

# 173rd Meeting Notes of the NYS Board for Historic Preservation Sept 2018

## Columbus Monument

Columbus Circle, New York, New York Co

Presented by Jennifer Betsworth

[Monument / Historic] The Columbus Monument located at the heart of New York's Columbus Circle is locally significant under Criterion C in the area of art as an outstanding example of a late nineteenth century public monument in New York City and under Criterion A in the areas of ethnic history and social history for its strong association with the large Italian-American community in New York City during the 19<sup>th</sup> century and its complex cultural history. The monument serves as a tangible manifestation of the presence of this community and represents the dynamics of citizenship, assimilation, and identity that characterized these immigrants' lives.

[postcard] After Italian immigration to the United States increased during the late 19<sup>th</sup> century, Italian-American community leaders used the image of Columbus to help unify the diverse, regional groups of Italians and create a cohesive Italian-American identity. Columbus's ascribed identities as the "first immigrant," a Catholic, an Italian, and a general national hero made him the ideal representative for Italian American heritage and a symbol of its acceptance into the mainstream American culture. The quadricentennial of Columbus's 1492 voyage proved an ideal opportunity to publicly redefine the image of New York's Italian-American community.

[Barsotti carving] After Congress decided in 1890 that the World's Columbian Exposition would be in Chicago rather than New York City, a group of New York's Italian American Societies and Carlo Barsotti, the editor of *Il Progresso*, the first Italian-language daily newspaper in America, worked together to organize a Columbian celebration and establish a grand monument to celebrate Columbus in 1892.

[Pre-monument] Italian immigrants donated funds for the monument, participated in preparing the site, and in the five-day celebration culminating in the erection of the Columbus Monument. These festivities reflected the power of the growing Italian-American community in New York City, its priorities, and its success in casting itself as American and patriotic.

[Monument erection + trowel] The erection of the Columbus statue in the geographic center of New York City recognizes the power of these cultural leaders to mediate between immigrant groups and the larger society in their attempt to help Italian American immigrants gain status in American society. At the same time, the statue represents the loss associated with the merging of regional cultural identities.

[Genius of Discovery] The monument was designed by Italian sculptor Gaetano Russo, who was born in Sicily and educated in Rome. Russo was well-known as a sculptor of allegorical figures and commemorative monuments in Italy. The Columbus monument is his only work in America.

[Bronze eagle] The Columbus statue incorporates figurative and classical motifs, Beaux-Arts sculpture, and American iconography into a monumental neoclassical composition of high quality materials and craftsmanship.

[Rostra / Columbus] The form and content of this work, which celebrates Italian nationalism and American patriotism, embody a number of ideas about civic pride, patriotism, nationalism, and ethnic identity that informed American culture in the early twentieth century.

[Monument / Speech] Due to its prominence, New York's Columbus statue remains part of the ongoing political conversation at the local and national levels about Columbus, Columbus Day, and Columbus monuments. These discussions highlight the monument's continuing importance in light of shifting understandings of its artistic and historical merit.

### **First African Methodist Episcopal Church: Bethel**

60 West 132<sup>nd</sup> Street, Harlem, New York County

[Church, Parsonage, Apartment] The First African Methodist Episcopal Church: Bethel, more popularly known as Bethel AME, is significant under Criterion C in the area of architecture as a good local example of an early twentieth century neo-Gothic Church. It is additionally locally significant under Criterion A in the areas of social and ethnic history for its association with one of Harlem's leading African-American congregations during the twentieth century.

[Church, Parsonage] One of the first African-American congregations in New York City, Bethel AME was initially established in lower Manhattan in 1819. Just as the city's black population began to root itself in Harlem, the congregation purchased several rowhouses on 132<sup>nd</sup> Street, keeping one as a rectory and demolishing the rest to create space for a new church, constructed in 1912-13. The cast-stone faced building, designed in the neo-Gothic style by Wengenroth & Matsin, is modest but nonetheless expresses the pride and aspirations of a congregation establishing itself in a new neighborhood.

[Door detail] Its design includes traditional Gothic elements, such as its large arched window, arched windows on its side elevations, buttress-like piers, and masonry façade, suggesting tradition and stability. The architects blended these recognizable features with a rectangular plan better suited to Manhattan's narrow lots and Protestant worship and took advantage of cast stone technology to create detailing without the cost of stonecarving.

[Sanctuary] Over the twentieth century, Bethel AME played an active role in the neighborhood, serving as an important gathering place and spiritual center for the neighborhood's African-American population and as a champion for racial and social justice.

[Historic / Parsonage] The congregation's history of activism and tradition of strong leaders, like Socialist minister Reverdy C. Ransom, has also made the church an important site for meetings, speeches, and demonstrations. Notably, Hubert Harrison, the founder of the New Negro

Movement, chose the church as the location for his first mass-meeting in 1917. During the meeting, Marcus Garvey gave his first speech since returning to Harlem, captivating the crowd and speeding the growth of his Universal Negro Improvement Association. The church's ministers played important local roles in the civil rights movement and led the way in developing community programs and initiatives that responded to local needs.

[Apartment building] We're also making an argument for exceptional significance at the local level to honor the congregation's leadership in constructing an early church-owned apartment building to provide affordable housing in the neighborhood.

[Dedication / entry detail] Conceived of during the mid-1960s in response to the local challenges presented by urban renewal, high rents, high poverty rates, and housing shortages, Bethel AME partnered with local banks to construct the Bethel Manor Apartments. While this was not the first church-led housing project in Harlem, it predates the more numerous projects led by church community development corporations during the 1980s.

[Stained glass] Columbia Student draft, Letter of Support from NYC LPC

### **First Reformed Church of College Point**

118-07, 118-09, 118-19, 14<sup>th</sup> Avenue, College Point, Queens County

[Church / Sunday School] The First Reformed Church of College Point is significant under Criterion C at the local level in the area of architecture for its representative, intact, and rare examples of nineteenth-century frame religious architecture in Queens. The property is additionally locally significant under Criterion A in the area of social history for its association with the development of College Point, a community initiated and supported by German industrialist Conrad Poppenhusen, and the growth of the predominantly German congregation.

[Church / tower detail] In the decades after opening the Enterprise Rubber Works in College Point in 1854, Poppenhusen became an important benefactor to the community, which effectively functioned as a company town. In addition to building housing and utilities and establishing the Poppenhusen Institute, he provided funding to build the First Reformed Church. Constructed by local builder Ernest W. Karker and completed in 1873, the church design blends a Wren-Gibbs plan with vernacular details of the Gothic Revival and Italianate styles.

[Sanctuary] (On the interior, the church features paneling and detailed scrollwork...)

