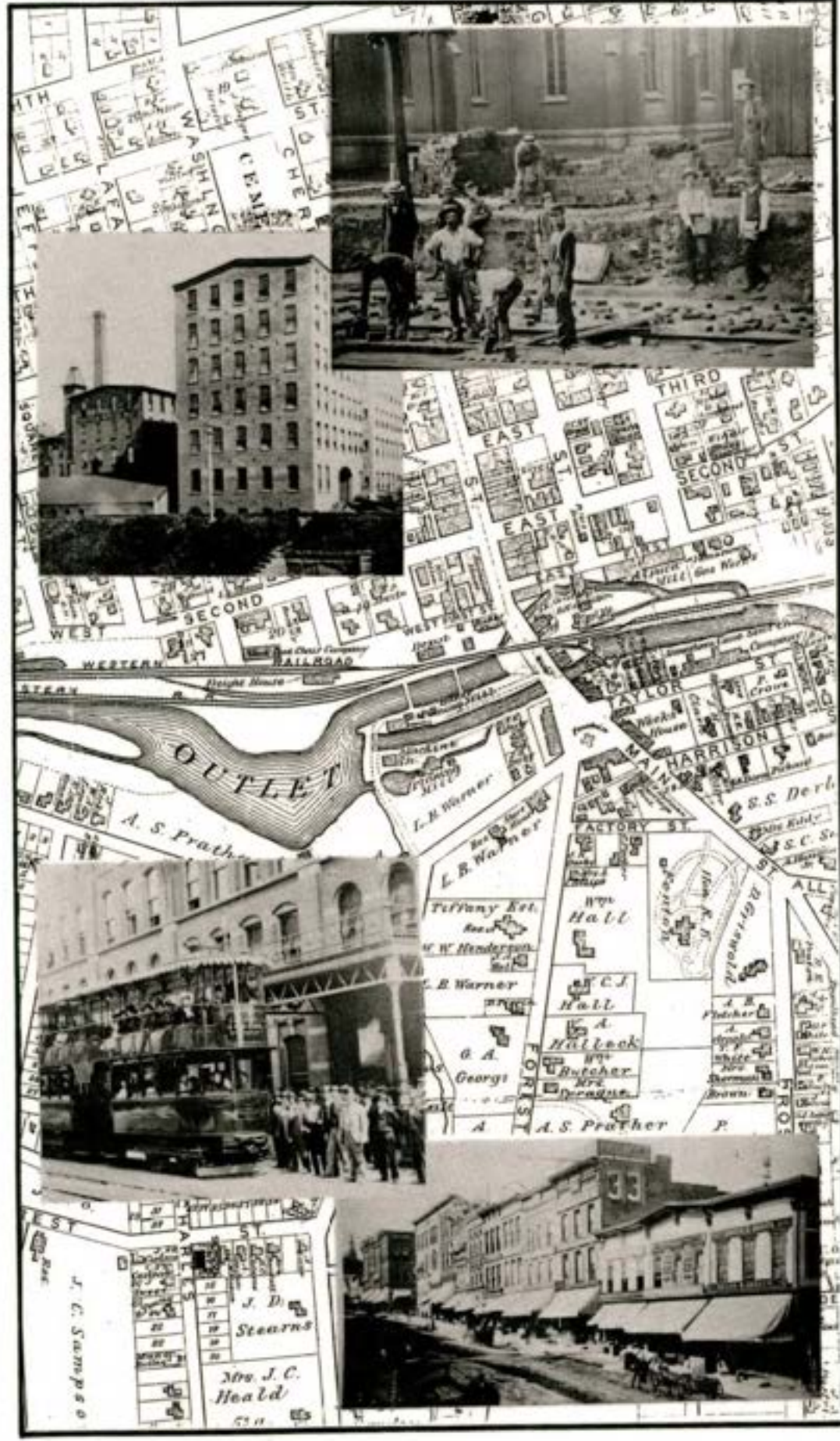


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HISTORICAL SURVEY REPORT JAMESTOWN, NEW YORK VOL. 1

Bero Associates, Architects

32 Winthrop Street

Rochester, N.Y. 14607

~~#2P~~
125R00197

**INTENSIVE LEVEL HISTORICAL SURVEY REPORT
VOLUME 1**

CITY OF JAMESTOWN, NEW YORK

Jamestown Urban Renewal Agency
Fourth Floor, Municipal Agency
Jamestown, New York 14701
July 6, 1993
Project #92440

Prepared by

Kathleen A. Howe
Margaret M.M. Pickart
Bero Associates, Preservation Consultants
Rochester, New York 14607
(716) 262-2035

Funding for this report was provided by the Community Development Block Grant program of the United States Department of Housing and Urban Development.

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New York State Office of Parks, Recreation and Historic Preservation
Historic Preservation Field Services Bureau
Peebles Island, PO Box 189, Waterford, New York 12188-0189

518-237-8643

September 24, 1993

Mr. Aaron Gagne, Planning Coordinator
Department of Development, City of Jamestown
Municipal Building
Jamestown, NY 14701

Re: Intensive Level Survey of Jamestown
Jamestown, Chautauqua County

Dear Mr. Gagne:

Based on the information included in the Intensive Level Survey of Jamestown conducted by Bero Associates, the properties cited on the attached list appear to be eligible for the State and National Registers of Historic Places. I would like to congratulate Ms. Howe and Ms. Pickart for their exceptionally fine documentation; furthermore, I would like to commend the Jamestown Department of Development staff for their commitment to and funding of the survey.

Please feel free to call Nancy Todd at 518-237-8643 (ext. 262) with any questions.

Sincerely,

Julia S. Stokes
Deputy Commissioner for Historic Preservation

Properties eligible for the State and National Registers
Based on Intensive Level Survey (9/24/93) by Bero Associates
Page 1 of 4

INDIVIDUAL PROPERTIES

<u>Address</u>	<u>Building Name (historic/current)</u>
44 Allen Street	Daniel H. Grandin House
1010 Allen Street	Fire Station No. 4
14 Arnold Street	----
16 Arnold Street	Marvin C. Gokey House
3 Barker Street	Karl Peterson House
104 Blackstone Avenue	Jamestown Metal Company
6 Broadhead Avenue	John J. Whitney House/Agnes Home
443 Buffalo Street	Dahlstrom Metallic Door Company
20 Cedar Avenue	----
116, 120 Chandler Street	First Lutheran Church and Parsonage
119-123 Chandler Street	First Swedish Baptist Church/New Life Christian
508 Cherry Street	Saints Peter and Paul RC Church and Rectory
509 Cherry Street	James Prendergast Free Library
446 Crossman Street	William Gustafson House
350 East 2nd Street	Jamestown Senior High School
516 East 2nd Street	Charles E. Parks House
525 East 2nd Street	Bank of Jamestown/Teachers Federal Credit Union
532 East 2nd Street	Otto Bloomquist House
853 East 2nd Street	Axel F. Berggran House
1101 East 2nd Street	Public School No. 7/JCC Community Education Ctr
17-23 East 3rd Street	Masonic Temple/Commons Mall
116 East 3rd Street	Palace Theater/Reg Lenna Civic Center
317 East 3rd Street	Jamestown First Congregational Church
101 East 4th Street	YMCA
110 East 4th Street	Chautauqua School of Nursing/County Office Bldg
201 East 4th Street	Jamestown Telephone Corp./Alltel Building
305 East 4th Street	Alonzo Kent House/Scottish Rite Temple
15 East 5th Street	George Ahrens Mansion
100 East 5th Street	Rathbone-Prendergast House
<u>28 Euclid Avenue</u>	<u>Euclid Avenue School (** already listed **)</u>
117 Fairmount Avenue	Jamestown Street Railway Company Power House
195 Fairmount Avenue	Engine Company No. 5
338 Falconer Street	Buffalo Street Methodist Episcopal Church (Buffalo Street United Methodist Church)
10 Foote Avenue	First Swedish Methodist Episcopal Church
411 Foote Avenue	Epworth Christ United Methodist Church
301 Front Street	Eldred Oil Co. Service Station
119 Fulton Street	Lobb's Mobil Auto Sales and Service
907 Lakeview Avenue	Lincoln Junior High School
47 Liberty Street	J. Charles Alton House
157 McKinley Avenue	Lakeview Cemetery
North Main Street	----
410 North Main Street	School No. 5/United Pentecostal Church of NYS401
413 North Main Street	YWCA
509 North Main Street	St. Luke's Episcopal Church
	George W. Tew House/United Way
	Glen A. Alden House

Properties eligible for the State and National Registers
Based on Intensive Level Survey (9/24/93) by Bero Associates
Page 2 of 4

517 North Main Street	First National Bank of Jamestown
862 North Main Street	Chase Lincoln Drive-in Bank
901 North Main Street	----
1015 North Main Street	----
1311 North Main Street	Grace United Brethren Church
1343 North Main Street	Emmanuel Temple Church
1351 North Main Street	Victor B. Seaburg House
130 South Main Street	Horace W. Brier House
103 Palmer Street	Frederick R. Toy House
210 Pine Street	William Broadhead House and Carriage House
518 Pine Street	(Wellman Brothers)
624 Pine Street	Brooklyn Heights Methodist Church
34 Porter Avenue	(St. Elia Albanian Orthodox Church)
321 Prendergast Avenue	Home Telephone Company/Town Club of Jamestown
509 Prendergast Avenue	Yale W. Burtch House
639 Prendergast Avenue	Samuel G. Love Elementary School
830 Prendergast Avenue	New York State Armory
1235 Prendergast Avenue	First Church of Christ, Scientist
1243 Prendergast Avenue	First Presbyterian Church
70 Prospect Street	Charles A. Swanson House
115 Prospect Street	----
68 South Main Street	Fred A. Nelson House

	Porter Sheldon House/DAR
	John D. Johnson House
	Gov. Reuben E. Fenton Mansion
	<u>Fenton Historical Society (** already listed **)</u>
31 Water Street	Empire Worsted Mills/Chautauqua Hardware Company
111-119 West 2nd Street	Jamestown Furniture Mart
211-217 West 2nd Street	Erie-Lackawanna Railroad Passenger Station
906 West 3rd Street	Bethel Evangelical Lutheran Church
1006 West 3rd Street	Westminster Presbyterian Church
1103 West 3rd Street	Raymond A. Freeburg House/Warner Elderly Home
2 West 5th Street	Robert Marvin/Marvin Community House for Women
308 West 5th Street	William R. Reynolds House
314 West 5th Street	Daniel A. Sullivan House
404 West 5th Street	George T. Fenton House
408 West 5th Street	Dr. Francis D. Ormes House
501 West 5th Street	Bank of Jamestown/Key Bank
117 East 6th Street	August F. Nord House
500 East 6th Street	Thomas Henry Smith House
100 W. Virginia Boulevard	J. Helmer Stohlbrost House
110 Willow Avenue	Elmer Holmberg House
410 Winsor Street	----
4 Woodworth Avenue	John Blagbrough House

.....

HISTORIC DISTRICTS

Beverly Place Historic District

Beverly Place: 12, 15, 16, 19, 20, 23, 24

Broadhead Mills Historic District

East 1st Street: 92-118 & 117

Crescent Street Historic District

Crescent Street: 200-220, 226-246, 258-264, 300-320

Forest Avenue Historic District

Forest Avenue: 73, 81, 97, 101, 105, 115, 119, 127, 131

Lakeview Avenue Historic District

Lakeview Avenue - East side: 4-6, 12, 14, 18, 26, 30, 34, 38, 44, 52, 54, 100, 114, 118, 120, 130, 134, 202-206 (a.k.a. 9 Falconer Street), 212, 300, 402, 406, 410, 416, 502, 508, 518, 524, 532, 540, 544, (55 Newton Avenue), 610, 624, 630, 634, 700, 702, 706, 708-710 (a.k.a. 2 Spruce Street), 800, 802, (102 Buffalo Street), 904

Lakeview Avenue - West side: 3, 11, 17, 27, 35, 45, 101, 109-11, 115-17, 119, 121, 123, 127, 133, 201, 205, 211, 301, 309, 315, 403, 409, 415, 501, 509, 511, 519, 525, 535, 543, 547, 551, 603, 609, 625 (a.k.a. 36 Euclid Avenue), 633, 637, 641, 645, 653, 657, 663

Winsor Street - East side: 628, 630, 632, 636, 642, 650

Winsor Street - West side: 625, 629, 633

North Main Street Historic District

North Main Street - East side: 26-32 (The Arcade Building), 34, 36-38, 100-108 (a.k.a. 1-11 East 1st Street), 110-116 (a.k.a. 2 East 2nd Street), 202-206, 208, 210, 212, 214, 218, 300-302 (a.k.a. 1-7 East 3rd Street), 304, 306, 308

North Main Street - West side: 201, 205, 207-209, 211, 213, 215-223 (a.k.a. 1-11 East 3rd Street), 301-307 (a.k.a. 2-6 West 3rd Street), 309, 313, 317-321

Cherry Street - East side: 210-212

Cherry Street - West side: 203, 215

East 2nd Street - South side: 8, 10-12, 14-16, 18-24

West 2nd Street - North side: 12-14, 16

West 3rd Street - North side: 110

West 3rd Street - South side: 11-23, 101-103

Ridgley Terrace Historic District

Ridgley Terrace: 3, 4, 5, 6, 7

Thurston Block Historic District

East 4th Street: 8, 10, 12, 14, 16, 18

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Note: See Volumes 2 and 3 for inventory forms.

Cover photographs by permission of the Fenton Historical Society, Jamestown, New York.
Historic map on cover is from the *Illustrated Historical Atlas of the County of Chautauqua, New York*. New York: F.W. Beers & Co., 1881. Plates 102, 104, 107, and 109.

SECTION I
METHODOLOGY

METHODOLOGY

Beginning in December 1992, the Jamestown Urban Renewal Agency (JURA) on behalf of the City of Jamestown undertook an intensive level historical survey to identify and evaluate the historic architectural resources of the city as an initial step in comprehensive historic preservation planning in Jamestown. Bero Associates, Preservation Consultants, Rochester, New York, was commissioned to prepare the survey report. The firm's architectural historians, Kathleen Howe and Margaret Pickart, are 36 CFR 61 qualified to practice in the field of Architectural History, having graduate degrees in Architectural History and several years of full-time experience in architectural research and survey work (see Attachments 1 and 2 for resumes). Technical guidance was provided at specified stages throughout the project by State Historic Preservation Office (SHPO) staff members Nancy Todd and Larry Gobrecht. JURA received funding for the project through the Community Development Block Grant program of the United States Department of Housing and Urban Development.

As set forth by the JURA, the goals of this project were:

1. To perform an intensive level historical survey in accordance with current state and federal survey guidelines;
2. To identify and evaluate State and National Register eligible buildings, structures, sites, objects, and districts, and to list the properties in a convenient format to expedite SHPO review for state- and federally-assisted projects;
3. To identify properties that may not meet State and National Register criteria for listing, but are of sufficient local importance to be worthy of recognition and preservation;
4. To raise awareness and appreciation for historic architectural resources as important assets to the community; and
5. To identify strategies for protecting the significant historic architectural resources of Jamestown.

Prior to the preparation of this project, John Jablonski III, former Planning Coordinator for the City of Jamestown, consulted with Ms. Todd and Mr. Gobrecht to discuss the uses of a historical survey, the required survey standards, and methods for streamlining future Section 106 reviews. On July 10, 1991, Ms. Todd and Mr. Gobrecht conducted a "windshield survey" of Jamestown's historic properties. This survey consisted of visual assessments only. Based on their field work, SHPO staff prepared a preliminary list of those buildings and districts that appeared to be potentially eligible for listing in the State and National Registers, based solely on architectural significance (National Register criterion C). SHPO staff noted that other resources might be potentially eligible based on their historic significance (under criteria A and/or B). SHPO's

preliminary list served as a useful reference for the current report by highlighting areas worthy of further study and providing an idea of the quantity of architecturally significant buildings and districts in Jamestown.

The scope of this intensive level survey was limited to extant buildings, structures, objects, and districts within the corporate limits of the city constructed prior to 1942. 1942 was chosen as a cut-off date based on the 50-year eligibility requirement for the State and National Registers. A small number of structures built after 1942, however, were included based on their exceptional historical and/or architectural merits. Archaeological sites were not included in this survey.

Bero Associates wishes to thank everyone who assisted in the preparation of this report. Input and guidance were provided by a citizens' committee, the City of Jamestown Historic Survey Advisory Committee. Advisory Committee members included: Christin Bakewell, Director of the Fenton Historical Society; Marlin Casker, Habiteria; Aaron Gagne, Planning Coordinator, City of Jamestown; Michael Hall, Holmlund's Wallpaper and Paint Company; John Jablonski III, Executive Director, Chautauqua Watershed Conservancy; Jan Kurth, Grants Coordinator, City of Jamestown; Carolyn G. Seymour, Mayor of Jamestown; Sam Teresi, Director of Development, City of Jamestown; and B. Dolores Thompson, City Historian. Additional individuals provided assistance: Jack Ericson, Daniel R. Reed Library at the State University of New York at Fredonia; Dick Hansen, Lakeview Cemetery Association; Bob Karbacka, Jamestown Zoning Officer and Building Inspector, Department of Public Works; Candy Larson, Fenton Historical Society; Karen Livsey, Fenton Historical Society; Waneta Melquist, Jamestown Assessor's Office; Rebecca Jo Rosen, Folkways Research; and Arlene Wiedenhofer, Jamestown Assessor's Office.

The objective of the **research phase** of this project was to identify and locate relevant sources of information and to evaluate and assemble that information into an organized whole. This project benefitted greatly from a vast collection of information previously compiled on the history and architecture of Jamestown. Much of the archival research was undertaken at the Fenton Historical Society and the James Prendergast Free Library. Existing historical information was assembled, including previous surveys and previously identified historic buildings. Two survey reports completed in the 1970s were consulted: *Historic Preservation in Chautauqua County: A Planning Approach* by the Chautauqua County Department of Planning and Development (1977), which identified historic and archaeological resources in the County and suggested ways to preserve them, and *Architecture in Jamestown, New York* by Carol L. Branan and Diane H. Filipowicz, and edited by Daniel H. Reiff (1976), which examined the growth and development of Jamestown and provided a stylistic analysis of its buildings. Numerous older texts, including Vernelle Hatch's *Illustrated History of Jamestown* (1900), Gilbert Hazeltine's *Early History of the Town of Ellicott* (1887), Arthur W. Anderson's *The Conquest of Chautauqua* (1932), and Helen McMahon's *Jamestown in Chautauqua County* (1952), among others, provided a thorough review of the history and development of Jamestown. Maps of the city dated 1815/1826, 1867, 1881, 1888, and 1930/1951 were another valuable source of information on the city's

development. These sources provided a basis for the historic overview, existing conditions survey, and inventory forms. The reliability of all previously-compiled information was assessed, identifying possible biases or inaccuracies.

The **Historic Overview** section of this report provides a summary of city-wide development from early settlement days through the mid-twentieth century, organized by major historic themes and associated building types. For example, the theme of commerce is explored with reference to the office buildings, banks, and stores of Jamestown's central business district along North Main Street. Examples of other historic themes with their building types include: education with schools and the library; ethnic heritage with residential enclaves; entertainment with movie theaters; industry and manufacturing with mills and factories; government with the armory and firehouses; religion with churches and cemeteries; social/recreational organizations with club houses and YMCA/YWCA facilities; and transportation with the streetcar power house and train station. The narrative in this section synthesizes information from many sources. The types of sources consulted varied according to subject. For example, commercial histories, business directories, gazetteers, advertisements, and historic post cards yield information on the history of factories, mills, and commercial buildings.

The Historic Overview also provides a brief geographic description of the city that relates Jamestown's development to its geography and natural resources. This exploration of the city's physical development offers a broad historical, architectural, and cultural context. Evidence of the evolving plan and character of the city is seen in the pattern of streets, and in the location of transportation systems, industries, commercial and residential areas, cemeteries, and public parks. The Historic Overview is supplemented by historic maps, illustrations, and photographs.

The **Existing Conditions Overview** describes the number, distribution, and integrity of potentially significant historic resources. The narrative is organized geographically into 8 areas, with each neighborhood labeled on a supplementary map. Within each geographic area, building types, periods of construction, types of construction, building materials, styles, character of surrounding landscape, and degree of integrity are assessed. Representative photographs illustrate the general character of buildings in each area.

Selection criteria and guidelines were developed to guide the selection of those properties that were inventoried. The criteria were based on the historic themes and property types established in the historic and existing conditions overviews, and on the National Register Criteria for Evaluation. The National Register Criteria are stated as follows:

The quality of significance in American history, architecture, archeology, engineering, and culture is present in districts, sites, buildings, structures, and objects that possess integrity of location, design, setting, materials, workmanship, feeling, and association and

- A. that are associated with events that have made a significant contribution to the broad patterns of our history; or
- B. that are associated with the lives of persons significant in our past; or

- C. that embody the distinctive characteristics of a type, period or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant distinguishable entity whose components may lack individual distinction; or
- D. that have yielded, or may be likely to yield, information important in prehistory or history.

The selection of properties that were surveyed was based upon the presence or absence of significance and on an evaluation of each property's architectural integrity. When properties retain historic material and form, they are able to convey their association with events, people, and designs from the past. The relative rarity of certain building types was also an important consideration in deciding which buildings were inventoried.

All buildings change over time. Changes do not necessarily negate a building's eligibility; but if a building has undergone radical change, it may no longer retain sufficient historic fabric, and therefore may not be eligible for the National Register. Many properties may not be eligible because they have suffered from alterations that are incompatible with the appearance of their historic fabric. Examples of inappropriate alterations include fenestration changes, removal of historic materials, and visually overwhelming additions.

For a historic district to retain integrity, the majority of the buildings and landscape features that comprise the district's historic character must possess integrity even if they are individually undistinguished. In addition, the relationships among the district's components must be substantially unchanged since the period of significance. Severity of visual intrusions is taken into consideration when evaluating a district's integrity.

Lists of proposed National Register-eligible buildings and historic districts are included with this report as a quick and convenient reference. These lists include building names (historic/current), property type (school, church, residence, etc.), date of construction (derived from New York State Real Appraisal Cards, Assessor's Office; Sewer Records, Department of Public Works; City Directories; and Sanborn Maps), style/architectural character, National Register Selection Criteria used, and comments. The list of properties inventoried was based on currently available historical information and the architectural integrity of the properties at the time of field visits (winter-spring 1993). Nancy Todd of SHPO made a second field visit to Jamestown on March 26 and 27, 1993, to review and finalize the proposed National Register lists.

Separate lists of proposed local landmarks and local historic districts have also been included. These lists include resources that currently do not appear to meet selection criteria of the National Register but are of sufficient local historical importance and are worthy of recognition and preservation in this context. Proposed local landmarks and local districts were not inventoried. All proposed National Register and local resources have been identified on area maps.

All buildings and districts included on the proposed National Register-eligible lists were inventoried using SHPO's **Building-Structure Inventory forms (HP-1)** and **Historic District Inventory Forms (HP-2)**. The inventory forms make up Volumes 2 and 3 of this report. Both field work and archival research was conducted in order to complete the inventory forms. Research included a study of tax records on file at the City of Jamestown's Tax Assessor's office which provided information on construction dates, type of construction, building materials, and property ownership. Architectural plan cards and microfiche, sewer records, and other sources were reviewed at the City of Jamestown's Department of Public Works. The primary contents of the survey form include an architectural description and a statement of architectural and/or historical significance. Each inventory form includes a map (Sanborn) showing the location of the individual building or district.

Because one of the chief goals of the project was to provide enough information to SHPO to make official eligibility determinations, the buildings and districts were sufficiently **photographed** to allow SHPO reviewers to make an informed decision. Properties were inspected and photographed from the public right-of-way. Interior photographs were taken in public buildings if access was available on the day of the site visit. Black and white photographs (3-1/2" x 5") are attached to each inventory form. Color slides were also taken of all State and National Register eligible properties for use in a slide presentation and slide catalog. Photo coverage for individual buildings generally consisted of one or more exterior views showing front and side elevations, and any contributing outbuildings. For districts, several streetscape views were taken, as well as several photos from a closer range showing single buildings and/or groups of buildings. In general, outbuildings in districts were not photographed unless they were architecturally exceptional or of a rare building type.

The inventory forms were submitted to SHPO requesting determinations of National Register eligibility. The review and final eligibility determinations by SHPO are scheduled to be completed by September 30, 1993.

Recommendations were prepared after consultation with SHPO, the Historic Survey Advisory Committee, and the City of Jamestown's Department of Development. Recommendations address National Register listing, protective measures at the local level, and public education.

The project concluded with a public **slide presentation** that highlighted districts and individual buildings representative of historic themes and architectural styles. In addition, a **catalog of color slides** of all State and National Register eligible properties in Jamestown was prepared.

Although it is recognized that future research and investigation may suggest additions and/or revisions to this intensive level historical survey, this report is sufficient for basic preservation planning purposes in the community and at state and federal levels.

SECTION II
HISTORIC OVERVIEW

HISTORIC OVERVIEW¹

EARLY HISTORY

Geography

Jamestown is located in Chautauqua County in the southwestern corner of New York State. The county's geographical and natural features, including Lake Erie, Lake Chautauqua, and the large terminal moraine known as "the ridge," were created by glaciers of the Wisconsin Ice Age. The ridge parallels Lake Erie about three to six miles inland. The area west of this line of hills is part of the Erie-Ontario Plains Region and its streams drain into Lake Erie, through Lake Ontario and the St. Lawrence, thence into the Atlantic Ocean. Most of the county is located east of the ridge and is part of the Allegheny Plateau. Waterways of the Allegheny Plateau, including Jamestown's Chadakoin River, empty into the Allegheny River, then into the Ohio and Mississippi Rivers, with the Gulf of Mexico as the final destination.

The city of Jamestown has two major natural features. One is the hilly terrain; the other is the Chadakoin River. Labeled "The Chautauqua Lake Outlet" on nineteenth century maps (signifying its relationship to the lake), the river enters the city of Jamestown from the northwest. It then travels south to just below the current city center, at which point it turns east, then exits the city at the northeast. The Chadakoin River had a great effect upon the settlement patterns and economic development of the city of Jamestown.

The Native Americans

The region was inhabited by Native Americans long before the European immigrants settled it. Small groups of Paleo-Indians may have travelled through the region after the glacier receded ca. 12,000 B.C. The Proto-Erie are believed to have inhabited the Chautauqua County region beginning ca. 6,000 B.C. to 5,000 B.C. The Erie lived in villages scattered throughout the region beginning in the thirteenth century. They remained in the area until the mid-1650s when they were vanquished by the Iroquois League of the Seneca Nation. The Iroquois used the area mainly for hunting and fishing.

The Complanter group of the Seneca established a camp on a hillside south of the Chadakoin River near the present Washington Street Bridge. They camped at this site from the sale of their land in 1797 until their final move to reservations in the 1830s.

¹Much of the information in this Historic Overview is based on articles and other materials found in the vertical files of the Fenton Historical Center and the Prendergast Library. Historic maps and *Historical Marker Sites in the City of Jamestown, New York* (Jamestown, New York: City of Jamestown, 1987) were also useful sources.

The French and the British

French soldiers, explorers, and traders travelled through the Chautauqua County region in the early eighteenth century when a route was discovered from Lake Erie and Lake Chautauqua that led to the Louisiana Territory via the Mississippi River. The first documented expedition to the Mississippi River by way of the region was in 1739 when Baron de Longueuil led a group of soldiers and Native Americans from Montreal, Canada. From Lake Erie the group portaged about eight miles through dense forests to Chautauqua Lake. They then traveled down Chautauqua Lake and the Chadakoin River to reach the Conewango Creek, which leads to the Allegheny River. The expedition engineer, Chaussegros de Lery, made the first professional map of Chautauqua Lake and is credited as the first to use the name *Chautauqua* for the lake. Ten years later, during the French and British struggle for American territory, France sent Pierre Joseph Celoron de Blainville through the region to reinforce France's claim over the territory. Celoron's men were responsible for clearing the portage trail between Lake Erie and Lake Chautauqua. They traveled down Lake Chautauqua and the Chadakoin River to the Allegheny, Ohio and Miami Rivers. Along the route Celoron buried six lead plates engraved with a statement of France's sovereignty over the territory.

In 1754 war broke out between Britain and France over the claimed territory. Although the war was not fought in Chautauqua County, the French used the area as a supply route. The French were defeated and ceded their lands, including southwestern New York State, to the British with the signing of the Treaty of Paris in 1763. Twenty years later the British relinquished their claim over the land to the United States at the close of the American Revolution in 1783.

The Holland Land Company

After the Revolution, the land that is now western New York was claimed by New York and Massachusetts. In the Treaty of Hartford of 1786, an agreement was reached giving New York political sovereignty over the area, while Massachusetts gained the soil rights. Robert Morris, "financier of the American Revolution," purchased the land from Massachusetts in 1791, and began selling it to the Holland Land Company, a group of Dutch investors, in 1792. This land included all of Chautauqua County and the western part of Cattaraugus, Genesee and Erie counties. Before the Holland Land Company received title to the land, the title of the Seneca was relinquished at the Treaty of Big Tree in 1797. In 1798, the company officially took possession of 3.3 million acres of land, which became known as the Holland Purchase.

The Holland Land Company's agent in western New York was Joseph Ellicott. A land office was opened in Batavia in 1801. The company divided western New York into ranges, townships, and lots. Each township was six miles square and consisted of 64 lots. Settlers from New England and eastern New York State began moving into the region in 1799. The boundaries of Chautauqua County were laid out in 1808. Mayville became the center of the Holland Land Company's land transactions in the county, as well as the county seat.

Early Settlement Years

Purchase of the Rapids

In 1806 James Prendergast (fig. 1), the founder for whom Jamestown is named, came upon a site along the Chadakoin River known as "The Rapids" while searching for a pair of strayed horses. The name was a reference to the swift waters at that point in the outlet of Lake Chautauqua. The combination of ample waterpower and vast amounts of available timber nearby were the two key factors that prompted Prendergast to develop the site as a milling settlement.

James Prendergast was the son of Irish immigrant William Prendergast of Pittstown, Rensselaer County, New York. After discovering "The Rapids," James returned to Pittstown and married Agnes Thompson in 1807. James and Agnes returned to western New York in 1810 and resided for a while at the home of Matthew Prendergast, James' brother, who had settled on a farm on the west side of Lake Chautauqua near Mayville. In 1809 Matthew Prendergast bought 643 acres from the Holland Land Company. This tract consisted of the west and middle third of lots 33 and 34, and lots 41 and 42, in the second town, eleventh range, which encompasses the western part of Jamestown. He also acquired 637 acres of land in lots 50 and 58, in the first township, tenth range, on Kiantone Creek. James Prendergast subsequently took title to this land and began developing the property around The Rapids as a milling center.

Early Buildings

The early settlement initially developed on the north side of the Chadakoin River. The first survey of village lots was completed in 1815 by Thomas Bemus, nephew of James Prendergast. Thomas Disher drew a map of the lots surveyed by Bemus. The lots were all 50 x 120 feet, and were sold for \$50 each (fig. 2). The area was difficult to develop due to knolls, swampy conditions, and ravines. The land south of First Street was left unplatted to allow for future industrial development along the river corridor, which would require space for raceways, mills, and factories. The early commercial district grew up along North Main Street beginning at First Street. The early residential neighborhoods were located along the north-south streets of Cherry, Pine, and Spring; and the east-west streets of Second, Third, Fourth, and Fifth. From its beginnings, village development paralleled the river; the typical New England concept of a central village square never developed in Jamestown.

Many of Jamestown's early settlers were from New England and eastern New York State. They were attracted by the waterpower and the potential it provided for milling and other business enterprises. The first house at The Rapids was a log house built in 1810 by John Blowers, an employee of James Prendergast. It was located near the site of the boat landing at present Fairmount Avenue and West Eighth Street. In his cabin, Blowers operated a tavern for keelboatmen who sold their goods between Pittsburgh and Mayville.

10
In 1811 James Prendergast built a log house, a saw mill, and a mill dam on the north bank of the river outlet near Sprague and Second Streets. An historic marker currently identifies that site. The house and mill were destroyed by fire in 1812. Following the fire, Prendergast moved to a house on the north side of First Street, between Main and Cherry Streets, and shortly thereafter moved again to a new home at the northeast corner of Main and Second Streets. In 1813 Prendergast built a new saw mill on the east side of Main Street, just north of the river. In 1815 he moved again into a one and one-half story, frame house situated on the west side of Main Street between Second and Third Streets, where he resided until 1836. Prendergast's second saw mill burned in 1816. He rebuilt it west of Main Street and south of the railroad tracks. In 1823 that mill burned and was subsequently rebuilt on the same site.²

Prendergast's mill dam (1811) had to be removed as a result of a law suit by landowners along the lake shore who charged that the location of the dam caused their land to flood. Prendergast rebuilt the dam at a location further downstream. He later built the settlement's first grist mill in 1814 on East First Street. The second floor of the grist mill housed Jamestown's first wool carding machine. The grist mill was destroyed by fire in 1833.

The early settlement of Jamestown was rustic. In 1815 it consisted of a clearing of about sixty acres with only 13 families. Building design and construction during the early years strongly reflected the traditions of the transplanted New England settlers. As the village grew and prospered, homes of log construction were replaced with more finished, sophisticated, frame houses.

Most of Jamestown's earliest residences no longer exist. One of the few remaining intact houses from Jamestown's settlement years is the front-gabled, two-story, frame house at 862 North Main Street. (See inventory form.) This Federal house features a facade with delicate, fluted pilasters and blind arches. The stylistic features of this house suggest ca. 1820-30 construction. The house at 617 Winsor Street is also believed to be one of the oldest remaining in the city. This house, however, lacks integrity of site and design, having been moved three times since its original construction in 1824, and altered many times as well. It was originally built by Noah Harrington, one of the early settlers.

The settlement officially received the name of Jamestown in 1815, in honor of its founder, James Prendergast. Jamestown is located within the township of Ellicott, which was organized in 1813, with Prendergast as the first town supervisor.

Early Commerce and Industry

Jamestown's early economic development, prior to the advent of the railroad in 1860, supported a variety of workshops, stores, small factories, and mills. The setting and geography contributed much; locally available resources spurred the development of Jamestown's industries. The

²Gilbert Wilkinson Hazeltine, M.D., *Early History of the Town of Ellicott, Chautauqua County, New York* (Jamestown, New York: Journal Printing Company, 1887), 24; *Historical Marker Sites*, 12 and 16.

lumber, furniture, and textile industries were established in Jamestown's early years and proved to be important to the growth and development of the settlement. The vast supply of timber encouraged the lumber industry which, in turn, led to the manufacture of furniture. The Chautauqua Lake Outlet supplied the water power for the mills and machinery, and the Allegheny River provided transportation for the distribution of manufactured goods to outside markets. Numerous settlers brought with them skills for manufacturing a variety of goods. Skilled craftsmen included carpenters, joiners, mechanics, and blacksmiths. By 1815, Jamestown had a general store, a blacksmith shop, a tannery, four taverns, a potter's shop, a furniture shop, a saw mill, a grist mill, and a wool carding business. Many of the businesses were located along Main Street between First and Fourth Streets. Another prominent local industry was the scythe handle factory which was established in 1824 and shipped its goods to outside markets.

The development of the lumber industry in Jamestown began with Prendergast's 1811 saw mill. Although Prendergast experienced many difficulties, his mill was responsible for transforming Jamestown into a prosperous lumbering center. "By 1815, Jamestown was producing three million feet of timber a year and had become the center of the county's lumber industry."³

The development of the furniture industry also played an important role in Jamestown's history. The plentiful timber of nearby forests (principally white pine, but also cherry, maple, and walnut), available water power, and river transportation nurtured the furniture industry from the earliest settlement days.

The industry began ca. 1813 when Phineas Palmiter (born 1790) emigrated from Rhode Island and established himself as Jamestown's first furniture maker. A carpenter, joiner, millwright, machinist, and metal worker, he was first employed by James Prendergast in the erection of buildings for the expanding village. The first piece of furniture produced by Palmiter is reported to have been a cherry stand for Prendergast, and is now in the collection of the Fenton Historical Society. In 1827 Palmiter established a chair factory on East First Street. At this early stage, furniture was produced for local sale only. Another furniture maker was Royal Keyes, who established a cabinet-making shop on the southwest corner of Main and Fourth Streets in 1816. By 1818, he was producing furniture for the local community; in the early 1820s he increased his production and was joined by the brothers William and John Breed. The Breeds bought out Keyes in 1823. In 1825 they established the first furniture factory in Jamestown, an enterprise that would continue successfully for 50 years as one of the largest manufacturers of furniture in the region. Their office and warehouse, a five-story building (45' x 110'), was located at 101-107 Winsor Street, and a lumber yard and a factory (also a five-story building, 40' x 100') were located at Winsor, Harrison, and Willard Streets.⁴ Some of the furniture made in Keyes' carpenter shop was shipped to southern markets. This was the beginning of furniture-making in large quantities in Jamestown.

³Paul Albert Spengler, *Yankee, Swedish and Italian Acculturation and Economic Mobility in Jamestown, New York, From 1860 to 1920* (diss., University of Delaware, 1977), 44.

⁴Chautauqua County Historical Society, Vertical Files.

Jamestown's woolen industry began ca. 1814 with a wool carding establishment located on the second floor of Prendergast's grist mill. In 1816 Daniel Hazeltine of Vermont settled in Jamestown and built the village's first woolen mill, which was located on First Street. He processed raw wool and manufactured finished cloth for 20 years at this site. He also operated a wool-weaving factory beginning in 1823, then established a partnership with Robert Falconer who provided capital to expand the enterprise. In 1830 a stone building was added to the complex.

None of the commercial or industrial buildings from Jamestown's early settlement years have survived. Historical accounts reveal that many of these buildings were of wood frame construction and were destroyed by fire.

Early Transportation

Roads. From the settlement of the village in the early 1810s, until the advent of the railroad in 1860, Jamestown's merchants sold their wares locally and shipped surplus items on boats for sale in the towns along the Allegheny and Ohio Rivers. The economic growth of Jamestown relied upon the development of a dependable transportation network.

Most of the early roads in the Holland Purchase were Native American trails, with the exception of the Portage Road between Lake Erie and Lake Chautauqua, which was built by the French in the mid-eighteenth century. This road today leads from Barcelona to Westfield. Many of the early settlers, in exchange for land from the Holland Land Company, helped cut primitive roads through the thick forests that covered the area. Many of these roads were difficult to travel due to stumps and mud. State chartered turnpikes were built in the county between 1805 and 1838. Within Jamestown also the early roads were primitive. Travel across the river was facilitated by the construction of a wooden bridge at the foot of Main Street in 1814.

