgrim Furniture manufactured furniture from successive repurposed industrial buildings located near rail lines. While the company's business had slowed during the war, the local chamber of commerce saw great potential in the company as a major employer of servicemen returning home from war.

[Architect / Entrance] The Chamber played a pivotal role in helping the company secure land, federal construction approval, and materials in a time

when the entire nation faced shortages. Designed by Albert Milliken, a Kingston architect, Pilgrim Furniture was among the earliest manufacturers in the city to design a ground-up modern facility. (point out entrance, curving sides on next slide)

[Entrance sides] Early in his career, Milliken had worked for Norman Bel Geddes, an important industrial designer and proponent of streamlined modern designs. While Milliken's design for the expansive, light-filled Pilgrim Furniture was primarily functional, Geddes' influence is evident in its attractive Art Moderne style façade. A projecting section with curved brick walls, glass block, and a semicircular aluminum canopy...

[Interior showroom] helped to draw visitors to the furniture company's showroom and offices.

[Interior] In its early months, Pilgrim employed about 200 workers in the manufacture of residential upholstered furniture, which was in great demand. The building's horizontal footprint streamlined furniture production, and its facilities offered a great improvement on working conditions. However, Pilgrim's residency was short-lived, likely due to a combination of the company's rapid growth when raw materials were still limited by rationing and labor disputes.

[Interior] In 1951, they sold the building to Metropolitan Life, which used it as a warehouse until recently. Approved Part 1 – vision to rehab the building as a film studio.

Letter of Support from the Friends of Historic Kingston, Kingston Mayor
Steven Noble

Hempstead Town Hall

1 Washington Street, Nassau County

[Aerial] The Hempstead Town Hall complex is locally significant under Criterion A in the areas of government for its association with the development and explosive growth of the Town of Hempstead during the first half of the twentieth century. Hempstead Town Hall is additionally significant under Criterion C in the area of architecture as an example of an interconnected complex of Colonial Revival and Modern buildings and landscapes reflecting changes in fashion for civic buildings as well as the town's perception of itself over time.

[Plans] The Town of Hempstead's first Town Hall, established in 1879 on this site, quickly became insufficient for the town, which grew rapidly after the creation of Nassau County in 1898. After issuing an invitation for plans, the Town hired architect Steward Wagner to design and build a brick Colonial Revival Town Hall in 1918.

[Entrance] By applying this style to its new seat of government, the town reflected its pride in its own colonial history as a foundation to lead it into the future.

[Interior OTH] Extended style to interior, creating impressive spaces

[OTH with additions] At the forefront of Nassau County's suburban development, Hempstead's population increased from 70,000 in 1920 to 259,000 only twenty years. Wagner's design for Town Hall intentionally left room for additions at the insistence of the Town Board; wings which matched the original stylistically were added in 1929 and 1950. After the Town Board rejected Abraham Levitt's proposal to build a large-scale suburban development in 1947, Town Hall was swamped by veterans and supporters of the project. In the face of this support, the Town Board reversed its decision, increasing the fever pitch of suburban construction in the Town.

[Drawings] By 1960, the town's population had increased tenfold in only forty years. Old Town Hall, even with its additions, was bursting at the seams and the building's traditional, backward-looking style perhaps felt inappropriate to a town that was heading into the future at an unprecedented speed. In 1964, the town hired Richard J. Heidelberger to create a design that would incorporate Old Town Hall into a new civic complex.

[Realized] His design included a large new Town Hall, Town Meeting Pavilion, a modern plaza, and an expanded parking lot. Built between 1966 and 1968, these buildings designed in Modern styles looked very consciously toward the future.

[Meeting Pavilion] Human-scale, expressionistic, welcoming environment, separate from offices

[MP Interior]

[MP Hall]

[NTH] Efficient/functional, clean lines, cost-effective concrete construction

[NTH Interior] Contrasting richness – brass screen, marble veneers (ESP!)

[Aerial] The completed complex, which is celebrating its 50th & 100th anniversaries this year, encompassed a vision for the future of New York's most highly populated town that both built upon its past and looked to its future

Sisters of St. Joseph Motherhouse, Brentwood

1725 Brentwood Road, Suffolk Co.

[Overhead] The Sisters of St. Joseph Motherhouse in Brentwood is significant under Criterion A in the areas of social history and education for its association with the Sisters of St. Joseph, a Catholic religious order of nuns that had a significant educational and social impact on the New York and Long Island region during the twentieth century. The property is also significant under Criterion C in the area of architecture for its remarkable collection of architectural resources including its intricately designed Romanesque / Byzantine revival Sacred Heart Chapel, its Spanish Colonial Revival central complex, late 19th century cottages and mid-20th century residences, offices, and hospital facilities that reflect the growth of the Sisters of St. Joseph campus during the twentieth century.

[Landscape/convent] The Sisters of St. Joseph in Brentwood trace their origins to a congregation established in Brooklyn in 1856. As their congregation, missions, and impact grew, they realized the need for additional space for the academy, novitiate, and convent. For her role in leading the congregation through a period of dramatic growth and change, we are additionally nominating this property under Criterion B for its association with Mother Mary Louis, the General Superior of the congregation from 1892 through her death in 1932. Mother Mary Louis provided a powerful example of a female leader, overseeing the near-tripling of the size of the congregation, founding over 32 schools, 2 colleges, and 2 hospitals, and guiding the development of the large-scale motherhouse property in Brentwood.

[Central complex] In 1896, Bishop McDonnell helped the Sisters purchase a 350-acre property in Brentwood which had previously been developed as a resort. The Sisters renovated the remaining buildings and, over a period of fifty years, gradually built the convent's central complex, which included multiple academy buildings to serve elementary through high school students, a central chapel, a motherhouse, and a novitiate and college building. [No formal master plan, but all Spanish Colonial / Mission style, similar materials and massing]

[Sacred Heart Chapel] The Sacred Heart Chapel, located at the center of the complex, was envisioned to be the spiritual heart of the community. The Sisters worked closely with the architect to incorporate designs, materials, and furnishings emphasizing the femininity and strength of female saints.

[Chapel interior] In contrast to its simple exterior, the interior is richly ornamented. It features painted murals, carved statuary, alabaster windows, Guastavino tile, and other rich materials.

[Other buildings] The number of buildings on the campus increased as the Congregation and its work throughout the region continued to grow. New novitiate, Maria Regina nursing facility, etc

[Barn] Sisters farmed the property during early 20th century, have begun leasing to farmers

[Cemetery] Sisters est. cemetery on southern end of property initially & continued in use

[Postcard] Wrap

Letter of Support: State Senators Thomas Croci and Phil Boyle,

Suffolk Co Legislator Monica Martinez