[Sanctuary] The promise of good employment and benefits and a thriving community drew more German-speaking immigrant workers to College Point and the congregation grew.

[Sunday School] In 1881, the campus was expanded with the construction of a Sunday School building. Funded by Church Deacon Charles De Neufville, who had recently married into one of College Point's leading families, the Sunday School building has more fanciful, picturesque ornamentation than the earlier church.

[Sunday School] While its builder is unknown, the Sunday School's eclectic blend of Gothic, Italianate, and Eastlake styles reflects knowledge of popular trends. The exuberant use of scroll

brackets, timber joinery, incised carved ornament and fretwork resulted in a stylish building that helped establish De Neufville's reputation in the community.

[Sunday School]

[Interior]

[Interior]

[Parsonage] The congregation offered German-language services into the early twentieth century, all while continuing to grow and welcome in new community members. The 450-member congregation purchased this neighboring building as a new parsonage in 1928.

[All three] The congregation remains an important part of College Point's community, and celebrated its 145<sup>th</sup> anniversary last year.

Project led by Sacred Sites, Letter of Support from NYC LPC

### **Christ Church**

61 East Main Street, Oyster Bay, Nassau County

[Church] Christ Church is locally significant under Criterion A in the area of social history for its association with the history of one of Oyster Bay's oldest congregations, its missions and growth, and for its role in the history and development of the village of Oyster Bay. It is additionally locally significant under Criterion C in the area of architecture for its collection of diverse buildings reflecting the expansion of Christ Church over the past two centuries.

[1750 church / cemetery] Founded in 1705, the Anglican congregation originally met in a combination town hall and church building. Two new churches were built on the same foundation over time, in 1750 and 1844, and a churchyard was established next to it; a portion remains on the south side of the current church building.

[Academy] The 1750 building had become so decayed by the early nineteenth century that the congregation began using the nearby Oyster Bay Academy building as a worship space. The academy, founded in 1802, was one of the community's earliest schools, is the oldest building on the church campus, and is a good example of Federal and Greek Revival architecture in O. Bay.

[Graffiti / Stairhall] The academy lasted approximately 20 years, when it was replaced by free state-sponsored schools. After the congregation was able to build a new church in the mid-19<sup>th</sup> century, they adapted the building to serve as a rectory and gathering space.

[1878 church] During the late 19<sup>th</sup> century, the congregation began to thrive and in 1878 erected a stylish Victorian Stick-style building.

[Parish hall] In response to the growing size and needs of the 200-member congregation, they also constructed a Carpenter Gothic parish hall in 1894.

[Roosevelt funeral] After Oyster Bay resident and Christ Church member Theodore Roosevelt became President in 1901, the church attained a greater level of local and national attention. Roosevelt and his family members were active in the life of the congregation, and Roosevelt's funeral was held at the church in 1919.

[North elevation] In 1926, the frame church was expanded and received a stone Neo-Gothic redesign by the architectural firm of Delano and Aldrich. Christ Church's embrace of a Gothic design reminiscent of an English country parish church is reflective of larger trends in the design of Episcopal and Anglican churches which had emerged during the mid-19<sup>th</sup> century.

[Entry bay / foyer] Delano & Aldrich enlarged the building, clad it in variegated sandstone and added Neo-Gothic details while working within the constraints of the existing building.

[Sanctuary] Original hammer beam trusses and tie rods from 1878 church

[Resurrection + Ministry windows] The church is also significant under Criterion C in the area of art for its intact collection of stained glass windows designed by Oliver Smith. Smith, a watercolorist and stained-glass designer and manufacturer, is known for his medieval-inspired Arts-and-Crafts style windows. Dr. George E. Talmage, rector of Christ Church during the building's expansion, approached Smith, still a young artist, with a proposal to create the windows. Christ Church was Smith's earliest large commission. Working on site, he completed the three large chancel windows for the 1926 renovation. Over the next twelve years, he completed the remaining windows at his studio.

[Creation + Royal windows] The 18 windows Smith designed and fabricated for Christ Church reflect his preference for medieval forms and colors inspired by Chartres Cathedral as well as his interest in using period techniques to fabricate the glass. They feature small panes of glass in jewel tones, narrow borders with geometric or woven details, lead soldering of irregular width, and hand-painted Old and New Testament imagery. By the time he completed Christ Church's windows in 1938, Smith had established himself as a regionally prominent stained glass artisan.

### **Innisfree**

362 Tyrrel Road, Millbrook, Dutchess County

[Boundary + greenery] Innisfree, a public garden and landscape blending Japanese, Chinese, Modern, and ecological design principles, is nationally significant under Criterion C in the areas of landscape architecture and engineering as the masterwork of landscape architect Lester Collins. Innisfree's distinctive landscape, which forms the literal and visual foundation for the garden, is set in a natural bowl wrapping around the 40-acre Tyrrel Lake.

[Walter Beck / Gatehouse] During the early 1930s, Marion and Walter Beck established a country residence near the village of Millbrook. Walter, an artist, and Marion, the daughter of an lumber and iron magnate, shared an interest in art and design. After initially planning an English estate, the couple fell in love with Chinese art and landscape and began redefining Innisfree based on their knowledge of the techniques of Chinese gardening. The Becks' gatehouse is the only clear remnant of their initial interest in traditional English picturesque landscape design.

[Wangchuan Villa] Beck distilled the place-making techniques he observed into something he called “cup gardens,” or carefully defined, inwardly focused gardens or garden vignettes – effectively three-dimensional pictures – set within a larger naturalistic or even wild landscape. Using Marion Beck’s horticultural advice, Walter Beck quickly began creating his own cup gardens as individual compositions in the landscape.

[Map / Map / Collins] Relating these cup gardens to each other and to the landscape as a whole would be the genius of Lester Collins. The Becks met Lester Collins in 1938 at a lecture on Chinese gardens at Harvard, where Collins was in his senior year as an undergraduate English major. This interaction would result in a relationship that would span Collins’s life and career, bringing Innisfree from a private garden into a public garden representing the fullest expression of Collins’s work. --- point out map. Garden evolved over decades, opening in 1960 as a public garden – cup gardens, trail around the lake. As I continue, these images will generally follow the path around the lake to give you a sense of the variety of landscapes and experiences--

[Start of lake path] Under Lester Collins’s leadership, as both the designer who created the Innisfree landscape of today and the president of Innisfree Foundation, Innisfree successfully transitioned from a private to a public garden. Organizationally, Collins helped the Becks craft the original mission for the Innisfree Foundation and then shaped the nonprofit that exists today. Physically, after helping create a private retreat for his friends and clients, Collins orchestrated its material transition to a public space that would both sustain and survive public attention.