As more roads were cleared, stagecoach lines carrying mail and passengers were established, including one from Jamestown to Mayville along the east side of the lake in 1823, and another from Jamestown to Fredonia in 1826. Taverns sprang up to accommodate stagecoach travelers, wagon drivers, and the local community. The Dexterville Tavern, located on East Second Street, is a two-story, frame structure that was built in 1826 by Darius and John Dexter as a stagecoach stop on the Buffalo-Pittsburgh route. Much altered, it is believed to be the oldest documented building still standing in its original location in the city.

Flatboats and Keelboats. The primitive road conditions of the first half of the nineteenth century made water travel a key mode of transportation for Jamestown. Water routes included Lake Erie, Lake Chautauqua, and navigable creeks and rivers.

The great glacial ridge served as an impediment and a dividing line for transportation in the early nineteenth century. Towns west of the ridge, along Lake Erie, were connected with the Great Lakes and upstate New York, while towns like Jamestown, east of the ridge, were oriented toward western Pennsylvania and the Ohio River region via Lake Chautauqua and the river outlet.

Prior to the advent of the railroad, the Allegheny River was a crucial route to the markets along the Ohio River. Even the Erie Canal, completed in 1825, proved to be too far removed to offer any great benefits in terms of trade and transportation.

Goods and materials were shipped from Jamestown down the Chadakoin River and Conewango Creek to the Allegheny River in flatboats and keelboats. It was much easier to ship them by boat than to haul them by horse and wagon over the ridge to Lake Erie. For that reason alone the early merchants of Jamestown marketed their goods more often in Pittsburgh than in Buffalo.

Flatboats (fig. 3), moved by the river's current, were used for down-river transport only. Jamestown flatboats often carried such manufactured goods as window sash, doors, wooden scythe handles, buckets, and furniture down the route to Pittsburgh and beyond, the cargo being sold to storekeepers in towns along the Ohio River. After being unloaded, flatboats were sold for use further down the river or disassembled for building material.

Keelboats (fig. 4) brought goods upstream from Pittsburgh and other southern towns. These boats were propelled by several boatmen pushing poles on the bottom of the river bed. Later, horses were hitched to the keelboats by long towing lines. Cargo from Pittsburgh included such items as bacon, sugar, molasses, whiskey, dry goods, glass, nails, and machine parts for mills. On southbound trips the keelboats often carried locally produced black salts and potash⁵, animal skins and furs, maple sugar, and shingles. The keelboat landing was located on the north bank of the river, east of the Main Street Bridge. The coming of the railroad to Jamestown in 1860 made shipping by keelboats and flatboats obsolete.

Early Educational and Religious Institutions

In addition to industry and commerce, the early years of Jamestown saw the development of educational and religious institutions. Many of these institutions reflected the New England origin of the early settlers.

The Holland Land Company set aside one-quarter acre of land in each township for the purpose of education. The early settlers followed the New England tradition of supporting education through private philanthropy. In 1814 the first school was established in the village of Jamestown. It was located in the home of John Blowers at 113 North Main Street. The teacher was Reverend Amasa West. At this early stage, classes were also held in the cotton factory and in the cabinet maker's shop.

James Prendergast donated money and facilities for education from 1814 through the early 1820s. Children between the ages of six and fifteen were required to attend, but there was little organization, and the curriculum had little direction. In 1815 Abner Hazeltine taught school with classes held in a Prendergast-owned building. In 1816 the first building specifically for

⁵The early settlers of Chautauqua County were dependent upon the forest for their cash income. The ashes of such hardwoods as oak, maple and beech were used to make black salts and potash.

educational purposes was erected. Known as The Prendergast Academy, it was located at the southwest corner of North Main and Fifth Streets.⁶ Jamestown's second school building was erected in 1822 at Pine and Fourth Streets. Known as the Pine Street School, it fell under the jurisdiction of the public school district, and was tax-supported. In 1825 Reverend Philip Smith, a Baptist, established a select school; and in 1833, a Quaker boarding school for girls was organized on Foote Avenue. It operated for ten years.

The early settlers brought with them the Protestant denominations predominant in New England, including Congregational, Presbyterian, Methodist, and Baptist. The first church services were held by the Congregationalists. Established in 1816 by Reverend John Spencer, they first met in the Prendergast Academy. The organization was incorporated in 1821 and in 1828-29 erected a church on the site of the Academy, with dedication services in 1830. In 1869 a new church was completed for the congregation at 317 East Third Street (see inventory form) by local architect/builder Aaron Hall. This Gothic Revival, brick building is the oldest standing church in Jamestown. It features twin towers, a tall steeple, pointed-arch windows and doors, and corbelling.

The Methodists were next to establish a religious organization in Jamestown. The First Methodist Episcopal Church was organized in 1823 when a Methodist class was moved to the village. The year 1833 saw their church building completed at Second and Chandler Streets. A new church at the intersection of Second and Third Streets was dedicated in 1886 and served the parish until it was razed, due to structural instability, in 1957. A new structure was subsequently built at Buffalo Street and Lakeview Avenue.

Three new religious congregations were organized in Jamestown by the 1830s: The First Baptist Church in 1826, and the First Presbyterian Church and St. Luke's Episcopal Church, both in 1834. None of these original church buildings remain.

St. Luke's first church was erected at the northeast corner of North Main and Fourth Streets in 1854-56. It was a Gothic Revival frame building designed by nationally prominent architect Richard Upjohn. This was destroyed by fire in 1862. A second frame church, built in 1863-65, was later replaced by the present stone church in 1892-94 (see inventory form, 410 North Main Street). The church features characteristics of the Late Gothic Revival and the Richardsonian Romanesque styles. It was built as a memorial to the granddaughter of James Prendergast, sister of James who is memorialized by the library.

The original First Presbyterian Church was constructed in 1837 at West Third and Cherry Streets. Many of the original members had left the First Congregational Church to form First Presbyterian. The first church was destroyed by fire and was subsequently replaced on the same site with a brick building that also suffered interior damage from a fire in 1890. The present First Presbyterian Church was built at 509 Prendergast Avenue in 1925 (see inventory form).

⁶This is the present location of the George W. Tew House (built 1885) at 413 North Main Street.

By the 1830s, James Prendergast deeded land to the Congregational Society for the first cemetery in the village of Jamestown. The cemetery originally included the land bounded by Fifth, Sixth, Cherry, and Washington Streets. The burial ground was extended to Seventh Street in 1844. By the early 1850s, it was obvious that more space would be needed. In 1858 a tract of land was purchased, and in 1859 the first burials were made in the Lakeview Cemetery (see inventory form, 907 Lakeview Avenue). This site was chosen for its view of Chautauqua Lake and was designed with a central area for public monuments. Some graves were transferred from the old cemetery to Lakeview immediately; transferral continued into the 1880s when the site of the old cemetery was occupied by the James Prendergast Free Library. A second cemetery was established within city limits in 1910. Named Holy Cross Cemetery, it was established by the Saints Peter and Paul Roman Catholic Parish. The first person buried in Holy Cross Cemetery (in 1914) was Father Richard Coyle. Coyle arrived in Jamestown in 1874 and initiated the construction of Saints Peter and Paul Church. Both Lakeview and Holy Cross Cemeteries are historically significant, as the headstones and monuments document much of the city's history and identify numerous individuals responsible for the growth and development of Jamestown.

VILLAGE HISTORY

Incorporation

Jamestown became an incorporated village in 1827 with a population of 393. The settlement that had begun in 1810 as a rustic lumbering center on a sixty acre clearing had grown to an area of about one and a half square miles. The expansion of the village was in part due to the efforts of Dr. Elial T. Foote, local physician, judge, bank president, and historian. In 1822, Foote traveled to Philadelphia to meet with Paul Busti, land agent for the Holland Land Company, from whom he purchased 350 acres, now most of eastern Jamestown. Foote was a promoter of industrial development in Jamestown and donated land for several church buildings (First Methodist, Swedish Methodist, First Congregational, and First Baptist). He sold much of his tract in parcels ranging from five to forty acres. One of the parcels included an eleven-acre lot with water power rights to the lower dam.

Commerce and Industry

By 1827 Jamestown had the following businesses: one woolen mill, one grist mill, four saw mills, two asheries, two tanneries, one chair factory, one sash factory, two wagon shops, five blacksmith shops, and one pail and tub factory⁷. Industry and manufacturing grew and diversified along the river corridor during the years after village incorporation. Of special note is the sash factory established in 1826 by Sedgwick Benham and Smith Seymour on Winsor Street, between Chandler and Harrison Streets. By 1829 sash were shipped to southern markets in Pittsburgh and beyond. (The area in which the sash and blind factories were located came to

⁷Helena M. Stonehouse, *One Hundred and Forty Years of Methodism in the Jamestown, New York Area* (Jamestown, NY: 1954), 19.

be known as Sash Factory Hill.) This factory expanded to include the production of doors and blinds in 1845. In 1829 a wooden pail factory was established on Winsor Street. Lyman Crane and Edmund Edgerton founded an edged tool factory, ca. 1830, which made high grade axes. These factories, and others, were located near the river corridor and sold their products locally, and in cities along the Allegheny, Ohio, and Mississippi Rivers.

Commercial and professional establishments in 1827 included: six stores, two taverns, two groceries, two clothing shops, two apothecaries, three tailors, two hatters, two saddlers, and three law offices. Jamestown's first printing office was established by Adolphus Fletcher in 1825 on the northeast corner of Main and Fourth Streets.⁸ The *Jamestown Journal*, the first local newspaper, was printed there for several years beginning in 1826. The *Journal* later moved into a late-nineteenth century Romanesque Revival commercial building that still stands at 16 West Second Street (see North Main Street Historic District inventory form). The current *Post-Journal* has its roots in the *Jamestown Journal*.

The village was the location of the first bank in Chautauqua County in 1831, with Dr. Elial T. Foote as its president. The National Chautauqua County Bank was built in 1831 (burned 1861) on the lot where the Marine Midland Bank (built 1924) now stands at the northwest corner of Second and Main Streets (see North Main Street Historic District inventory form).

None of the commercial or industrial buildings dating from the years from village incorporation (1827) up to the mid-nineteenth century have survived, many of them having been destroyed by fire. Historic photographs, however, provide glimpses into this era of Jamestown's past (fig. 5).

Municipal Services

Municipal services developed in Jamestown as the population grew. With village incorporation, provisions were made for a volunteer fire department. Funds were appropriated in 1829 for the first firehouse, located at Second and Main Streets. A night watch was established in 1855, with watchmen patrolling for fires.

Transportation

The turnpike system was one of the primary means of transporting people and goods through the area, prior to the development of the railroad. A state road from Jamestown to Fredonia was built in 1837 and another was built to Carroll, on the Pennsylvania border, a year later. Plank roads were built beginning in 1849. These roads enabled horses to handle heavier loads than could be carried on dirt roads. Two plank roads passed through Jamestown to Dunkirk in the early 1850s. The planks eventually deteriorated and these roads were abandoned, resulting in a financial loss to the investors.

⁸This is the site of the present St. Luke's Episcopal Church at 410 North Main Street.

In the year of village incorporation, Alvin Plumb built Jamestown's first steamboat, known as the *Chautauque*. It was launched on Chautauqua Lake in 1828 and operated between Mayville and Jamestown carrying both passengers and freight. Jamestown's steamboat landing was established at that time on the Chadakoin River, at Fairmount Avenue and West Eighth Street.

Residences

The Greek Revival proved to be the predominant style for Jamestown houses built in the years following village incorporation through the middle part of the century. The most distinctive remaining is the William Hall House at 73 Forest Avenue, built in 1846 (see Forest Avenue Historic District inventory form). The two-story main block features a tall portico with Doric columns supporting a wide entablature. Hall (1793-1880) made his fortune in Jamestown in the lumber and textile businesses. The craftsmanship and grandeur of his Greek Revival home reflect his wealth and prominent social position in the community. Other surviving Greek Revival houses dating from ca. 1840s-50s are more modest in design and can be found scattered in small numbers throughout the city. Most are simple, one and one-half story, L-plan houses with low-pitched, front-gabled roofs, some with cornice returns.

CITY INCORPORATION AND INDUSTRIAL EXPANSION

Transportation

Railroads

The coming of rail transportation to Jamestown in 1860 was a major factor in the prosperity and expansion of the city. The advent of the railroad created rapid economic changes. Shipping costs for imported goods were reduced while the profits on locally manufactured exports increased. The railroad was largely responsible for Jamestown's boom years because it enabled small factories and artisans' shops to expand into large manufacturing plants. The railroad provided a reliable network for the distribution of goods. The old plank roads and stage lines became obsolete. Shipping on flatboats and keelboats began to be overtaken by the expanding railroad system. Jamestown's population increased dramatically after the introduction of the railroad, from 3,155 residents in 1860 to 15,000 residents in 1886, the year in which Jamestown achieved city status. This increased population provided not only additional labor supply, but also additional demand for the products manufactured in the city.

Jamestown's first railroad was the Atlantic and Great Western (A & GW RR) which arrived in 1860.⁹ This line was later operated by the Erie Railroad which offered both passenger and freight service between New York City and Chicago and operated another branch from Jamestown to Buffalo. The railroad paralleled the Chadakoin River and helped to greatly expand the industrial corridor in the heart of the city (fig. 6). The tracks crossed Main Street and were for many years an obstruction for local street traffic. An overpass was not built until the 1920s. Nearby factory owners, who feared disruption of services to their facilities, succeeded in preventing its construction until that time.

The railroad delivered coal, wood, wool, and other raw materials to factories along the industrial corridor. In turn, locally manufactured goods such as wooden furniture, steel cabinets, tools, and woolen cloth were loaded onto the trains and shipped to other parts of the country, where Jamestown manufacturers established markets in new cities. One of Jamestown's early train stations was a gable-roofed brick structure (fig. 7) built in 1881 at West First and Cherry Streets. It was replaced by a larger, pyramidal roofed, brick passenger station (fig. 8) in 1897, which was, in turn, demolished and eventually replaced in 1931 by a new station for the Erie Railroad at 211-217 West Second Street (see inventory form). The station features simplified classical motifs such as fluted pilasters and triglyphs. It stands as an important visual reminder of the heyday of the railroad. Conrail acquired the Erie in 1975 and continues only freight service to the city.

Trolleys

In 1884 the Jamestown Street Railway was established for passenger travel using horse-trolley cars (fig. 9). The ownership of the company was originally a joint venture, but by the early 1890s the worsted manufacturer William Broadhead, and his sons Almet and Sheldon, acquired control of the company. Under Broadhead ownership, the horse cars were replaced with electric trolleys (fig. 10) in 1891, trolley service within the city was greatly expanded, and trolley lines were built along both sides of Lake Chautauqua from Jamestown to Mayville.

The original trolley routes in Jamestown traveled a loop in the downtown area. From the boatlanding, the trolley followed Third Street east to Cherry, turned south on Cherry to Second, headed east on Second to Main, turned south on Main to Allen, turned east on Allen to Winsor, followed Winsor up to Second, and turned west on Second to Third to complete the loop. By 1900 the routes were extended in all directions. To the north, the cars ran as far as the cemetery along Lakeview Avenue. To the west, tracks were built along Fairmount Avenue to Lakewood. The East Second Street line continued to Falconer. In 1903 the Newland Avenue line was built in the southwestern part of the city.

⁹The Atlantic and Great Western Railroad (A & GW RR) survived several name and ownership changes. In 1880 the A & GW RR was sold and reorganized as the New York, Pennsylvania and Ohio Railroad. In 1883, the line was leased to the Erie Railroad, which in 1896 acquired the entire railroad. In 1961 the Erie merged with the Lackawanna Railroad, becoming the Erie-Lackawanna Railroad. Finally, in 1975, the Erie-Lackawanna became part of the Conrail system.

The central hub of the system was the Sherman House Hotel¹⁰ (fig. 11) on Third Street between Main and Cherry Streets. The local architect Aaron Hall designed the building, which rose four stories in height, was 100'x125', and accommodated 125 guests. The Jamestown Street Railway car barns (ca. 1898 and 1915) at 560 West Third Street (near the Third Street Bridge) were used for storage, repair, and painting of the trolley cars. The brick car barns feature a utilitarian design with clerestory windows. The former company offices (ca. 1898) were located adjacent to the car barns in a Medieval-inspired brick building with a round corner tower.¹¹ The Jamestown Street Railway Company's Power House still stands at 117 Fairmount Avenue (see inventory form), near the boat landing. This brick building features round-arched windows and decorative brick corbelling in the cornice. The extant car barns and generating plant are historically significant for their association with the operation of Jamestown's trolley system.

The Broadhead family also controlled trolley and steamboat transportation in other towns surrounding Lake Chautauqua. They established the Chautauqua Traction Company (fig. 12) in 1904. This interurban electric line ran along the west shore of the lake, connecting Jamestown with Westfield. The Jamestown, Chautauqua and Lake Erie Railroad, a steam railroad that ran along the east side of the lake, was established in 1887. This line was bought by Almet and Sheldon Broadhead, electrified, and renamed the Jamestown, Westfield and Northwestern Railroad (JW & NW) in 1913. The JW & NW Railroad connected Jamestown with Westfield and the New York Central Railroad for both freight and passenger service.

Buses and Automobiles

Changing transportation systems after the First World War eventually made the trolley obsolete. Trolley service began to decline due to competition from trucks, buses, and automobiles. Bus transportation in Jamestown began in the early 1920s. By 1938 the Jamestown Motor Bus Transportation Company had taken over the trolley routes and city trolleys were discontinued. The last interurban passenger train, the JW & NW RR, was put out of service in 1947.

Steamboats

The steamboats that serviced Chautauqua Institution, resort hotels, picnic sites, and amusement parks on Chautauqua Lake were an important part of the transportation system of Jamestown in the late nineteenth and early twentieth centuries. The development of the resorts around the lake was a direct outgrowth of the railroads that brought resort-goers from Pittsburgh, Cleveland, Buffalo, and elsewhere, seeking pleasant scenery, recreation, and fresh lake air. The steamboat business developed to transport passengers and freight from the train stations to the various hotels around the lake.

¹⁰This building was destroyed by fire in 1910.

¹¹The offices have been razed.

The boat landing (figs. 13 and 14) was the hub of Jamestown's steamboat industry. While the downtown portion of the Chadakoin River was not easily navigable, the upper part of the river at the boat landing was once a very busy port. Two and three-decked steamboats docked there, the largest of which was the *Jamestown* (fig. 15) with three decks designed to carry 3,000 passengers. Beginning in 1884 passengers made easy connections to the trolleys of the Jamestown Street Railway at the boat landing. Connections were also available to the Jamestown, Westfield and Northwestern Railroad Electric Interurban Line on the west side of the boat landing.

The Chautauqua Steamboat Company, under the direction of president Almet N. Broadhead, consolidated all the boat companies on the lake under one management. By 1900 the Chautauqua Steamboat Company had six large steamers and a number of smaller ones. The company also purchased land in the Jamestown suburb of Celoron in 1893 and developed it into a popular amusement park.

By 1925 a large operating deficit required service reductions by this company.¹² The transportation services offered by the Jamestown, Westfield and Northwestern Railroad, also owned by the Broadhead family, may have been partly responsible for the demise of steamboat travel. In early 1938 only the steamboat *Jamestown* remained in service on Lake Chautauqua. This boat eventually deteriorated and sank in 1967. The convenience of automobiles brought an end to regular steamboat service on Lake Chautauqua.

Ethnic Groups and Their Religions

Immigrants were attracted to Jamestown largely because its growing industries offered many opportunities for employment. The two largest immigrant groups in Jamestown during the late nineteenth and early twentieth centuries were Swedish and Italian. Other ethnic groups, including Irish, British, Albanians, and Greeks, settled here in smaller numbers.¹³

The Irish

Some of Jamestown's pioneers of the early 1800s were Irish or of Irish descent. Most prominent was the city's founder, James Prendergast. His father, William Prendergast, was a native of Ireland, born in the town of Waterford.

The potato famine of 1846-47 caused a mass emigration of the Irish to the United States. An influx from southern Ireland came to Jamestown in the 1850s and 1860s. Many of these settlers were employed by the railroads.

¹²An article in the *Jamestown Evening Journal* of December 2, 1925 entitled "Steamboat Service is Now a Thing of the Past" discussed the financial difficulties of the Chautauqua Lake Navigation Company.

¹³Much of the following information on the Swedish and Italian immigrants in Jamestown is based on Spengler, 54.

The Irish were the first Roman Catholic settlers in Jamestown. As with many other ethnic groups, the church played an important role in unifying the Irish community. As early as 1846, mass was held in private homes for the few Catholics in this area. The Roman Catholic Church had only one priest in Western New York in the early nineteenth century. The first Roman Catholic church in Jamestown and southern Chautauqua County was built in 1853-54 at the southeast corner of West Sixth and Cherry Streets. The building was destroyed by fire in 1860 and was rebuilt in 1861. The church was officially incorporated as Saints Peter and Paul Roman Catholic Church in 1863. This small frame church was enlarged twice before being replaced by the present Gothic Revival, stone edifice at 508 Cherry Street (see inventory form) in 1894. This designated local historic landmark was designed by Boston architect F. Joseph Untersee. In 1887 Saints Peter and Paul Roman Catholic Church converted a frame house at Fulton and Fifth Streets to serve as a parish school and convent. It had an initial enrollment of 150 students. The school was rebuilt in 1904 at the southeast corner of Washington and Fifth Streets.¹⁴

The Swedes

Swedes first came to Chautauqua County in 1849. Most settled in Jamestown where, by 1874, they represented approximately one-fourth of the city's population. These immigrants left Smaland and other provinces in southern Sweden due to economic and social unrest. They found jobs in Jamestown as farm workers, servants, carpenters, and laborers in mills and factories. As they learned English many of the Swedes were employed as skilled workers in the furniture factories applying the woodworking skills of their native land. They soon played an important role in Jamestown's furniture industry, both as workers and factory owners. As early as 1869, the Swedes had established their own furniture factories. By 1920 half of the furniture companies in the city were owned by Swedish-Americans. By the 1900s Swedish entrepreneurs diversified by producing metal furniture, tools, automobile radiators, and other products. For more information on these industries, see the "Industry and Manufacturing in the Boom Years" section, below.

By 1870, many Swedes had begun to settle in the eastern part of the city, south of the Chadakoin River, on what came to be known as "Swede Hill." This section consists of Willard Street and the side streets from Barrows Street east to the city line. Swedes built their homes in this area to be near their jobs in the wooden furniture factories and worsted mills in the Fourth and Fifth Wards, most of which were situated along the southeastern curve of the Chadakoin River. Although the western part of Swede Hill bordered the railroad, factories, and warehouses of the industrial corridor, it was not a densely developed area. In fact, when Swedes first arrived, there was still much open land. Residential development expanded eastward toward the city line during the late nineteenth century and well into the mid-twentieth century. To accommodate the

¹⁴Thomas J. Goodwill, *Centennial Celebration of the Incorporation of the City of Jamestown, 1886-1986* (Jamestown, NY: Jamestown Centennial Celebration, 1986).

developing area, Swedish-owned businesses were established in eastern Jamestown including groceries, meat markets, hardware stores, clothing businesses, and other retail stores. Many of these stores served predominantly immigrant customers.

As the number of European immigrants to the Jamestown area increased after 1850, the development and variety of religious organizations also increased. At mid-century, the First Swedish Lutheran Church (organized 1856; now First Lutheran Church) and the First Swedish Methodist Episcopal Church (organized 1852; presently the Epworth Christ United Methodist Church) were established. Other Swedish churches organized in Jamestown by the end of the century included the Swedish Evangelical Mission Church (organized in 1879), the Swedish Immanuel Lutheran Church (organized in 1887 by members of the First Lutheran Church), the Swedish Christian Zion Church (organized in 1884 by members of the Mission Church), and the Swedish Baptist Church (organized in 1884; now Hillcrest Baptist). (See inventory forms for First Swedish Lutheran Church at 120 Chandler Street, First Swedish Methodist Episcopal Church at 10 Foote Avenue, and the Swedish Baptist Church at 119-123 Chandler Street for more information.)

While many Swedes chose to live in or near the "Swede Hill" section, this neighborhood was not an isolated ethnic enclave. As business activities and job locations of Swedes and other ethnic groups diversified after the turn of the century, these people began to move to neighborhoods throughout the city. By the 1920s some Swedes were drawn to the southwest section of the city to be closer to the expanding metallic furniture factories.

Swedes established several social clubs to foster cultural ties and offer educational opportunities. The first Swedish society in Jamestown was the Scandinavian Society, founded in 1868. Its members were mainly Swedish and Danish workers who gathered for lectures. The singing society, *Brage*, was formed in 1871 as a Swedish secular organization interested in music, literature, lectures, and social gatherings. The Scandinavian Temperance and Benevolent Society was founded in 1872. Swedish business and professional men organized the Norden Club in the early 1900s and built a clubhouse in 1913-14 on the site of the present post office. The Nordic Temple was originally located in the former YMCA building on Second Street and Prendergast Avenue.¹⁵ Traditional Midsummer festivals and theatrical productions were performed on the stage of the Nordic Temple. The largest fraternal group today, with members of Scandinavian descent, is the Ingjald Lodge of Vikings. This group has met in the Viking Temple Building at 318 Washington Street since 1925.

¹⁵This building was razed to make room for the construction of the new City Hall.

The African Americans and the Underground Railroad

Several underground railroad routes are documented in Chautauqua County, one of which came from the south by way of Sugargrove, Pennsylvania, and passed through Jamestown. The former home of Silas Shearman, abolitionist and pioneer settler, at Fourth and Pine Streets was a station of the underground railroad, where escaping slaves were sheltered during their trip to Canada.

One of the earliest free-born African-Americans to settle in Jamestown was Catherine Dickes Harris (1809-1907) who arrived in 1831 and lived in a small frame house at 12 West Seventh Street in the area then known as Little Africa. The current house at this address is believed to have been built over and around the original house. It is a locally important historic site as a station of the underground railroad in the 1840s and '50s. Harris was one of the few African Americans in the country to operate an underground railroad station. By defying the Fugitive Slave Law she risked fines and imprisonment. In 1881, Harris was one of twelve organizing members of the A.M.E. Zion Church in Jamestown; her house served as the first site of the church, and later became the church's parsonage. In 1882 the A.M.E. Zion Church was organized as a Union Church. The house currently on the site is still used as the parsonage of the A.M.E. Zion Church. Another prominent African American who settled in the vicinity was Walter Washington who grew up in a house on Washington Street (no longer standing) and later became the first black mayor (both appointed and later elected) of Washington, D.C.

The British

A large influx of British immigrants came to Jamestown in the years following the Civil War to work in the textile industry which was booming at that time. Jamestown worsted manufacturer William Broadhead encouraged skilled workers from England to settle in the city. Many of these immigrants lived in the area that became known as English Hill. This neighborhood encompassed the streets southwest of Swede Hill including Allen, Barrows, Towner, and English Streets. Assimilation was relatively easy for this group since there was no language barrier.

The Italians

The first group of Italian immigrants came to Jamestown between 1887 and 1890. After 1890, the number of Italian settlers in Jamestown increased sharply. The majority of Jamestown's Italian population came from agricultural regions in Sicily. Like Swedes and other immigrants, they came in search of employment opportunities. Many of Italians were unskilled laborers who had migrated to other places before settling in Jamestown. They had first found jobs as railroad laborers in Buffalo, as workers in the fruit farms and canning factories of Chautauqua County, and as coal miners in Pennsylvania. Italians settled primarily along the riverfront, at the bottom of Swede and English Hills, in the vicinity of Allen, Chandler, Second, and Harrison Streets.

The majority of Italians who settled in Jamestown worked in the brickyards, on the Erie railroad, as brick street pavers for the city's public works department, or in the worsted mills. Others came to Jamestown as skilled artisans and shopkeepers. Some Italians worked in furniture factories and tool making companies, while others worked as shopkeepers, fruit and vegetable sellers, tailors, and barbers.

The Church played an important role in unifying the Italian community. In 1910 Italians organized St. James Roman Catholic Parish on Victoria Avenue. (Previously, they attended services at the predominantly Irish parish of Saints Peter and Paul.) The original St. James Church was a frame building that also housed the rectory. As the parish grew, a new church and a parochial school were built at the corner of Victoria and Institute Streets in 1914. St. James parish continued to expand so that a new school was built on Prospect Street in 1953. The present church building was erected in 1968. Various Italian religious societies were organized under the auspices of St. James Church including the St. Prospero and St. Sebastian societies.

A group of Italian-Americans built the Italian Methodist Episcopal Church at 142 Foote Avenue in 1917.

There were several Italian secular societies that served to culturally unite the Italian community. During the early 1900s Italian businessmen organized the Christopher Columbus Society, the Italian American Club, and the Sons of Italy. Italian musicians formed the Imperial Band around 1910 and gave concerts at Allen Park, Fenton Park, Celoron Park, on Chautauqua Lake steamboats, and at nearby communities.

The Albanians and Greeks

Albanians first arrived in Jamestown ca. 1904, leaving behind a homeland in political upheaval. Many were from the city of Korcha in southeast Albania. They found jobs as tailors, shoemakers, confectioners, restaurant owners, bakers, shopkeepers, and workers in the furniture factories. Many Albanians, as well as Greeks, settled on the hill in the Sprague Street area. They came to Jamestown with a great sense of national pride. Many were members of Vatra, the Pan Albanian Federation, a major political force in the liberation of Albania. The cultural unity of the Albanians was reinforced in Jamestown by the formation, in 1913, of The Queen Sophia Band and the *Albanian Weekly Times*.

Most Albanians were members of the Albanian Orthodox Church, organized in 1911. In 1930 the St. Louis Church was built on Sprague Street. In 1956, Albanians bought the former Brooklyn Heights Methodist Church (see inventory form for 103 Palmer Street) and renamed it the St. Elia Albanian Orthodox Church. This "Carpenter Gothic" church was constructed in 1888 by builder James S. Ellis. Currently, some Albanians are members of the Greek Orthodox religion and attend the St. Nicholas Greek Orthodox Church.

Other Religious Institutions

By the 1880s Jamestown was truly a city of churches (fig. 16). As indicated on an 1888 map (fig. 17), eight churches were located in the small area of the city bounded by Winsor, East Fifth, and Prendergast Streets, north of the railroad. By 1911 the city had 25 churches, reported to be "commodious," "costly," and of great "architectural beauty."¹⁶ Numerous religious structures were built during the period after city incorporation, and the turn of the century saw additional new church groups in Jamestown. For example, in 1891 the First Church of Christ, Scientist, was established. The church, the first Christian Science church in New York and the fourth of its kind in the country, was built at 321 Prendergast Avenue (see inventory form) in 1893. Exhibiting elements of the Richardsonian Romanesque and Shingle styles, the building was designed by New York City architect Charles Wetmore. Wetmore's mother, Rose Kent, was one of the readers of the church and maintained a friendship with Mary Baker Eddy, the founder of the Christian Science religion. This designated local historic landmark is significant because of its architect, its design, and its place in the Christian Science movement.

In 1885 the Independent Congregational Church, also known as the First Unitarian Church, was organized. In 1900 the Buffalo Street Methodist Episcopal Church was established (see inventory form for 338 Falconer Street). The Buffalo Street church, erected in 1905, is the only church in Jamestown constructed of rock-faced concrete block. In 1903 the Calvary Baptist Church and Grace United Brethren Church (see inventory form for 1015 North Main Street) were formed. In 1925 a new church was constructed for the First Presbyterian congregation at Prendergast Avenue at Fifth Street (see inventory form for 509 Prendergast Avenue). Designed by noted architect Ralph Adams Cram, it exemplifies the "Lombard Romanesque Revival."

Industry and Manufacturing in the Boom Years

The history of the growth of Jamestown is the history of the development of the city's industry and manufacturing. Jamestown developed as a center of light industry. The wide diversity of goods produced in Jamestown was an asset to the community. When one industry diminished there were always others that maintained their strength and contributed to the development of the city.

By 1854 the village had grown to include: two cloth factories, two foundries, two wagon shops, two tanneries, two sash and blind shops, two axe factories, two scythe factories, three grain cradle factories, one pail factory, one grain measure factory, one wheelbarrow factory, and one hand sled factory.¹⁷ An 1867 map (fig. 18) shows that the industries were concentrated along the banks of the river and included mills, foundries, and carpenter shops, among numerous other establishments.

¹⁶*Jamestown, New York Historical and Industrial Review* (Erie, PA: Municipal Publishing Co., 1911), 9.

¹⁷Stonehouse, 28.

In the mid-1870s Jamestown had "...a vast and increasing manufacturing interest, including a woolen mill, three cabinet manufactories, two cane seat chair factories, a piano factory, two planing mills and two saw and planing mills, two foundries and two machine shops, two sash, door and blind factories, one butter pail manufactory, a pump and water pipe factory, a cooperage, a cigar box factory, two grist and flouring mills, five carriage and wagon shops, three washing machine manufactories, a stave factory, a dry measure manufactory, a carding machine, a wheelbarrow factory, a broom factory, an edge-tool factory, a sash balance manufactory, and an alpaca mill."¹⁸ At that time the city was described as possessing "...a rare combination of physical beauty and the fruits of business enterprise."¹⁹ An 1881 map (fig. 19) shows numerous additional industrial buildings, again concentrated along the river and the railroad. Mills and furniture factories are among the new enterprises.

By 1885, the manufactories of Jamestown included: two alpaca mills, four table manufactories, three agricultural implement factories, two axe manufactories, seven carriage & wagon factories, five chair factories, four flour mills, four foundries, machinists, two lounge manufactories, two piano factories, and four factories for sash, blinds, doors, moldings, etc.²⁰ In the following year, 1886, Jamestown was incorporated as a city with a population of 15,000.²¹ An 1888 map (fig. 20) shows continued industrial development along the River and railroad. By 1900, when population had increased to 22,000, the wood furniture, worsted fabric, light metal products, and photographic paper industries "...accounted for 75% of the total product value of \$7.7 million produced by Jamestown industry."²² At that time the city was clearly the industrial center of the county, boasting 178 manufacturing establishments.²³

The Wood Furniture Industry

By the 1850s, the lumber industry was beginning to wane and the furniture industry started to flourish. Decline of the lumber industry was due, in part, to the depletion of the supply of trees.²⁴ (One tree remains from the early period of Jamestown's history. A white oak tree, near the First United Methodist Church at Lakeview Avenue and Buffalo Street, is believed to have

¹⁸Wayne E. Morrison, Sr., *A History of Chautauqua County, New York, 1808-1874*. (Clyde, NY: W.E. Morrison & Co., 1969), n.p.

¹⁹Morrison.

²⁰Chautauqua County Historical Society, Vertical Files.

²¹Helen G. Ebersole, ed., *Writing the Record: Jamestown, New York - 1900* (Jamestown, NY.: Typescript prepared by students in Jamestown Community College), 7-8.

²²B. Dolores Thompson, *Jamestown and Chautauqua County: An Illustrated History* (Woodland Hills, CA: Windsor Publications, Inc. and Woodland Publications, Inc., 1984), 53; Ebersole, 7-8.

²³Thompson, 53.

²⁴Spengler, 63.

sprouted ca. 1820.) The growth of the furniture industry was a result of several factors. With the introduction of the railroad in 1860, the opportunities for distributing furniture were vastly multiplied and distribution itself was made easier. The railroad also made it possible for wood to be imported.

Many Swedes who emigrated to Jamestown were already experienced in furniture making. In 1863, the first Swedish Cooperative Manufacturing Company was established.²⁵ Twenty years later it was incorporated as the Atlas Furniture Company, with a factory located in East Jamestown along the railroad tracks. In 1941 the company's name was changed to Crawford Manufacturing Corporation.

In 1870 Augustus Johnson became the first Swedish part-owner of a Jamestown furniture company, joining the Breed brothers as a partner in the new firm of Breed & Johnson. In 1894, the firm was reorganized and incorporated, and Johnson became president. The firm operated through 1954. Numerous other Swedes participated in Jamestown's furniture industry. Some established their own factories, including the Norquist Brothers and Frank O. Anderson. One of the earliest Swedish-owned factories in the city was Johnson and Johnson's door factory, which was established in 1869. One year later August Lindblad, Olof Lindblad, and T.J. Bergquist founded a furniture factory. The A.C. Norquist Company, a wooden furniture manufacturer, was established on Chandler Street in 1890. Jamestown became one of the largest producers of wood furniture in the United States. At the peak of furniture manufacturing in Jamestown there were more than 40 furniture factories in Jamestown.

During the early years of the twentieth century, Jamestown furniture manufacturers began to hold informal furniture markets in their factories or in rented vacant stores downtown. Buyers on their way from Philadelphia, New York, and Boston to the Grand Rapids, Michigan, furniture market would stop in Jamestown to view the merchandise. Beginning in 1914, a group including Henri M. Hall and Frank O. Anderson campaigned to erect a building specifically for showing furniture to potential buyers. In 1916, a site was chosen at Second and Washington Streets. The Jamestown Furniture Mart (see inventory form for 111-119 West Second Street), completed in 1917, was nine stories tall and encompassed 186,000 square feet. Semiannual furniture shows were conducted there each May and November. The building, which still stands, has spandrel panels filled with Sullivanesque-inspired ornament.

One of the most successful of Jamestown's furniture makers was the Maddox Table Company, established in 1898 by John Maddox (born 1856), who had apprenticed with furniture manufacturers and was a skilled mechanic and adept inventor. Maddox invented the first reclining rocker and a machine, patented in 1891, to polish tables. (Maddox also invented a photographic printing machine for the American Aristotype Company.) The factory was located south of the railroad on Harrison Street between Institute Street and Foote Avenue, and Maddox's

²⁵Fenton Historical Center, Vertical Files.

home was built at 62 Allen Street (ca. 1910; present Boy's and Girl's Club), overlooking his factory buildings. Maddox also had an office and warehouse at the corner of Winsor and Second Streets.

Other prominent wood furniture manufacturers in Jamestown include the Schulze and Van Stee, Davis Bedroom Suites, and Union National companies. These manufacturers, together with the Jamestown Royal Inc. Upholstery Corporation, were established on Crescent Street in the early twentieth century. (See Crescent Street Historic District inventory form.)

Related to the manufacture of wood furniture in Jamestown was the manufacture of pianos. The first such factory was the Brown Brothers piano factory, established by 1875, originally located on Third Street near Main Street. This building was demolished and a new one built in 1887 at 108 East Third Street. Another piano manufacturer in Jamestown was C.A. Ahlstrom & Company. Owner Charles Ahlstrom emigrated from Sweden and founded his company in 1875, with a temporary factory on Cherry Street. In 1881, a brick factory and showroom were constructed at 112 East Second Street. Ahlstrom & Company operated through 1928, after which time the factory building was remodeled.

The prime of wood furniture making in Jamestown was over by the 1930s. Its decline was based partly on the development of the furniture industry in the South where labor was cheaper. Many of the companies were small and unable to afford technological advancements that could increase their productivity; they were forced to close or sell out to larger companies. Another reason for the decline of the wood furniture industry was the rise of metal furniture manufacturing, introduced in the late 1880s.

The Metal Products Industry

Jamestown was a pioneer of the metal furniture industry, which tended to pay higher wages, thus attracting more employees, which in turn heightened productivity.²⁶ As in the wood furniture industry, many Swedish immigrants had the necessary skills for metal furniture production and their availability was a factor in the early growth of the industry. By 1911 Jamestown was the "...country's largest center of metal furniture production."²⁷

One of the prominent metal furniture companies in Jamestown was the Jamestown Metal Desk Company, which established a factory on Blackstone Avenue in 1920 for the manufacture of metal office furniture. This company was later known as the Jamestown Metal Manufacturing Corporation and continues to produce metal products today. (See Jamestown Metal Company Industrial Complex inventory form.)

²⁶Thompson.

²⁷Spengler, 64-65.

The Art Metal Construction Company (fig. 21) was formed in 1888 by a group of Jamestown businessmen including Reuben E. Fenton, son of the Governor, Fred E. Hatch, Arthur C. Wade, Albert Gilbert, Frank E. Gifford, and Alexis Crane, with James W. Hine of Chicago. Called the Fenton Metallic Company at its inception, the Jamestown plant of the company started operation in 1889. Among the company's earliest contracts were those for furnishings for the State Capitol in Austin, Texas, and the St. Paul, Minnesota, City Hall. In 1892 the plant was destroyed by fire and subsequently rebuilt. In the 1890s consolidations occurred and the Art Metal Company was formed from the Fenton Metallic Company, the Art Metal Company of St. Louis, George D. Barnard & Co. of St. Louis, the Geuder-Paeschke Manufacturing Company of Milwaukee, and the Office Specialty Company of Rochester. Additional purchases near the end of the century, including the Jamestown Metal Furniture Company (which became Plant No. 2), the Crown Metal Construction Company, the Steel-White Corporation, and the International Metal Manufacturing Company, further increased the capacity of the company. A 1920 addition to Factory No. 1 allowed for even further production capacity. The Art Metal Construction Company occupied several buildings throughout the city including sites on Jones and Gifford Avenue and along River Street. This pioneer of metallic office equipment was a great success. In operation in Jamestown through 1969, it added much prosperity to the early-twentieth-century city.

In 1904 an Art Metal Company employee by the name of Charles Dahlstrom, a mechanical engineer, invented the first hollow metal door and organized the Dahlstrom Metallic Door company to manufacture his fireproof doors and trim.²⁸ By offering fireproof doors, he resolved some of the safety problems inherent in skyscraper construction. After about one year in business, Dahlstrom erected a new factory at Buffalo and East Second Streets (see inventory form for 443 Buffalo Street), which was subsequently expanded. Dahlstrom's product can be found in numerous New York City skyscrapers, including the Singer Building, the Empire State Building, and Radio City. Buildings in numerous other cities contain examples of his work including Washington, D.C., Philadelphia, PA, Dallas, TX, and San Francisco, CA.²⁹ Dahlstrom also manufactured Otis elevator doors. The Dahlstrom Metallic Door Company became the third largest employer in the city by 1914. Its success spurred several other companies to produce metal doors and office equipment in Jamestown.

Other manufacturing companies were established for the production of building-related equipment made of metal. One such company was the International Casement Company that produced windows. Its administration building was constructed in 1924 and stands at 84 Hopkins Avenue, currently occupied by Hope Architectural Products, Inc. A Tudor Revival structure, it was designed by local architect Oliver Johnson.

²⁸Spengler 64.

²⁹*Dahlstrom: Design in Elevator Entrances* (Jamestown, New York: Dahlstrom Metallic Door Company, 1940).

The Watson Manufacturing Company was founded in 1887 by William Watson for the manufacture of metal-framed window screens. In 1913, the firm's product line was expanded to include metal office furniture. The Jamestown Sliding Blind Company was established in 1889.

There were several other manufacturing firms based in Jamestown which produced a variety of other metal products. In 1903, the Gurney Ball Bearing Company was founded to produce ball bearings designed by Frederick W. Gurney who was president and chief engineer of the company. Gurney spent years improving his invention and methods for its manufacture. He also invented the radial thrust ball bearing and the preloaded ball bearing. The company later merged with the Marlin-Rockwell Corporation, with Gurney as chief engineer. It occupied a site on Winsor Street near the river. Gurney retired from the company in 1935.

In 1871 the Vandergrift Manufacturing Company was established in Bluffton, Indiana, for the manufacture of washing machines. In 1880 this company, one of the oldest and largest washing machine manufacturers in the country, moved to Jamestown. George Vandergrift Blackstone, whose father was William A. Blackstone of the Vandergrift Company, worked for the company for several years, then gained controlling interest, was elected president, and changed the name of the enterprise to Blackstone Manufacturing Company. Blackstone Avenue, just south of the river in the northeastern section of the city, was named for the founder of this company who located his buildings along the street (see inventory form for Jamestown Metal Co., 104 Blackstone Avenue). This washing machine tycoon, also founder and first president of the Jamestown Manufacturers Association, had a residence at 411 East Second Street, which was built in 1898.

The manufacture of hardware was another major industry in Jamestown. The Crescent Tool company was established in the city in 1907 by Swedish-American Karl Peterson, and developed into one of the world's largest manufacturers of hand tools. (Peterson's Four-square style house still stands at 3 Barker Street; see inventory form). Crescent tools gained wide acclaim during World Wars I and II, when the adjustable wrench and other Crescent tools were used by Armed Forces mechanics. The firm's fame was also spread by Charles Lindbergh who flew the Atlantic equipped only with gasoline, a few sandwiches, and a Crescent wrench and pliers. The company occupied buildings along Harrison Street, just south of the railroad tracks. The major operations of the company were transferred to North Carolina in 1977. In 1984 the company closed its doors. Its Foote Avenue building was taken over by the Chautauqua Hardware Corporation and its other buildings were taken over by the County Industrial Development Agency.³⁰

Weber-Knapp, manufacturers of general hardware, was founded in Jamestown in 1908. The company maintains an operation at Chandler and Allen Streets.

³⁰Ernest D. Leet, ed., *History of Chautauqua County, New York, 1938-1978, A Bicentennial History Project* (Westfield, NY: Chautauqua County Historical Society, 1980,) 313.

Another large, metal-related manufacturing concern in Jamestown was the American Voting Machine Corporation. Formed in 1898, out of a merger of the Empire Voting Machine Company of Jamestown and the Columbia Triumph and U.S. Standard companies, it operated in Jamestown until the 1970s. Its complex of buildings is still standing on Jones & Gifford Avenue. The administration building exhibits elements of the Art Deco.

The American Aristotype Company

The American Aristotype Company was established in 1888 and was incorporated in 1889 for the manufacture of ready-sensitized photographic paper. This new type of photographic paper was developed by Porter Sheldon and Charles S. Abbot, with R. C. Sheldon, Porter's son, involved in the technical side. (Porter Sheldon lived at 70 Prospect Street. In 1970, the home was given to the Daughters of The American Revolution. See inventory form.) American Aristotype was the first major producer of improved photographic paper in the United States. The company had seven buildings. Four of them were factories on the property bounded by Prospect Street, Terrace Place, and McKinley Street. The office was on Prospect, south of Prather Street. In 1893 all the buildings burned and were subsequently replaced. At its peak, the company produced 88,000 square feet of photographic paper per day.³¹ The company was purchased by George Eastman and the technology used for the Eastman Kodak Company of Rochester in establishing its photographic empire. The company's buildings were later demolished. Today, only some foundations remain in the area. Simple rowhouses, which still stand at 20-26 Terrace Place, were occupied by employees of the American Aristotype Company. The E.A. Gilbert Plant, which began business in Jamestown in 1893, also produced photographic paper.

The Jamestown Shale Paving Brick Company

The year 1880 saw no paved streets in the village of Jamestown. By 1900, there were 70 miles of them. The paving material was red brick produced by the Jamestown Shale Paving Brick Company. The company, whose plant was in East Jamestown, was first established by John Mahoney, a paving contractor. Mahoney was unable to provide full funding for the operation, and Almet N. Broadhead, son of William, provided assistance. Mahoney was the first superintendent and director of the plant; Judge Jerome B. Fisher was the first president.

Clay was first used for brick manufacture, and plants were located in towns outside of Jamestown. After the clay pit in the town of Poland proved unworkable, the operation was moved to Allen Street, where shale rock had to be drilled, exploded, moved, crushed, and transported before a finished product was available. The quarry and factory were located along Crescent Street near Buffalo Street. Brick was considered a favorable paving material (fig. 22) because it was quite durable. It was not prone to damage by frost (although it was dangerous when icy) and it was easily repaired and replaced. Many brick streets remain visible in all

³¹*Jamestown and Falconer, New York* (Jamestown, NY: Journal Printing Co., 1895).

sections of the city. Many other brick streets remain, though resurfaced with blacktop. In all, it has been estimated that 1650 miles of brick pavement exist in Jamestown.³² The Jamestown Shale Paving Brick Company operated through the 1930s, producing brick for road and sidewalk surfaces, as well as for building construction. Although the company is no longer in operation a stockpile of bricks remains for street repairs.

Textiles

The textile industry in Jamestown had its beginning in 1816 with the cloth dressing business of Daniel Hazeltine. Hazeltine was joined by Robert Falconer in 1823. The first successful textile mill in Jamestown was established in 1873 by William Broadhead (1819-1910), a manufacturer and capitalist who was referred to as "the father of modern industrial development in Jamestown."³³ Broadhead came to America in 1843 and worked in a variety of occupations before establishing a clothing store with his son Sheldon. Later, William's son, Almet, joined the firm, then known as William Broadhead & Sons, which became one of the largest merchant tailoring establishments in the county.

In 1872 Broadhead visited England, his place of birth, and was impressed by the textile manufacturing undertaken there. He returned to America with the intent to establish a mill for the manufacture of dress goods in Jamestown. Broadhead invited William Hall and Joseph Turner to join his undertaking. Hall provided the major capital. The mill of Broadhead, Hall, and Turner was located at 32-34 Harrison Street and included a total of fifteen buildings on four acres. A twelve-foot square, 80-foot high smokestack easily identified the establishment that was referred to as the Alpaca Mills. In 1875 Broadhead retired from the firm which then became known as Hall and Turner; and when Turner left (to purchase the Lister Manufacturing Company, a Broadhead enterprise) in 1908, it became known as Hall & Co.

Broadhead left the Alpaca Mills to establish a new firm with his sons, Almet and Sheldon. Known as the Broadhead Worsted Mills (fig. 23), it was established in 1875 at 100 East First Street and eventually occupied approximately thirteen buildings (most of which still stand; see Broadhead Mills Historic District inventory form). A brick chimney, approximately 175 feet high, was its identifying feature. At its peak, in 1900, the Broadhead Worsted Mills employed 1200 workers, establishing a significant economic presence in Jamestown. Much of Broadhead's money financed civic improvements in Jamestown. Broadhead later purchased Hall & Co. and formed the Jamestown Worsted Mills. Broadhead's home, which originally overlooked his business operations, still stands at 130 South Main Street (see inventory form). This fashionable Queen Anne brick house (built 1883-85) reflects Broadhead's success and affluence.

³²Fenton Historical Center, Vertical Files.

³³Reed Library, Special Collections, SUNY College at Fredonia, Vertical Files.

Broadhead expanded with several other textile companies, including the Broadhead Alpaca Mill (1880), Jamestown Spinning Company, Terry Mills, Jamestown Cotton Mills, and Goodwill and Ashworth. Other textile operations in Jamestown included the Empire Worsted Mills (which operated through 1955, see Chautauqua Hardware Company inventory form) and the National Worsted Mills (which operated through 1968). The Broadhead Worsted Mills operations were severely reduced in the late 1920s. The decline of the textile industry in Jamestown was due in part to the development of synthetic materials and the increase of manufacturing in the South, which offered cheaper labor and therefore greater productivity. After 1936 the company was no longer listed in city directories.

Business and Commerce in the Boom Years

Brooklyn Square (figs. 24 and 25) has been an industrial and commercial center since at least 1848. The "square," which was really triangular in shape, was located south of the railroad and river where Forest Avenue and Taylor, Harrison, South Main, and Market Streets met. The buildings at Brooklyn Square were razed for urban renewal projects in the late 1960s and early 1970s.

The area was called Brooklyn Square since the mid-1860s and featured small shops, theaters, a public market, taverns, and a covered fountain. The businesses of Brooklyn Square served those who worked in the industrial buildings along the river. Trolley lines passed through the square. The Humphrey House (fig. 26) was a popular hotel that also housed the terminal of the Warren-Jamestown trolley and the Roosevelt Theater. The hotel was erected in the 1880s by J. W. Humphrey, Jr. at the southeast corner of Main and Taylor Streets. Various mercantile shops could be found at Brooklyn Square including clothing and shoe stores, jewelry shops, restaurants and taverns, and a pharmacy.

When Jamestown was incorporated as a city in 1886 the business district extended along Main Street (figs. 27 and 28) from Brooklyn Square north to about Fourth Street. The buildings in this area were typically constructed of brick, rose to a height of three stories, and exhibited the current styles of the day: Italianate, Romanesque Revival, and Classically-inspired styles. Detailing included round-arched windows, window hoods, corbelling, prominent cornices with pinnacles, some cast iron, large glazed storefronts, and recessed entries. (See North Main Street Historic District inventory form.) Office buildings, called "blocks," were constructed by prominent citizens to house their businesses, or were offered for lease. One such building was the Arcade Building, constructed in 1870 at 26-32 Main Street near the Outlet. This five-story building exhibits elements of the Romanesque Revival, and may have been patterned after the Cleveland Arcade building. It originally housed shops and rooms for theater groups and clubs.

Other buildings constructed for business purposes were smaller than the business "blocks." Three of these buildings stand at 304, 306, and 308 North Main Street. Nos. 304 and 306 were erected in 1876; No. 308 in 1910. Designed with storefronts at the ground story, the upper levels were

occupied by office space. Buildings similar to these lined the streets of Jamestown's business district in the late-nineteenth and early-twentieth centuries.

Also located in the downtown section of the city were hotels. The earliest such establishment was erected in 1814 by Jacob Fenton. Known as Fenton's Tavern, it was located on Main Street between Second and Third Streets and was both the drinking and business center of the village.³⁴ There were several other early taverns erected in the vicinity of Fenton's in the early nineteenth century. All frame structures, they were prone to the fires which plagued Jamestown in its early history.

The New Sherman House Hotel (fig. 11) was erected in 1881 by A.M. Sherman and was located at West Third and Cherry Streets, convenient to the trolley system. The Hotel Jamestown, still standing on West Third Street, was erected to accommodate furniture buyers visiting the Furniture Expo at the Jamestown Furniture Mart. It is a ten-story brick structure with a classical cornice and quoins, and is partially faced in stone.

Banks organized in Jamestown encouraged and supported the business interests. The first was the Chautauqua County Bank, established in 1831, with a building on the northwest corner of Main and Second Streets. Judge Elial Foote was the first president. The current building is the fifth on the site, constructed in 1924. Now known as the Marine Midland Bank, it is a Classical Revival stone building with monumental Doric columns flanking the entrance.

The First National Bank was chartered in 1863, although it may have existed as early as 1853. It was founded by Alonzo Kent and was located at the southeast corner of Third and Main Streets. A new building was constructed above and around the original building in 1953. Designed by the Jamestown architectural firm of Beck and Tinkham, it displays Classical elements. The current Key Bank, at the northeast corner of Main and Second Streets, occupies a neo-Classical structure built for the Bank of Jamestown in three stages. It features monumental Ionic columns, and an entrance crowned by a tall entablature and pediment. A drive-in branch of the bank was erected in 1955 at North Main and West Sixth Streets (see inventory form for 517 North Main Street). The design of the diminutive building reflects a simplified "modern classicism" as shown in the hierarchical, three-part composition and simple, fluted pilasters.

Several other banks were established in Jamestown before the turn of the century. They include: City National Bank (chartered in 1864), Jamestown National Bank (organized in 1888), Farmers and Mechanics Bank (incorporated as a state bank in 1891), and the Union Trust Company (established 1894).

The advent of telephone communications in Jamestown dates to 1879, when the Jamestown Telephone Exchange was established at 9 East Third Street. The telephones used by this company were manufactured locally by Clarence E. Gifford. In 1890 Bell Telephone took over

³⁴Hazeltine, 206-233.

the Jamestown Telephone Exchange under the name of the New York and Pennsylvania Telephone and Telegraph Company. The switchboards and central office equipment of the company were located at 113 East Third Street. In 1901 Thaddeus S. Lane began promoting a new independent telephone company. In 1902 this concern incorporated as the Home Telephone Company and built offices at 210 Pine Street (present Town Club; see inventory form). The Home Telephone Company purchased the property of the Bell Telephone Company in Jamestown in 1919. Home Telephone merged the two companies under the new name of The Jamestown Telephone Corporation. The switchboards, central office equipment and engineering offices of the new company were located in the former Bell office (113 East Third Street) and the accounting and commercial offices were in the former Home Telephone Company building (210 Pine).

As the community grew, the Jamestown Telephone Corporation made the decision to build a new, modern facility. A site was acquired at the northeast corner of Spring and East Fourth Streets. The new Jamestown Telephone Corporation Building (present Alltel Building; see inventory form for 201 East Fourth Street) was built in 1929 according to the design of Wilbur Watson & Associates of Cleveland. This four-story, Art Deco brick building features stepped pilasters with herringbone, zigzag, and geometric motifs.

Residences

The period from the second half of the nineteenth century through the early years of the twentieth century was a time of expansion in the residential neighborhoods of Jamestown. As industries grew and people moved to Jamestown, houses were built to accommodate the increase in population. Both high style mansions of wealthy industrialists and modest houses of factory workers sprang up. The majority of Jamestown's surviving housing stock dates from this period.

Highlights of Northside Houses

Many prominent families built their houses on the hill north of the Chadakoin River where Prendergast Avenue and Main, Cherry, Pine and Spring Streets intersect Fourth, Fifth, and Sixth Streets. This neighborhood, situated just north of Jamestown's central business district, provided proximity to shops, business and professional offices, governmental buildings, and churches. The Kent, Marvin, Tew, Ahrens, Broadhead, and Gifford families settled in this fashionable neighborhood.

The Alonzo Kent House (presently the Scottish Rite Temple) at 305 East Fourth Street (see inventory form) is one of the most sophisticated nineteenth-century residences in Jamestown. The house is a designated local historic landmark. The brick house was originally constructed in the Italianate style for Alonzo Kent ca. 1859. Kent was prominent in the banking, real estate, and political life of Jamestown. The house was remodeled in 1888 when Alba Kent, Alonzo's nephew, gained ownership. The remodeling was directed by Charles Wetmore, Alba's stepson and member of the renowned New York City architectural firm of Warren and Wetmore. Wetmore frequently visited the house during his mother and stepfather's residence and later

occupied the house for several years beginning ca. 1916. During the 1890s (the period of Alba and Rose Elena Wetmore Kent's occupancy) this residence was the center of local society and the scene of many lavish parties. The interior remodeling of 1888 included a new grand staircase, new oak and mahogany paneling and trim throughout, ornamental plaster moldings, and ceiling medallions. The house has been owned by the Scottish Rite Temple since 1920.

The Marvin House at 2 West Fifth Street (corner of North Main Street) was built ca. 1890 (see inventory form). This is one of a small number of Shingle Style residences in Jamestown. Features of the Queen Anne and Colonial Revival have also been incorporated into the design. The house was remodelled and enlarged beginning in 1897 by owners Robert N. and Elizabeth Warner Marvin. Mrs. Marvin was the daughter of Lucius Boles Warner, owner of a successful lumber mill in Jamestown. He supplied much of the lumber and woodwork for the renovation of the house.

The prominent Second Empire house across the street from the Marvin House to the south, at 413 North Main Street (fig. 29; see inventory form), was originally built in 1885 for George W. Tew, Jr. Tew was founder and president of the City National Bank of Jamestown. He was active in community and civic affairs, serving as president of the YMCA for many years. His house retains the distinguishing attributes of the Second Empire, including a mansard roof with dormers, a molded cornice at the edges of the roof, and decorative brackets in the eaves.

The brick Italianate house at 100 East Fifth Street (see inventory form) was built ca. 1875 by Joshua Henry Rathbone, a successful physician who used the building as his home and office. Alexander T. and Mary Norton Prendergast later lived there. The James Prendergast Free Library at 509 Cherry Street (built 1889-91; see inventory form) was a gift to the city from the Prendergasts in memory of their son James.

George Ahrens, an affluent oil industrialist, built a Beaux Arts stone house in 1898 at 15 East Fifth Street (corner of Pine Street; see inventory form). The house possesses the identifying characteristics of the style including a symmetrical facade dominated by a full-height, classical portico, and sophisticated, carved classical ornament (frieze with dentils, quoins, Ionic capitals, cartouche, etc.). Built during the period before the institution of the personal income tax, the affluence of Mr. Ahrens was proudly displayed in the elaborate surface ornamentation, the large scale, and the profusion of interior classical details of the house. The house served for many years as the American Legion Hall and presently houses offices.

Almet Broadhead, son of the worsted mill owner William Broadhead, built his house on a lot just west of the Ahrens Mansion in the 1880s. Almet was one of the city's prominent citizens and philanthropists. He had a controlling interest in Jamestown's trolley system, the steamboats on Chautauqua Lake, and Celoron Park. Today the carriage house (506 North Main Street, along Potter's Alley) is all that remains of the Almet Broadhead property. This Queen Anne structure features intricate brickwork, numerous gables, and lattice panels.

Another fashionable residential neighborhood in the northern part of the city was Lakeview Avenue (fig. 30; see inventory form for Lakeview Avenue Historic District), from Sixth Street to Lake View Cemetery. The trolley was extended to Lakeview Avenue by the early 1900s and was partly responsible for the growth of this neighborhood. Professional men, businessmen, and factory owners built their homes in this section of the city in styles ranging from Colonial Revival to Stick. The majority of Lakeview homes were built between 1890 and 1920. William C. Patterson, an oil and gas industrialist, built his house at 3 Lakeview Avenue (corner of East Sixth Street) in 1891. The Patterson House is an eclectic mix of Shingle, Colonial Revival, and Queen Anne elements. The house at 400 East Sixth Street (corner of Lakeview) was built ca. 1886 by local architect Aaron Hall. It features Eastlake and Queen Anne details, including decorative bargeboards, multi-textured wall surfaces, numerous bays, and a picturesque roof. Attorney John Wicks owned the house at 101 Lakeview Avenue. The architect E.G. Dietrick designed 211 Lakeview Avenue in 1896 for Frederick P. Hall, president of the Journal Printing Company. The Gokeys, shoe manufacturers, owned houses at 110 and 114 Lakeview Avenue.

Highlights of Southside Houses

Prosperous families, including the Fentons, the Halls, the Warners, the Broadheads, the Sheldons, and the Grandins, built their homes in a residential neighborhood on the hills south of the Chadakoin River. Many of these houses were placed on large, landscaped lots, creating an almost suburban feeling.

Situated in a commanding location overlooking the river and the industrial corridor stood *Walnut Grove* (fig. 31), the home of Reuben E. Fenton, Governor of New York State from 1865 to 1869. This Italian Villa house was built in 1864 and remained in the Fenton family until 1919, when it was purchased by the city. Leading local architect and builder Aaron Hall designed the mansion, which features an asymmetrical plan, a tower, low pitched roofs, overhanging bracketed eaves, porches, jutting bays, round-headed windows, and a corbelling. The National Register-listed property now houses the Fenton Historical Society (67 Washington Street; see copy of nomination).

Historic photographs (fig. 32) reveal the splendor of the former Lucius B. Warner House (demolished) at 110 Forest Avenue. This elaborate Queen Anne mansion featured a wraparound porch, a tower, a turret, bay windows, and ornamental shingles. Warner came to Jamestown from Connecticut in 1848. In 1854 he established a successful lumber company, producing such items as flooring, shingles, lath, ceiling and siding boards, moldings, and fancy trim.

The house at 97 Forest Avenue (see inventory form for Forest Avenue Historic District) was built in 1885 by William Hall for his daughter and his son-in-law, William Hallock. The house exhibits elements of the Queen Anne style, including an asymmetrical plan with a corner tower, fishscale shingles, an oriel window, a complex roof plan with multiple gables, and prominent chimneys. The exposed cross-bracing of the tower and vertical boards are elements of the Stick style.

The William Broadhead House at 130 South Main Street (see inventory form) was built in 1883-85. Broadhead was one of Jamestown's earliest and most prominent industrialists and founder, in 1875, of the Broadhead Worsted Mills. The two and one-half story, brick mansion was designed in the Queen Anne style by architect Aaron Hall. Characteristics of the style include an asymmetrical plan with numerous towers, turrets, and bays, and a steeply pitched, picturesque slate roof. The house is now owned by Wellman Brothers, an interior decorating firm.

The Porter Sheldon House (a designated local historic landmark; presently the DAR House) at 70 Prospect Street (see inventory form) was built in 1845 and remodelled beginning in 1880 when it became the residence of Sheldon. The eclectic house design features a Second Empire mansard roof with dormers, bay windows, paired brackets in the eaves, and a Classical Revival porch with tall Ionic columns. Sheldon was one of the founders of the American Aristotype Company, whose factory was located just west of the house.

The Daniel H. Grandin House at 44 Allen Street (see inventory form) is Second Empire, as exhibited in its mansard roof and dormers. It was built in 1875 and was occupied by three generations of the Grandins, a prosperous flour and feed milling family. The D.H. Grandin Milling Company was founded in 1833 when Daniel Hunt Grandin assumed ownership of a grist mill on the outlet. The company operated for 123 years.

Middle Class Houses

The impressive, high style mansions of wealthy industrialists provide only a glimpse of Jamestown's historical development. The city's history is also revealed in the large number of simple frame houses located throughout the city, built for mill and factory workers. These houses can be found on Swede and English Hills, and in neighborhoods on the south, west, and north sides of the city. Some of these houses are vernacular and do not reflect any discernable architectural style. One of the common house types found in Jamestown is a two-story, front-gabled, rectangular house with a front porch. It is interesting to note that many of these houses feature an enclosed, projecting vestibule built into the front porch, perhaps an adaptation to the cold Jamestown climate. Another common house type is the two-story, tri-gabled ell, some of which were constructed with porches. Popular styles seen in houses built for the middle class include Queen Anne/Eastlake, American Four-square, Bungalow/Craftsman, and Colonial Revival. (See inventory forms for more information on specific houses and styles.)

Educational Advancements

The Jamestown Academy, first organized in 1827, was officially incorporated in 1836 with Eliel T. Foote as president. The academy occupied a gable-roofed, frame building erected in 1837 at the southeast corner of Fourth and Spring Streets, where the School Administration Building now stands. The academy educated students beyond the primary grades.

In 1853 a law was passed by the New York State Legislature which established Union Free School Districts, the forerunner of the public high schools. In 1863 the Union School was organized on ten acres of land between East Second Street and the river. Calista S. Jones (b. 1823) was instrumental in establishing the school and was the principal of the preparatory department for 22 years. A prominent woman in Jamestown's history, she began teaching in 1841, and is noted for receiving a salary equal to a man's. Jones was also instrumental in establishing the Union Free School District in Jamestown. The Jamestown Union School and Collegiate Institute (fig. 33) was erected in 1867 on East Second Street (site of the present Jamestown High School). In 1887 The Jamestown Union School and Collegiate Institute became the Jamestown High School. In that year, following the incorporation of Jamestown as a city, the boundaries of the school districts were altered to coincide with the city boundaries and The Jamestown Public School System and the Jamestown School District were created.

School No. 5 at 157 McKinley Avenue (see inventory form) was built in 1880 to serve a growing school population on the south side of the city. This Italianate brick building is one of Jamestown's best intact historic schools. The school features twin towers, a low-pitched roof, overhanging eaves with decorative brackets, and tall, round-headed windows with crowns. With the arrival of Samuel Gurley Love as superintendent of the school district in 1865, Jamestown students were given the opportunity to exercise their bodies as well as their minds. Love introduced physical education and manual (vocational) training in the school curriculum. His method of instruction was explained in his book entitled *Industrial Education*. Love resigned in 1890; he later helped establish the James Prendergast Free Library. The brick-faced Renaissance Revival school at 624 Pine Street (inventory form) was constructed in 1927 and was named in his honor. The Love School was designed by the local architecture firm of Beck and Tinkham. Renaissance Revival features include quoins, a rusticated foundation, a three-part Palladian motif with Ionic columns, entablature and round arched windows, and a classical cornice.

The turn of the century saw numerous improvements in Jamestown's educational system, including free textbooks (1892), a full-time high school librarian (1894), night school (1905), summer school (1914), and the first cafeteria (1918). In 1892 Branch School No. 9 was constructed on Newland Avenue between Prospect and Park Streets. It received an addition in 1911. In 1896 School No. 7 (see inventory form, 1101 East Second Street/present JCC Community Education Center) was constructed on the site bounded by Hopkins Avenue and Falconer, East Second and Curtis Streets. It received an addition in 1914. The Euclid Avenue School, a Neo-Classical building, was constructed in 1911 and enlarged in 1920 and 1956. It was built according to the design of Jamestown architect C. C. Pedersen and was intended to accommodate the rapid growth of the residential area on the north side of the city. It suffered from fire in 1918-19, was closed and sold in the 1980s, and is currently listed on the National Register of Historic Places. The Euclid School remains unoccupied. The Classical Revival Lincoln Junior High School was built at 301 Front Street on the city's west side in 1923 (see inventory form).

In 1935 a new Jamestown High School (see inventory form, 350 East Second Street) opened for classes. Financed in part by the Public Works Administration, it is an Art Deco school that occupies the site of the Jamestown Union School and Collegiate Institute on East Second Street. Plans for a new high school had been considered as early as 1920 but problems with cost and siting kept the project from proceeding. The architectural firm of Beck and Tinkham prepared the plans for the main building, and Oliver Johnson designed the industrial arts building, located at the southeast of the main building, in 1934. The general contract was given to the John W. Cowper Company of Buffalo. The high school received additions in 1967 and 1986. Art Deco elements used in the design of the building include low relief, geometrical motifs; parallel vertical lines; stepped pilasters; and grooved, block style, lettering.

The Jamestown Business College was established in 1886 by E. J. Coburn "...to provide, at a small expense, courses of study to prepare young people for practical pursuits in the shortest possible time."³⁵ The college occupied several locations, including the Gokey Building at Third and Cherry Streets (1897-1910), 315-17 Cherry Street (1911-1936), and The Viking Temple (ca. 1936). In the 1950s the Jamestown Business College moved to 7 Fairmount Avenue (its current location), to a Classical Revival residence originally built for Joseph Himebaugh in 1900.

In 1948 Jamestown Community College was organized as the first community college in New York State. It was officially chartered in 1950 but had its beginnings in courses offered by the YWCA in 1933. Its first classrooms were in the Jamestown High School building. In 1953 the Fletcher Goodwill mansion at the southwest corner of Foote and Allen Streets was converted for the use of the school. The building was subsequently demolished; a parking lot of the WCA Hospital now occupies the site. Jamestown Community College moved into new facilities in the northeast part of the city between Falconer and Curtis Streets and James Avenue in 1962.

Civic, Municipal, and Governmental Improvements

By 1893 fire equipment was pulled by horsepower; in 1911 it was motorized, and the department converted to a professional metropolitan system. Surviving firehouses include Fire Station No. 4, built in 1930 at 1010 Allen Street (see inventory form) to house Engine Company No. 4 and Hose Company No. 6; Engine Company No. 5, built in 1913 at 195 Fairmount Avenue (see inventory form); and the Winsor Street Firehouse, constructed in 1900 at the corner of Water Street for Engine Company No. 2.

The 1880s saw many municipal improvements in Jamestown. In 1881 the Jamestown Water Supply Company was established. When still a village, all of Jamestown's water came from the Chadakoin River, wells, and a spring; and Alonzo Kent first established a public water works by drilling 12 wells near Fairmount Avenue and the Erie Railroad. In the 1890s the American

³⁵James Prendergast Free Library, Vertical Files.

Water Works and Guarantee, a Pittsburgh-based company, operated Jamestown's water system, and in 1903 a municipal water system was established. In 1901 the city expanded its sewer system, and in 1912 a sewage disposal plant was constructed.

The 1880s also saw the introduction of electricity to Jamestown. With electricity available as early as 1885, the Jamestown Electric Light and Power Building (now demolished) was erected in Brooklyn Square. In 1891 a municipal power plant was established. Known as the Jamestown Electric Light Company, it was enlarged in 1894 and began to sell electricity commercially. In 1892 Gokey and Sons received a franchise for selling electricity. By the turn of the century, the municipal plant was competing for business with the Pennsylvania Gas Company and Jamestown Electric Light and Power. In 1931 the city of Jamestown purchased nearly all of Niagara Power Company's interests. Niagara was the successor to the Gokey and son operation.

Jamestown received a public library in the late nineteenth century. Constructed at 509 Cherry Street (see inventory form) in 1889-1891, the James Prendergast Free Library was a gift from the parents of James Prendergast, in memory of their son. Prendergast had intended to make provisions for such an institution in his will. The building became the center of literary and cultural life in Jamestown. Designed by noted Rochester architect A. J. Warner, it exemplifies the Richardsonian Romanesque and was based on Richardson's library in Quincy, Massachusetts. Richardsonian features include walls of rock-faced masonry, an entrance with a Syrian arch, a polygonal turret, and the use of contrasting stone to emphasize structural features.

In 1897 a new city hall (fig. 34) was constructed. A four-story masonry structure, it featured Richardsonian Romanesque-inspired towers, a hipped roof, round-arched windows and doors, and decorative corbelling. It was demolished and replaced by the current municipal building (on East Third Street between Pine and Spring Streets) in 1971.

In 1933 a new armory opened on Porter Avenue, replacing the original one (built 1892; later destroyed by fire in 1942) at the corner of South Main Street and Fenton Place. The present New York State Armory (see inventory form for 34 Porter Avenue) is a French Eclectic structure with an imposing slate roof, brick non-load-bearing walls, and corner towers. The armory is the headquarters and training facility for Co. B., First Battalion, 127th Armor, New York Army National Guard. Jamestown's first company of guardsmen dates back to 1875. This company was popularly known as the Fenton Guard and was Jamestown's unit of the Army National Guard. The early members were mainly Swedish-Americans.

Charitable and Social Organizations

By the late nineteenth century Jamestown boasted numerous charitable, cultural, social, and recreational organizations from the Gustavus Adolphus Orphans' Home and the Mozart Club to the YMCA. Many of Jamestown's ethnic groups, including the Swedes and the Italians, formed their own organizations and clubs to promote cultural unity and educational enrichment. As Jamestown grew and became more industrialized, it experienced many of the social problems

typical of urban areas of the late nineteenth century. Many people joined political reform groups such as the Knights of Labor, the Women's Christian Temperance Union, and the women's suffrage movement.

In 1887 the Political Equality Club was organized by a group of Jamestown women interested in women's equality. Mrs D.H. Grandin was president of the club and Elizabeth Fenton (second wife of the governor) and her daughters, Jeannette and Josephine, were strong supporters of the cause. In 1888 this group and others from throughout Chautauqua County met at Allen's Opera House on East Second Street. This meeting resulted in the founding of the Chautauqua County Political Equality Club, which was the first county organization for women's suffrage in New York State. The keynote speakers at this meeting were Elizabeth Cady Stanton and Susan B. Anthony, and this proved to be only the first of several visits that national leaders of the suffrage movement would make to the Jamestown area in the late nineteenth century. (Many of these women were house guests at Walnut Grove, the Fenton home.) Another prominent Jamestown woman was Edith Ainge, who was a member of the National Council of the National Women's Party. She helped organize demonstrations for equal voting rights for women in Jamestown.

In the early 1880s, a group of Christian women joined efforts to operate a city mission. This group was formally organized as the Women's Christian Association (WCA) of Jamestown in 1885, a local chapter of the national charitable organization. The WCA helped establish boarding houses (the YWCA and the Agnes Home) for women who came to Jamestown to work in the mills and factories.

Jamestown's Young Women's Christian Association was organized in 1888. Its purpose was "...the promotion of the spiritual, intellectual, social and physical welfare of young women."³⁶ The YWCA building was erected in 1908-1909 at the corner of Main and West Fourth Streets (see inventory form, 401 North Main Street). The three-story brick building features classically-inspired details including quoins, a cornice with dentils and modillions, Palladian windows, and an arched entrance with Doric columns. An early description of the building indicates that it contained "...commodious offices, parlor, rest rooms, lunch room, bowling alleys, gymnasium, various classrooms and a fine assembly hall."³⁷

The Agnes Home was opened in 1906 in a brick, Italianate two-story house at 6 Broadhead Avenue (see inventory form). In July 1905, Agnes R. Whitney donated her residence as a boarding home to the Boarding Association of the Women's Christian Association "...to give self-supporting girls, the protecting influence of a Christian home, and to furnish them with substantial board at reasonable price."³⁸ Known since that time as the Agnes Home, the house

³⁶*Jamestown Past and Present* (Jamestown, NY: A history handbook prepared by the Senior Class of Jamestown High School, 1913) 120.

³⁷*Jamestown Past and Present*, 120.

³⁸*Jamestown Past and Present*, 124

is significant in Jamestown's social history for its association with the philanthropic efforts of many prominent families and for providing a "home away from home" for young women who came to the city to work in the mills and factories.

The first Board of Health was organized in 1866, but it was not until 1885 that the first hospital, run by the Women's Christian Association, was chartered. In 1887 the association of energetic women established the WCA Hospital in the Kimball House, a brick Italianate residence at the southeast corner of Foote Avenue and Allen Street (fig. 35). At that time the nearest hospital was 70 miles away. The women raised funds for the hospital from churches, organizations, and private donations. The management of the hospital consisted of a ten-member board, all of whom were women. In 1907 the hospital separated from the other WCA activities and was incorporated. The building at 111 East Fifth Street was occupied by the medical offices of Dr. Jane Greely, Jamestown's first female physician, who established her practice in 1898. The O. E. Jones Hospital was erected in 1911. The Jones Memorial Health Center currently occupies a large site bounded by Steele, William, and Baker Streets.