[Water feature on Kwan Yin] During his long association with Innisfree – he lived and worked there directly for half of each year for more than three decades - Collins studied and worked abroad for years at a time, most notably in Asia and Africa. In addition to serving as faculty of Harvard’s Graduate School of design and Dean of the Landscape Architecture department, Collins deeply influenced the landscape of Washington DC and its surroundings with his many public and private commissions in the region. Through his work, and the deep friendships he developed with colleagues, students, and clients, Lester Collins established a national reputation as an important designer and educator who united intellectualism, pragmatism, an intuitive sense of space, and a surprising flair for what would make a design memorable.

[Water feature detail] At Innisfree, Lester Collins created a conscious work of art that operates on many levels at once. It possesses a universal, timeless quality and is yet a clear expression of what Collins saw as the best of postwar American landscape architecture. By abstracting natural and art historical forms and even natural processes, and combining those with a sense of how people respond to and move through space, Collins created a designed landscape that brings visitors closer to the essential qualities of nature itself.

[Path / hypolimnetic] Collins pioneered innovative ecology-based environmental engineering and landscape management practices at Innisfree. In the 1940s, decades before such techniques first appeared in scientific literature, Collins began to control algae growth in Tyrrel Lake, the central garden feature at Innisfree, by controlling water chemistry through both mechanical and natural processes.

[Heather hill] Collins continued a plant hybridizing program started by Marion Beck, focusing on creating ecotypes ideally adapted to Innisfree's environment. As a result, over time, key plant varieties have naturalized throughout the site.

[Heather hill] Beginning in 1960, when garden staff and funds were suddenly and dramatically reduced, Collins developed long-term management techniques for various ecosystems that transformed wild areas into revolutionary new types of gardens.

[Dumpling knoll] Balancing higher and lower maintenance areas, Collins transformed existing cup gardens and created new ones by altering growing conditions so new plant communities would emerge over time.

[Wetland] Instead of requiring the installation of mass plantings, Collins's gardens depend upon particular plants thriving in new growing conditions, plants naturalizing, and activating the native seed bed. The resulting gardens require specific but remarkably little maintenance, and run effectively with a small staff. To maintain the desired aesthetic effects, the plant schemes are gently edited and do not need continuous and fussy maintenance typical of designed gardens.

[Yarimizu] Many of these practices involve precise interventions in the natural succession process to create distinct plant communities with distinct aesthetic qualities. Collins's various innovations are remarkably similar to sustainable practices considered cutting edge today. By harnessing natural processes, Collins created resilient, low-maintenance plant communities that produced the aesthetic effects he desired. As a result, Innisfree is attracting a new wave of attention from international leaders in the horticultural and scientific communities because Collins's work offers a powerful, cost-effective model for other public and private landscapes, supported by decades of proven success.

[Terraces] -- The original core of the garden is based around the terraces at the former location of the Beck home. More formal plantings than elsewhere, but a looseness to the design balancing it with naturalized and draped plantings --

[Terraces detail] – Stone walls linked by stone staircases, with grottos --

[Lawn to point] Innisfree, and the entirety of Collins's work, embodies Modern ideas in landscape architecture. Lester Collins attended Harvard's Graduate School of Design right between his close contemporaries, Dan Kiley, James Rose, Garrett Eckbo, and Lawrence Halprin, sharing an educational experience that truly ushered in the age of Modern landscape architecture.

[Arch] These individuals sought design models that broke from the rigid formalism of the Beaux Arts style, and ways to imbue designed landscapes with narrative meaning that told of a connection between people and nature, not a domination of nature and the populace.. Like the best of his contemporaries, Collins thought about natural systems on a broad scale, and his work supported the healthy functioning of these ecosystems.

[Point] -- 3 rocks placed by Beck in 1937, Owl, Dragon & Turtle. Recognized by Collins as Beck's best work --

[Bridge] -- 1969 channel crossing bridge completed the path around the lake, connecting the more heavily designed areas to more naturalistic ones --

[Pine Island] -- created multiple paths, removed heavy undergrowth and limbed the pines to create a soaring, sculptural character and encourage native plants --

[Corn crib bog] -- modified historic corncrib serving as a small covered bridge across the bog. Three bog gardens created by different interventions at different time intervals --

[Hemlock woods] – rougher, steep rocky topography in contrast to soft pine island --

[Collins house] simple cottage one the few buildings on the site. Collins family renovated as their seasonal home after Innisfree's transition to a public garden. Muted on outside, bright primary colors on the inside

[Terraces] In the nearly 70 years since Innisfree opened to the public, the garden has delighted and captured the imagination of experts and non-experts alike. Innisfree has been recognized as a visionary and influential design of 20<sup>th</sup> century landscape art and remains as a testament to Collins's skill, inventiveness, and vision.

Letters of Support from The Garden Conservancy, Charles Birnbaum (The Cultural Landscape Foundation)

VISITORS: Kate Kerin (Innisfree Landscape Conservator)

The Fort Wood Creek

**Presented by Andrew Farry**

## **SLIDE 1**

- The Fort Wood Creek property is a French and Indian War British fortification located west of the city of Rome and at the western end of the Oneida Portage.
- Built in October 1755 (originally as Fort Bull; then rebuilt as Fort Wood Creek), the site helped secure a British military presence in the Mohawk Valley.
- Refer to slide



- The property is being nominated to the National Register under Criterion A for its association with the events surrounding the military history of the United States with a specific connection to the French and Indian War during the mid-eighteenth century.
- The Fort Wood Creek property is also being nominated under Criterion D for its potential to provide important archaeological information.
- The physical remains of Fort Wood Creek represent an undisturbed and intact French and Indian War resource that is largely unchanged since its 18<sup>th</sup> century occupation with limited impacts from development.
- There is a very high potential for the Wood Creek parcel to contain intact archaeological data and features that can help contribute to our understanding of this all-too-important colonial conflict.
- One that I think is all too often forgotten about in our history.