The Jamestown branch of the Young Men's Christian Association was organized in 1858 "...for the up-building of young men and boys through its physical, religious, industrial and social departments."³⁹ The former YMCA building, erected in 1900, was located on the corner of Second Street and Prendergast Avenue. The building was later occupied by the Nordic Temple, a Swedish organization that offered cultural and social activities. (This building was razed when the new City Hall was built.) The present YMCA building was erected at 101 East Fourth Street in 1929 (see inventory form). The brick, four-story building shows influences of the Renaissance Revival in its cubic massing, classical pedimented entrances, and cornice with dentils and modillions.

The Gustavus Adolphus Orphans' Home (fig. 36) was built in 1884-88 at Falconer Street and Aldren Avenue, the present site of the Lutheran Social Services campus, in the eastern section of the city. The orphanage, which is no longer extant, was operated by the New York Conference of the Swedish Lutheran Church with contributions from private benefactors. Swedish orphans from throughout the northeast United States were raised there.

Various cultural organizations were formed to promote the arts in Jamestown, including the Mozart Club (1879), the Sketch Club (1890), the Jamestown Choral Society (1910), and the Civic Music Association (1928). Other organizations were more purely social or fraternal; examples include ethnic clubs, the Jamestown Club, the Scottish Rite Temple, and the Masonic Temple. The first women's club in Jamestown was established in 1879 as the Mozart Club. Under the guidance of Josephine Fenton Gifford (daughter of the governor and wife of the banker), who acted as the club's president for forty years, the Mozart Club invited celebrated concert artists to perform in Jamestown and offered local musicians the opportunity to perform, as well.

³⁹*Jamestown Past and Present*, 119.

It is interesting to note that many groups acquired former residences and converted them to accommodate club facilities. The George W. Tew, Jr. House at 413 North Main Street (see inventory form), built in 1880-85, is an example of the reuse of a residence for club purposes. Tew was a leading banker in Jamestown and a prominent citizen. His Second Empire brick house with a prominent mansard roof became the property of the Jamestown Club, an exclusive men's social club, in 1895. The property now houses the United Way.

The Scottish Rite Temple, an advanced branch of Freemasonry, has occupied the former Alonzo Kent House at 305 East Fourth Street (see inventory form) since 1920. The mansion, designed in the Italianate style, was built in 1859-60 by prominent banker, Alonzo Kent. The Scottish Rite renovated the property between 1920 and 1924 to accommodate the elaborate rituals of its secret society.

Prior to 1921, all the Masonic bodies of Jamestown met in the Masonic rooms that were located on the third floor of the former Prendergast Building, on the northwest corner of Main and Third Streets. With several organizations sharing this building, the facilities proved inadequate. The site at 17-23 East Third Street, (northwest corner of Pine Street; see inventory form), was selected for construction of the present Masonic Temple. The building was erected in 1922 by architects Johnson and Ford in the Georgian Revival style. The building is historically significant for its association with the Mt. Moriah Lodge, No. 145, founded in 1817. The Lodge Room on the fourth floor retains the original paneled walls (beneath the balcony), classical beamed ceiling, balustraded balcony, and light fixtures. In 1977-78 the building was renovated into the Commons Mall.

Entertainment and Recreation

Entertainment in Jamestown by the early-twentieth century was furnished in large part by vaudeville and motion picture theaters. By the early 1920s Jamestown had 13 theaters. Three of the buildings that were constructed exclusively as theater facilities and which still stand are: Allen's Opera House, the Winter Garden Theater, and the Palace Theater. The former Royal Theater was located on the first floor of the Arcade Building, a late-nineteenth century commercial structure that still stands at 22-24 North Main Street.⁴⁰

Jamestown's first theater building, Allen's Opera House (fig. 37), still stands at 18-24 East Second Street (see North Main Street Historic District inventory form). It was built by Abner E. Allen in 1881. The High Victorian Gothic, brick, four-story building was originally used for vaudeville shows and later as a movie house. The building, originally crowned by a tall, central pinnacle, has undergone many name and ownership changes through the years. In 1898, Moses Samuel bought the opera house and renamed it Samuel's Opera House. It became Shea's Opera House in 1919. The interior of Shea's was remodeled in 1927 in the Italian Renaissance style

⁴⁰Four of Jamestown's early twentieth century theaters, the Roosevelt Theater, the Strand, the Royal, and the Majestic, were located in Brooklyn Square and were razed by urban renewal in the 1970s.

and reopened as a movie and vaudeville theater. Shea's closed its doors in 1961 and the interior was stripped. After standing vacant for several years, it reopened in 1968 as a community theater, named the Lucille Ball Little Theater of Jamestown, commemorating Lucille Ball.

The Winter Garden Theater was erected at 313 North Main Street in 1913 (see North Main Street Historic District inventory form). This theater was drastically remodelled in 1950, at which time the original interior decor was removed. The Winter Garden closed its doors in 1976.

The Palace Theater at 116 East Third Street (see inventory form) opened its doors in 1923 as a vaudeville and movie theater. Like many early movie houses, the Palace was designed as an elaborate showplace with all the trappings of the rich, but accessible to all people. The interior has outstanding classical ornamentation. After a major fundraising campaign by the Arts Council for Chautauqua County, the theater was restored to its former glory in 1989-1990 as the Reg Lenna Civic Center.

Other types of entertainment were available for the residents of Jamestown. Parks within the city included Allen, Dow, and Baker Parks. Celeron Park, an amusement park located just west of Jamestown, opened in 1893 and was operated by Almet Broadhead. By the 1880s Chautauqua Lake had developed into a popular resort. Numerous hotels were constructed on the shore, and steamboats provided transportation for the tourists arriving on the railroads.

TWENTIETH CENTURY DEVELOPMENT AND RECENT HISTORY

Following World War II there was still much open land in Jamestown. The population of the city continued to increase and residential development continued accordingly. New development was concentrated near the city line in all quadrants of the city. Houses from this period include Cape Cods, ranches, split levels, and neo-Colonials. Some of the more historic buildings of the city were lost to urban renewal projects in the 1960s and 1970s. Brooklyn Square and the area to its south are prime examples. While many of the historic industrial and manufacturing companies that spurred the development of Jamestown ceased to operate by the mid-twentieth century, other companies (though fewer in number) continued to produce the traditional Jamestown products; and metal furniture, tools, and hardware (among other products) are manufactured in Jamestown today. The city of Jamestown continues to display a wealth of historically and architecturally significant buildings in which the rich development of the city can be read. For a more detailed account of the existing conditions of the city, see the **Existing Conditions Overview**.



Fig. 1 James Prendergast, founder of Jamestown. (Obed Edson, *History of Chautauqua, New York*. Boston: W.A. Fergusson and Co., 1894, p. 673.)

Copy of Map of the Village of Jamestown, Chautauqua County
 being an exact copy of the original map drawn by Thomas Disher in fall of 1815
 March 5th 1826

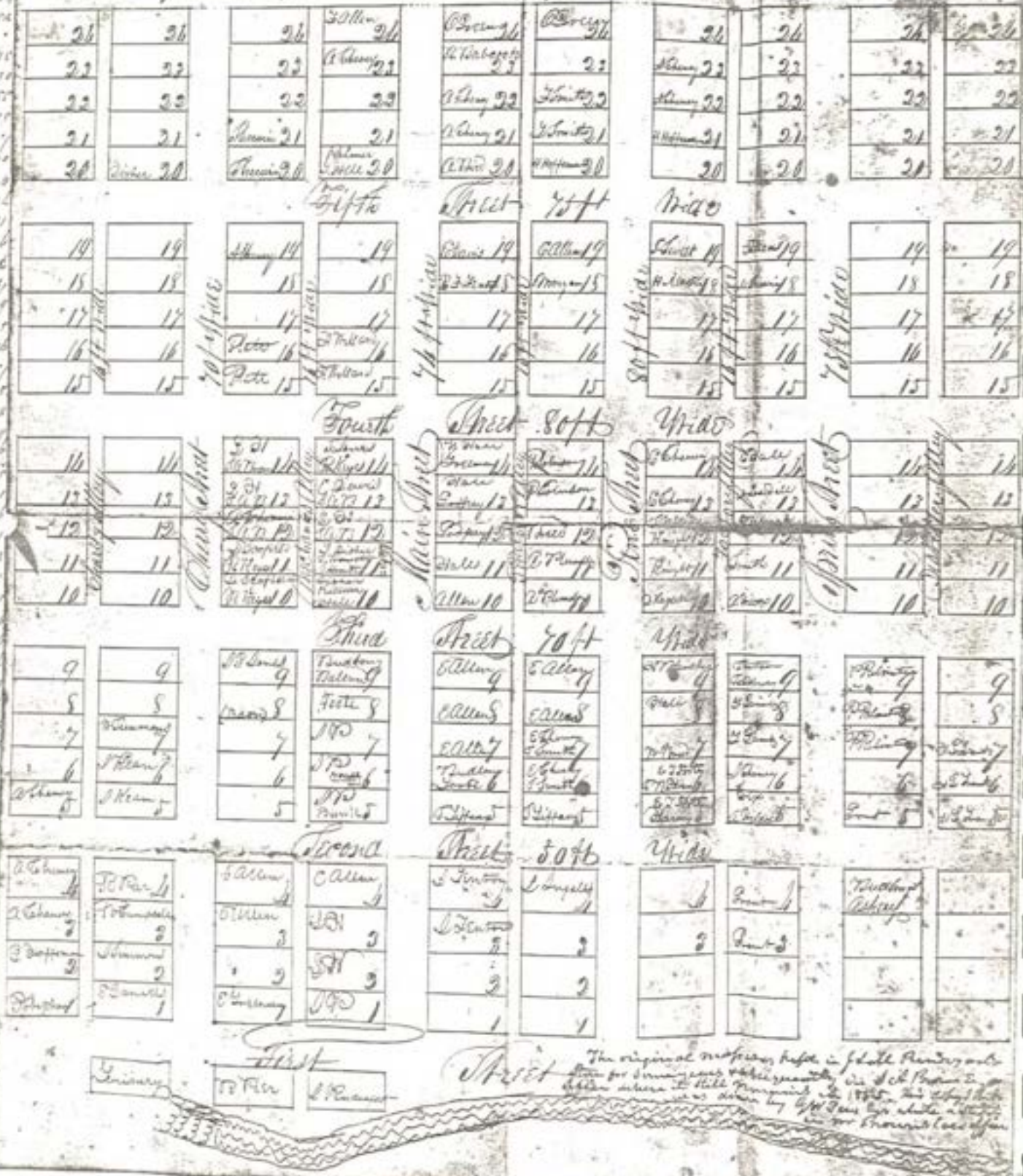


Fig. 2

"Copy of Map of the Village of Jamestown, Chautauqua County being an exact copy of the original drawn by Thomas Disher...in fall of 1815." (Reed Library, Special Collections, SUNY College at Fredonia.)



Fig. 3 Flatboat used for down-river transport only, moved by the river's current. (Fenton Historical Society. Vertical files.)



Fig. 4 Keelboat powered by several men pushing poles on the bottom of the river bed. (Fenton Historical Society. Vertical files.)



Fig. 5 West side of North Main Street, looking southwest, ca. 1861. (Photograph by permission of Fenton Historical Society, Jamestown, NY.)

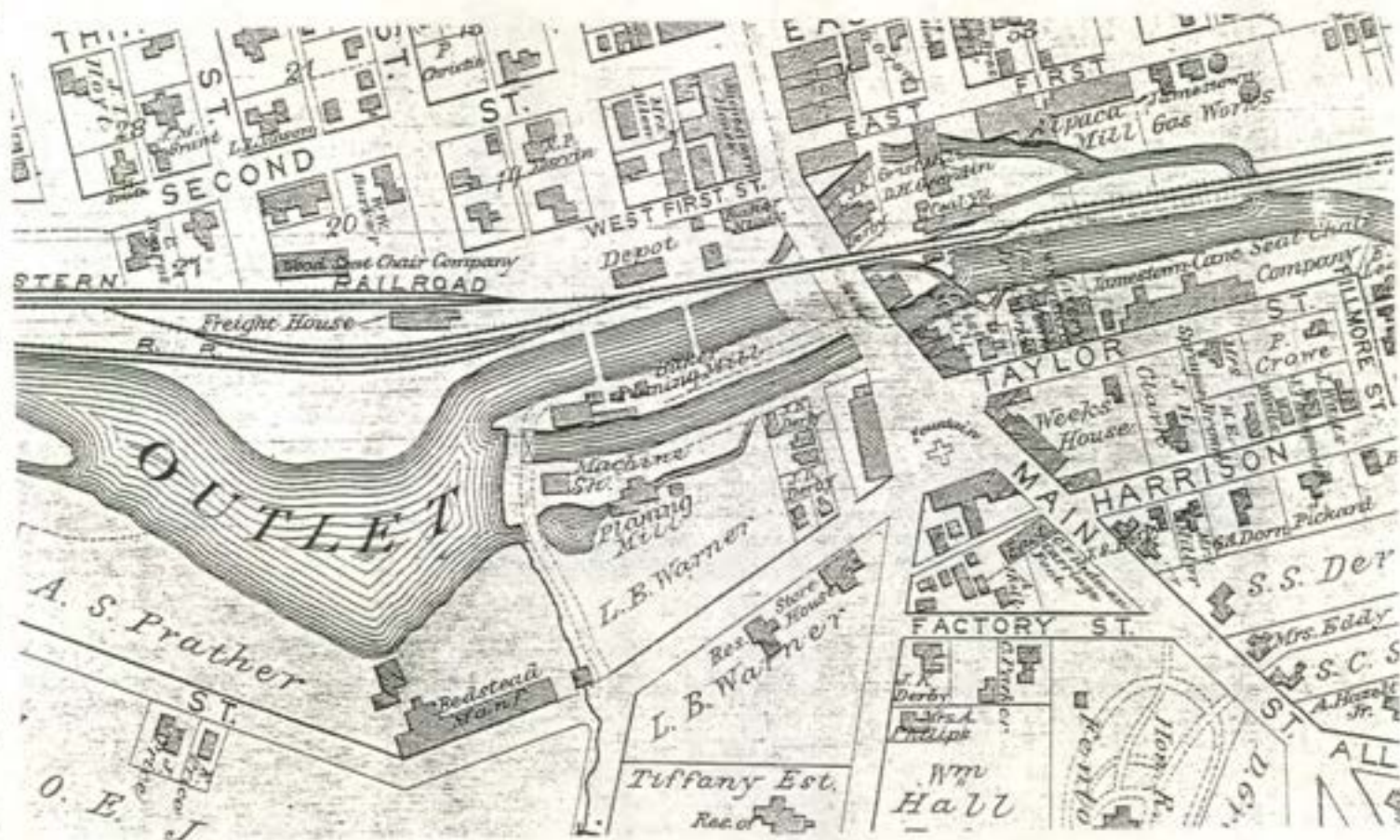


Fig. 6

Map of Jamestown showing industrial corridor along the railroad tracks in 1881. (Illustrated Historical Atlas of the County of Chautauqua, New York. New York: F.W. Beers & Co., 1881.)



Fig. 7 Ca. 1885 photograph of train station (built 1881) at West First and Cherry Streets. (Photograph by permission of Fenton Historical Society, Jamestown, NY.)



Fig. 8 Ca. 1910 photograph of the former Erie passenger station (built 1897) at West First and Cherry Streets. (Photograph by permission of Fenton Historical Society, Jamestown, NY.)

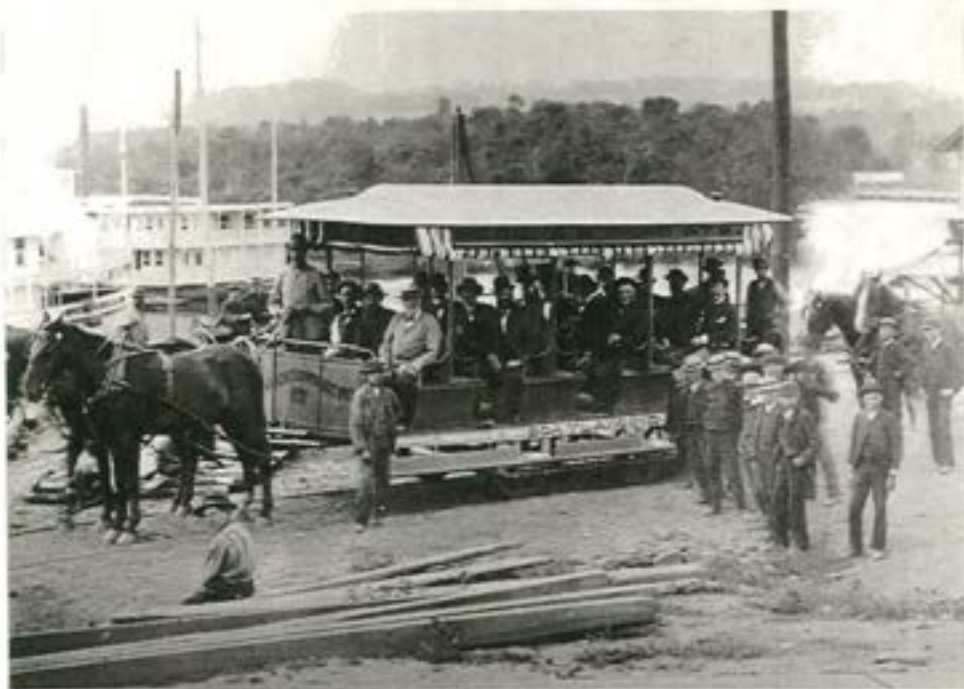


Fig. 9 First horse-trolley car of the Jamestown Street Railway with Directors of the Road, June 19, 1884. (Photograph by permission of Fenton Historical Society, Jamestown, NY.)



Fig. 10 "The Columbia" double-decker Jamestown Street Railway car on the Celeron-Jamestown line, 1895. (Photograph by permission of Fenton Historical Society, Jamestown, NY.)



Fig. 11 Historic view (n.d.) of the New Sherman House Hotel on West Third Street, built ca. 1881. (Photograph by permission of Fenton Historical Society, Jamestown, NY.)

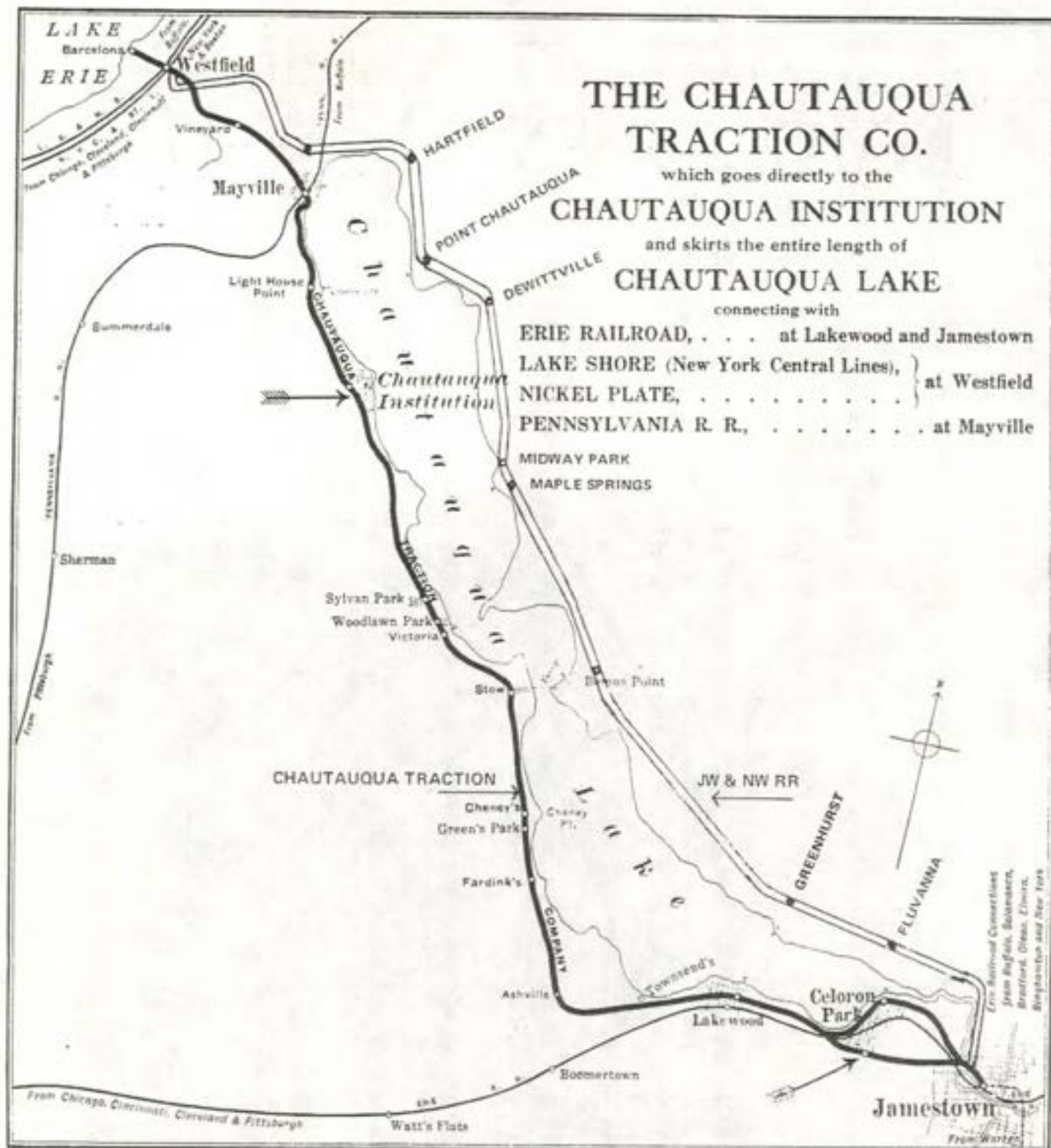
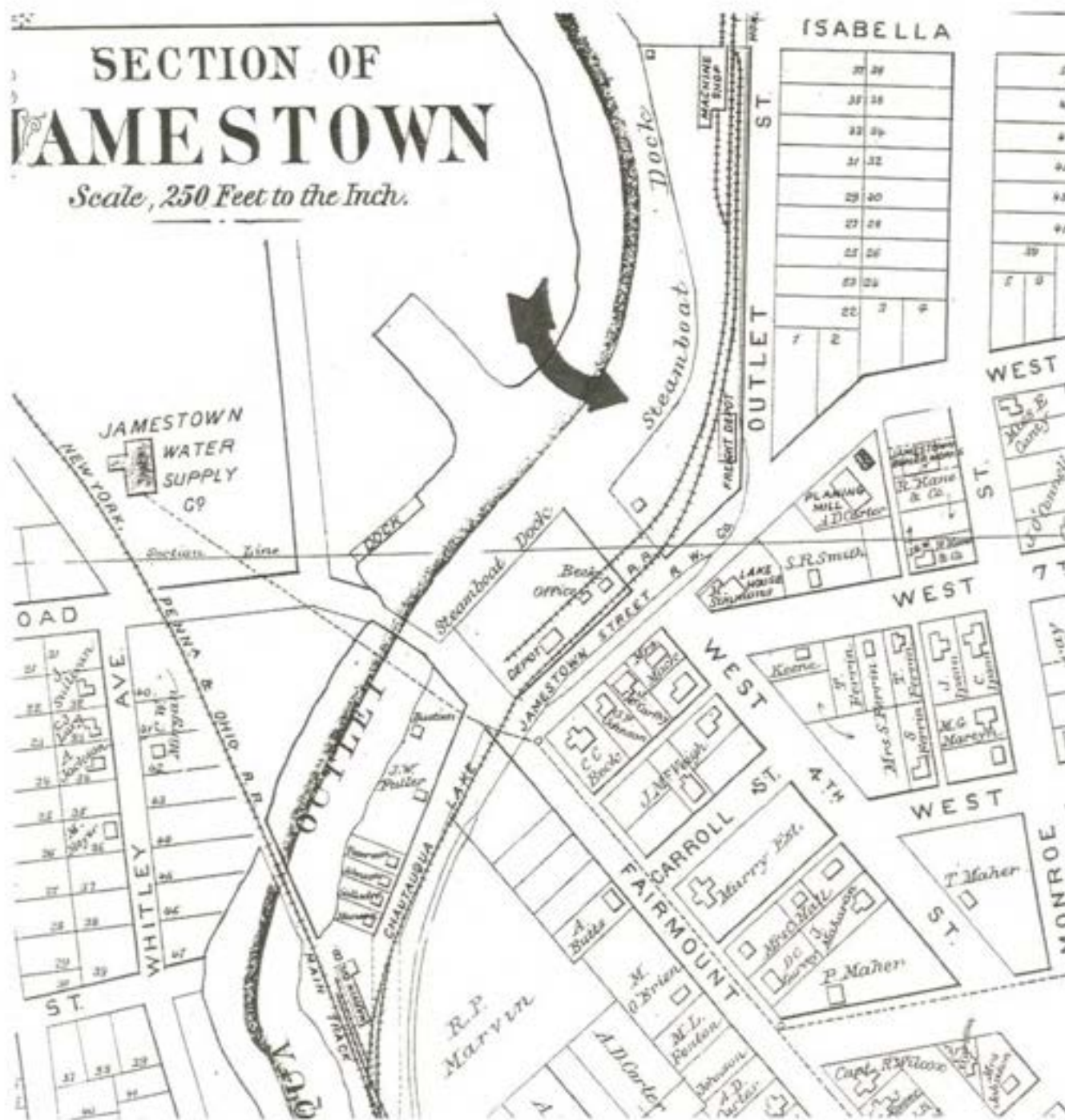


Fig. 12 Map from promotional literature showing the routes of the Chautauqua Traction Company and the JW & NW Railroad. (Reprinted in *Jamestown and Chautauqua Lake Trolleys*. Jamestown: Fenton Historical Society, 1974. Back cover.)

Scale, 250 Feet to the Inch.



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Fig. 14 The Jamestown boatlanding, ca. 1890. (Photograph by permission of Fenton Historical Society, Jamestown, NY.)



Fig. 15 The "Jamestown" steamboat at boatlanding, ca. 1885. (Photograph by permission of Fenton Historical Society, Jamestown, NY.)



Fig. 16 "The Seven Churches," historic post card (n.d.). Looking east on East Third Street. (Photograph by permission of Fenton Historical Society, Jamestown, NY.)

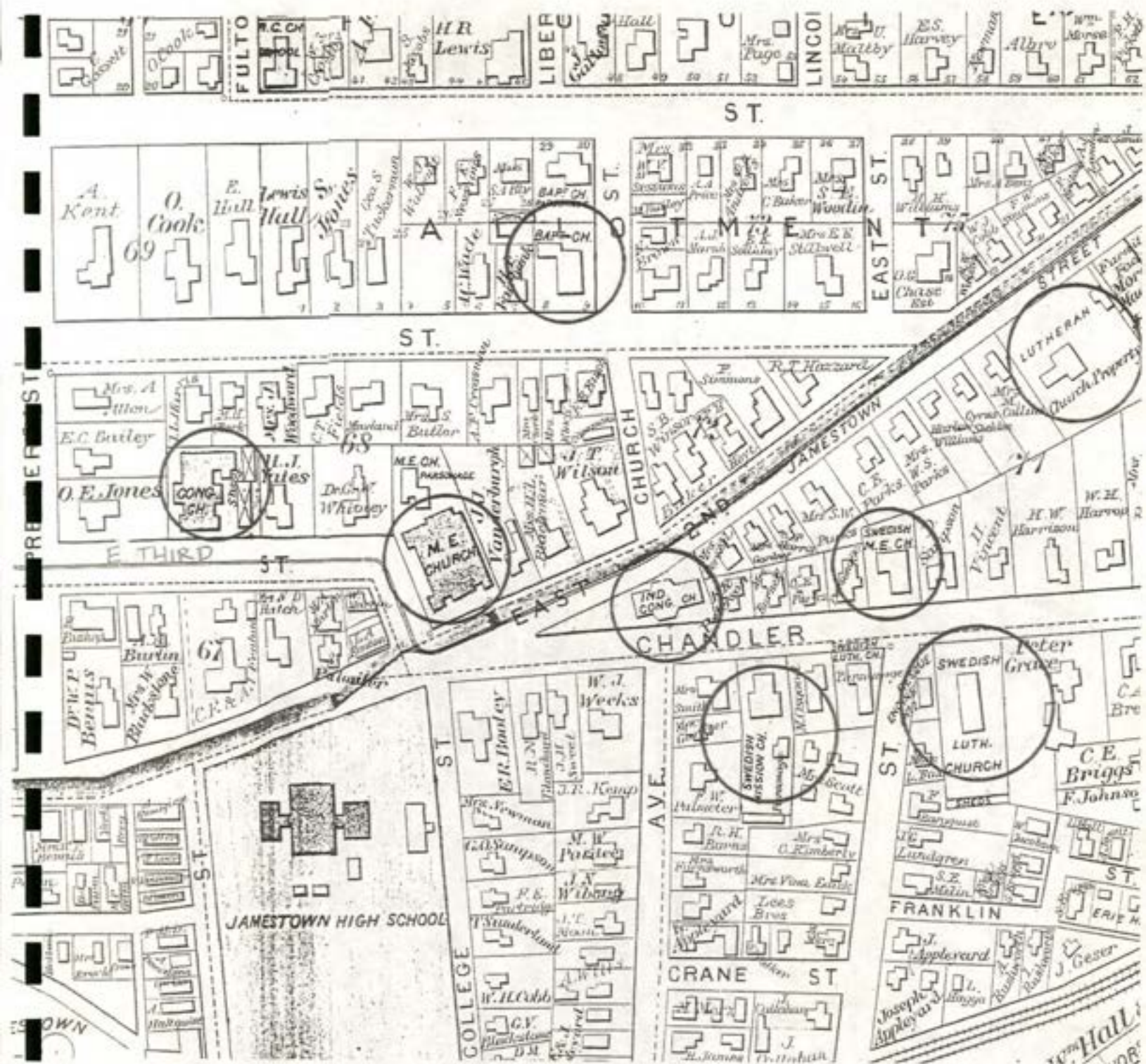


Fig. 17

1888 map of Jamestown showing area east of Prendergast Avenue with numerous churches. (Atlas of the City of Jamestown, New York. New York: J.W. Vose & Co., 1888.)

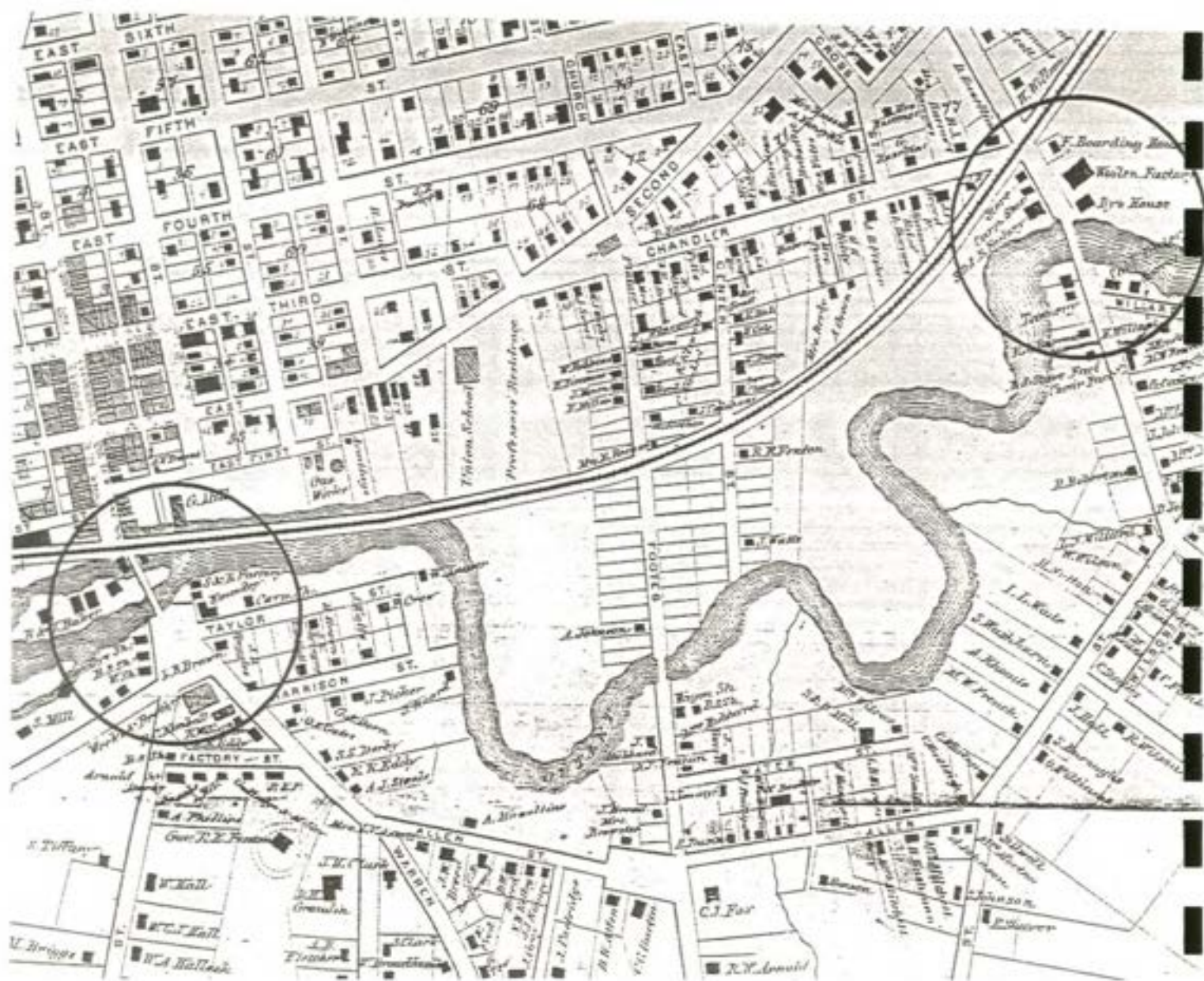


Fig. 18 Industrial/manufacturing areas along the Chadakoin River in 1867. (*New Topographical Atlas of Chautauqua County, New York*. Philadelphia: William Stewart, Publisher, 1867.)



Fig. 19 Industrial development along the Chadakoin River in 1881.
 (Illustrated Historical Atlas of the County of Chautauque, New York. New York: F.W. Beers & Co., 1881.)

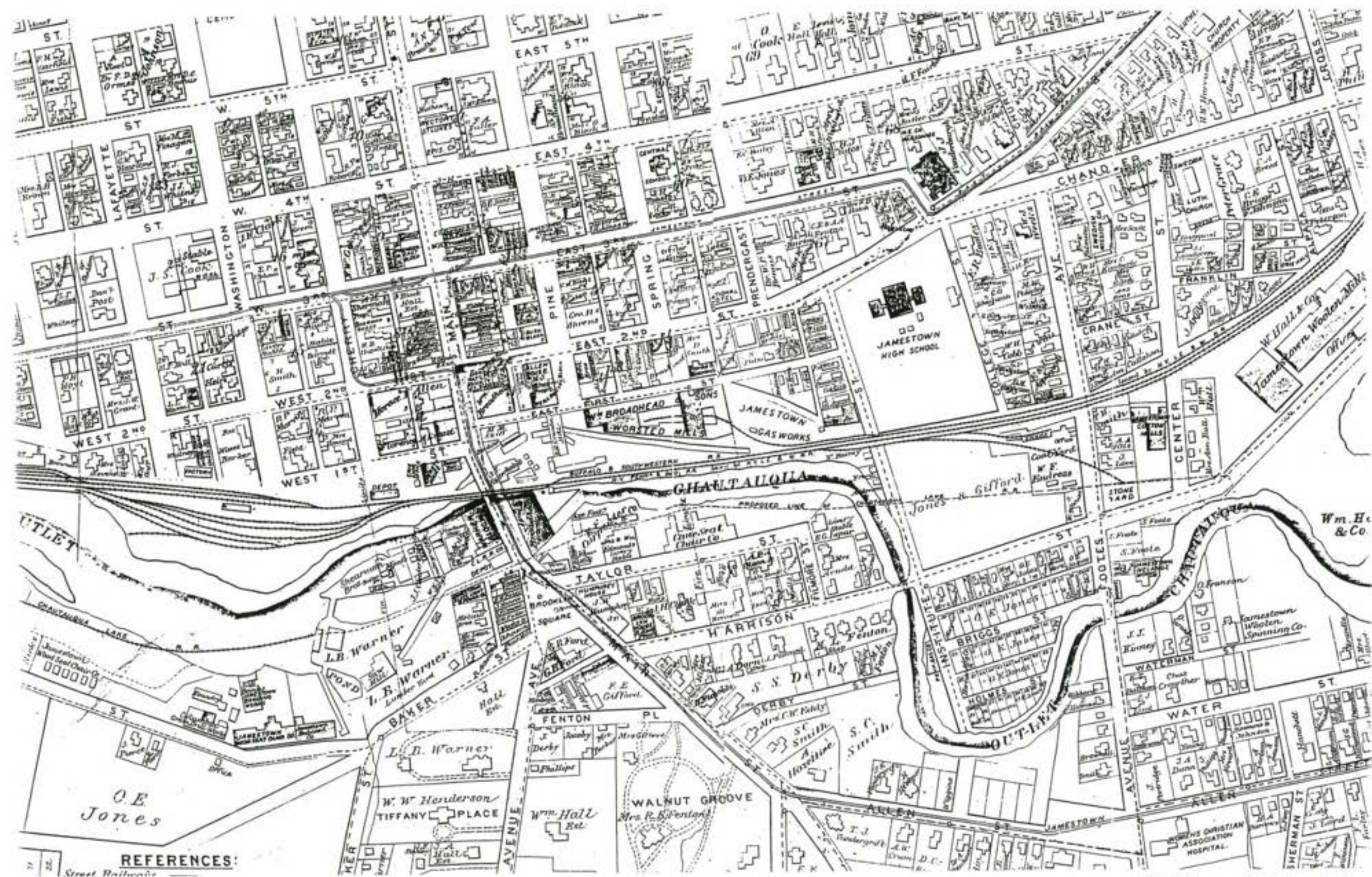


Fig. 20 Industrial development along the Chadakoin River in 1888. (Atlas of the City of Jamestown, New York. New York: J.W. Vose & Co., 1888.)



Fig. 21 Historic view (n.d.) of the Art Metal Construction Company, manufacturers of metal office equipment. (Photograph by permission of Fenton Historical Society, Jamestown, NY.)



Fig. 22 Historic photograph (n.d.) of brick layers constructing city streets. (Photograph by permission of Fenton Historical Society, Jamestown, NY.)



Fig. 23 Historic view (n.d.) of the Broadhead Worsted Mills. (Photograph by permission of Fenton Historical Society, Jamestown, NY.)



Fig. 25 Historic view (n.d.) of Brooklyn Square. (Photograph by permission of Fenton Historical Society, Jamestown, NY.)



Fig. 26 Ca. 1925 view of the Humphrey House at Main and Taylor Streets. This hotel was built in the 1880s. (Photograph by permission of Fenton Historical Society, Jamestown, NY.)



Fig. 27 North Main Street in the 1890s. Looking north from Brooklyn Square. Construction at left. (Photograph by permission of Fenton Historical Society, Jamestown, NY.)



Fig. 28 North Main Street, looking north from around Second Street, ca. 1907. (Photograph by permission of Fenton Historical Society, Jamestown, NY.)



Fig. 29 Historic view (n.d.) of the George W. Tew House (built 1885) at 413 North Main Street. (Photograph by permission of Fenton Historical Society, Jamestown, NY.)



Fig. 30 Historic view (n.d.) of Lakeview Avenue. (Photograph by permission of Fenton Historical Society, Jamestown, NY.)



Fig. 31 Historic photograph (n.d.) of Walnut Grove, home of Governor Reuben E. Fenton, built 1864. (Photograph by permission of Fenton Historical Society, Jamestown, NY.)



Fig. 32 Historic photograph (n.d.) of Lucius B. Warner Home (demolished) on Forest Avenue. (Photograph by permission of Fenton Historical Society, Jamestown, NY.)



Fig. 33 Historic photograph (n.d.) of the Jamestown Union School and Collegiate Institute, East Second Street, built 1867. (Photograph by permission of Fenton Historical Society, Jamestown, NY.)



Fig. 34 Historic view (n.d.) of former Jamestown City Hall, built 1897. (Photograph by permission of Fenton Historical Society, Jamestown, NY.)



Fig. 35 Historic view (n.d.) of the original WCA Hospital in the Kimball House, corner of Foote and Allen Streets. (Photograph by permission of Fenton Historical Society, Jamestown, NY.)



Fig. 36 Historic view (n.d.) of the Gustavus Adolphus Orphan's Home, Falconer Street and Aldren Avenue, built in 1884-1888. (Photograph by permission of Fenton Historical Society, Jamestown, NY.)



Fig. 37 Historic view (n.d.) of Allen's Opera House, 18-24 East Second Street, built 1881.
(Photograph by permission of Fenton Historical Society, Jamestown, NY.)

SECTION III
EXISTING CONDITIONS OVERVIEW

EXISTING CONDITIONS OVERVIEW

Following is an overview of the current condition of the historic architectural resources of the city of Jamestown. Driving and walking tours were conducted of every section of the city to determine the number, distribution, and architectural integrity of potentially significant buildings and districts to determine National Register and local landmark potential. The historic resources discussed in this chapter are all significant. For specific recommendations on proposed local landmark and/or National Register-eligible buildings and districts refer to **Section V - Lists of Historic Resources**.

Within each geographic area, the building types, periods of construction, building materials, styles, and the character of the surrounding landscape were examined. This overview provides a "broad brush" view of the city, designed to highlight a **representative sampling** of Jamestown's historic resources, ranging from factories and commercial buildings to houses and churches. The city of Jamestown presents an extensive collection of historically and architecturally significant late-nineteenth and early-twentieth century commercial, industrial, institutional, cultural, and residential buildings.

To assist in explaining the findings, the city has been divided into eight geographic areas (See Geographic Boundaries Map after this chapter). The boundaries of the areas are based on major roads, prominent institutions occupying particularly large sites, the location of railroad tracks, the presence of the Chadakoin River, predominant building types, and/or historic settlement patterns. Annotated maps of each geographic area are provided for illustrative purposes. (See Area Maps 1-8 after this chapter.) These maps indicate locations of proposed National Register buildings and districts, and proposed local landmarks and districts.

Jamestown is located in Chautauqua County in southwestern New York state. The city occupies 5,864 acres of land and has a population of 34,681. The Chadakoin River drains from Lake Chautauqua, entering the city at the northwest corner, then traveling south until it turns eastward near the center of the city, then continuing northeast and exiting the city at its northeast corner. The river has a strong visual presence and was crucial to the historic development of Jamestown. Railroads generally follow the river, crossing it at points and remaining well south of the river in the northwest corner of the city.

The commercial and business district of Jamestown is situated on a hill north of the river in the city's geographic center and is the location of the earliest settlement, dating from the 1810s. The business district has a gridiron street plan and centers around North Main Street and the east-west streets of First, Second, Third, and Fourth. Residential neighborhoods fan out from this central district and major traffic routes radiate from the city center through the outlying, extremely hilly, areas. Generally, the earliest buildings are located nearer the city center, and the areas nearest the city boundaries have been more recently developed.

The architectural resources of the city of Jamestown are a mixture of building types and styles. Most of the significant commercial buildings are located on or adjacent to North Main Street in the central business district. These are predominantly masonry buildings ranging in height from two to four stories, standing in generally continuous rows along both sides of the street. Many date from the late nineteenth century and exhibit Italianate stylistic influences. Other styles represented by commercial buildings include: Classical Revival, Renaissance Revival, Moderne, and commercial vernacular. Jamestown's industrial buildings are located along the river/railroad corridor and are generally three- to four-story masonry structures with utilitarian designs. A number of buildings serving institutional and cultural functions are located throughout the city, including schools, churches, government buildings, and theaters. These represent a great range of styles and construction types, from a Shingle style church to a High Victorian Gothic theater building. The majority of houses in Jamestown were built during the boom years of the city's development in the late 1800s and early 1900s. Small numbers of early- to mid-nineteenth century houses survive intact. Most of the late-nineteenth and early twentieth century residences are of balloon frame construction, clad in wood shingles or clapboards (or modern vinyl and aluminum). A small number of brick-faced and stucco houses can also be found. The residences are generally one to two and one-half stories high. A number of styles are represented, including Federal, Greek Revival, Italianate, Second Empire, Queen Anne, Stick/Eastlake, Shingle, Beaux Arts, Classical Revival, Colonial Revival, Dutch Colonial, English Tudor Revival, French Eclectic, American Four-square, Bungalow/Craftsman, and International. There are also numerous vernacular houses devoid of any stylistic references, including two-story, front-gabled, rectangular houses with front porches; and two-story, tri-gabled ell-plan houses. Many of these vernacular houses feature an enclosed vestibule that projects into the front porch.

Many of Jamestown's streets are paved with bricks made from local clay deposits in the late nineteenth and early twentieth century (ca. 1890s-1930s). These streets are significant historic features.

AREA 1

Area 1 is bounded by the Chadakoin River on the west, Eighth Street on the south, Lakeview Avenue on the east, and the city line at the north; and includes Lakeview and the Holy Cross Cemeteries. (See Area 1 Map). The Chadakoin River runs predominantly south through this area, with the open land of the Chadakoin Park east of the river. The main north-south routes through the area are Washington Street, North Main Street, Prendergast Avenue, and Lakeview Avenue. The cross streets between Washington Street and North Main Street slope steeply up to the east. Area 1 was extensively developed as a residential neighborhood beginning in the 1880s. While the area is primarily residential, consisting of late-nineteenth and early-twentieth century frame dwellings, Washington Street is characterized by mid- to late-twentieth century commercial strip development. Late-nineteenth and early-twentieth century vernacular frame houses (both the front gable rectangular type and the tri-gabled ell type) and Bungalow/Craftsman houses are prevalent in this area. The houses were built for working-class families and many have undergone significant additions and alterations, such as the replacement of materials and historic features (windows, doors, porches) with their modern counterparts and/or the installation of vinyl or

aluminum siding. The SS. Peter and Paul Parochial School (a post-World War II structure) occupies a large site south of Twenty-Second Street. On the west side of North Main Street stand two historic brick buildings: Emmanuel Temple Church at No. 1015 (a cross plan church with a corner tower, fig. 38), and a Queen Anne residence at No. 901 (fig. 39).

Cross streets in the residential area between North Main Street and Lakeview Avenue continue to slope up to the east and are similar in character to the area to the west with a mixture of late-nineteenth and early-twentieth century architectural styles and some buildings constructed after World War II. Many of the buildings in this area lack architectural integrity due to numerous alterations and additions.

Several examples of buildings that retain their historic architectural character remain on the north-south streets in Area 1. These include a Federal frame residence at 862 North Main Street (fig. 40); a Classical Revival residence at 1243 Prendergast Avenue (fig. 41); a Tudor Revival residence at 1235 Prendergast Avenue (fig. 42); and an Eastlake residence at 830 Prendergast Avenue (fig. 43). The northern end of Prendergast Avenue features a median consisting of a landscaped island creating a formal appearance. The Euclid Avenue School is a three-story brick building (presently vacant) on a large lot east of Prendergast Avenue, between Euclid and Newton Avenues (fig. 44). Built in 1911 and 1920, this National Register-listed building is predominantly Classical Revival in style, with Mission and Craftsman features. Prendergast Avenue ends at Buffalo Street where there is an entrance to Lakeview Cemetery. The cemetery (fig. 45), bounded by North Main Street and Lakeview Avenue and extending north to the city line, is characterized by rolling topography, mature trees, and winding lanes. Originally it provided views of Chautauqua Lake. The cemetery was established in 1859, and is historically significant, as the headstones and monuments document much of the city's history. Another, much smaller, cemetery is located west of Lakeview. Established in 1910 by SS. Peter and Paul Roman Catholic Church, Holy Cross Cemetery is similar to Lakeview with its hills and curving lanes and is entered from West Oak Hill Road (fig. 46).

Lakeview Avenue (fig. 47) developed as a fashionable residential area where the successful industrial and professional men of Jamestown built their homes. Trolley service was extended to Lakeview Avenue by the turn of the century and was largely responsible for the growth of this residential area. Most of the historic houses remain and exhibit strong architectural qualities and period integrity suggesting the presence of a historic district. In comparison to other residential streets in this area, Lakeview Avenue homes are of a larger scale and occupy larger sites. They exhibit fully-developed styles such as Italianate, Eastlake, Queen Anne, Colonial Revival, Tudor Revival, Bungalow, and American Four-square that were popular in sophisticated urban areas throughout the United States. The potential district encompasses both sides of Lakeview Avenue, extending from Sixth Street north to Buffalo Street. It includes the north end of Winsor Street (in Area 2) where there is a group of Colonial Revival, Tudor Revival, and Bungalow/Craftsman houses of good architectural integrity.

AREA 2

The area bounded by Curtis Street, the northern city line, Lakeview Avenue, the eastern end of Sixth Street, and East Second Street, designated Area 2, is mainly residential, with interspersed institutional buildings. (See Area 2 Map.) The oldest portion of this area is south of Falconer Street and was developed in the 1880s. From Lakeview Avenue, the area slopes downward to the east. The majority of the houses are of frame construction, were built beginning in the 1910s, and include Dutch Colonial Revival, Craftsman, Bungalow, American Four-square, Colonial Revival, and vernacular (rectangular front gabled type and tri-gabled ell type) examples, as well as some post-World War II neo-Colonials and ranches.

The northern section of the area, including parts of Pleasantview Drive, Weeks Street, and East Centennial Street, have recently been developed. Institutional buildings in this area include: Washington Junior High School between Beechview and Pleasantview Avenues; the Buffalo Street School; the B.P.U. Water Building at Buffalo Street and Newton Avenue; St. John's Roman Catholic Church at Newton Avenue; and the First Church of God on Falconer Street. All of these institutional buildings were built after World War II. Park land in this area includes Emory Park, at the northern city line between Emory Drive and Arlington Avenue; the Roger Tory Peterson Institute for the Study of Natural History, between Hotchkiss Street, Curtis Avenue, and the northern city line; and a playground north of Falconer Street between Sturges and Bowen Streets.

In general, the historic houses in Area 2 are of good architectural quality and good integrity, and are of similar scale and construction. The consistency of these characteristics suggests the potential for a large historic district bounded by Blanchard Street at the south, Towner Avenue at the north, Sturges Street and Beechview Avenue on the east, and the rear property boundaries of Lakeview Avenue to the west. The character of the district is generally defined by intact, early-twentieth century, middle-class housing stock with Craftsman, Bungalow, American Four-square, Colonial Revival, Tudor Revival, and vernacular types. This potential district is strengthened by special landscape features. Beechview Avenue (fig. 48) and Chestnut Street, for example, have mature deciduous trees that form a canopy above the street and create a sense of place. Clyde Street is noted for its landscaped median, as well as its bordering trees (fig. 49). This street is particularly cohesive with its Craftsman, Bungalow, and Colonial Revival houses, all of similar scale and setback.

Located within this area is Beverly Place, which is especially significant for its grouping of ca. 1915 bungalows of high architectural quality and integrity (fig. 50).

Also located within this area of the city is Ridgley Terrace (fig. 51), a small winding street that features a special group of English Tudor and Colonial Revival residences that are larger in scale and occupy larger lots than those of the surrounding neighborhood. These houses represent Jamestown's early-twentieth century prosperity.

The Buffalo Street United Methodist Church at Buffalo and Falconer Streets is an interesting example of a cross plan church of rusticated concrete block construction (fig. 52).

Second Street, which runs through the southern part of this geographic area, is commercial in character, with predominantly mid- to late-twentieth century development. While most of the buildings are of recent vintage, one building of special local significance stands at the northwest corner of East Second and Buffalo Streets. Known as the Dexterville Tavern, and originally constructed in 1826 by the Dexter Brothers as a stagecoach stop, it may be one of the oldest buildings standing in its original location in Jamestown.

AREA 3

Area 3 is located at the northeast corner of the city north of the Chadakoin River and east of Curtis Street. (See Area 3 Map.) This area generally slopes downward toward the river at the southeast. It is dominated by two major institutions that occupy much of this area. Jamestown Community College borders Curtis Street and is composed of numerous late-twentieth century educational buildings. The former School No. 7, constructed in 1896 and 1914 on East Second Street (between Curtis and Hopkins), is now owned by the College (fig. 53). Lutheran Social Services occupies a complex of buildings along Aldren Avenue, north of Falconer Street. This prominent site was previously occupied by The Gustavus Adolphus Children's Home, constructed in 1888-89 and demolished in the late twentieth century. An early-twentieth century brick building currently stands at the entrance to the complex. Mid- to late-twentieth century buildings, which house various services of the Lutheran Social Services, are located to the north.

Streets that travel north-south between Jamestown Community College and the Lutheran Social Services complex are residential, featuring frame bungalows and vernacular houses (front gable, rectangular type) of the 1900s-1910s, and split levels and ranch houses of the post-World War II period. Falconer Street has a mixture of industrial, commercial, and residential buildings of the mid-to late-twentieth century. East Second Street, at points, borders the river and is primarily commercial.

AREA 4

Area 4 is the central commercial and business district of Jamestown. It includes many of the historic sites of the city, including the location of James Prendergast's initial settlement. This area is bounded by Sixth and Eighth Streets at the north, the railroad tracks at the south and west, and Winsor Street at the east. (See Area 4 Map.) Main Street runs north-south through the area and is intersected by numbered cross streets in a gridiron plan.

The downtown area is characterized by a central core of commercial buildings, which developed along North Main Street from First Street northward. Most of the surviving buildings were constructed from the late nineteenth century through the present time. Fires occurring in the years 1852, 1861, 1862, and 1871 destroyed many of the earlier commercial buildings in this area. (See fig. 54 for historic map showing the downtown area.) The instability of the swampy

land in the area was responsible for additional losses, as foundations crumbled beneath historic structures. Structures serving civic, social, and religious functions are adjacent to and interspersed throughout the commercial core. Surrounding this central core are residences that date from the same time period and represent a variety of styles.

North Main Street, from the railroad bridge north to Sixth Street, while including some recent construction and alterations, retains a cohesive grouping of late-nineteenth and early-twentieth century commercial, religious, social, and residential structures with good integrity, and marks a significant historic area of the city.

Commercial buildings, most three stories tall, line North Main Street to Fourth Street (figs. 55-59). Most of the buildings are faced with brick; many have stone trim. Ornament on the buildings is typically concentrated at the storefront cornice, window surrounds, and terminal cornice. Most were built in the late nineteenth and early twentieth centuries and represent a variety of styles, including Italianate (No. 306 North Main Street), Romanesque Revival (The Arcade Building, 26-32 North Main Street), Renaissance Revival (The Fenton Building, 110-116 North Main Street), Classical Revival (Key Bank, 202-206 North Main Street), and Moderne (Rite Aid, 301-307 North Main Street). Some of the buildings have undergone ground story facade alterations, such as the Winter Garden Theater (313 North Main Street). Other buildings have been faced with materials that may cover historic fabric, such as No. 208 North Main Street, which was undergoing renovation at the writing of this report. A few of the historic commercial buildings have been demolished, and new buildings have been built in their place; for example, the parking garage between First and Second Streets on the west side of Main Street. This commercial core in and directly adjacent to North Main Street suggests the potential for a historic district.

Other building types appear on or near Main Street, north of Fourth Street, including residences, religious buildings, and social organizations (figs. 60-64). St. Luke's Episcopal Church (fig. 60) is located between Fourth and Fifth Streets on the east side of Main Street, and the YWCA (fig. 61), a Renaissance Revival building constructed in 1908, is located at the northwest corner of Fourth and Main. Grand residences constructed for prominent citizens and now converted to professional offices and a social club are found at this end of the street including: the George W. Tew House at 413 North Main Street (Second Empire; fig. 62), the Marvin House at 2 West Fifth Street (Shingle; fig. 63), and the Alden House at 509 North Main Street (Classical Revival). Located just east of this grouping at 15 East Fifth Street is the Ahrens Mansion (fig. 64), another grand residence designed in the Beaux Arts style. Between Sixth and Eighth Streets, Main Street turns to the northeast and is generally commercial in character.

Cherry Street (fig. 65), located west of North Main Street, is similar to Main in its mix of building types and styles. Buildings especially significant to the history of the city are found there, including: The Furniture Mart at Second and Cherry; the Richardsonian Romanesque James Prendergast Free Library at 509 Cherry Street, between Fifth and Sixth (fig. 66); Saints Peter and Paul Roman Catholic Church, opposite the library on the east side of Cherry (fig. 67); and The Hotel Jamestown at the northwest corner of Third and Cherry (fig. 68). The commercial

building at 215 Cherry Street is significant, because it retains a historic storefront that is mostly intact (fig. 69). Second and Third Streets west of Cherry Street are generally commercial in character. With the exception of the classically-inspired Erie Railroad Station at 211 West Second Street (fig. 70), the High Victorian Eclectic H.P. Hall Building at 217-221 West Third Street, and the Jamestown Street Car Generating Plant at 117 Fairmount Avenue (fig. 71), which are historically significant and of good to fair integrity, most of the buildings in the southwestern part of this geographic area do not equal the higher levels of architectural and historical integrity of the buildings on Main Street.

The area north of Fourth Street and west of Main Street is generally residential in character. The residents of this area benefit from two parks: Dow Park, which is bounded by Sixth, Seventh, Cherry, and Washington Streets, and Baker Park, bounded by Fourth, Fifth, Clinton, and Jefferson Streets. Most of the residences in this area were built in the mid- to late nineteenth or early twentieth century. Most are of frame construction, but some are brick. Styles include Italianate, Queen Anne, Colonial Revival, and American Four-square, as well as front gable and ell-plan vernacular houses. Most of the buildings in this area retain fair to good levels of architectural integrity, but four very good examples of nineteenth and early twentieth century residential architecture stand on West Fifth Street at Nos. 308, 314, 406, and 408 (figs. 72, 73, 74, 75). They represent the Colonial Revival, Queen Anne, and Italianate styles. A site of local importance is at 12 West Seventh Street at the corner of North Main. An historic marker identifies this as the site of a station of the underground railroad operated by Catherine Harris, one of the first African American citizens of Jamestown, who arrived in 1831. It is possible that parts of the foundations and walls of the original building remain beneath the current construction.

The commercial area directly east of North Main Street generally extends from Second to Fourth Streets and is bounded by Spring Street on the east. The architectural styles and building types are similar to those found along Main Street. Blocks of three-story Italianate and vernacular commercial buildings with fair to good architectural integrity are found on the south sides of Second and Third Streets (figs. 76, 77, 78). Of special architectural interest in this area is the Second Empire Thurston House and Rowhouse Block at 8-18 East Fourth Street, now used for commercial purposes (fig. 79). The rowhouse is a rare building type in Jamestown. Examples of buildings constructed for social and institutional use in this section include the High Victorian Gothic Little Theater at 18-24 East Second Street, the Georgian Revival Masonic Temple at 17-23 East Third Street (fig. 80), and the Classical Revival County Office Building at 110 East Fourth Street (fig. 81).

The eastern part of Area 4 is characterized by a mixture of residential, religious, and commercial structures. Particularly good examples of residential buildings in this area include 117 East Sixth Street, an early-twentieth century Tudor Revival residence (fig. 82); 639 Prendergast Avenue, a Queen Anne/Colonial Revival brick residence (fig. 83); and No. 119 Fulton Street, a residence in the Queen Anne/Eastlake style (fig. 84). The Lombard Romanesque Revival First Presbyterian Church (fig. 85) is located at the northwest corner of East Fifth Street and Prendergast Avenue. Fourth Street, between Prendergast and Foote Avenues, retains several examples of residences

of high architectural and historic integrity, some of which are currently used for business or social purposes. Among these are the original Alonzo Kent Mansion (fig. 86), now the Scottish Rite Temple, at the northeast corner of Fourth and Prendergast; the Elks Club at 339 East Fourth; two brick Italianate residences at 358 and 362 East Fourth; and a Shingle/Craftsman house at 332 East Fourth (fig. 87, right side of photo). The high quality of the buildings on this block suggests the potential for a historic district.

South of the neighborhood just described stand five late-nineteenth and early-twentieth century religious buildings: the First Church of Christ, Scientist (321 Prendergast Avenue; fig. 88); the First Congregational Church (319 East Third Street; fig. 89); the Epworth Methodist Church (10 Foote Avenue, fig. 90, right side); First Lutheran Church and rectory (120 Chandler St., fig. 90, left side); and the Church of God (123 Chandler Street; fig. 91). These churches are fine examples of Jamestown's religious architecture and include Gothic Revival, Romanesque Revival, and Shingle styles.

Educational buildings are also represented in this area. Jamestown High School, situated on Second Street between Institute Street and Foote Avenue, is a Public Works Administration project and a fine example of Art Deco architecture (fig. 92). The Samuel G. Love School, on Eighth Street between Pine and Spring Streets, is a Renaissance Revival school which commemorates one of the superintendents of the public school system. Both of these schools retain good levels of architectural integrity and historic significance.

A group of 12 industrial buildings, originally built as the Broadhead Worsted Mills in the late nineteenth and early twentieth centuries, are located on East First Street, just east of the North Main Street central business district. These brick industrial buildings (fig. 93) continue to convey their historic character and retain a high level of architectural integrity.

AREA 5

Area 5 encompasses the westernmost part of the city of Jamestown. It is bounded on the northeast by the railroad tracks and Steele Street, on the southeast by Baker Street, and on the west by the city line. (See Area 5 Map.) West Third Street runs east-west through the center of this area and into the heart of the downtown business district to the east. The north-south streets north of West Third Street rise to the north, and there is a very steep decline from Livingston Avenue to the railroad tracks just to the north. While industrial buildings border the railroad tracks and Steele Street, this area is mainly residential in character, with some institutional, religious, and educational buildings interspersed. The neighborhoods closest to the center of the city were not developed until the late nineteenth and early twentieth century. West of Hallock Street and south of Palmer Street more recent neighborhoods, located nearer to the city line, are characterized by mid- to late-twentieth century development with split levels, ranches, and capes.

In the eastern section of this area is found the Jones Memorial Health Center, a large complex of brick buildings on a hilly site between Barrett Avenue, and Steele, William, and Baker Streets. The French Eclectic New York State Armory at 34 Porter Avenue (fig. 94) and the Renaissance

Revival Lincoln School at 301 Front Street are other major institutions in this residential area. On West Third Street are located three churches: Westminster Presbyterian, Bethel Lutheran (fig. 95), and the Jamestown Alliance Church. These churches were built in the early twentieth century to minister to this growing section of the city and are located amidst a residential neighborhood of good integrity with tree-lined streets. Near the churches is the Warner Home at 1103 West Third Street, an outstanding blend of English Tudor Revival and French Eclectic styles (fig. 96).

The residential area between Livingston Avenue, West Third Street, and Hallock Street is characterized by a mixture of late-nineteenth and early-twentieth century buildings, with styles including Queen Anne, Eastlake, Bungalow, Craftsman, and American Four-square. Vernacular front gable forms are predominant. This area has good architectural integrity. Exceptionally good examples include: 108 Cook Avenue (fig. 97) and 110 Hall Avenue (fig. 98), both simple versions of the Queen Anne/Eastlake styles. The house at No. 4 Woodworth Avenue is a rare Jamestown example of the Spanish Colonial Revival (fig. 99).

Engine Company No. 5 at 195 Fairmount Avenue is a two-story brick firehouse with decorative geometric brick and stone motifs (fig. 100). This is one of three surviving historic firehouses in Jamestown.

The former Brooklyn Heights Methodist Church (present St. Elia Albanian Orthodox Church) at 103 Palmer Street (fig. 101) is architecturally significant as an example of late nineteenth century "Carpenter Gothic" religious architecture.

AREA 6

Area 6 is the central southern section of the city. It is bounded by railroad tracks on the north, Foote Avenue on the east, Baker Street on the west, and the city line at South Street on the south. (See Area 6 Map.) The area is primarily residential, with some educational, institutional, and religious buildings interspersed. It is bisected by Forest Avenue, which runs north-south. The area is hilly, with an especially steep incline rising to the south toward the intersection of Barrett and Forest Avenues.

The residential neighborhood at the northern part of this area, between Forest Avenue, South Main Street, and McKinley Avenue, is particularly important to the historic development of Jamestown. Still standing there are the homes of Governor Reuben E. Fenton, William Broadhead, Porter Sheldon, John J. Whitney, and William Hall -- men who shaped the city in its early days.

A group of nine residences on the east side of Forest Avenue has potential as a historic district. The group includes high style structures including Greek Revival (73 Forest Avenue, fig. 102, left side), Queen Anne (81 and 97 Forest Avenue, figs. 102, right side and 103), and Italian Villa (131 Forest Avenue).

Adjacent to the Forest Avenue neighborhood is the Italian Villa style Fenton Mansion at 67 Washington Street (fig. 104). Built for Civil War Governor Reuben Fenton in 1864, it is individually listed on the National Register. Architecturally and historically significant houses to the east include the Queen Anne Broadhead Mansion and carriage house at 130 South Main Street (fig. 105); the Agnes Home, an Italianate brick building at 6 Broadhead Avenue (fig. 106); and the Second Empire Porter Sheldon House at 70 Prospect Street (fig. 107). Sheldon was one of the founders of the former American Aristotype Company, producers of photographic paper. The factories of this company were once located behind Sheldon's house in the area between Prospect Street, McKinley Avenue, Prather Avenue, and Terrace Place. Overlooking this site are workers' row houses at 20-26 Terrace Place.

Several buildings of historic significance in Area 6 were lost when the New York State arterial highway was constructed, and with the completion of other urban renewal projects in the 1970s. (See fig. 108.) The Second Empire D.H. Grandin House at 44 Allen Street was narrowly spared from demolition when the arterial highway was built. Urban renewal destroyed the triangular area south of the railroad bridge at Main Street, which was known as Brooklyn Square from the 1860s when it was a busy commercial center. (See figs. 24 and 25 in Historic Overview chapter.) Important buildings that were located there included The Broadhead Block and The Humphrey House Hotel.

Another significant group of buildings in this area is found on Howard Street between Barker Street and Cole Avenue. Remaining there are seven bungalows in very good condition. Bungalows are found in every section of the city, and this grouping is a fine representative selection of this style of building in Jamestown. In general, the neighborhoods of this area of the city are composed of a mixture of late-nineteenth and early-twentieth century styles, including Dutch Colonial, Queen Anne, Craftsman, Bungalow, American Four-square, and an occasional Tudor Revival. Vernacular front gable and ell-plan forms are also prevalent. Some mid- to late-twentieth century development is interspersed throughout, and this later development becomes predominant toward the south.

Educational buildings of local architectural interest in this area include the Branch School No. 9 (150 Prospect Street) and the Fletcher School (301 Cole Avenue, between Myrtle Street and Whitehill Avenue). The Leonard A. Bergman Park occupies a vast site at the southwest corner of this area.

AREA 7

Area 7 is bounded by Foote Avenue, Harrison and Allen Streets on the west, Buffalo Street on the north, and the city line on the south and east. (See Area 7 Map.) The hills in the northern and western parts of the area are especially steep. Industry developed along the river and railroad tracks toward the west and north of Buffalo Street. South and east of this industrial border the area is primarily residential. It attracted a majority of the immigrants who arrived in Jamestown in the late nineteenth and early twentieth centuries and who worked in the many factories that operated at that time.

Swedes arrived in Jamestown beginning in 1849 and settled in the vicinity of Willard Street in the area that came to be known as Swede Hill. Residences in this area include a mixture of styles and forms seen elsewhere in the city -- vernacular front gable and ell-plan forms, Eastlake, Queen Anne, Bungalow, and American Four-square. Houses are generally smaller in scale, closer together, and have less of a setback than those in other sections of the city and are of low to fair integrity. A small group of four bungalows on Johnson Street, built in the 1910s-20s, is representative of working class housing of the early twentieth century and merits consideration as a historic district.

English immigrants settled the area immediately south of the Swedes and north of English Street, beginning in the 1870s. The area became known as English Hill. Of special note in this area is an intact vernacular residence with a nicely detailed Eastlake porch and trusswork at 20 Cedar Avenue (fig. 109). Late-twentieth century development is typical east of Maltby Street. Older residences that remain are typically of frame construction and exhibit a mixture of styles typical to Jamestown.

The residential area south of English Hill is similar in character to that just described, but the sections east of Hebner Street and south of Allendale Avenue are characterized by mid- to late-twentieth century development. Many early-twentieth century bungalows are found along the western edge of this geographic area. Three modern educational buildings are located here: The Rogers School, the Jefferson School, and the Bush School. Allen Park is located toward the south. No. 100 West Virginia Boulevard, across from Allen Park, is a particularly good example of the English Tudor/French Eclectic styles with a slate roof (fig. 110). The American Four-square/Prairie house around the corner at 3 Barker Place is also of architectural significance (fig. 111). This house was built for Karl Peterson, president of the Crescent Tool Company. A residence on Willow Avenue, near the city's eastern boundary, is a rare example of the International style in Jamestown (fig. 112). Most of the other residences in this general area are of fair integrity. Many have undergone significant alterations, typically to the windows and porches, and modern siding has been added in several cases. A building of local significance is 738 Buffalo Street, an Eastlake-inspired residence with intact details.

Located near the western edge of Area 7 are several properties of architectural significance including: the Chautauqua Hardware Company (former Empire Worsted Mills) at 31 Water Street (fig. 113), a Queen Anne residence at 14 Arnold Street, a bungalow at 10 Arnold Street (fig. 114), and a Mission gas station at 411 Foote Avenue (fig. 115).

AREA 8

Area 8 is the industrial corridor of Jamestown. It generally follows the line of the Chadakoin River and the railroad tracks. It extends westward near Jones and Gifford Avenue, south as far as Steele and Harrison Streets, and includes Allen and Buffalo Streets toward the east and Crescent Street at the north. (See Area 8 Map.) The industrial corridor borders every geographic area previously discussed. Jamestown's industries were located to use the power offered by the Chadakoin River. (See figs. 18, 19, 20 in **Historic Overview** chapter for historic maps showing

the industrial corridor.) Many of the factories were originally constructed over the water, and the river is an integral part Jamestown's industrial corridor. The railroad, which provided ample opportunity for the sale and distribution of goods produced in Jamestown, is equally important. The industrial corridor represents an extremely important historic and architectural presence in Jamestown.

Industrial buildings found in this corridor were constructed in the late nineteenth and early twentieth centuries, have brick facades, typically with segmental or round-arched windows, and feature brick detailing including corbelling at the cornice line. Some of the buildings have undergone window changes or have received modern additions. Many of the remaining factory buildings originally housed companies that helped establish Jamestown as an economic and industrial center of Western New York and still house industrial functions.

Historically and architecturally significant industrial buildings include the following: Broadhead Mills on East First Street (on Area 4 Map, fig. 93); Empire Mills (present Chautauqua Hardware Co.) on Water Street (on Area 7 Map, fig. 113); the Dahlstrom Metallic Door Company factory and administration building at 443 Buffalo Street (fig. 116); and Jamestown Metal Company at 104 Blackstone Avenue (fig. 117).

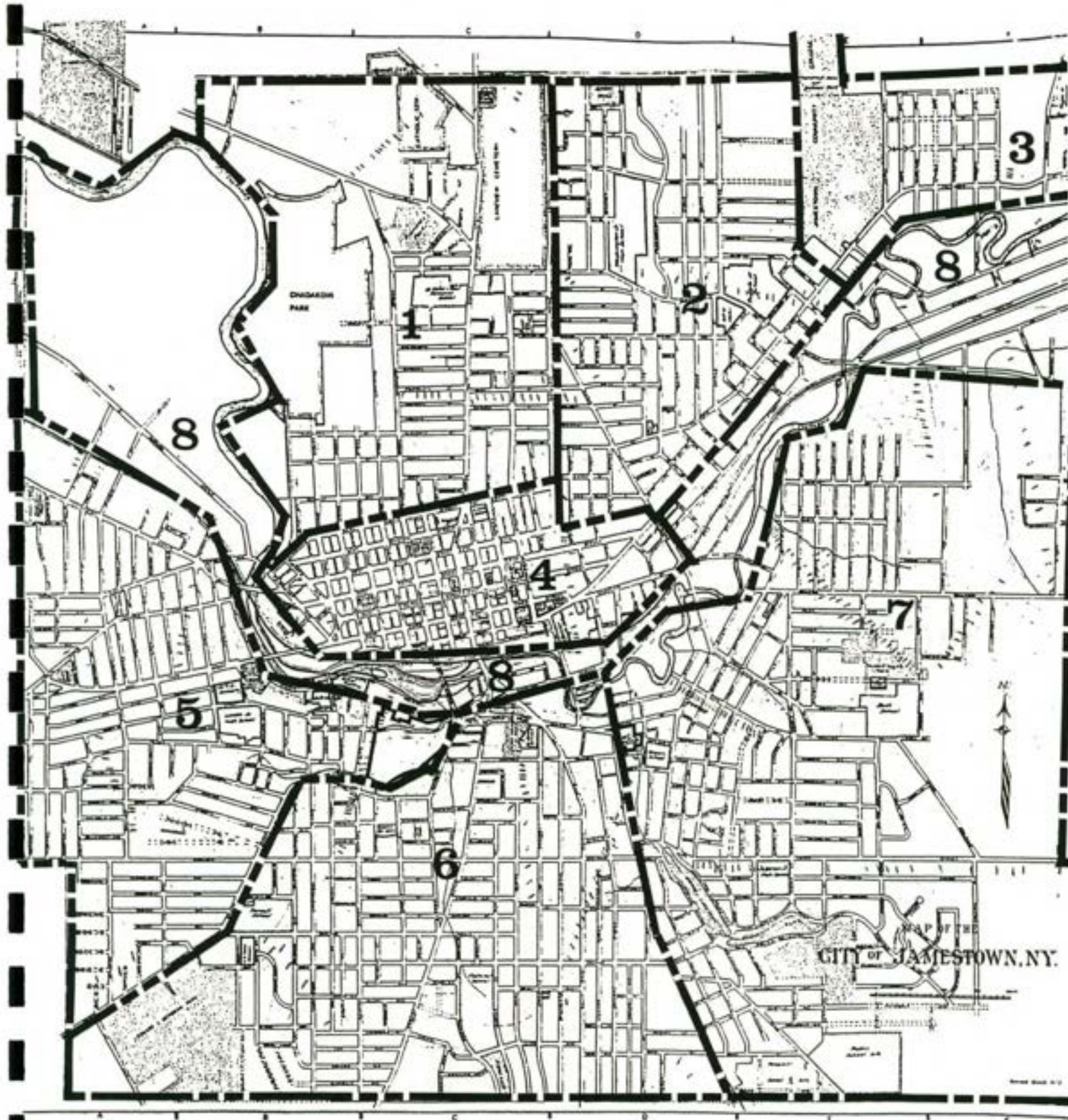
The Broadhead Mills and Empire Mills were built as worsted mills and are historically significant for their association with Jamestown's textile industry.

Charles Dahlstrom was the inventor of the first hollow metal door. Dahlstrom doors were used in buildings throughout the nation.

The Jamestown Metal Company complex represents the historic significance of the metal manufacturing industry in Jamestown. Jamestown Metal was originally established as the Jamestown Metal Desk company. The company became Jamestown Metal Manufacturing Corporation in 1923 and made metal furniture and other metal products.

The industrial buildings along Crescent Street suggest the presence of a historic district. These include the Schulze & Van Stee/Davis Bedroom Suites complex, the Union National Furniture complex, and the Jamestown Royal Upholstery Inc. Corporation building. Together these buildings represent the importance of the wood furniture industry in the city.

Other significant industrial include the Automatic Voting Machine Company buildings at 488 Hallock Street (fig. 118) and 153 Jones and Gifford Avenue; the Hope Architectural Products administration building at 84 Hopkins Avenue; and the Atlas/Jamestown Lounge Company at 40 Winsor Street. (See Area 7 Map.)