## **SLIDE 2**

- Clarification: 2 forts
- Ft Bull: October 1755 to March 1756
- Refer to slide
- Oddly shaped fort: double-row palisaded wall with no moat or cannon.
- massacre March 27 1756
- fort destroyed, garrison killed, provisions tossed into Wood Creek

- French return to Canada

### **SLIDE 3**

- British quickly reoccupy
- Rebuild with Fort Wood Creek
- Refer to slide: Vauban, moat, dam, cannon
- Very short occupation period
- August 1756: Montcalm takes Oswego, British retreat
- Destroy Fort Wood Creek during retreat
- Fort remains untouched since abandonment
- And the integrity is truly remarkable
- The remains of Fort Wood Creek are the subject of this NR nomination
- Location of Fort Bull is an open question
- Suspect it is underneath Fort Wood Creek

### **SLIDE 4**

### **SLIDE 5**

### **SLIDE 6**

### **SLIDE 7**

- Intact archaeological record is logical assumption

## SLIDE 8

- In terms of potential research, of course the location of Fort Bull is something that could and should be resolved.
- But in terms of bigger questions, the Fort Wood Creek site offers a window into the large-scale processes of British empire building during the eighteenth century. The settlement served a small but functional role in the imperial designs of the British Empire, and, as such, it has something to say about this trans-Atlantic colonial process. As a specifically military frontier settlement Fort Wood Creek can be viewed as integral to the larger process of colonial expansion, representing how the British imperial state physically maintained its presence in the contested frontier of colonial New York.
- At the same time, peripheral frontier settlements like Fort Wood Creek were socially dynamic communities that experienced micro-scale processes of culture contact, diversity and interaction. Scholars only now fully recognize this dynamic aspect to frontier communities, not only as arenas where cultural contact occurs, but also where new cultural forms emerge. In short, frontier contexts- sites like FWC- are now understood as important venues for cultural creolization and ethnogenesis.
- Of course, we can't answer all the big research questions with data from Fort Wood Creek- the length of occupation simply precludes the accumulation of enough archaeological data. But I still think a site like Fort Wood Creek necessarily needs to be understood in the context of these types of questions.

## SLIDE 9

- Just one final mention of the site boundary

- The boundary is defined by the parcel owned by the Rome Historical Society, which encompasses the largest documented archaeological site associated with Fort Wood Creek. Although arbitrary, this boundary encompasses the remains of Fort Wood Creek and the associated dam feature.
- During the historical occupation, it is likely that the site's footprint extended beyond the current parcel boundary.
- However, surrounding land to the north and east is privately held and not part of the Rome Historical Society parcel. Previous archaeological testing on adjacent land to the north/northwest has determined that there are no archaeological features outside the boundary in this direction.

And that is the Fort Wood Creek Site

**Finger Lakes Region NR Nominations State Board for Historic Preservation  
Meeting 20 September 2018 Presented by Virginia Bartos**

And now to head a little west of Rome. . .

**St. Anthony Convent and Convent School, Syracuse, Onondaga County**

**Slide 1:** My first nomination this morning is the St. Anthony Convent and

Convent School located in the northwest side of Syracuse. The property is being nominated under Criterion A for education for its association with the Sisters of St. Francis and their focus on female college preparatory instruction. This ca. 1935 aerial view shows the 1927 convent school and the 1896 motherhouse. Just a quick recap, the Sisters of St. Francis were invited to Syracuse in 1860 to teach school at one of the city parish schools and acquired the property in 1862.

**Slide 2:** This aerial view shows the current campus and the expansion of the convent as the sisters needed additional buildings for training novitiates as teachers

and girls for post- secondary education. The 1896 motherhouse is on the right and clearly visible is the 1949 chapel and connecting walkway, 1959 Sisters and novitiates wings. To the left is the 1927 convent school and 1962 library addition. In the upper left of the image is the Franciscan Academy, originally built as a high school in 1958. The property is also being nominated under criterion C for architecture as these buildings exemplify leading styles when built and all are designed by well-known architects such as H.P. Weber and Archimedes Russell.

**Slide 3:** Speaking of Mr. Russell, he was selected as the designer for the motherhouse by the sisters on the recommendation of the bishop. For those of us in the capital district, Russell was known for being one of the architects completing the State Capitol Building. The three and one-half story, U-shaped building was modified as needed (staircases in 1918 to the end of each wing) and still retains much of its historic Romanesque revival features (rounded windows, full-height round corner towers with peaked caps, heavy masonry foundation on the exterior) and interior finishes, especially with the extensive use of wood (wainscoting, doors, ceilings, stairs, built-in cabinets).

**Slide 4:** A two-story brick walkway connects the motherhouse to the 1949 chapel, designed in the Gothic Revival style by Syracuse architect Napoleon LaVaute. This building falls late in his career as he retired from practice in 1955. The interior rib-vaulted ceiling and recessed Gothic arched walls are clad with Guastavino tile. The image on the right looks away from the chancel toward the organ loft where the sisters could access the chapel from the second-floor of the

walkway. I'm refraining from going into detail on each of the buildings since these are all described in the nomination draft.

**Slide 5:** Also, connected to the motherhouse is the four-story mid-century modern brick sisters and novitiates wing. It is a 1959 design by Pedersen, Hueber & Hares, also from Syracuse. The low, 2-story portion contains a novitiate's chapel with its small windows of various sizes in a seemingly random pattern. The interior has features typical of the period, such as tile floors, concrete walls, steel and concrete stairs, aluminum framed windows, to name a few. The lower left shows the 1993 Wilson Care Center glass structure.

**Slide 6:** The 1958 Franciscan Academy, later renamed the Franciscan Center, is also a mid-century modern design of Pederson, Hueber & Hares. It's basically a three-story L-shaped building with a single-story entrance and large, fan-shaped auditorium from which extends a three-story classroom wing, pictured in the lower right. The lower left shows the entrance with its large glass and aluminum windows and doors. The upper right is an interior view of the auditorium that was used for various functions including graduation ceremonies for the school.

**Slide 7:** Here we see the 1962 Library, constructed in preparation for the Convent School being used for Maria Regina College, a two-year women's college operated by the sisters between 1963 and 1990. It was originally built with two-stories and a third-floor added one year later. The lower image is an interior view showing typical finishes of the period (travertine floors, concrete encased steel support beams, large open spaces partitioned as necessary.)

**Slide 8:** The library is connected to the façade of the 1927 convent school seen in the upper left. The upper right image shows the Auditorium and gymnasium wing, with the auditorium pictured below. Next to it is a classroom with wood floor, black board and glass block and aluminum windows. The building was a design of Albany architect H. P. Weber who occasionally worked for the Syracuse Roman Catholic diocese. The buildings are in good condition, largely attributed to the complex being used and occupied by the Sisters of St. Francis until 2015. It is now under private ownership and a part 1 federal tax credit application was recently submitted. The City of Syracuse is a CLG and sent a letter of support for listing the St. Anthony Convent and Convent School.

I'd like to introduce Daniel Wilson of Lacey-Thaler-Reilly--Wilson, representing the current owner of the property and invite him to say a few words about the complex and its future plans.

Questions—comments?