GEOGRAPHIC BOUNDARIES MAP

KEY



PROPOSED LOCAL LANDMARK



PROPOSED NATIONAL REGISTER-ELIGIBLE
INDIVIDUAL PROPERTY



NATIONAL REGISTER-LISTED



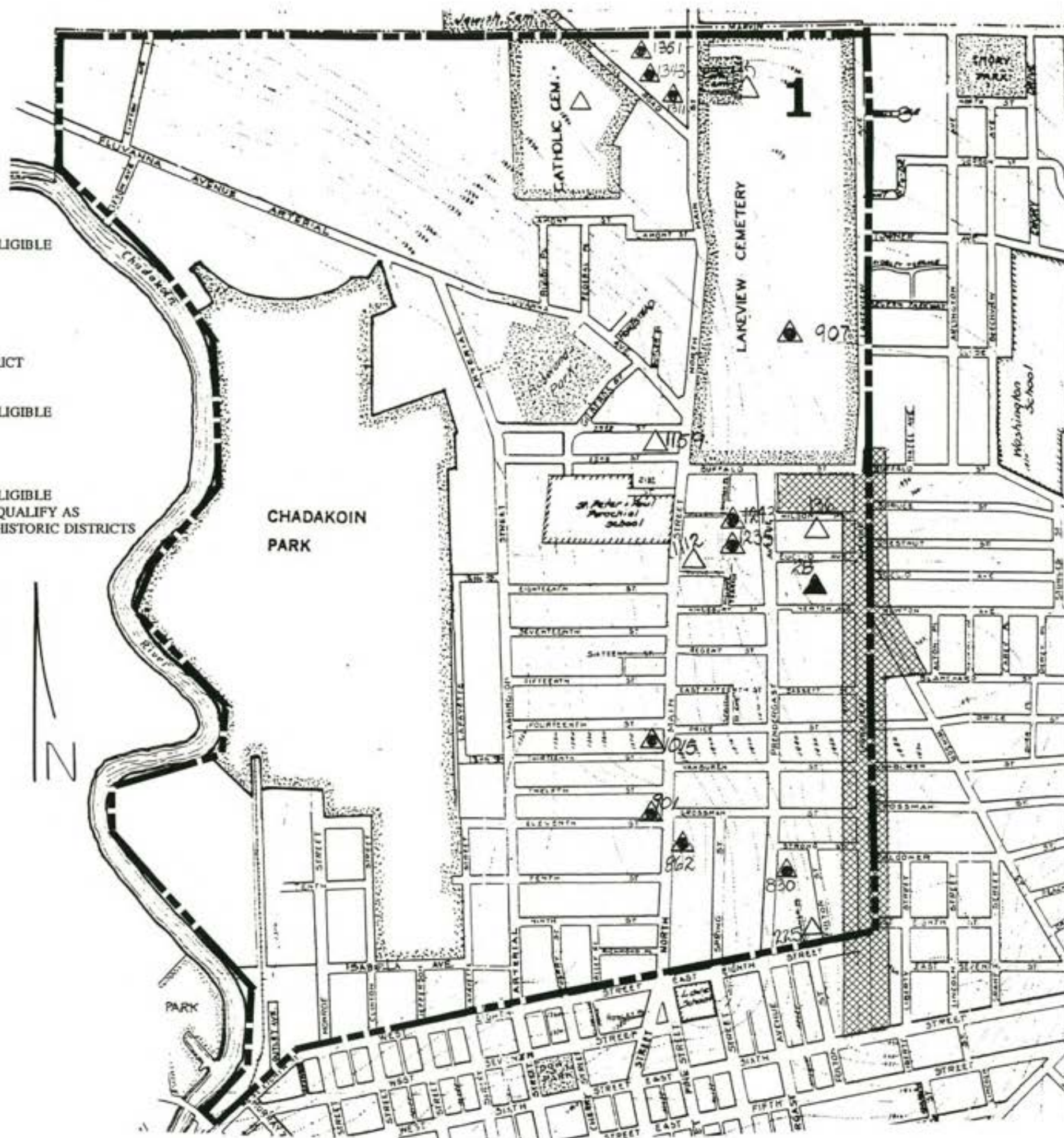
PROPOSED LOCAL HISTORIC DISTRICT



PROPOSED NATIONAL REGISTER-ELIGIBLE
HISTORIC DISTRICT

NOTE:

PROPOSED NATIONAL REGISTER-ELIGIBLE
BUILDINGS AND DISTRICTS ALSO QUALIFY AS
LOCAL LANDMARKS AND LOCAL HISTORIC DISTRICTS



AREA 1 MAP

KEY



PROPOSED LOCAL LANDMARK



PROPOSED NATIONAL REGISTER-ELIGIBLE
INDIVIDUAL PROPERTY



NATIONAL REGISTER-LISTED



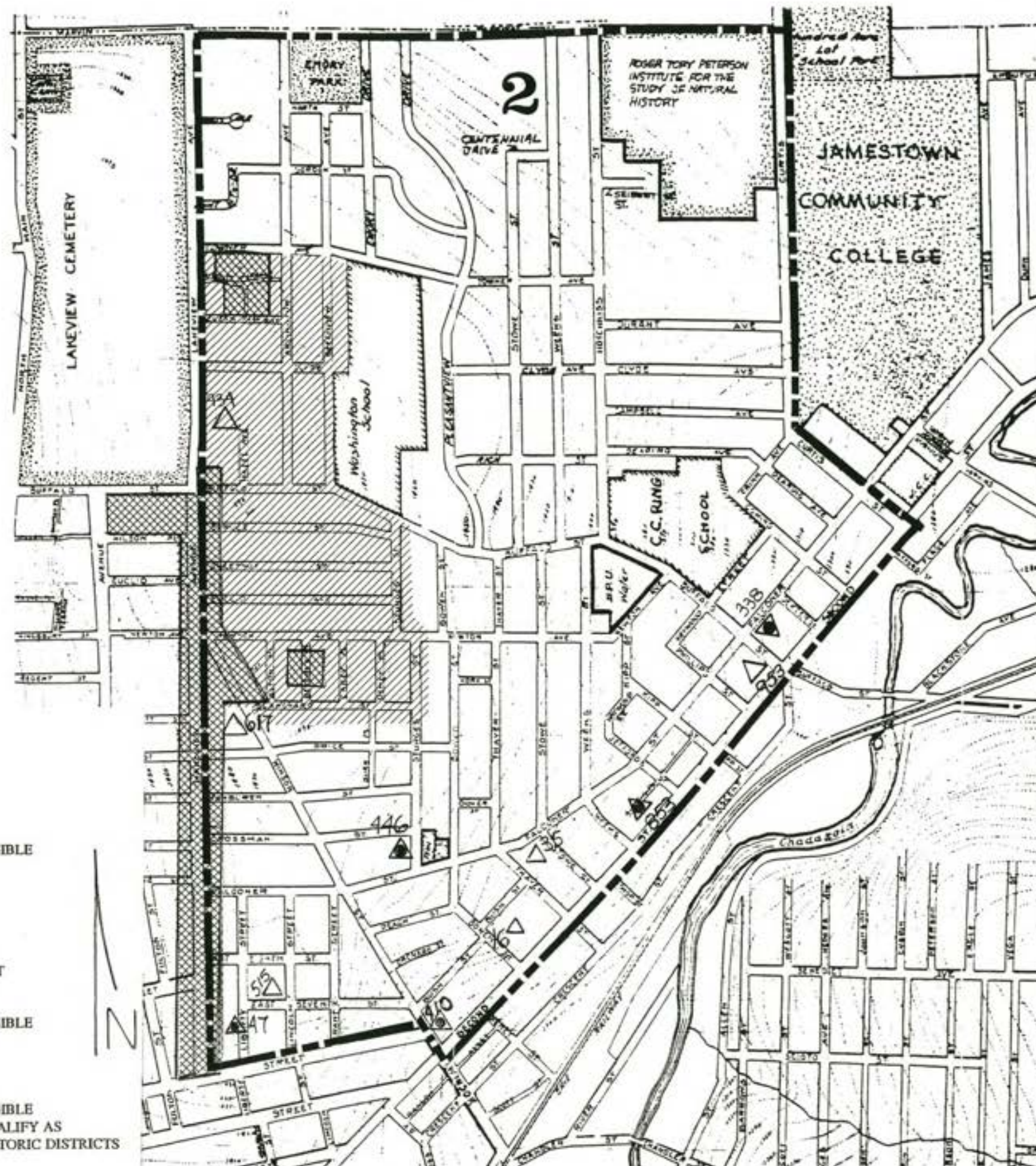
PROPOSED LOCAL HISTORIC DISTRICT



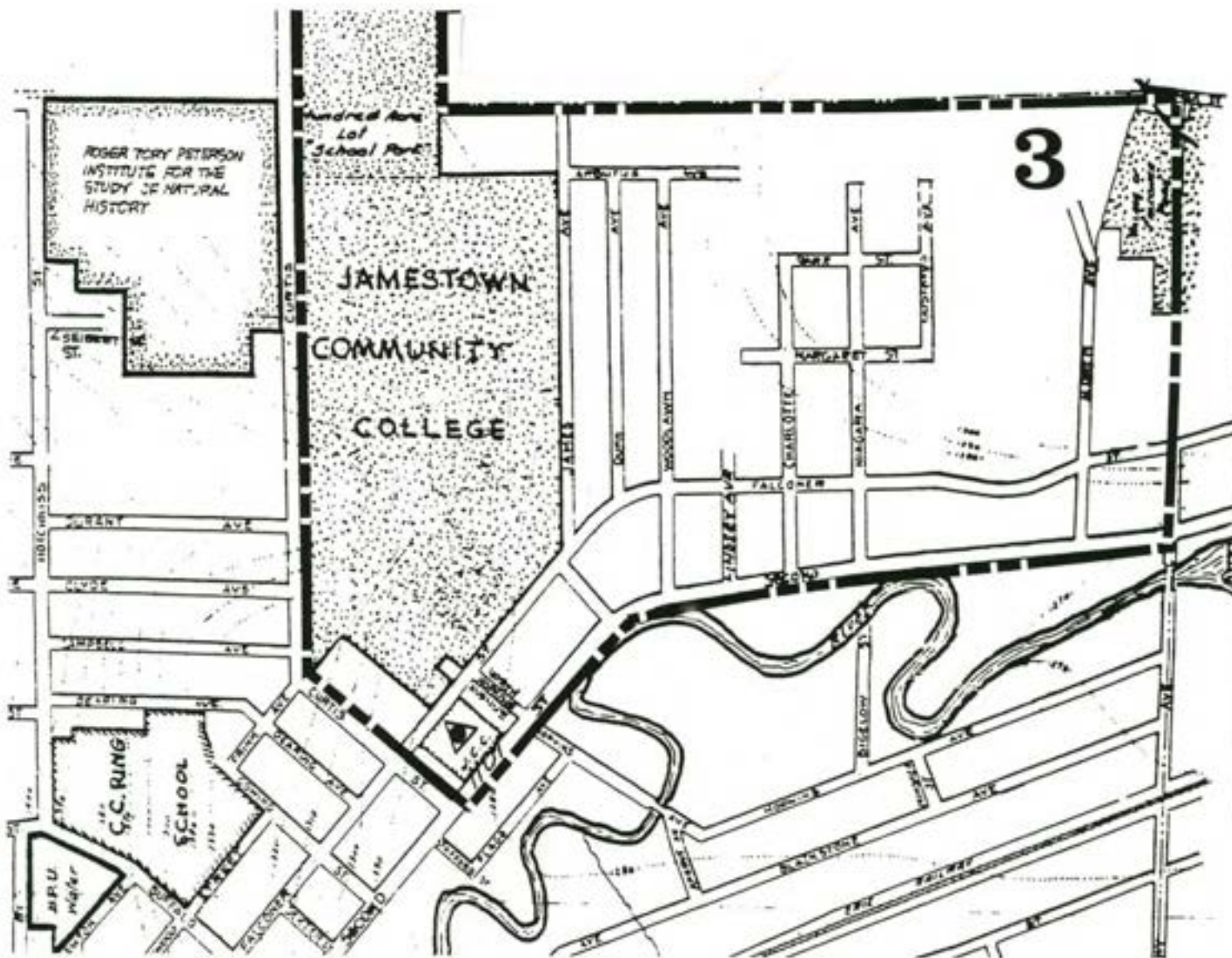
PROPOSED NATIONAL REGISTER-ELIGIBLE
HISTORIC DISTRICT

NOTE:

PROPOSED NATIONAL REGISTER-ELIGIBLE
BUILDINGS AND DISTRICTS ALSO QUALIFY AS
LOCAL LANDMARKS AND LOCAL HISTORIC DISTRICTS



AREA 2 MAP



KEY



PROPOSED LOCAL LANDMARK



PROPOSED NATIONAL REGISTER-ELIGIBLE
INDIVIDUAL PROPERTY



NATIONAL REGISTER-LISTED



PROPOSED LOCAL HISTORIC DISTRICT



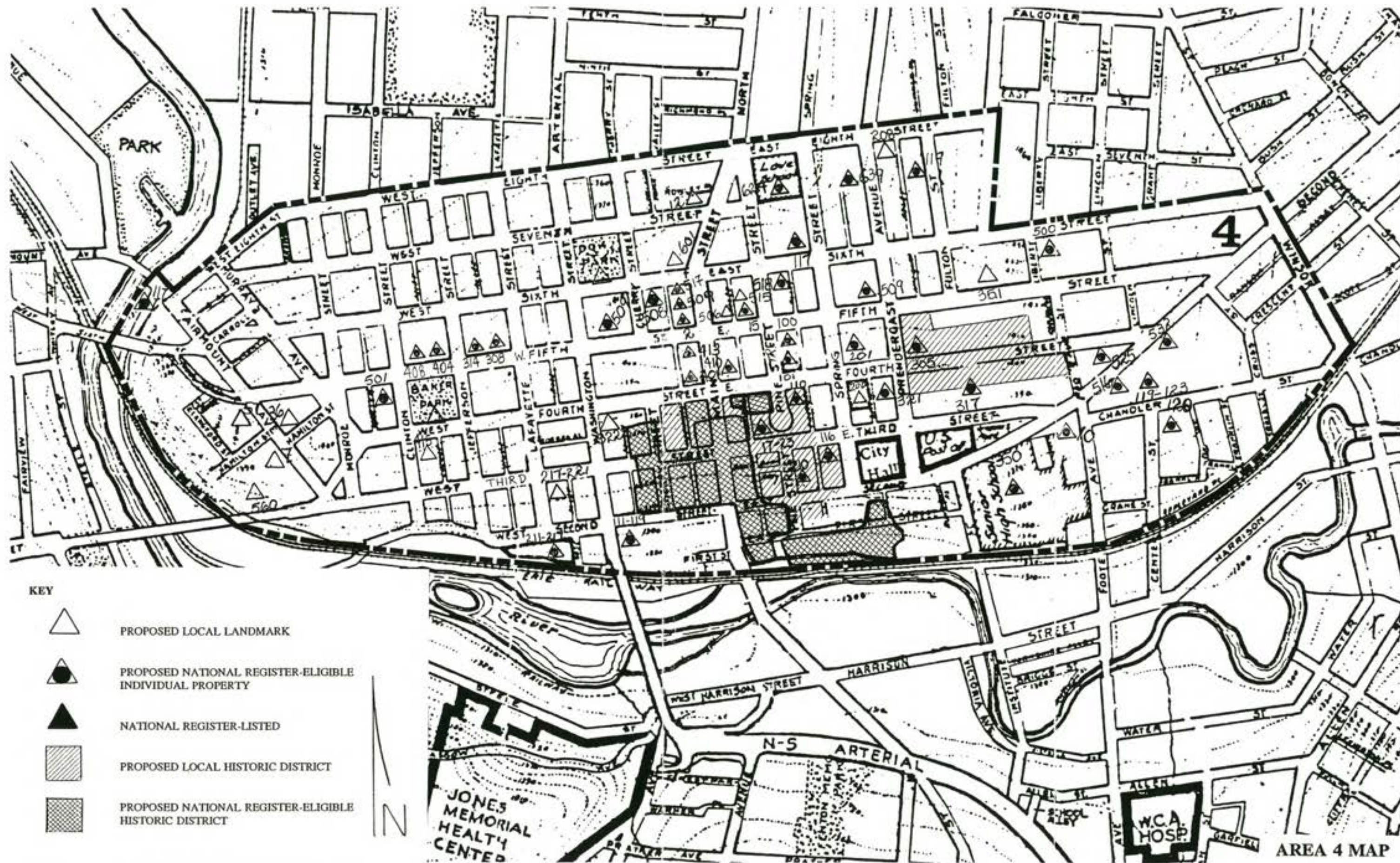
PROPOSED NATIONAL REGISTER-ELIGIBLE
HISTORIC DISTRICT

NOTE:

PROPOSED NATIONAL REGISTER-ELIGIBLE
BUILDINGS AND DISTRICTS ALSO QUALIFY AS
LOCAL LANDMARKS AND LOCAL HISTORIC DISTRICTS

AREA 3 MAP





▲



NOTE:

**PROPOSED NATIONAL REGISTER-ELIGIBLE
BUILDINGS AND DISTRICTS ALSO QUALIFY AS
LOCAL LANDMARKS AND LOCAL HISTORIC DISTRICTS**



88

KEY



PROPOSED LOCAL LANDMARK



PROPOSED NATIONAL REGISTER-ELIGIBLE
INDIVIDUAL PROPERTY



NATIONAL REGISTER-LISTED



PROPOSED LOCAL HISTORIC DISTRICT



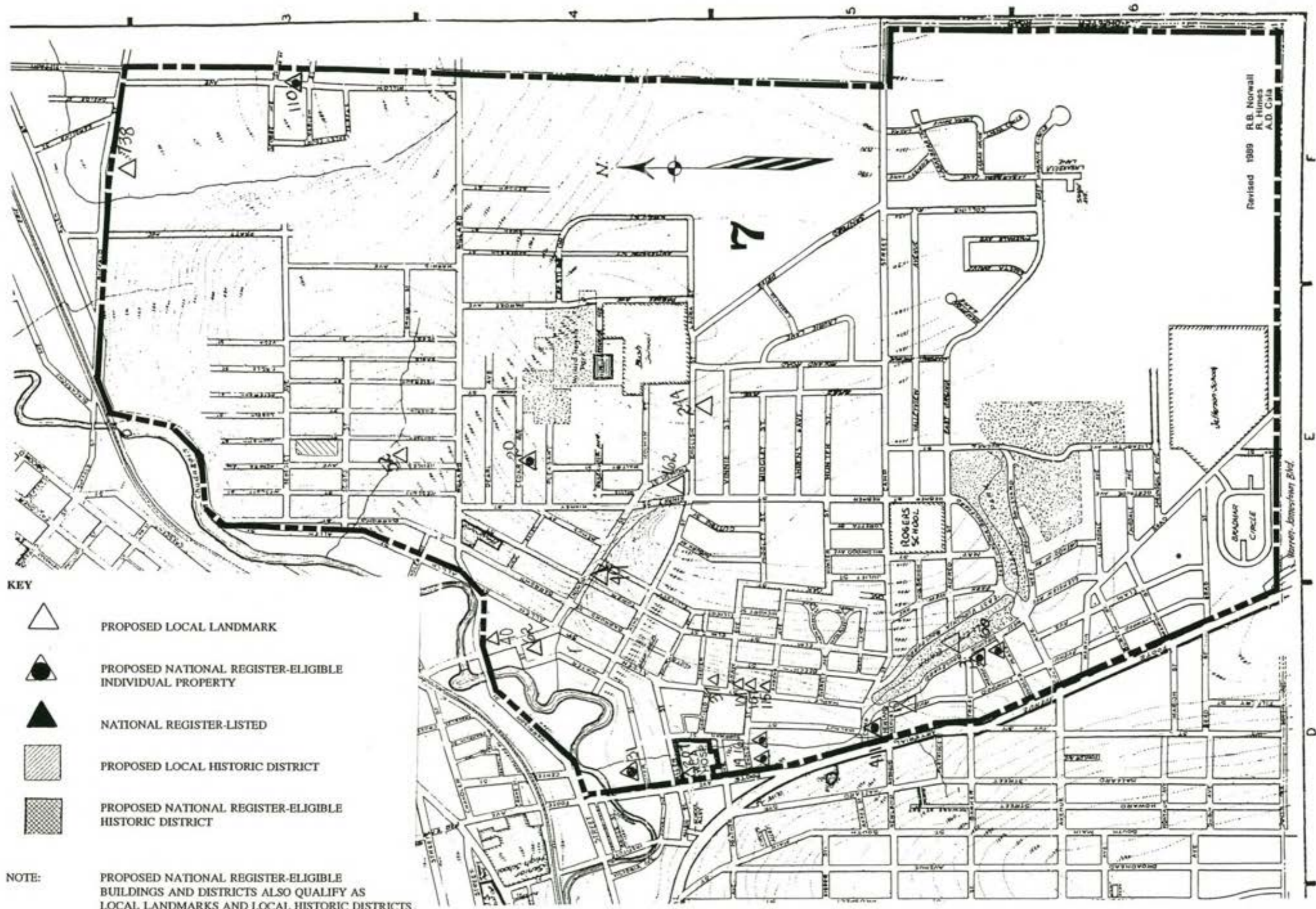
PROPOSED NATIONAL REGISTER-ELIGIBLE
HISTORIC DISTRICT

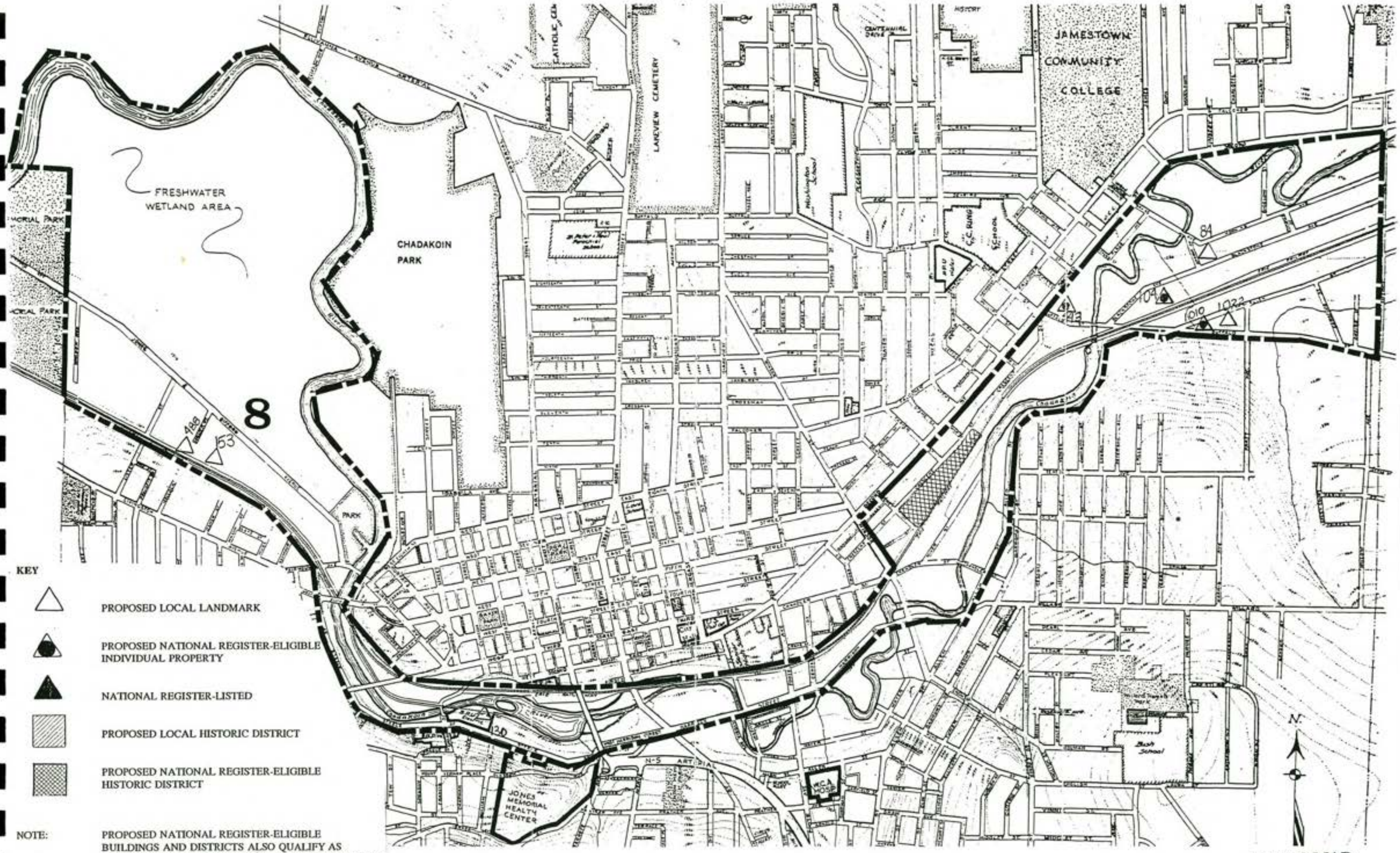
NOTE:

PROPOSED NATIONAL REGISTER-ELIGIBLE
BUILDINGS AND DISTRICTS ALSO QUALIFY AS
LOCAL LANDMARKS AND LOCAL HISTORIC DISTRICTS



AREA 6 MAP





AREA 8 MAP



Fig. 38 Emmanuel Temple Church, 1015 North Main Street.



Fig. 39 Queen Anne house, 901 North Main Street.



Fig. 40 Federal house, 862 North Main Street.



Fig. 41 Classical Revival house, 1243 Prendergast Avenue.



Fig. 42 English Tudor house, 1235 Prendergast Avenue.



Fig. 43 Queen Anne/Eastlake house, 830 Prendergast Avenue.



Fig. 44 The Euclid Avenue School, Prendergast Avenue (between Euclid Avenue and Newton Avenues), individually listed on the National Register of Historic Places.



Fig. 45 Lakeview Cemetery.



Fig. 46 Holy Cross Cemetery.



Fig. 47 East side of Lakeview Avenue, south from Falconer Street.



Fig. 48 Canopy of trees on Beechview Avenue.



Fig. 49 Clyde Street, looking west from No. 26.



Fig. 50 Bungalows on Beverly Place.



Fig. 51 Ridgley Terrace.



Fig. 52 Buffalo Street United Methodist Church, 338 Falconer Street.



Fig. 53 Former Public School No. 7, 1101 East Second Street (between Curtis and Hopkins), currently owned by Jamestown Community College.



Fig. 54

Downtown Jamestown in 1867. (*New Topographical Atlas of Chautauqua County, New York*. Plates 33-37. Philadelphia: William Stewart, Publisher, 1867.)



Fig. 55 Nos. 36-38, 34, and 26-32 North Main Street, east side. Looking southeast from First Street to the railroad bridge.



Fig. 56 North Main Street, east side. Looking southeast from Third to Second Streets.



Fig. 57 308, 306, 304, 302-300 North Main Street, east side. Looking southeast.



Fig. 58 Nos. 201, 205, 207-209, 211, 213, 217 North Main Street, west side. Looking northwest.



Fig. 59 Nos. 317-321, 313, 309, 301-307 North Main Street, west side. Looking southwest.



Fig. 60 St. Luke's Church, 410 North Main Street (corner of Fourth Street).



Fig. 61 YWCA, 401 North Main Street (corner of Fourth Street).



Fig. 62 The George W. Tew House, 413 North Main Street (corner of Fifth Street).



Fig. 63 The Marvin House, 2 West Fifth Street (corner of North Main Street).



Fig. 64 The George Ahrens Mansion, 15 East Fifth Street (between Pine Street and Potter's Alley).



Fig. 65 Cherry Street, west side. Looking north between West Second and West Third Streets.



Fig. 66 James Prendergast Free Library, 509 Cherry Street.



Fig. 67 Saints Peter and Paul Roman Catholic Church, 508 Cherry Street.



Fig. 68
The Hotel Jamestown,
100-112 West Third
Street.



Fig. 69 Storefront at 215 Cherry Street.



Fig. 70 Former Erie Railroad Station, 211-217 West Second Street.



Fig. 71 The former Jamestown Street Car Power House, 117 Fairmount Avenue.



Fig. 72 Colonial Revival house at 308 West Fifth Street.



Fig. 73 Queen Anne/Colonial Revival house at 314 West Fifth Street.



Fig. 74 Cross-gabled vernacular house with Eastlake porch, 406 West Fifth Street.



Fig. 75 Italianate house with Eastlake trusswork in gables, 408 West Fifth Street.



Fig. 76 East Second Street, south side. Looking southeast from North Main Street.



Fig. 77 East Third Street, south side. Looking southeast from North Main Street.



Fig. 78 East Third Street, south side from Factory Alley to Spring Street.



Fig. 79 The Thurston Block and House, 8-18 East Fourth Street.



Fig. 80 The Masonic Temple (Commons Mall Building), 17-23 East Third Street.



Fig. 81 The County Office Building, 110 East Fourth Street.



Fig. 82 Tudor Revival house, 117 East Sixth Street.



Fig. 83 Queen Anne/Colonial Revival residence, 639 Prendergast Avenue.



Fig. 84 Queen Anne/Eastlake residence, 119 Fulton Avenue.



Fig. 85 First Presbyterian Church, 509 Prendergast Avenue.



Fig. 86 The Alonzo Kent House (present Scottish Rite Temple), 305 East Fourth Street.



Fig. 87 East Fourth Street, between Prendergast and Foote Avenues. Shingle/Craftsman influenced house on the right (No. 332).



Fig. 88 First Church of Christ, Scientist, 321 Prendergast Avenue.



Fig. 89 First Congregational Church, 319 East Third Street.



Fig. 90 Epworth Methodist Church, 10 Foote Avenue (on right side), and First Lutheran Church, 120 Chandler Street (on left side).



Fig. 91 New Life Christian Center, 123 Chandler Street.



Fig. 92
Jamestown High School,
350 East Second Street.

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Fig. 93
Broadhead Mills Complex,
East First Street.



Fig. 94 New York State Armory, 34 Porter Avenue.



Fig. 95 Bethel Lutheran Church, 904 West Third Street.



Fig. 96 English Tudor/French Eclectic style house, 1103 West Third Street.



Fig. 97 Queen Anne/Eastlake house, 108 Cook Avenue.



Fig. 98 Queen Anne/Eastlake house, 110 Hall Avenue.



Fig. 99 Spanish Colonial Revival house, 4 Woodworth Avenue.



Fig. 100 Engine Company #5, 195 Fairmount Avenue.



Fig. 101 St. Elia Albanian Orthodox Church, 103 Palmer Street.



Fig. 102 Greek Revival and Queen Anne style houses at 73 and 81 Forest Avenue.



Fig. 103 Queen Anne House, 97 Forest Avenue.



Fig. 104 The Fenton Mansion, 67 Washington Street.



Fig. 105 The William Broadhead Mansion, 130 South Main Street.



Fig. 106 The Agnes Home, 6 Broadhead Avenue.



Fig. 107 The Porter Sheldon House, 70 Prospect Street.

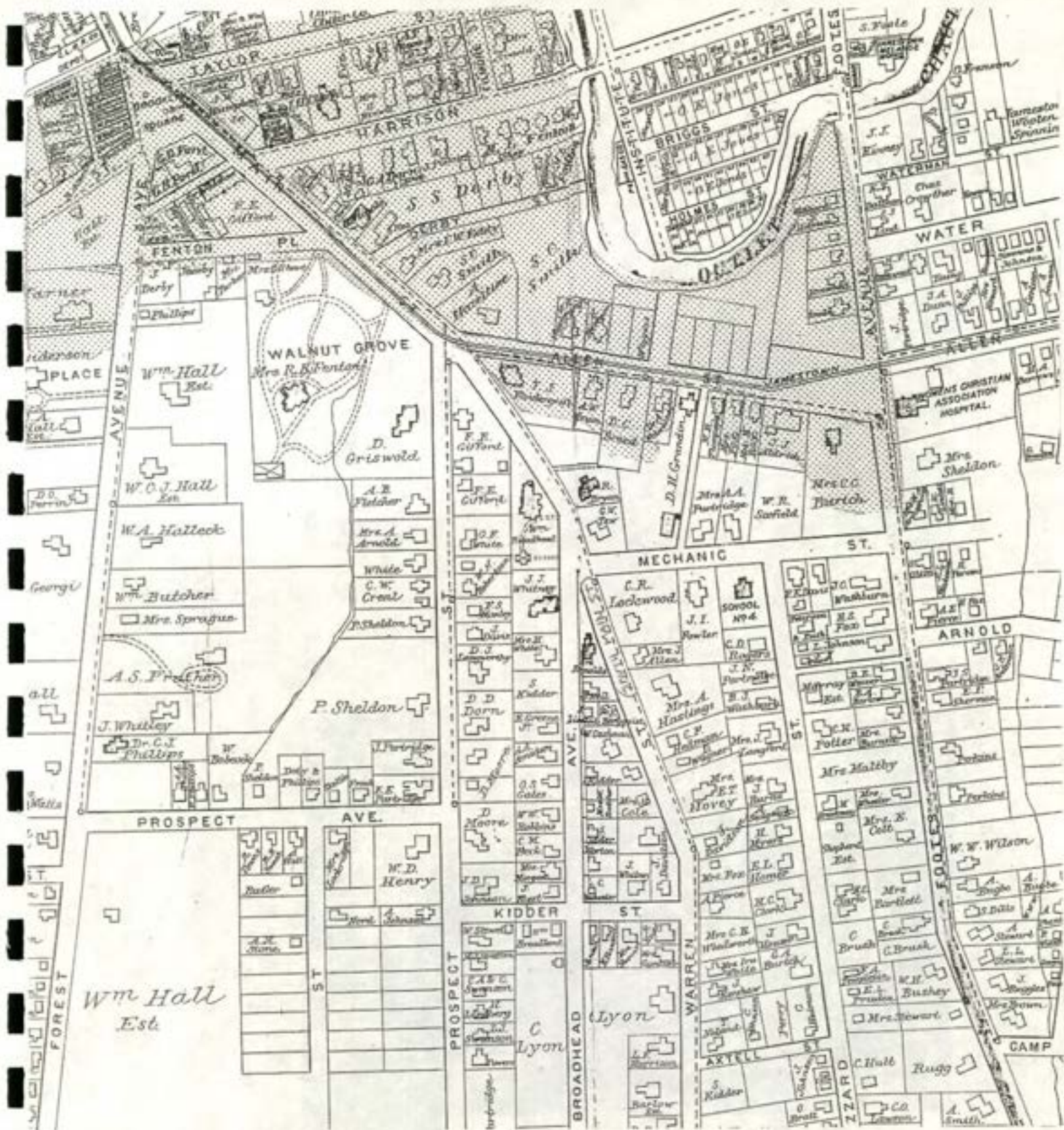


Fig. 108

The Foote/Allen/South Main Street area before twentieth century urban renewal projects. (*Atlas of the City of Jamestown, New York*. New York: J.W. Vose & Co., 1888.) Shading indicates areas of urban renewal.



Fig. 109 20 Cedar Avenue, vernacular house with Eastlake porch and gable trusswork.



Fig. 110 English Tudor/French Eclectic house, 100 West Virginia Boulevard.



Fig. 111 The Karl Peterson House, American four-square/Prairie style, 3 Barker Street.



Fig. 112 International style house at 110 Willow Avenue.



Fig. 113 Chautauqua Hardware (former Empire Mills), 31 Water Street.



Fig. 114 Bungalow at 16 Arnold Street.



Fig. 115 Mission style gas station at 411 Foote Avenue.

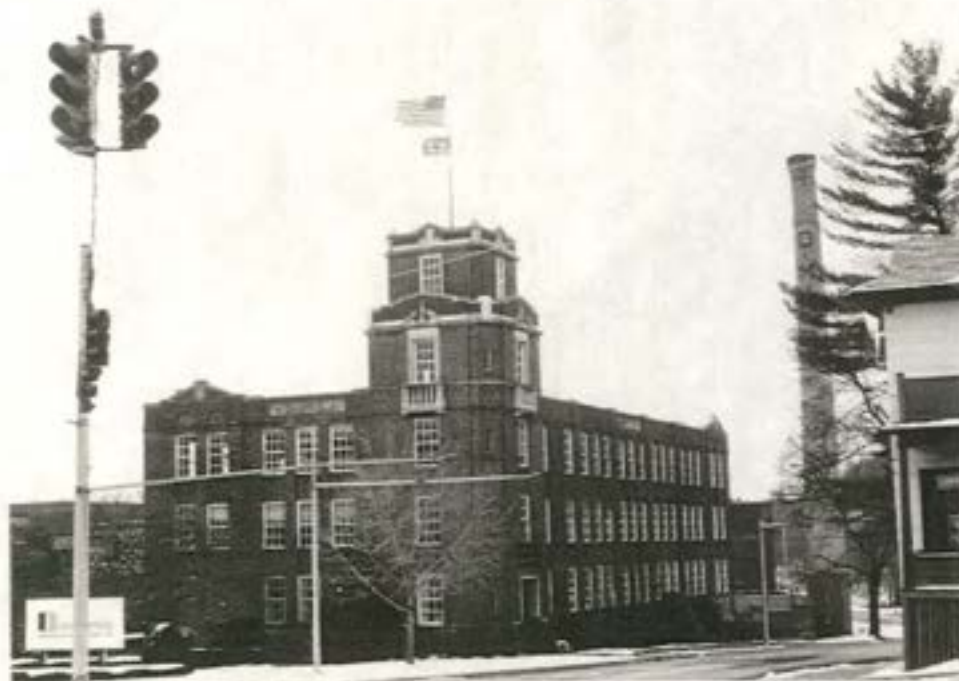


Fig. 116 The Dahlstrom Metallic Door Company, administration building, 443 Buffalo Street.



Fig. 117 The Jamestown Metal Company, 104 Blackstone Avenue.



Fig. 118 Automatic Voting Machine Company, 488 Hallock Street.

SECTION IV
SELECTION CRITERIA AND GUIDELINES

SELECTION CRITERIA AND GUIDELINES

CHOOSING PROPERTIES WITH NATIONAL REGISTER POTENTIAL

The selection of properties inventoried was based upon the presence or absence of "significance" as defined by the National Register criteria which specify that a property must possess integrity of location, design, setting, materials, workmanship, feeling, and association, and must be significant in one or more of the following categories:

- (A) Association with historical events;
- (B) Association with a significant person;
- (C) Distinctive physical characteristics of design, construction or form; and/or
- (D) Potential to yield important information on prehistory or history.

The integrity of buildings deemed acceptable varied according to the relative significance of the resource and the rarity of particular resources in the city. For example, the Jamestown Street Car Generating Plant at West Eighth Street and Fairmount Avenue is included in the inventory, despite the removal of some of its original windows, because of its exceptional ability to demonstrate the significance of the trolley system in the development of the city. On the other hand, any single, late-nineteenth or early-twentieth century residence had to meet higher standards of integrity in order to be included in the inventory, due to the relatively large number of intact examples of such residences remaining in the city and their subsequently less singular historical importance.