### **Methodist Episcopal Church of Jacksonville, Tompkins County**

Slide 1: Next, we have the former Methodist Episcopal Church of Jacksonville, a hamlet in northeast Tompkins County. It's being nominated under Criterion A for settlement and its association in the spread of religion, specifically, Methodist meetings and churches that was result of circuit riders throughout the region in the early settlement period. All that is explained in the nomination text. The building is located near the one and only main intersection in the hamlet, moved there in 1899 from its original location one-quarter mile north on the Trumansburg Road (SR96). It was originally built in 1828 and in the 1850s, the members decided to remodel

the “Old Colonial Church” rather than demolish and build a new building. The remodeling was done by Daniel Elmore of Trumansburg and the building is significant under criterion c in architecture for its Greek Revival design and being documented as Elmore’s work.

Slide 2: The building was divided into two floors. Elmore constructed two wide, winding staircases to the second floor, which became the worship space. The first floor was presumably used for meetings and Sunday School. The building is currently undergoing rehabilitation and the owner is retaining as much of the historic fabric as possible (wood floors, ceilings, the wonderful turned support posts in the first floor, and the wide paneled doors into the main gathering space).

**Slide 3:** The building was used for worship until the 1890s when the Methodist Episcopal Church built a new building (still extant). Afterwards, it was purchased by a group of citizens who incorporated as the Village Hall Association to purchase, move and use the building as an all-purpose meeting space. In 1949, it was sold to a private owner who used it as a residence and antique shop, then resold in the 1980s for use as a bait and tackle shop. Remnants of the shop are seen on right. The current owner plans to use the first floor a residence and has applied for the NYS homeowners tax credit for that portion of the building. Eventually he would like to use the upper floor was income producing, but at the moment, he’s concentrating on securing the building from the elements and completing the residential portion.

Questions?? Comments?

### **Glenwood Cemetery, Homer, Cortland County**

**Slide 1:** Last is Glenwood Cemetery, covering roughly 30 acres and currently maintained by the Village of Homer in Cortland County. The cemetery was



designed by Cortland native and self-taught landscape designer, Paris Barber beginning in 1862 on land he donated to the newly formed Glenwood Cemetery Association. It's being nominated under Criterion C and Criterion Consideration D as a late rural cemetery, incorporating design elements introduced at Spring Grove Cemetery in Cincinnati in 1858 and adopted nationwide. Some of the elements are using the contours and natural features of the land, long approaches to the cemetery sections, fewer trees and dense plantings to "open the view." Barber's main approach to the cemetery was from northwest corner of the property which connected to two main roadways, one which literally created a figure 8 and the other a serpentine path west as it ascended the hill. A brook and ravine divided the property into two halves. I don't have a photo to show you of Paris Barber, so you'll have to settle for his footstone in section 6. The lower image is the plaque honoring Barber near the main entrance to the cemetery.

**Slide 2:** The boulder monument occupies a space where Barber hoped to add a fountain but had to be eliminated due to a lack of funds due to war. Both sides of the approach lead to the 1907 receiving vault and where four roadways intersect. Barely visible near the tree is the 1906 Civil War monument that was moved to its present location in 1959, from the veteran's section up the hill.

**Slide 3:** Barber kept the plantings, mostly trees, to along edges of the sections and along the roadways. Monuments were generally arranged facing the roadways or in this case, overlooking the ravine. Even with the mature trees, the view is impressive.

**Slide 4:** Some plots had the burials arranged in a circle around the family monument, rather than in rows. As with other cemeteries of similar age, the majority of the older family monuments tend to be obelisks, often topped with urns or drapery.

**Section 5:** As mentioned in the draft, the first burials in Glenwood were in 1863 as soldiers remains were interred following the Battle of Gettysburg. The monument on the right is dedicated to General Willoughby Babcock who died in 1864 after being wounded at the Battle of Winchester. Babcock of one of four persons of transcendent importance buried in Glenwood. He served briefly as military governor of Pensacola and inspector general of cavalry in the Department of the Gulf. The other persons are artist Francis Bicknell Carpenter whose painting *First Reading of the Emancipation Proclamation* is on view in the U.S. Capitol Building in Washington, D.C.; David Hannum, the one-time proud owner of the Cardiff Giant, and Anna Stone Quinton, co-founder the Women's National Indian Association. Their stories are included in the nomination.

**Slide 6:** The image on the right shows the one historic section of Glenwood not designed by Paris Barber, but by Frederick Knight (who also assisted with the layout of Oakwood Cemetery in Syracuse). In 1880, a small number of reinterred remains from village churchyards were in a dedicated lower section and Barber's widow paid for hiring Knight to add the new section. Most of the church yard burials were already moved by family members to family plots in Glenwood, such as Joseph and Roda Beebe, some of the first settlers in Homer, reinterred with the family in section 6.

**Slide 7:** Early in the twentieth century, a service road was laid into the ravine and a Superintendent's house built. Around the same time, a retaining wall was added in

an attempt to keep the brook from flooding. Also visible is one of two stone arched bridges, also contributing features to Glenwood.

**Slide 8:** Glenwood has only two sculptural figures on the grounds, both being representations of Hope. The figure on the right was made in 1875 by Joseph Watson, who had a monument and marble works factory in Homer, shown in the lower right. The local historical society is researching Watson with the objective of adding him to the nomination text.

**Slide 9:** Glenwood has three mausoleums: the Gothic Earle Abbey at the top of the hill on the south side of the grounds, built in 1923 and designed by Fred Lear, who taught at Syracuse University's School of Architecture; the 1914 neoclassic Starin Mausoleum with its impressive freestanding marble columns; and the Jedediah Barber mausoleum, designed by Paris Barber for his father in 1869.

**Slide 10:** Glenwood is still an active cemetery with roughly 7800 burials. I'll leave you with this view looking toward the Village of Homer, which is the sponsor of the nomination.

Questions? Comments?

William Krattinger agenda items/significance overviews  
New York State Board for Historic Preservation Sept. 2018

Yates House, Glenville, Schenectady County/EPF Grant Candidate/Letter of Support

The Yates House is an architecturally and historically significant building erected on land first settled by that family during the 1730s. This tract of land, settled by Joseph Yates in 1734, was once an extensive farm which boasted approximately three miles of frontage on the Mohawk River, near its confluence with the Alplaus Kill. The brick dwelling appears to have been erected for Yellis Yates (1744-1812), or shortly thereafter by an heir, and it shares anecdotal associations with one of the Yates family's preeminent figures, Joseph C. Yates (1768-1837), a person of considerable

influence in the early history of Schenectady and the seventh governor of New York State. The two-story core section of the house illustrates the regional acceptance of new architectural fashions in the post-Revolutionary War era; even as late as the 1790s, Schenectady's built environment in large measure remained a reflection of its provincial Dutch origins. Today the house and two-acre parcel are the core remnants of this once extensive farm property, along with a nearby family cemetery and a barn which has been converted into a residence. The Yates House is being nominated in association with Criterion A, in the area of Social History, for its salient relationship with the Yates family, which ranks among the region's most socially, politically and economically prominent in the eighteenth and nineteenth centuries. It is additionally being nominated in association with Criterion C, in the area of Architecture, as an example of an early nineteenth century brick Federal-style dwelling which was subsequently augmented with historic-period additions. Viewed in the context of its time, the house when first built represented a significant paradigm shift in the regional architectural landscape and illustrates the permeation of new design influences in the post-Revolutionary War era.

The Yates House is composed of three historic sections erected between ca. 1800 and ca. 1890 and subsequent non-historic additions. In recent times it functioned as an apartment facility and before that, beginning in the early 1920s, as a restaurant known as the Governor's Inn. The house's original central section is a two-story gable-roofed construct with five-bay façade and center entrance, a form characteristic of the Federal period. A frame wing was later added and the core brick block was expanded laterally to the east ca. 1890, after the Yates family's occupancy. While the physical integrity of the historic finishes in the house have been diminished to some extent, there are nevertheless areas of historic-period plaster and woodwork representative of various historic construction and renovation phases. The interior also retains ample evidence of the historic-period spatial configuration.

### School No. 1, Troy, Rensselaer County/Federal Commercial Tax Credit project with Approved Part

3

Completed in 1911, Troy Public School No. 1 was the first school edifice constructed as part of a two-decade-long building campaign initiated to address burgeoning school enrollment in the city, a direct consequence of Troy's rapid industrialization and accompanying population growth. It incorporated any number of features influenced by increasing standards of school design in the period, among them those relating to fire safety, proper lighting and ventilation, and program-specific spaces. Public School No. 1 was built to the designs of M.F. Cummings & Son, a prolific

and prominent architectural firm responsible for a wide range of commissions in Troy and elsewhere. Established by architect Marcus F. Cummings, and later carried on by his son Frederick, this office's work included domestic, religious, commercial and public buildings, among them 10 school commissions. The former school, which recently completed a certified rehabilitation to serve as apartments, is being nominated in association with Criterion A, in the area of Education, given its direct association with the development of Troy's public school system, which was then being transformed to address increasing enrollment. It is additionally being nominated in association with Criterion C, in the area of Architecture, as an excellent example of Progressive-era school design and the work of the office of M.F. Cummings & Son, which provided a distinctive Collegiate Gothic-inspired design which also satisfied any number of important period school design mandates.

The nominated building is a three-story edifice with raised basement and is of steel-frame and concrete fireproof construction, with brick and stone exterior walls and terra cotta dressings. It consists of east and west blocks and a linking connector which form an H-shaped plan, and an auditorium block which is located on the north side of the connector between the east and west blocks, thereby creating a roughly rectangular but irregular footprint. The interior was symmetrically composed with classrooms located in the east and west blocks and on the south side of the connector, which further accommodated an east-west hallway with fireproof stairs at either end. The building has recently been rehabilitated to function as apartments, requiring the introduction of new features and finishes, though at the same time retaining the principal historic-era ones *in situ*.

Rock Rift Fire Tower, Town of Tompkins, Delaware County

MPDF *Fire Observation Stations of the New York State Forest Preserve* (2001)

The Rock Rift Fire Observation Tower is historically significant for its direct association with forest fire observation and prevention measures established by New York State beginning in the early years of the twentieth century. These measures were enacted to protect state-owned forest lands from fire and corresponded with the continuing development of the state's forest preserve system, which was given concrete form in the later nineteenth century. The nominated tower is additionally significant as an intact example of pre-fabricated fire tower design by the International Derrick Company of Columbus, Ohio, a leading manufacturer of galvanized steel fire towers and other tower structures in this period. It was one of nine new observation stations that were supplied by the federal

government to New York State in 1934 and which were first manned by observers during the 1935 season. The tower was decommissioned from active use in 1988, and since that time the associated cabin has been lost, though its site remains clearly discernible. The Rock Rift Fire Observation Tower is being nominated in association with Criterion A, in the area of Conservation, for its association with forest fire prevention methods implemented by New York State in the twentieth century. It is additionally being nominated in association with Criterion C, in the area of Architecture, as an example of a standardized, galvanized steel observation tower fabricated by the International Derrick Company.

The tower is located at the summit of the landform presently known as Tower Mountain and rises above the Cannonsville Reservoir, part of New York City's extensive upstate water supply system, in the southwestern Catskill Mountain region. It was erected at its current location by the Civilian Conservation Corps (CCC) in 1934. The nomination includes three contributing resources: the tower, a three-mile road which was constructed by the CCC in 1934 to provide vehicular access to the site, and the footings and toppled chimney of the observer's cabin (contributing site).

SRB NOTES – September 2018 Presented by Jennifer Walkowski

Chandler Street Industrial Buildings – Buffalo, Erie County

### **SLIDE 1: TITLE**

The Chandler Street Industrial Buildings are significant under criteria A and C in the areas of industry and architecture as a locally significant collection of three factory buildings that were erected between 1902 and 1903 in the Grant-Amherst neighborhood of Buffalo, Erie County, New York. The historic district consists of the Jewett Refrigerator Company Factory, the Double Truss Cornice Brake Company, and the Keystone Manufacturing Company Factory. The period of significance for the Chandler Street Industrial Buildings dates from 1902 to 1929 and covers the physical development of the district, starting with the construction of the factories and ending when the Jewett Refrigerator and Double Truss Cornice Brake companies sold their factories in 1929. The Keystone Manufacturing

Company remained on Chandler Street into the 1980s. The period of significance encompasses the period during which the associated companies were at their most prominent in relation to the Belt Line.

## **SLIDE 2: MAP**

The three factories are intact examples of the rapid industrialization that occurred in the Grant-Amherst neighborhood after the completion of the New York Central Railroad Belt Line, a nineteen mile loop of railroad tracks that circled Buffalo and made it possible to decentralize industry and erect factories in fringe communities like the Grant-Amherst neighborhood starting in the late 19<sup>th</sup> century. Several distinct industrial nodes developed in the neighborhood, among them the Chandler Street industrial node which largely developed between in the first three decades of the 20<sup>th</sup> century and contained a mix of large multi-acre manufacturing plants and smaller workshops and industrial lofts. This diversity is evident in Chandler Street Industrial Buildings and is important to understanding the diversity of industrial activity that took place around the Belt Line.

## **SLIDE 3: HISTORIC**

The products manufactured in the Chandler Street Industrial Buildings also reflect the diversity of production around the Belt Line and the production freedom provided by the railroad. The Jewett Refrigerator Company produced high end refrigerators, the Double Truss Cornice Brake Company produced a specialized piece of construction equipment, and the Keystone Manufacturing Company produced a wide range of hand tools. Each company shipped products to major markets outside of Buffalo and used the Belt Line to facilitate the movement of raw materials and finished goods.