The selection criteria were applied to both proposed National Register-eligible individual buildings and historic districts. A historic district possesses a significant concentration of sites, buildings, structures, and/or objects that are united historically or aesthetically. This unified entity must convey a sense of time, place, and historical development. A district may be comprised, in part or completely, of features that lack individual distinction. In the latter case, the grouping must exhibit some sort of historic unity or context. In either case, it is important that the majority of the components add to the district's historic character and that they possess a sufficient level of integrity.

The following guidelines were compiled for selecting significant properties in Jamestown. These guidelines were based on an application of both the National Register criteria and the identification of significant historic themes and their associated property types.

PROPERTY TYPE	SELECTION CRITERIA/GUIDELINES
Residences: National Architectural Styles	Houses that retain a high level of historic architectural integrity and setting, and which exhibit a recognizable architectural style (such as Federal, Greek Revival, Gothic Revival, Italian Villa, Italianate, Second Empire, Queen Anne, Stick/Eastlake, Shingle Style, Beaux Arts, Colonial Revival, Classical Revival, Tudor Revival, Mission/Spanish Colonial Revival, Prairie, Bungalow/Craftsman, Moderne, etc.).
Commercial Buildings	Buildings associated with historic commerce and trade activities that are significant in the development of the city. These buildings retain an average to high level of historic integrity and setting. The most intact examples of representative commercial building types were chosen. Examples considered include: office buildings, banks, shops, and department stores. Most of the commercial buildings are located on or adjacent to North Main Street.
Industrial Buildings	Buildings and site features associated with historic industrial and manufacturing activities significant in the development of the city. These buildings retain an average to high level of historic architectural integrity and setting. The most intact examples of factories, mills, and warehouses representing the range of industrial activities important to Jamestown's history were chosen, including textile mills, wooden and metallic furniture factories, tool manufactories, etc.
Railroad- and Trolley-related Buildings	Surviving buildings relating to the railroad and trolley systems in Jamestown. Due to the rarity of this building type in the city, and based on the importance of transportation in the development of the community, these buildings were only required to possess an average level of historic architectural integrity and setting to be included in the inventory.
Religious Buildings	Buildings relating to the development of religious institutions in the city of Jamestown. Due to the historic importance of churches as social and religious institutions, and due to their ability to contribute to the understanding of ethnic populations in the city, those religious buildings which retain an average to high level of historic architectural integrity and setting were included in the inventory.
Funerary Sites	Sites with their related buildings, structures, and objects that are related to cemeteries in the city of Jamestown. Due to its landscape design and its ability to document the history of Jamestown through the record of the individuals buried there (many of whom contributed significantly to the development of the city) Lakeview Cemetery was inventoried.
Educational Buildings	Buildings associated with the educational advancement of the citizens of Jamestown. Educational buildings (such as grammar schools, secondary schools, and the public library) that retain an average to high level of historic architectural integrity and setting were inventoried.

PROPERTY TYPE	SELECTION CRITERIA/GUIDELINES
Buildings that House Social/Recreational Functions	Buildings associated with the social and recreational history of the city. These buildings were required to retain an average to high level of historic architectural integrity and setting. The most intact examples of facilities of fraternal organizations and other social groups (such as the YMCA and YWCA) were considered.
Cultural Buildings	Buildings associated with the cultural life of the citizens of Jamestown. Due to the small number of buildings of this type remaining and their historic importance as cultural institutions, all intact examples were inventoried. Examples of this building type in Jamestown are limited to theaters.
Governmental and Military Buildings	Buildings associated with historic governmental and defense activities. These buildings were required to retain an average to high level of historic architectural integrity and setting. Building types considered included fire stations and the armory.

CHOOSING PROPERTIES POSSESSING SUFFICIENT LOCAL IMPORTANCE

A separate list was compiled of properties possessing local importance. Buildings on this list are considered ineligible for National Register listing, based on currently available information and conditions. (However, it is important to note that National Register-eligible buildings are necessarily considered to be of local importance.) Properties on the local list are noted as being worthy of local recognition and preservation, but they were not inventoried. The selection criteria used in identifying this group of historic resources is not as rigorously demanding as the National Register criteria. In general, these properties possess a lower level of historic architectural integrity. The same themes discussed in **Section II - Historic Overview**, however, were used to help identify these properties. The broadly defined selection criteria used for the designation of local landmarks and historic districts from the New York State Model Preservation Ordinance was used to identify buildings of local interest.

An individual building was chosen if it:

- (A) Possesses special character or historic or aesthetic interest or value as part of the cultural, political, economic, or social history of the locality, region, state, or nation; or
- (B) Is identified with historic personages; or
- (C) Embodies the distinguishing characteristics of an architectural style; or
- (D) Is the work of a designer whose work has significantly influenced an age; or
- (E) Because of unique location or singular physical characteristic, represents an established and familiar visual feature of the neighborhood.

A group of properties comprising a local historic district was chosen if the group:

- (A) Contains properties that meet one or more of the criteria for individual buildings as listed above, and
- (B) By reason of possessing such qualities, the group constitutes a distinct section of the city.

SECTION V
LISTS OF HISTORIC RESOURCES

SECTION VI
RECOMMENDATIONS

LISTS OF HISTORIC RESOURCES

The following lists include proposed National Register-eligible buildings and districts and proposed local landmarks and local historic districts. The resources were chosen based on the **Selection Criteria and Guidelines** discussed in **Section IV**. There are 82 individual buildings and 8 districts possessing National Register potential. These properties also qualify for local landmark designation. In addition to these properties there are 70 individual buildings on the proposed local landmark list and 5 proposed local districts.

It is important to note that the proposed National Register-eligible properties are currently being reviewed by SHPO and official determinations of eligibility by SHPO will be completed by September 30, 1993.

Detailed inventory forms for properties with National Register potential are located in Volumes 2 and 3 of this report.

The lists are organized as follows:

1. Proposed National Register-eligible Individual Buildings (p. 139)
2. Proposed National Register-eligible Historic Districts with Attached Maps:
 - Beverly Place (p. 151)
 - Broadhead Mills (p. 153)
 - Crescent Street (p. 155)
 - Forest Avenue (p. 158)
 - Lakeview Avenue (p. 160)
 - North Main Street (p. 171)
 - Ridgley Terrace (p. 176)
 - Thurston Block (p. 178)
3. Previously Listed National Register Buildings (p. 180)
4. Proposed Local Landmark Buildings (p. 181)
5. Proposed Local Historic Districts with Attached Maps:
 - East Fourth Street (p. 192)
 - Howard Street (p. 195)
 - Johnson Street (p. 197)
 - North Main Street (expansion of NR district; p. 199)
 - Northside (p. 206)
6. Designated Local Landmarks (p. 211)

PROPOSED NATIONAL REGISTER-ELIGIBLE BUILDINGS IN JAMESTOWN

ADDRESS	BUILDING NAME Historic/Current	PROPERTY TYPE Historic/Current	DATE OF CONSTRUCTION*	STYLE/ ARCH. CHARACTER	NR SELECTION CRITERIA USED	COMMENTS
350 2nd Street, East	Jamestown Senior High School	School	1934-35	Art Deco. One of the few examples of this style in Jamestown	A & C	WPA project, occupies site of Jamestown Union School and Collegiate Institute. Beck & Tinkham, architects.
516 2nd Street, East	Charles E. Parks House	Single-Family Residence/Residential and Commercial	ca. 1886	Cros-gabled plan with Eastlake porch & bargeboard	C	Jigsaw-cut designs in gable end.
525 2nd Street, East	Bank of Jamestown/ Jamestown Teachers Federal Credit Union	Drive-in Bank	1947	Neo-Colonial	C	Building type represents automobile age. Beck & Tinkham, architects.
532 2nd Street, East	Otto Bloomquist House	Single-Family Residence/Offices and Commercial	1899	Queen Anne/Shingle/ Dutch Colonial Revival characteristics	C	Eclectic design.
853 2nd Street, East	Axel F. Berggran House	Residence/Two-Family Residence	1907	American Four-Square with Colonial Revival and Queen Anne details	C	Cube-shaped house with pyramidal hipped roof.
1101 2nd Street, East	Public School No. 7/ JCC Community Education Center	School/Community Education Center	1896/1914	Renaissance Revival (1896 Section)	A & C	Represents educational development in Jamestown under public school system. Also known as the East Jamestown School.
111-119 2nd Street, West	Jamestown Furniture Mart	Commercial Exhibition Space/Commercial and Offices	1916-17	Utilitarian design with Sullivanesque spandrel panels	A & C	Building signifies national importance of Jamestown's furniture industry.

ADDRESS	BUILDING NAME Historic/Current	PROPERTY TYPE Historic/Current	DATE OF CONSTRUCTION*	STYLE/ ARCH. CHARACTER	NR SELECTION CRITERIA USED	COMMENTS
211-217 2nd Street, West	Erie-Lackawanna Railroad Passenger Station	Train station/Vacant	1931	Neo-Classical with minimal ornament	A & C	Train station represents the historic significance of the railroad in the development of Jamestown.
17-23 3rd Street, East	Masonic Temple/ Commons Mall	Social and Commercial	1923	Georgian Revival	A & C	Johnson & Ford, architects. Masonic Lodge Room intact (fourth floor).
116 Third Street, East	Palace Theater/Reg Lenna Civic Center	Theater	1923	Renaissance Revival	A & C	Restored/renovated in 1989. Historically significant as a cultural/entertainment facility. Outstanding classical ornamentation on the interior.
317 3rd Street, East	Jamestown First Congregational Church	Church	1867-69	Gothic Revival influences	A & C	Congregation formed in settlement period (1816). Present church is oldest standing church in Jamestown. Designed by local architect Aaron Hall.
906 3rd Street, West	Bethel Evangelical Lutheran Church	Church	1928-29	Late Gothic Revival with pointed arches, corner tower	C	Raymond A. Freeburg, architect. Haas Construction Co., builder. Addition constructed in 1959.
1006 3rd Street, West	Westminster Presbyterian Church	Church	1924	Loosely based on late medieval English prototypes with half-timbering, pointed arches (tower only)	C	Beck & Tinkham, architects.

ADDRESS	BUILDING NAME Historic/Current	PROPERTY TYPE Historic/Current	DATE OF CONSTRUCTION*	STYLE/ ARCH. CHARACTER	NR SELECTION CRITERIA USED	COMMENTS
1103 3rd Street, West	Raymond A. Freeburg House/Warner Home for the Elderly	Residence/Senior Citizens' Home	1930	English Tudor/French Eclectic	C	Architect and original owner was Raymond Freeburg. Round tower with conical roof. Half-timbering at front. 1962 addition by Beck & Tinkham.
101 4th Street, East	YMCA	Social and Recreational	1929	Renaissance Revival	A & C	Significant social/recreational organization. John T. Jackson, architect; Beck & Tinkham, associate architects. Large addition (1993) to the northeast.
110 4th Street, East	Chautauqua School of Nursing/Chautauqua County Office Building	Education/ Government Offices	ca. 1911	Classical Revival	C	Modern additions at rear and side (1957 and 1967).
201 4th Street, East	Jamestown Telephone Corp./Alltel Bldg.	Office Building	1929	Art Deco	A & C	Designed by Wilbur Watson & Associates of Cleveland, Ohio.
305 4th Street, East	Alonzo Kent House/Scottish Rite Temple	Residence/Clubhouse	1855 & 1920s	Italianate	A & C	Previously determined National Register-eligible, nomination pending. A designated Local Landmark.
15 5th Street, East	George Ahrens Mansion	Residence/Offices	1898	Beaux Arts	C	Ahrens was an affluent oil producer. This house once served as an American Legion Hall. Outstanding classical ornamentation.
100 5th Street, East	Rathbone-Prendergast House	Residence/Office	ca. 1875	Italianate	B & C	Alexander T. and Mary Norton Prendergast, founders of the James Prendergast Free Library, lived here.

ADDRESS	BUILDING NAME Historic/Current	PROPERTY TYPE Historic/Current	DATE OF CONSTRUCTION*	STYLE/ ARCH. CHARACTER	NR SELECTION CRITERIA USED	COMMENTS
2 5th Street, West	Robert Marvin House/Marvin Community House for Women	Residence/ Social Organization	Mid-1850s and 1896 (extensive renovations/additions)	Shingle Style with Queen Anne and Colonial Revival features	A & C	E. G. Dietrich, architect. House is historically significant for its association with the prominent Marvin family.
308 5th Street, West	William R. Reynolds House	Single-family Residence/ Apartments	1895	Colonial Revival	C	Central entrance bay with fluted pilasters and leaded sidelights.
314 5th Street, West	Daniel A. Sullivan House	Residence	ca. 1900	Queen Anne/Colonial Revival. Delicate Adamesque details	C	Sullivan was associated with the Union Lumber Company.
404 5th Street, West	George T. Fenton House	Single-family Residence/ Apartments	ca. 1886	Cross-Gabled Vernacular with Eastlake Porch	C	Unusual porch design with delicate turned, spindle-like posts.
408 5th Street, West	Dr. Francis D. Ormes House	Residence/Offices	1875	Italianate with Eastlake ornament in gable ends	C	Dr. Ormes was a physician for the Jamestown Street Railway Company and Chautauqua Traction Company.
501 5th Street, West	Bank of Jamestown/Key Bank	Drive-in bank	1951	Neo-Colonial	C	Building type represents the automobile age.
117 6th Street, East	August F. Nord House	Residence	1923	Tudor Revival with stucco finish	C	Nord was president of the Union Furniture Company on Crescent Street.
500 6th Street, East	Thomas Henry Smith House	Residence/Offices	1890	Queen Anne/Eastlake	C	Smith was the owner of the Jamestown Cotton Mill.
44 Allen Street	Daniel H. Grandin House	Residence/ Commercial	1875	Second Empire	B & C	The Grandins were prosperous flour/feed millers. Mrs. Grandin play a prominent role locally in the women's suffrage movement.

ADDRESS	BUILDING NAME Historic/Current	PROPERTY TYPE Historic/Current	DATE OF CONSTRUCTION*	STYLE/ ARCH. CHARACTER	NR SELECTION CRITERIA USED	COMMENTS
1010 Allen Street	Fire Station No. 4	Fire Station	1931	Tudor Revival, stucco finish	A & C	Represents organized municipal efforts in fire fighting & growth of city. Beck & Tinkham, architects. Charles M. Johnson, builder.
14 Arnold Street	-----	Residence	ca. 1888	Queen Anne with Eastlake-style doors and Stick style influences	C	Cutaway corners at front bay. Board and batten siding.
16 Arnold Street	Marvin C. Gokey House	Residence	1913	Bungalow	C	Gokey was associated with the N. W. Gokey shoe manufacturing firm.
3 Barker Street	Karl Peterson House	Residence	ca. 1913	American Four-Square with Prairie influences	B & C	Original owner was Karl Peterson, president of the Crescent Tool Company, founded in 1907.
104 Blackstone Avenue	Jamestown Metal Company	Industrial	1895 and later	Industrial with Classical details	A & C	Represents the historic significance of the metal manufacturing industry in Jamestown.
6 Broadhead Avenue	John J. Whitney House/Agnes Home	Residence/Transitional Residence	ca. 1875	Italianate	A & C	Whitney was associated with the Jamestown Wood Seat Chair Company and donated this house (named after his wife Agnes) to the WCA to be used as a boarding house for young women.

ADDRESS	BUILDING NAME Historic/Current	PROPERTY TYPE Historic/Current	DATE OF CONSTRUCTION*	STYLE/ ARCH. CHARACTER	NR SELECTION CRITERIA USED	COMMENTS
443 Buffalo Street	Dahlstrom Metallic Door Company Factory and Administration Bldg./ Dahlstrom Company, Buffalo St. Business Center	Industrial	ca. 1900 and 1926	Classical and Jacobethan details, industrial brick facade with segmental-arched windows and corbelled cornice	A & C	Charles Dahlstrom was the inventor of the first hollow metal door. Dahlstrom doors were used in buildings throughout the nation.
20 Cedar Avenue	-----	Residence	1893	Vernacular form with Eastlake details	C	Decorative trusswork in gable end. Eastlake porch.
116 and 120 Chandler Street	First Lutheran Church & Parsonage	Church & Parsonage	1892-1901 (Church) 1913 (Parsonage)	Richardsonian Romanesque (Church); Shingle Style/Arts & Crafts (Parsonage)	A & C	Significant in ethnic heritage (Swedish); Aaron Hall and Son, architects.
119-123 Chandler Street	First Swedish Baptist Church/New Life Christian Center	Church & Attached Parsonage	1906	Cross plan with side tower. Rusticated concrete block foundation.	A & C	Significant in Ethnic Heritage (Swedish).
508 Cherry Street	SS. Peter & Paul Roman Catholic Church	Church and Rectory	1894	Late Gothic Revival (church), Queen Anne/Gothic-inspired (rectory)	A & C	Designed by Boston architect F. Joseph Untersee. Significant in ethnic heritage (Irish). The congregation's first church was built in 1854. Church is a designated local landmark.
509 Cherry Street	James Prendergast Free Library	Library and Art Gallery	1839-1891	Richardsonian Romanesque	A & C	Rochester architect A. J. Warner based design on H.H. Richardson's Quincy, Mass. library. Important educational institution.

ADDRESS	BUILDING NAME Historic/Current	PROPERTY TYPE Historic/Current	DATE OF CONSTRUCTION*	STYLE/ ARCH. CHARACTER	NR SELECTION CRITERIA USED	COMMENTS
446 Crossman Street	William Gustafson House	Residence	1910	Colonial Revival and Craftsman influences	C	Original owner William Gustafson was a contractor/builder.
117 Fairmount Avenue	Jamestown Street Railway Co. Power House/Jamestown Boiler Company	Transportation/Industrial (Boiler Company)	ca. 1898	Romanesque Revival influences	A & C	Represents the historic influence of streetcar transportation in the development of Jamestown.
195 Fairmount Avenue	Engine Company No. 5	Fire House	1913	Geometric brick and stone designs	A & C	Represents expanding municipal services for growing city.
338 Falconer Street	Buffalo Street Methodist Episcopal Church/Buffalo Street United Methodist Church	Church and Parsonage	1905 (church) 1907 (parsonage)	Cross-gable plan with corner tower; constructed of rusticated concrete block	A & C	Auditorium style interior plan.
10 Foote Avenue	First Swedish Methodist Episcopal Church/Epworth Christ United Methodist Church	Church with attached Parish House	1891	Cross-plan with corner tower	A & C	Significant in ethnic heritage, constructed as First Swedish Meth. Episcopal Church. 1954 additions and alterations by Beck & Tinkham.
411 Foote Avenue	Eldred Oil Co. Service Station/Lobb's Mobil Auto Sales and Service	Gas Station/Auto Repair Shop and Sales	ca. 1928	Mission	C	Unusual style. The gas station is an important visual reminder of the early days of automobile transportation.
301 Front Street	Lincoln Junior High School	School	1923	Classical Revival	A & C	Built to accommodate growth in southwest neighborhoods. Good example of standardized school design.
119 Fulton Street	J. Charles Alton House	Residence	1895	Queen Anne/Eastlake	C	Delicate spindlework and turned porch supports.

ADDRESS	BUILDING NAME Historic/Current	PROPERTY TYPE Historic/Current	DATE OF CONSTRUCTION*	STYLE/ ARCH. CHARACTER	NR SELECTION CRITERIA USED	COMMENTS
907 Lakeview Avenue	Lakeview Cemetery	Cemetery (Religious)	1859	Mausoleums, statues, and gravestones. Rolling topography and curving lanes (69.5 acres)	C	Earliest burials moved from cemetery on site currently occupied by Prendergast Free Library.
47 Liberty Street	-----	Residence	ca. 1840/ca. 1921	Greek Revival/ Colonial Revival	C	Believed to have been built for S. C. Crosby. Colonial Revival alterations (sun porch) ca. 1921.
157 McKinley Avenue	School No. 5/United Pentecostal Church of N.Y. State	School/Church	1880	Italianate	A & C	Represents educational development in Jamestown under public school system.
401 North Main Street	YWCA	Social, Recreational	1908-1909	Renaissance Revival	A & C	Organized 1888 by a group of prominent Jamestown women concerned about the condition of working women in Jamestown.
410 North Main Street	St. Luke's Episcopal Church	Church and Parsonage	1892-94 (Church) 1895 (Parsonage)	Romanesque Revival (Church)	C	W. P. Wentworth, architect, Boston, MA.
413 North Main Street	George W. Tew House/ United Way	Residence/Offices	1885	Second Empire	B & C	Tew was president of the National Bank of Jamestown. Became Jamestown Club in 1895.
509 North Main Street	Glen A. Alden House	Residence/Offices	1906	Classical Revival	C	Stands on the site of the Jamestown Female Seminary (1849-59).
517 North Main Street	First National Bank of Jamestown/Chase Lincoln Drive-in Bank	Drive-in Bank	1955	Neo-Classical with minimal ornament	C	Beck & Tinkham, architects. Outstanding example of automobile era, commercial architecture.

ADDRESS	BUILDING NAME Historic/Current	PROPERTY TYPE Historic/Current	DATE OF CONSTRUCTION*	STYLE/ ARCH. CHARACTER	NR SELECTION CRITERIA USED	COMMENTS
862 North Main Street	-----	Residence	ca. 1820-30	Federal with pilasters and blind arches	C	Rare survivor of early village-era architecture.
901 North Main Street	-----	Residence	1896	Queen Anne	C	Complex roof plan. Variety of textures and materials (wood shingles, stamped brick, regular brick, and cut stone).
1015 North Main Street	Grace United Brethren Church/Emmanuel Temple Church	Church	1909	Cross-plan with corner tower, rusticated concrete block foundation	C	Grace United Brethren Church organized in 1903.
1311 North Main Street	Victor B. Seaburg House	Residence	1924-26	Tudor Revival	C	Raymond A. Freeburg, architect. Owner Victor Seaburg was vice president of the Seaburg Manufacturing Company, makers of metal furniture.
1343 North Main Street	Horace W. Brier House	Residence	1924	Tudor Revival/French (Norman) Eclectic	C	Johnson & Ford, architects.
1351 North Main Street	Frederick R. Toy House	Residence	1924	Tudor Revival/French (Norman) Eclectic	C	Johnson & Ford, architects.
130 South Main Street	William Broadhead House and Carriage House/Wellman Brothers	Residence and Carriage House/Commercial	1883-85	Queen Anne	B & C	Aaron Hall, architect; Broadhead founded the successful Broadhead Worsted Mills company.

ADDRESS	BUILDING NAME Historic/Current	PROPERTY TYPE Historic/Current	DATE OF CONSTRUCTION*	STYLE/ ARCH. CHARACTER	NR SELECTION CRITERIA USED	COMMENTS
103 Palmer Street	Brooklyn Hgts. Methodist Church/St. Elia Albanian Orthodox Church (aka St. Louis Church)	Church and Rectory	1888 (church) 1910 (rectory)	"Carpenter Gothic," Shingle Style and Stick Style elements	C	Built by contractor and parishioner James S. Ellis. Significant in ethnic heritage (Albanian). Became St. Louis Albanian Orthodox Church in 1956.
210 Pine Street	The Home Telephone Company/The Town Club of Jamestown	Telephone Company/ Private Club	1902	Romanesque influences	C	The Town Club was founded in 1929, incorporated and moved into former telephone company building in 1933.
518 Pine Street	Yale W. Burtch House	Residence	1895	Queen Anne/Colonial Revival. Curved, wraparound porch.	C	Burtch owned Y. W. Burtch & Company, chair manufacturers.
624 Pine Street	Samuel G. Love Elementary School	School	1927	Renaissance Revival	A & C	Building named for important Jamestown Supt. of Schools. Beck & Tinkham, architects.
34 Porter Avenue	N.Y. State Armory	Armory	1932-33	French Eclectic with corner towers and fortress-like appearance	A & C	WPA Project. Military headquarters and training facility for the New York Army National Guard.
321 Prendergast Avenue	First Church of Christ, Scientist	Church	1893	Shingle	A & C	Designed by architect Charles D. Wetmore. One of the first Christian Science churches in New York State. Previously determined National Register- eligible, nomination pending. A designated Local Landmark.

ADDRESS	BUILDING NAME Historic/Current	PROPERTY TYPE Historic/Current	DATE OF CONSTRUCTION*	STYLE/ ARCH. CHARACTER	NR SELECTION CRITERIA USED	COMMENTS
509 Prendergast Avenue	First Presbyterian Church	Church	1925	Lombard Romanesque Revival	C	Designed by New York City firm Cram & Ferguson; Beck & Tinkham, associate architects; 1962 addition by Beck & Tinkham; 1992 addition.
639 Prendergast Avenue	Charles A. Swanson House	Residence	1898	Queen Anne/Colonial Revival	C	Adamesque details and delicate spindlework.
830 Prendergast Avenue	-----	Residence	ca. 1895	Queen Anne/Eastlake, porch with spindlework	C	Steeply pitched roof, contrasting wall materials and asymmetrical plan.
1235 Prendergast Avenue	Fred A. Nelson House	Residence	1925	Tudor Revival with stucco finish	C	Oliver R. Johnson, architect. Built for Fred A. Nelson, president of Jamestown Upholstery Co.
1243 Prendergast Avenue	-----	Residence	1918	Classical Revival	C	Full-height Corinthian portico.
70 Prospect Street	Porter Sheldon House/ Daughters of the American Revolution	Residence/ Social Organization	1845/ Remodeled beginning in 1880	Second Empire and Classical Revival features	B & C	Sheldon was one of the founders of The American Aristotype Company. The house is a designated city landmark.
115 Prospect Street	John D. Johnson House	Residence	1911	Colonial Revival	C	Paneled pilasters at corners. Johnson owned a paint and wallpaper supply store at 208 East Second Street.
31 Water Street	Empire Worsted Mills/ Chautauqua Hardware Company	Industrial	1898	Prominent central fortress-like tower	A & C	Current owner represents historic industry of Jamestown.

ADDRESS	BUILDING NAME Historic/Current	PROPERTY TYPE Historic/Current	DATE OF CONSTRUCTION*	STYLE/ ARCH. CHARACTER	NR SELECTION CRITERIA USED	COMMENTS
100 West Virginia Blvd.	J. Helmer Stohlbrost House	Residence	1931	English Tudor/French Eclectic	C	Slate roof, arched entrance with stone trim.
110 Willow Avenue	Elmer Holmberg House	Residence	1948	International style with stucco finish	C	Rare style in Jamestown. Metal casement windows wrap around the corners.
410 Winsor Street	-----	Residence	1885	Queen Anne	C	Cross-gabled roof, tower, asymmetrical plan.
4 Woodworth Avenue	John Blagbrough House	Residence	1925	Spanish Colonial Revival with stucco finish	C	Rare style in Jamestown. Original owner John Blagbrough owned "Your Family Laundry Company" on Steele Street.

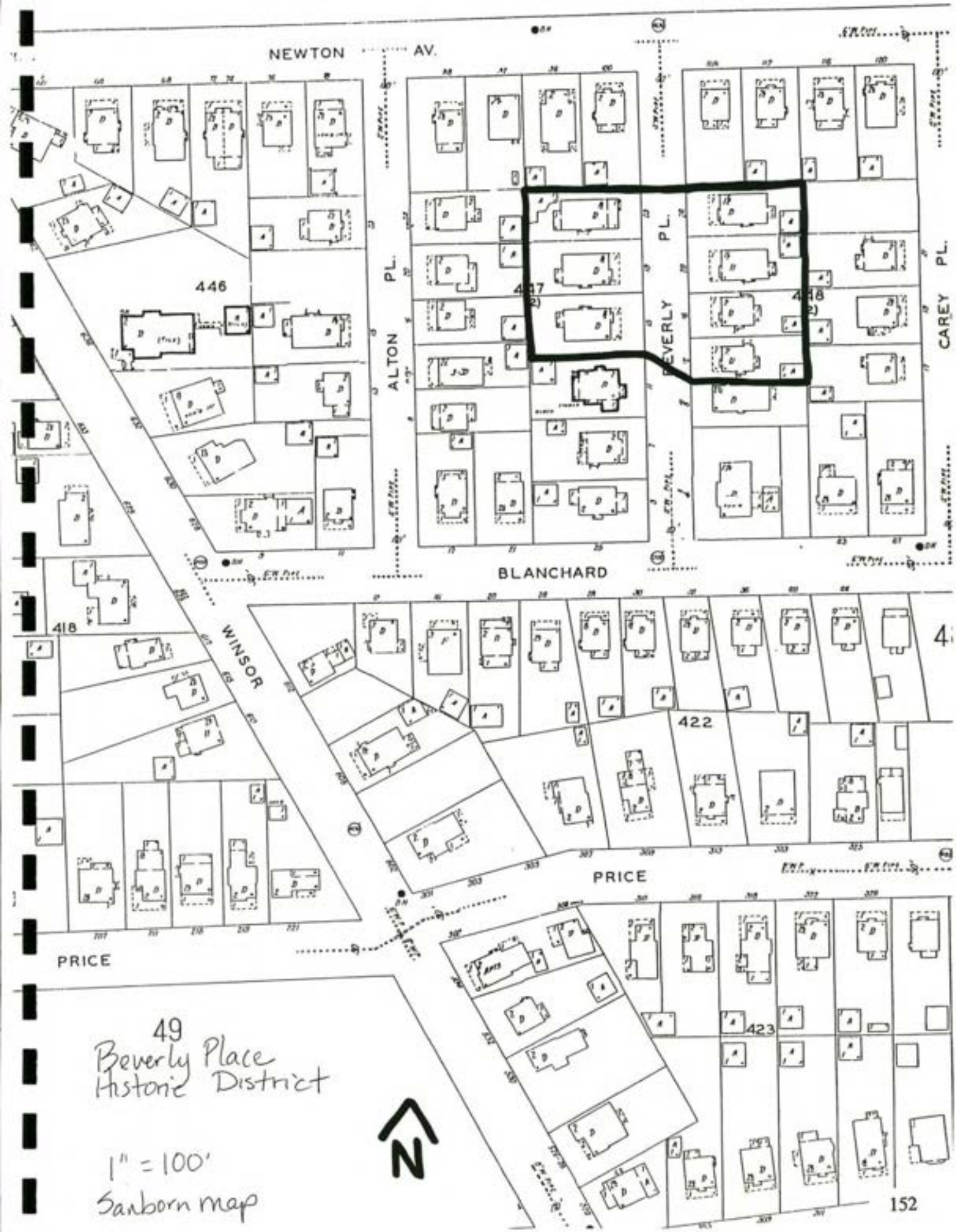
* Dates of construction were derived from historic maps, New York State Real Appraisal Cards, Assessor's Office, City of Jamestown, New York, and other historic sources.
June 1993

PROPOSED NATIONAL REGISTER-ELIGIBLE HISTORIC DISTRICT IN JAMESTON
DISTRICT NAME: BEVERLY PLACE HISTORIC DISTRICT
DISTRICT TYPE: RESIDENTIAL

ADDRESS	PROPERTY TYPE	DATE OF CONSTRUCTION	STYLE	SELECTION CRITERIA USED	CONTRIBUTING/ NON-CONTRIBUTING
12 Beverly Place	Residence	1916	Bungalow	C	Contributing
16 Beverly Place	Residence	1916	Bungalow	C	Contributing
20 Beverly Place	Residence	1916	Bungalow	C	Contributing
24 Beverly Place	Residence	1916	Bungalow	C	Contributing
15 Beverly Place	Residence	1916	Bungalow	C	Contributing
19 Beverly Place	Residence	1916	Bungalow	C	Contributing
23 Beverly Place	Residence	1916	Bungalow	C	Contributing

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June 1993

NOTE: See Inventory Form for complete Annotated Building List.

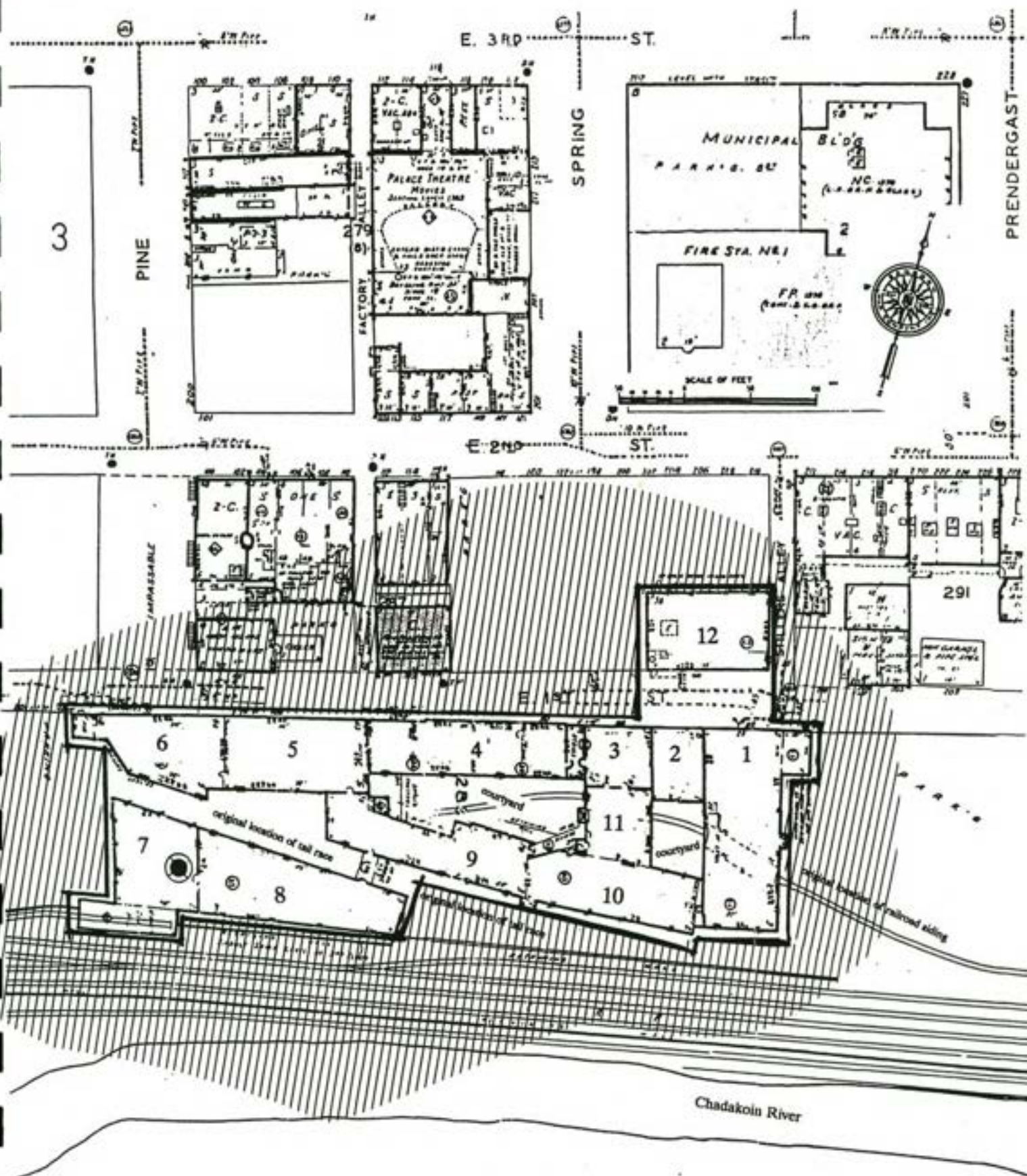


PROPOSED NATIONAL REGISTER-ELIGIBLE HISTORIC DISTRICT IN JAMESTOWN
DISTRICT NAME: BROADHEAD MILLS INDUSTRIAL COMPLEX HISTORIC DISTRICT
DISTRICT TYPE: INDUSTRIAL
ADDRESS: NOS. 92-118 AND NO. 117 EAST FIRST STREET

BUILDING #	PROPERTY TYPE	DATE OF CONSTRUCTION*	ARCHITECTURAL CHARACTER	SELECTION CRITERIA USED	CONTRIBUTING/ NON-CONTRIBUTING	HISTORIC USE
1	Industrial	ca. 1888	Brick construction, segmental window openings	A, B & C	Contributing	Combining, drawing, spinning, twisting, braiding, storage.
2		ca. 1888	Brick construction		Contributing	Storage.
3		1876	Brick construction, segmental window openings, brick corbel cornice		Contributing	Offices, samples, storage, packing.
4		ca. 1888	Brick pilaster walls, segmental window openings, brick corbel cornice		Contributing	Weaving.
5		ca. 1888	Brick pilaster walls, segmental window openings, brick corbel cornice		Contributing	Warping.
6		ca. 1900	Brick pilaster walls, segmental window openings, brick corbel cornice		Contributing	Warping, engine house.
7		ca. 1900	Brick construction, smoke stack		Contributing	Cotton dye, wool, boiler house.
8		ca. 1900	Brick construction, segmental window openings, brick corbel cornice		Contributing	Cotton dye, wool.
9		ca. 1888	Brick construction, segmental window openings, brick corbel cornice		Contributing	Finishing, wet finishing, tentering.
10		1870	Brick construction, segmental window openings, brick corbel cornice		Contributing	Dyeing.
11		1885	Brick construction		Contributing	Stock, samples, packing.
12		ca. 1895	Brick construction, segmental window openings, brick corbel cornice		Contributing	Waste storage.

* Dates of construction were derived from historic maps, New York State Real Appraisal Property Cards, Assessor's Office, City of Jamestown, New York, and other historic sources.
June 1993

NOTE: See Inventory Form for complete Annotated Building List.