## **SLIDE 4: EXTERIORS**

The factories are good representative examples of two important industrial building types that were popular in the early twentieth century. The Jewett Refrigerator Company Factory and the Double Truss Cornice Brake Company Factory are both representative examples of industrial lofts, multi-story buildings designed with open floor plates to facilitate the installation of machinery and the movement of workers throughout the workspace. The Keystone Manufacturing Company Factory meanwhile centers around a machine shop, a type of one-story building designed to house heavy machinery. The weight and vibration of heavy machines informed the design and construction of machine shops, which frequently used concrete and steel to provide structural stability. The Keystone Manufacturing Company Factory also contained an administration building, which separated office work from the smoke and dust of the manufacturing space. The factories, in general, have several architectural similarities, including load-bearing masonry walls, fireproof building materials and construction methods, and regularly spaced windows to maximize sunlight infiltration.

I just want to note that all three of these industrial buildings have applied for the preservation tax credit program and have approved Part 1 applications.

This is the Chandler Street Industrial Buildings, are there any questions?

Bewley Building – Lockport, Niagara County

### **SLIDE 1: TITLE**

The Bewley Building, located on Market Street in Lockport, Niagara County is a locally significant example of an early twentieth century Italian Renaissance commercial building. It has served as a centerpiece and primary anchor for Lockport's commercial core for nearly a century. Built between 1928 and 1929 to



the design of the Buffalo-based firm Karl G. Schmill & Sons, the building is an expansive 5-story brick and precast stone building that has continuously housed a mix of retail and commercial operations as well as various offices on the upper floors.

## **SLIDE 2: HISTORIC VIEW**

The Bewley Building was built on the footprint of not one but two different Hodge Opera Houses, both lost to fires in 1881 and again in 1928. Using portions of the damaged building's rubble stone wall in its construction, the Bewley Building was heralded as a state-of-the-art modern commercial and office building in Lockport. The Bewley Building is locally significant under Criterion A in the area of Commerce for its associations with the commercial development of Lockport. The Bewley Building has served as the anchor of downtown Lockport's commercial commerce for nearly a century, representing change in the early the twentieth century from small-scale locally-owned stores, to the arrival of national retail chains such as Sears Roebuck Co and Reeds Jewelers, to the eventual decline of retail and national chains in downtowns.

## **SLIDE 3: EXTERIOR**

Additionally, the Italian Renaissance Revival styled, two-part commercial block is locally significant under Criterion C in Architecture for illustrating the changing commercial design trends and fireproof building construction technologies of the early twentieth century. Notable exterior features include two-part vertical block design with precast stone and red brick, storefronts with centered recessed entrances, and a crowning terracotta cornice.

## **SLIDE 4: INTERIOR**

The interior was designed originally for use as simple, flexible retail and office suites with a moderate level of interior finishes.

The period of significance for the building runs from 1928 to 1966. This era encompasses the original design by and the construction of the building by the Bewley family, as well as the mid-century renovation meant to give the building a modern “facelift.” This renovation was meant to attract new customers at a time when downtown retailing was declining and shoppers increasingly turned to suburban shopping centers. The period of significance ends in 1966 when the anchor retail tenant of the Bewley Building, Sears Roebuck and Co, vacated the building in favor of a freestanding “box” department store set amid a parking lot. While the building continues to be owned by the Bewley family and operates with the same mix of commercial and office tenants, the period of significance correlates with the building’s era of greatest prosperity before the mid-century shift from city core to suburban retail developments that were fueled by the automobile age.

This is the Bewley Building, are there any questions?

North Park Branch Library – Buffalo, Erie County

### **SLIDE 1: TITLE**

The North Park Branch Library is locally significant under Criterion A in Education for its role in providing reading and educational materials as well as community space to residents in the North Park neighborhood of Buffalo, Erie County, New York. The library is also locally significant under Criterion C in Architecture as a good example of a small-scale Tudor Revival branch library. The one-story library is located on the corner of Hertel Avenue and Delaware Avenue, two of the North Park neighborhood’s busiest streets. The period of significance

for the North Park Branch Library extends from 1928 to 1952, beginning with its construction and concluding with the renovation campaign in 1952 that added a secondary exit to the library. This period of significance also marks the era during which the library largely served a local clientele, which walked to the neighborhood library. While the library functioned until 2008, the period of significance reflects the library's greatest period of activity in the growing North Park neighborhood as well as the most significant architectural changes to the property.

## **SLIDE 2: HISTORIC**

Built in 1928, the library was the twelfth branch library opened by the Buffalo Public Library and the second in North Buffalo. Howard L. Beck, Buffalo's city architect, designed the library, while Roeder Kinkel completed the landscaping plan. Beck modeled his design for the library on the Decker Branch Public Library in Denver, Colorado, a widely-imitated Carnegie library erected in 1913. The Buffalo Public Library began planning the North Park Branch Library in 1925 in response to a growing demand for library services from North Park residents. At that time, the North Park neighborhood was a rapidly growing residential area of primarily middle class households. These residents sought a more suburban lifestyle away from Buffalo's older and more densely settled downtown neighborhoods and advocated for convenient library services for their neighborhood which was roughly two miles away from the nearest branch library. After the Buffalo Public Library opened the North Park Branch Library, it became a major community asset and within a year patrons had borrowed over 4,400 books from the library and a number of local clubs used the building's basement auditorium as a meeting place. The library attracted thousands of local patrons annually who could also request books from the downtown Central Library, giving North Park residents access to the Buffalo Public Library's entire collection. The

North Park Branch Library is the only Tudor Revival library Beck designed in Buffalo.

### **SLIDE 3: EXTERIOR**

The building features two wings that extend at an obtuse angle with trees and a curved walk leading to the front entrance, giving the library the feeling of a low English country cottage. Beck's design, together with Kinkel's landscaping, give the library a rural feeling, despite its location at the intersection of two major streets. This feeling of rural quaintness is not seen in Beck's other branch libraries, which were primarily executed in the more formal Colonial Revival or Renaissance Revival style, two common architectural forms for libraries in the early twentieth century.

### **SLIDE 4: INTERIOR**

Here are some interior views of the building, which show its sort of Y-shaped plan. You can see here the reading room, the desk area, and the basement auditorium and meeting space. The North Park Branch Library operated until 2008. After public outcry halted its planned demolition, the building is slated to become a new Italian-American cultural center.

This is North Park Branch Library, are there any questions?

Abingdon and New Abingdon Apartments – Watertown, Jefferson County

### **SLIDE 1: TITLE**

The Abingdon and New Abingdon Apartments, located at the corner of Holcomb and Mullin Streets in Watertown, Jefferson County are locally significant under

criterion A in the area of Social History and under criterion C in the area of Architecture, as a good representative example of early twentieth century apartment housing that catered to the growing middle- and upper-middle class that was settling in Watertown during the era. Watertown's industrial boom at the end of the nineteenth century created a rising middle class whose population spike necessitated a new building type, the apartment house, which was trending throughout New York and the United States.

## SLIDE 2: FLOOR PLANS

The Abingdon and New Abingdon Apartments, as the name suggests, was built in two phases. The first phase, built at the north end of the property, was built in 1908 for Watertown lawyer and real estate developer Abner B. Brown. Not long after, in 1910, construction began on an expansion of the building, oriented facing south, known as the New Abingdon. Both portions were designed by local architect Addison Farwell Lansing. The two components, set perpendicularly to each other, only interconnect in the basement, providing more private entrances to the occupants.

## SLIDE 3: EXTERIOR

Buildings like the Abingdon and New Abingdon Apartments were considered housekeeping apartments that offered janitorial services and amenities that often could not be attained in a single-family home. Positioned in a wealthy neighborhood away from the busy public square and industrial centers, the Abingdon and New Abingdon Apartments was located in a desirable residential location for this growing population.

## SLIDE 4: INTERIOR

The building's architectural design showcased the departure from early multi-family living spaces such as tenements. Lansing's interior layouts incorporated important elements of privacy for this housing type like the separation of public spaces at the front of the apartment and private areas like bedrooms at the rear. Its Classical Revival elements were intended to appeal to upper-middle class residents, project social uplift to aspiring middle- and upper-middle-class tenants, and blend into the surrounding residential community.

This is the Abingdon and New Abingdon Apartments, are there any questions?

**Presented by Kath LaFrank**

**Hamden District No 1 School  
Hawleys Vicinity, Delaware County  
Sponsor: Town of Hamden**

This is Hamden District No 1 School, which is southwest of the village of Hamden, on the south side of the West Branch of the Delaware River, which bisects the town of Hamden – or, in other words, it's in the middle of nowhere!

District 1 was one of the first school districts established in the town of Hamden, in 1828, and the first school was built across the road in that same year. This building replaced it in 1859 and served district 1 until 1954.

The small rectangular building is typical of the majority of schools built in this region during the mid-nineteenth century in form and size – it's three bays wide and three bays deep with a gable roof – and embodies local building traditions: featuring a heavy timber frame, dry laid stone foundation, wood clapboard siding. This one is a little longer and a little bit more embellished than some of the other local examples; it is distinguished by pilasters on all four corners and the full pediment with raking cornice. The story here is how this building was purchased by the town of Hamden in 2015 and substantially restored. The two double-hung façade windows with six-over six sash survived and were used as models to replicate windows for the side and rear elevations. Original siding was repaired or replicated where necessary. The original wood shake shingle roof had survived but was badly damaged so it was also replicated.

On the interior, the building is divided into a hall flanked by two small spaces used for bathrooms (with later pit toilets) and a single large classroom heated by a stove. All the surfaces feature tongue and groove wood siding that was repaired or replaced as necessary. The building still does not have running water.

The adjacent woodshed is nineteenth century but we are not sure whether it is original or a later replacement.

After the town bought the building, the original plan was to move it to the Hamden village green so that more people could learn about its history, but our very own Tony Opalka convinced them that that was not the most appropriate way to preserve the history or rural education, so Tony gets kudos here, as does town supervisor Wayne Marshfield, who was the driving force behind the restoration project. So I want to commend both of them for an exemplary project.

## Norwich Pharmacal Company Warehouse

Norwich, Chenango County

ITC

Letter of support: owner and mayor of Norwich

This is the Norwich Pharmacal Company Warehouse, which is located in the center of the city of Norwich – It's south and east of existing historic districts in the central business districts and just west of the railroad line; and there was a spur from the railroad to the warehouse. It's also about three blocks south of the main factory complex for the Norwich Pharmacal Company; however, most of the factory buildings have been demolished or altered. Likewise, it is also three blocks from the Eaton Family Residence, which was listed on the NR in 2009. Several generations of

the Eaton Family were major investors and managers of Norwich Pharmacal from the 1890s through the 1950s.

The warehouse was built in 1916 and it is significant under criteria A and C for its association with the Norwich Pharmacal Company, the city's most important industry, and as a highly intact example of a 20<sup>th</sup> century reinforced concrete industrial warehouse.

Norwich Pharmacal was established in the 1880s and it became famous in 1893, when it introduced Ungentine, the first antiseptic surgical dressing and its best known product. In 1903 it acquired another important and widely known product, Pepto-Bismol, and in 1907 it began to produce Norwich Aspirin, one of the early pain relievers of this type. By the 1910s Norwich Pharmacal was a leader in the pharmaceutical industry, then under the management of the Eaton family, producing over 4,000 products. Then, in 1919, the company decided to cut its product line to just 59, including the three products I mentioned, and to market them aggressively. It remained the city's major employer into the 1980s and was purchased in 1983 by Proctor and Gambel. After that, consolidations began, and the last employees left the factory, then located in North Norwich, in 2007.

The warehouse was built in 1916, when the company was at its most diversified. I believe this was the company's only purpose-built warehouse. The building was designed by Charles Kiehm, an important Utica industrial architect and engineer who designed a number of large industrial buildings, including Barge Canal terminals at Albany, Troy, Syracuse, Rochester, Buffalo and Gowanus, none of which survive.

The building is a good example of poured in place, reinforced concrete construction, featuring concrete piers, hollow tile walls laid two courses deep, concrete floors and ceilings, and mushroom columns. This building is typical of a type used for cold storage warehouses and other storage facilities where daylight was not important and buildings were equipped with electric lighting. Hollow tile walls provided for greater heat and moisture protection than brick and better insulation because they had interior air space. Although they were sometimes covered with brick or stucco, in many cases, such as this, they were left exposed. The only alteration to the building is the replacement of the original windows in the same openings



In 1932 a stair and elevator tower and wing were added. Stairs are poured concrete with steel railings. The wing is typical of its era, featuring a steel frame, concrete block walls, brick facing, wood floors and ceilings, and also replacement windows in the original openings.

This photo is looking from the new wing in the old; they are separated by a sliding fire door

The Norwich Pharmacal Company Warehouse was used for only one purpose and is almost pristinely intact. We have a nice letter of support from the mayor of Norwich, which is very encouraging because we have not had a nomination in Norwich since we listed the Eaton Residence in 2009!