Broadhead Mills Industrial Complex Historic District

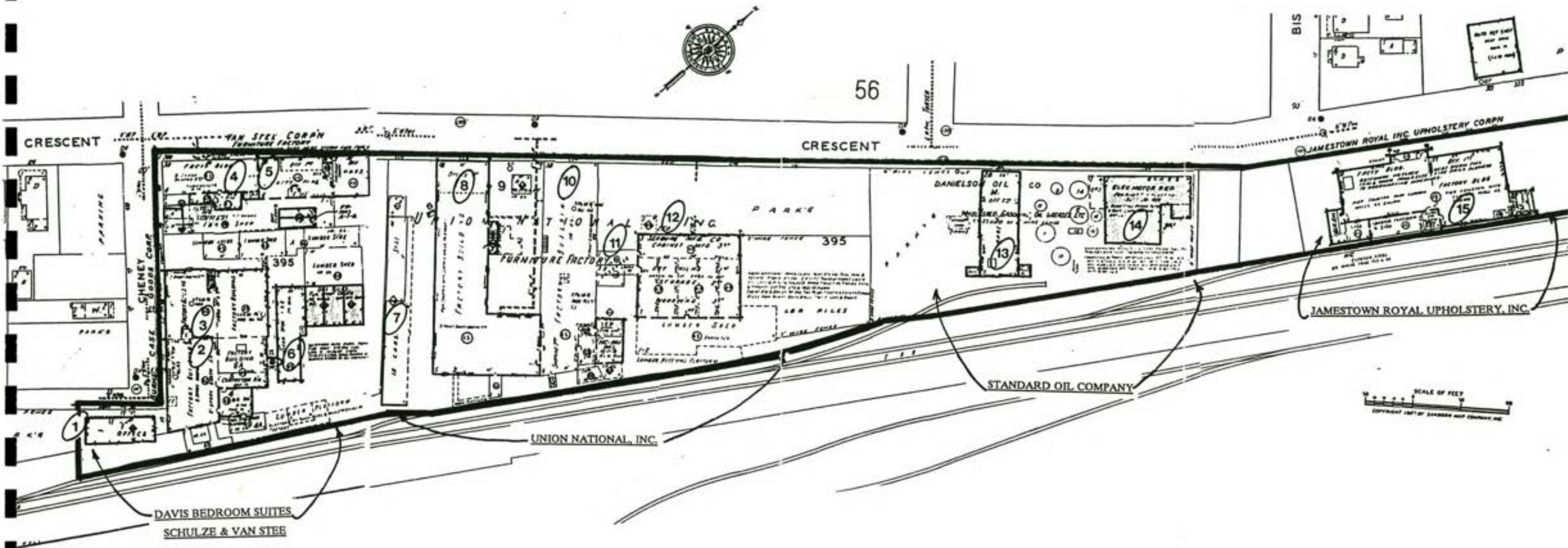
POTENTIAL NATIONAL REGISTER-ELIGIBLE HISTORIC DISTRICT IN JAMESTOWN
DISTRICT NAME: CRESCENT STREET HISTORIC DISTRICT
DISTRICT TYPE: INDUSTRIAL

ADDRESS	BUILDING NAME (Historic/Current) AND #	DATE OF CONSTRUCTION*	ARCHITECTURAL CHARACTER	SELECTION CRITERIA USED	CONTRIBUTING/ NON- CONTRIBUTING	COMMENTS/ HISTORIC USE
200-220 Crescent Street	Schulze & Van Stee; Davis Bedroom Suites/Van Stee Corp.; Master Carvers			A & C		Represents important wood furniture company in Jamestown
	1	ca. 1920	Simple brick building with hipped roof	A & C	Contributing	Administration building
	2	ca. 1900	Brick walls with segmental window openings	A & C	Contributing	Woodworking/cabinet shop
	3	ca. 1930	Brick pilaster facade with multipane sash	A & C	Contributing	Woodworking
	4	ca. 1910	Simple utilitarian design, frame construction	A & C	Contributing	Factory/veneer storage
	5	ca. 1930	Brick walls with multipane sash	A & C	Contributing	Woodworking
	6	ca. 1940?	Modern fireproof construction	-----	Non-Contributing	Veneer storage
226-246 Crescent Street	Union National Furniture Company			A & C		Represents important wood furniture company in Jamestown
	7	ca. 1920	Simple utilitarian design	A & C	Contributing	Lumber storage
	8	ca. 1910	Brick pilaster facade, corbel cornice, triple multipane sash, similar to No. 12	A & C	Contributing	Woodworking, cabinet shop, polishing, varnishing, storage

ADDRESS	BUILDING NAME (Historic/Current) AND #	DATE OF CONSTRUCTION*	ARCHITECTURAL CHARACTER	SELECTION CRITERIA USED	CONTRIBUTING/ NON- CONTRIBUTING	COMMENTS/ HISTORIC USE
226-246 Crescent Street (Cont.)	9	ca. 1980	Gabled shed with corrugated siding	A & C	Non-Contributing	Storage
	10	ca. 1905	Simple utilitarian design, faced with corrugated metal	A & C	Contributing	Woodworking machinery, cabinet shop, packing, finishing
	11	ca. 1920	Connecting building, faced with corrugated metal	A & C	Contributing	Passage
	12	ca. 1910	Brick pilaster acade, corbel conrice, multipane sash, similar to No. 8	A & C	Contributing	Warehouse
258-264 Crescent Street	Standard Oil/ Danielson Oil Company			A & C		Represents the oil industry in Jamestown
	13	1930-35	Simple utilitarian brick design with multipane sash	A & C	Contributing	Oil warehouse
	14	1920-26, with later alterations	Modern aluminum and glass storefront	-----	Non-Contributing	Garage
300-320 Crescent Street	Jamestown Royal Upholstery, Inc.			A & C		Represents important furniture manufacturing company in Jamestown.
	15	ca. 1913	Brick pilaster facade with multipane sash	A & C	Contributing	Upholstery manufacturing

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June 1993

Note: See Inventory Form for complete Annotated Building List



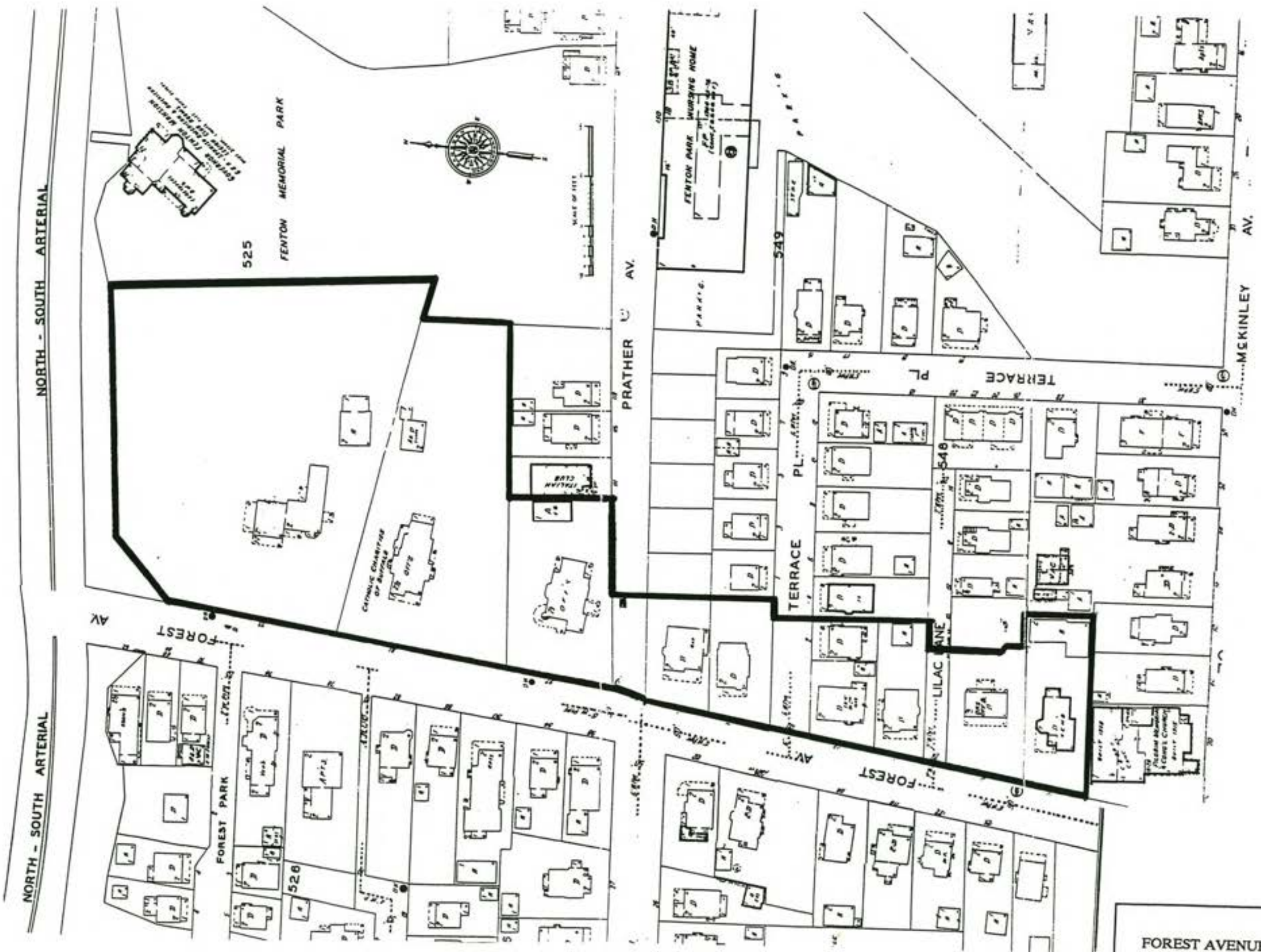
CRESCENT STREET HISTORIC DISTRICT

PROPOSED NATIONAL REGISTER-ELIGIBLE HISTORIC DISTRICT IN JAMESTOWN
DISTRICT NAME: FOREST AVENUE HISTORIC DISTRICT
DISTRICT TYPE: RESIDENTIAL

ADDRESS	BUILDING NAME Historic/ Current	PROPERTY TYPE Historic/ Current	DATE OF CONSTRUCTION*	STYLE	SELECTION CRITERIA USED	CONTRIBUTING/ NON- CONTRIBUTING	NOTES
73 Forest Avenue	William Hall House	Residence/Offices	1846/1957	Greek Revival	B & C	Contributing	Hall was a prominent industrialist, established the first worsted mill in Jamestown, 1873.
81 Forest Avenue	William C.J. Hall House	Residence/Offices	1895	Queen Anne	C	Contributing	Home of eldest son of Wm., a Civil War major and mgr. of Worsted Mills.
97 Forest Avenue	William A. Hallock House	Residence/ Apts. & Offices	1885	Stick, Queen Anne	C	Contributing	Interesting board and batten detail.
101 Forest Avenue	-----	Residence	1905	Queen Anne, Colonial Revival	C	Contributing	-----
105 Forest Avenue	-----	Residence/Two- family Residence	1905	Queen Anne	C	Contributing	-----
115 Forest Avenue	-----	Residence/Three- family Residence	1916	Colonial Revival	C	Contributing	-----
119 Forest Avenue	-----	Residence/Two- family Residence	1909	Queen Anne	C	Contributing	-----
127 Forest Avenue	-----	Residence	1907	Dutch Colonial Revival	C	Contributing	Unusual gabled roof.
131 Forest Avenue	Dr. C.J. Phillips House	Residence/Three- family Residence	1880	Italian Villa	C	Contributing	This house has a prominent tower and a barn.

* Dates of construction were derived from historic maps, New York State Real Appraisal Property Cards, Assessor's Office, City of Jamestown, New York, and other historic sources.
June 1993

NOTE: See Inventory Form for complete Annotated Building List.



FOREST AVENUE HISTORIC DISTRICT

PROPOSED NATIONAL REGISTER-ELIGIBLE HISTORIC DISTRICT IN JAMESTOWN
DISTRICT NAME: LAKEVIEW AVENUE HISTORIC DISTRICT
DISTRICT TYPE: RESIDENTIAL

ADDRESS	BUILDING NAME Historic/Current	PROPERTY TYPE Historic/ Current	DATE OF CONSTRUCTION*	STYLE	SELECTION CRITERIA USED	CONTRIBUTING NON- CONTRIBUTING	COMMENTS
4-6 Lakeview Ave.	-----	Residence/Apartments	1885	Eastlake/Queen Anne	C	Contributing	Aaron Hall, architect.
12 Lakeview Ave.	-----	Residence	1886	Italianate	C	Contributing	-----
14 Lakeview Ave.	-----	Residence	1905	Colonial Revival	C	Contributing	-----
18 Lakeview Ave.	E. M. Farman House	Residence	1926	Colonial Revival	C	Contributing	A. R. Ellis, architect.
26 Lakeview Ave.	Herman J. Paquin House	Residence	1922	Colonial Revival	C	Contributing	Beck & Tinkham, architects.
30 Lakeview Ave.	-----	Residence/ Two-family Residence	1880	Gothic Revival	C	Contributing	-----
34 Lakeview Ave.	-----	Residence/ Two-family Residence	1898	Queen Anne	C	Contributing	Occupied by James Weeks, Mayor of Jamestown in 1906.
38 Lakeview Ave.	-----	Residence/Apartments	1899	Gothic Revival	C	Contributing	-----
44 Lakeview Ave.	-----	Residence/ Two-family Residence	1885	Queen Anne/ Colonial Revival	C	Contributing	-----
52 Lakeview Ave.	-----	Residence	1870	Eastlake/Italianate	C	Contributing	-----
54 Lakeview Ave.	-----	Residence	1884	Italianate	C	Contributing	-----
100 Lakeview Ave.	-----	Apartment Building	1978	-----	C	Non-Contributing	-----

ADDRESS	BUILDING NAME Historic/Current	PROPERTY TYPE Historic/ Current	DATE OF CONSTRUCTION*	STYLE	SELECTION CRITERIA USED	CONTRIBUTING NON- CONTRIBUTING	COMMENTS
114 Lakeview Ave.	-----	Residence/ Two-family Residence	1890	Vernacular	C	Contributing	Occupied by Wm. Gokey of N. W. Gokey & Sons, shoe manufacturers.
118 Lakeview Ave.	-----	Residence	1906	Craftsman	C	Contributing	-----
120 Lakeview Ave.	-----	Residence/Offices	1885	Eastlake	C	Contributing	-----
130 Lakeview Ave.	-----	Residence/ Two-family Residence	1900	Queen Anne	C	Contributing	-----
134 Lakeview Ave.	-----	Residence	1890	Queen Anne	C	Contributing	Occupied by prominent businessman William Falconer.
9 Falconer St. (204-206 Lakeview Avenue)	Sheldon House/ Jamestown Community College	Residence/ School	1925	Neo-Renaissance	C	Contributing	House was willed to the city by Julia Sheldon Livengood.
212 Lakeview Ave.	-----	Residence	1895	Queen Anne/Eastlake	C	Contributing	Occupied by John Cadwell of Cadwell Cabinet Company.
300 Lakeview Ave.	-----	Apartment Building	1976	-----	C	Non-Contributing	-----
402 Lakeview Ave.	-----	Residence	1895	Queen Anne	C	Contributing	-----
406 Lakeview Ave.	-----	Residence	1865	Vernacular	C	Contributing	-----
410 Lakeview Ave.	-----	Residence	1862	Vernacular	C	Contributing	-----
416 Lakeview Ave.	-----	Residence	ca. 1914	Colonial Revival	C	Contributing	-----
502 Lakeview Ave.	-----	Residence	1905	Beaux Arts	C	Contributing	One of few examples of this style.
508 Lakeview Ave.	-----	Residence	1910	Craftsman	C	Contributing	-----
518 Lakeview Ave.	-----	Residence	ca. 1923	Colonial Revival	C	Contributing	-----
524 Lakeview Ave.	Charles F. Reilly House	Residence	1928	Tudor Revival	C	Contributing	Beck & Tinkham, architects.

ADDRESS	BUILDING NAME Historic/Current	PROPERTY TYPE Historic/ Current	DATE OF CONSTRUCTION*	STYLE	SELECTION CRITERIA USED	CONTRIBUTING NON- CONTRIBUTING	COMMENTS
532 Lakeview Ave.	Samuel J. Sample House	Residence/ Two-family Residence	1895	Queen Anne/Eastlake	C	Contributing	-----
540 Lakeview Ave.	Waters C. Davis House	Residence	1916	Tudor Revival	C	Contributing	Johnson & Ford, architects.
544 Lakeview Ave.	-----	Residence	1908	Queen Anne/ Free Classic	C	Contributing	-----
55 Newton Ave.	-----	Residence	1953	Ranch	C	Non-Contributing	-----
610 Lakeview Ave.	-----	Residence	1954	Ranch	C	Non-Contributing	-----
624 Lakeview Ave.	-----	Residence	1958	Ranch	C	Non-Contributing	-----
630 Lakeview Ave.	-----	Residence	1906	Colonial Revival	C	Contributing	-----
634 Lakeview Ave.	-----	Residence/Apartments	1900	Queen Anne	C	Contributing	-----
700 Lakeview Ave.	-----	Residence	1915	Queen Anne/ Colonial Rev.	C	Contributing	-----
702 Lakeview Ave.	-----	Residence	ca. 1910	Queen Anne/ Colonial Rev.	C	Contributing	-----
706 Lakeview Ave.	-----	Residence	1910	Queen Anne/ Colonial Rev.	C	Contributing	-----
2 Spruce Street (708-710 Lakeview Ave.)	-----	Residence	1920	Colonial Revival	C	Contributing	-----
800 Lakeview Ave.	-----	Residence	1910	American Four- Square	C	Contributing	-----
802 Lakeview Ave.	-----	Residence	1912	Bungalow	C	Contributing	-----
102 Buffalo Street	Perry W. Goodwin House	Residence	1927-28	Tudor Revival	C	Contributing	Beck & Tinkham, architects.
904 Lakeview Ave.	Lars Larson House	Residence	1926	Tudor Revival	C	Contributing	Raymond A. Freeburg, architect.
3 Lakeview Ave.	William Patterson House	Residence	1891	Shingle	C	Contributing	-----

ADDRESS	BUILDING NAME Historic/Current	PROPERTY TYPE Historic/ Current	DATE OF CONSTRUCTION*	STYLE	SELECTION CRITERIA USED	CONTRIBUTING NON- CONTRIBUTING	COMMENTS
11 Lakeview Ave.	W.F. Leidblad House	Residence	1923	Colonial Revival	C	Contributing	Beck & Tinkham, architects.
17 Lakeview Ave.	-----	Residence/ Apartments and Offices	1923	Vernacular	C	Contributing	-----
27 Lakeview Ave.	-----	Residence/Apartments	1895	Shingle	C	Contributing	-----
35 Lakeview Ave.	-----	Residence	1865	Colonial Revival	C	Contributing	Occupied by W. A. Bradshaw, director of Jamestown Street Railway Company.
45 Lakeview Ave.	J. Carter Lyman House	Residence	1924	Tudor Revival	C	Contributing	Beck & Tinkham, architects.
101 Lakeview Ave.	-----	Apartment Building	1986	-----	C	Non-Contributing	-----
109-11 Lakeview Avenue	Residence	Residence/Two-family Residence	1910	Vernacular	C	Contributing	The private school of Bertha E. Weeks was operated in this house.
115-117 Lakeview Avenue	-----	Residence	1898	Vernacular	C	Contributing	-----
119 Lakeview Ave.	-----	Residence	1911	Arts & Crafts, Exotic Revival	C	Contributing	-----
121 Lakeview Ave.	-----	Residence	1875	Vernacular	C	Contributing	-----
123 Lakeview Ave.	-----	Residence	1875	Vernacular	C	Contributing	-----
127 Lakeview Ave.	-----	Residence	1920	Prairie	C	Contributing	Occupied by the president of Empire Worsted Mills.
133 Lakeview Ave.	-----	Residence/Three- family Residence	1876	Queen Anne	C	Contributing	-----
201 Lakeview Ave.	-----	Residence/Two-family Residence & Offices	1912	Queen Anne	C	Contributing	-----

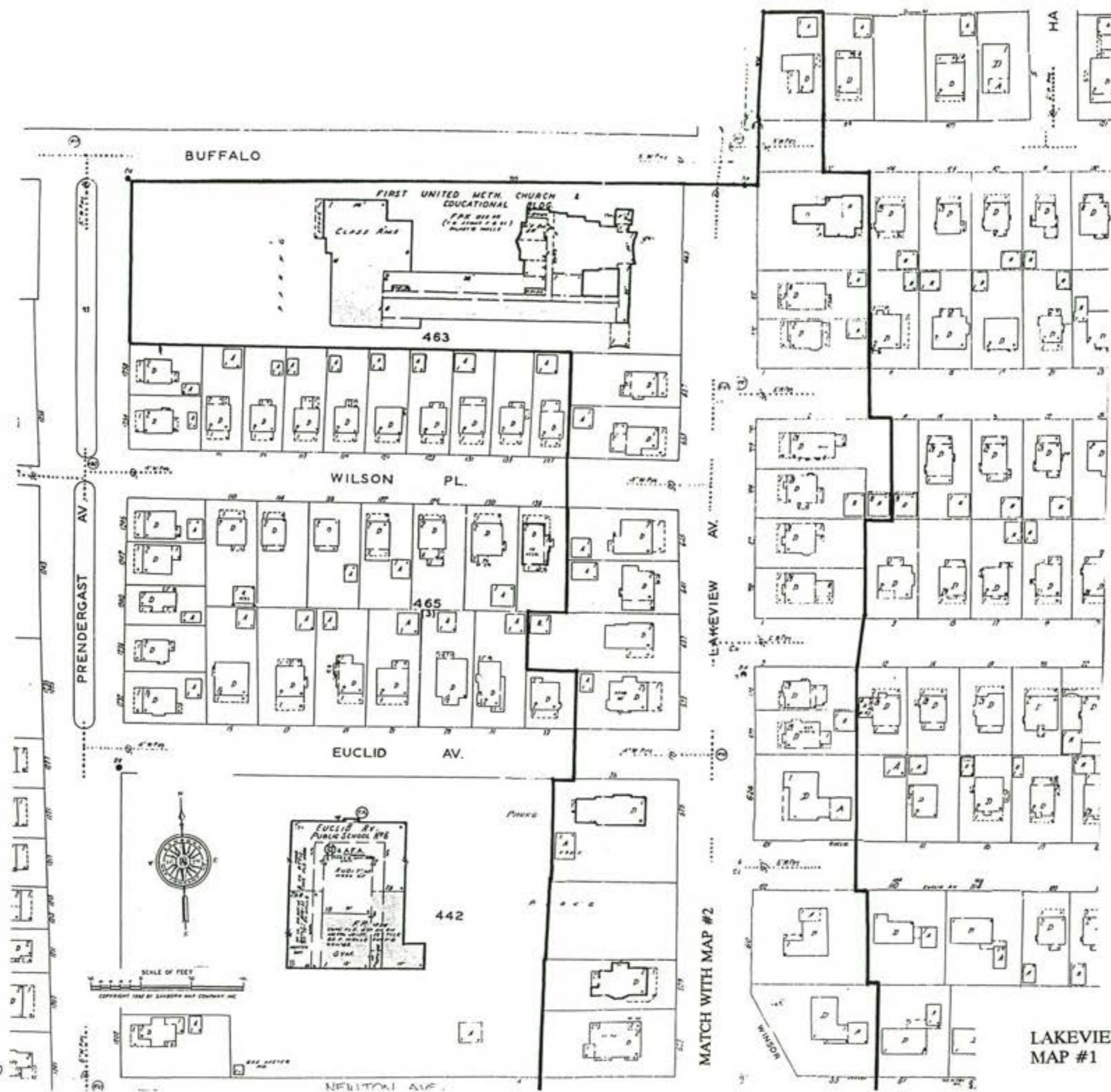
ADDRESS	BUILDING NAME Historic/Current	PROPERTY TYPE Historic/ Current	DATE OF CONSTRUCTION*	STYLE	SELECTION CRITERIA USED	CONTRIBUTING NON- CONTRIBUTING	COMMENTS
205 Lakeview Ave.	-----	Residence/Two-family Residence	1885	Italianate	C	Contributing	-----
211 Lakeview Ave.	Frederick P. Hall House	Residence	1911	Col. Rev./ Neo-Classical	C	Contributing	E. G. Dietrich, architect.
301 Lakeview Ave.	-----	Residence	1890	Queen Anne	C	Contributing	-----
309 Lakeview Ave.	-----	Residence	1905	Queen Anne	C	Contributing	-----
315 Lakeview Ave.	Lyle B. Himebaugh House	Residence	1916	Arts & Crafts	C	Contributing	-----
403 Lakeview Ave.	Fred Tinkham House	Residence	1908	Dutch Colonial Revival	C	Contributing	Tinkham was a cigar manufacturer.
409 Lakeview Ave.	-----	Residence	1880	Vernacular	C	Non-Contributing	-----
415 Lakeview Ave.	-----	Residence	1868	Arts & Crafts	C	Contributing	-----
501 Lakeview Ave.	-----	Residence	1896	Colonial Revival	C	Contributing	-----
509 Lakeview Ave.	A. M. Wellman House	Residence	1905	Tudor Revival	C	Contributing	Raymond A. Freeburg, architect.
511 Lakeview Ave.	-----	Residence	1896	Vernacular/Italianate	C	Contributing	-----
519 Lakeview Ave.	-----	Residence	1880	Queen Anne	C	Contributingb	-----
525 Lakeview Ave.	-----	Residence	1966	Neo-Colonial	C	Non-Contributing	-----
535 Lakeview Ave.	Wm. H. Lausterer House	Residence	1923	Tudor Revival	C	Contributing	Beck & Tinkham, architects.
543 Lakeview Ave.	Seneca Burchard House	Residence	1905	Colonial Revival/ Neo-Classical	C	Contributing	-----
547 Lakeview Ave.	-----	Residence/Apartments	1902	Queen Anne	C	Contributing	-----
551 Lakeview Ave.	-----	Residence	1875	Vernacular	C	Contributing	-----
603 Lakeview Ave.	-----	Residence	1912	Prairie	C	Contributing	-----
609 Lakeview Ave.	-----	Residence/Apartments	1898	Queen Anne	C	Contributing	-----

ADDRESS	BUILDING NAME Historic/Current	PROPERTY TYPE Historic/ Current	DATE OF CONSTRUCTION*	STYLE	SELECTION CRITERIA USED	CONTRIBUTING NON- CONTRIBUTING	COMMENTS
36 Euclid Ave. (625 Lakeview Ave.)	-----	Residence	1927	Tudor Revival	C	Contributing	-----
633 Lakeview Ave.	-----	Residence	1914	Prairie	C	Contributing	-----
637 Lakeview Ave.	-----	Residence	1920	Tudor Revival	C	Contributing	-----
641 Lakeview Ave.	-----	Residence	1914	Colonial Revival	C	Contributing	-----
645 Lakeview Ave.	-----	Residence	1911	Prairie	C	Contributing	-----
653 Lakeview Ave.	-----	Residence	1885	Queen Anne	C	Contributing	-----
657 Lakeview Ave.	-----	Residence	1912	Vernacular/Arts & Crafts	C	Contributing	-----
663 Lakeview Ave.	First United Methodist Church	Church	1958	Expressionist	C	Non-Contributing	Harold E. Wagoner, architect. This church is non-contributing, due to age only.
628 Winsor Street	-----	Residence	1913	Bungalow	C	Contributing	-----
630 Winsor Street	-----	Residence/Two-family Residence	1913	Bungalow	C	Contributing	-----
632 Winsor Street	-----	Residence	1915	Bungalow	C	Contributing	-----
636 Winsor Street	-----	Residence	1917	Tudor Revival	C	Contributing	-----
642 Winsor Street	-----	Residence	1912	Colonial Revival	C	Contributing	-----
650 Winsor Street	-----	Residence	1905	Dutch Colonial Revival	C	Contributing	-----
625 Winsor Street	-----	Residence	1923	Colonial Revival	C	Contributing	-----
629 Winsor Street	-----	Residence	1911	Arts & Crafts	C	Contributing	-----
633 Winsor Street	-----	Residence	1900	Vernacular	C	Contributing	-----

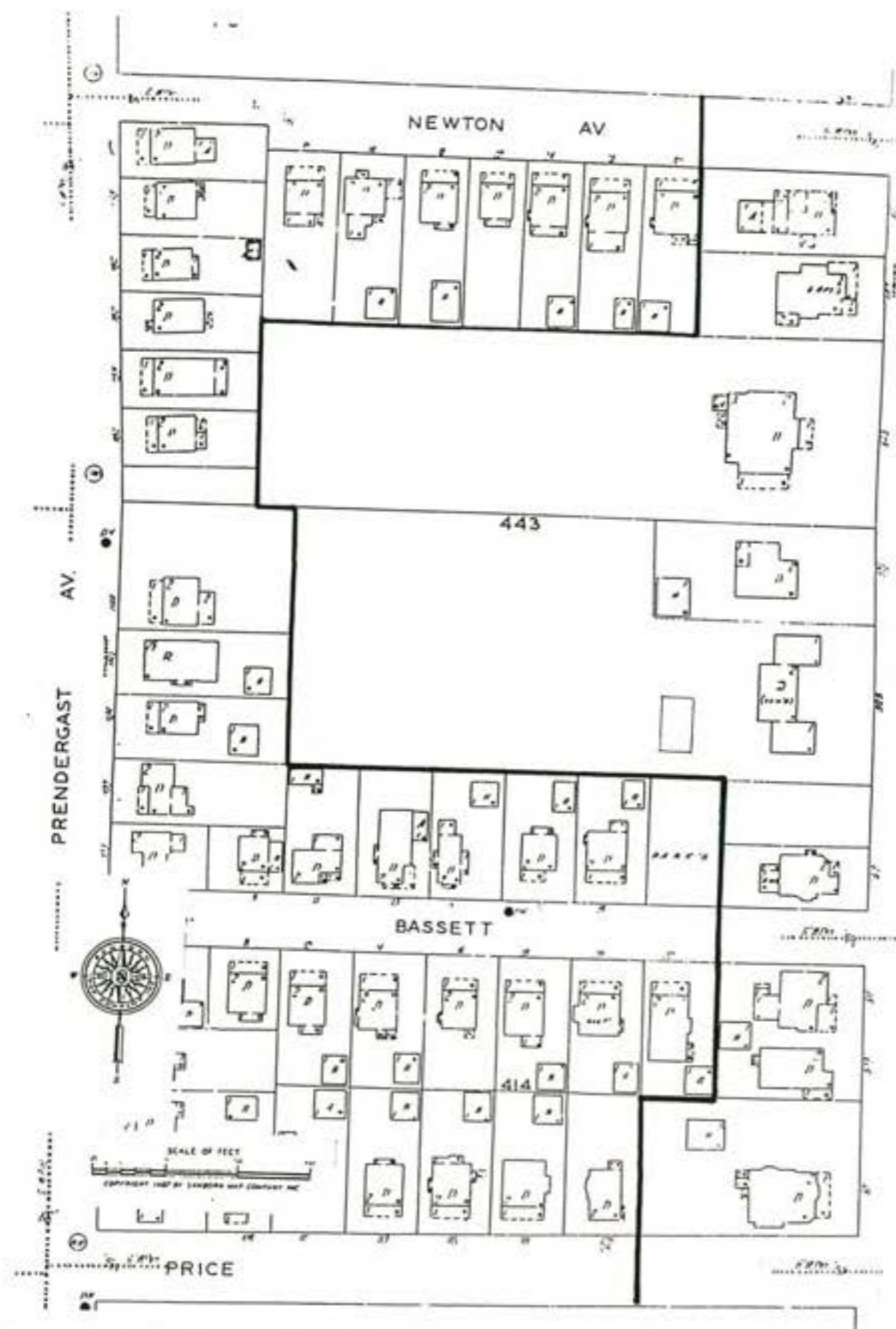
*Dates of construction were derived from historic maps, New York State Real Appraisal Property Cards, Assessor's Office, City of Jamestown, New York, and other historic sources.
June 1993

NOTE: See Inventory Form for complete Annotated Building List.

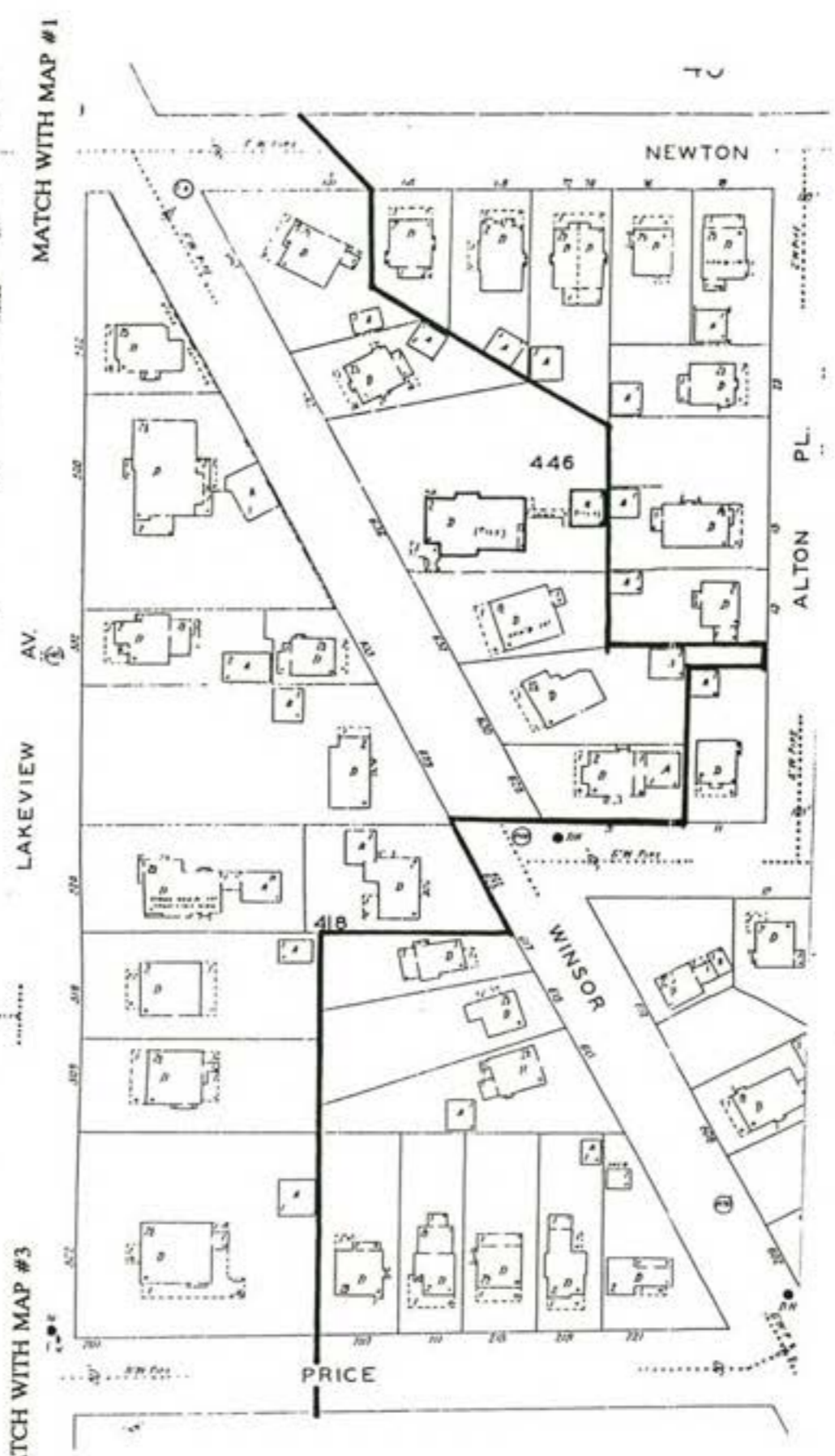
Sanborn map

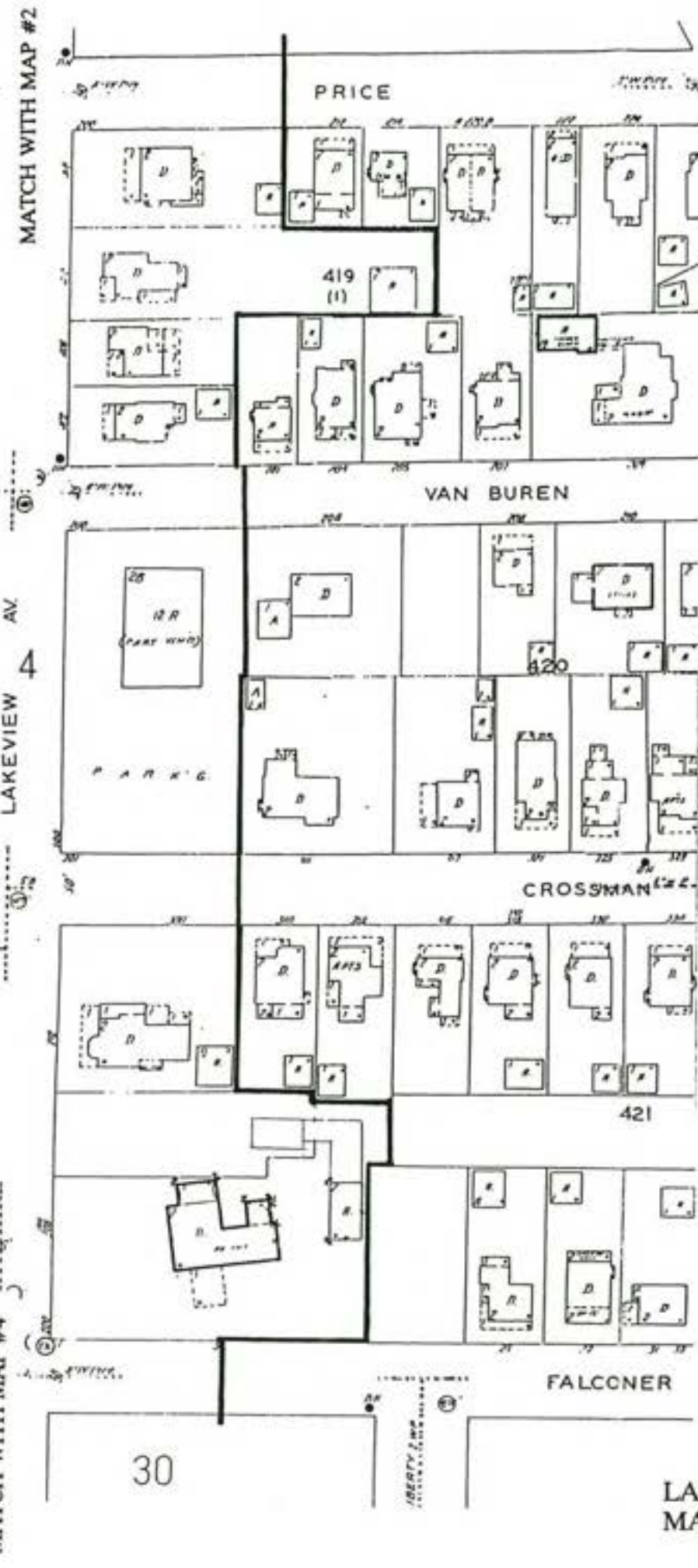
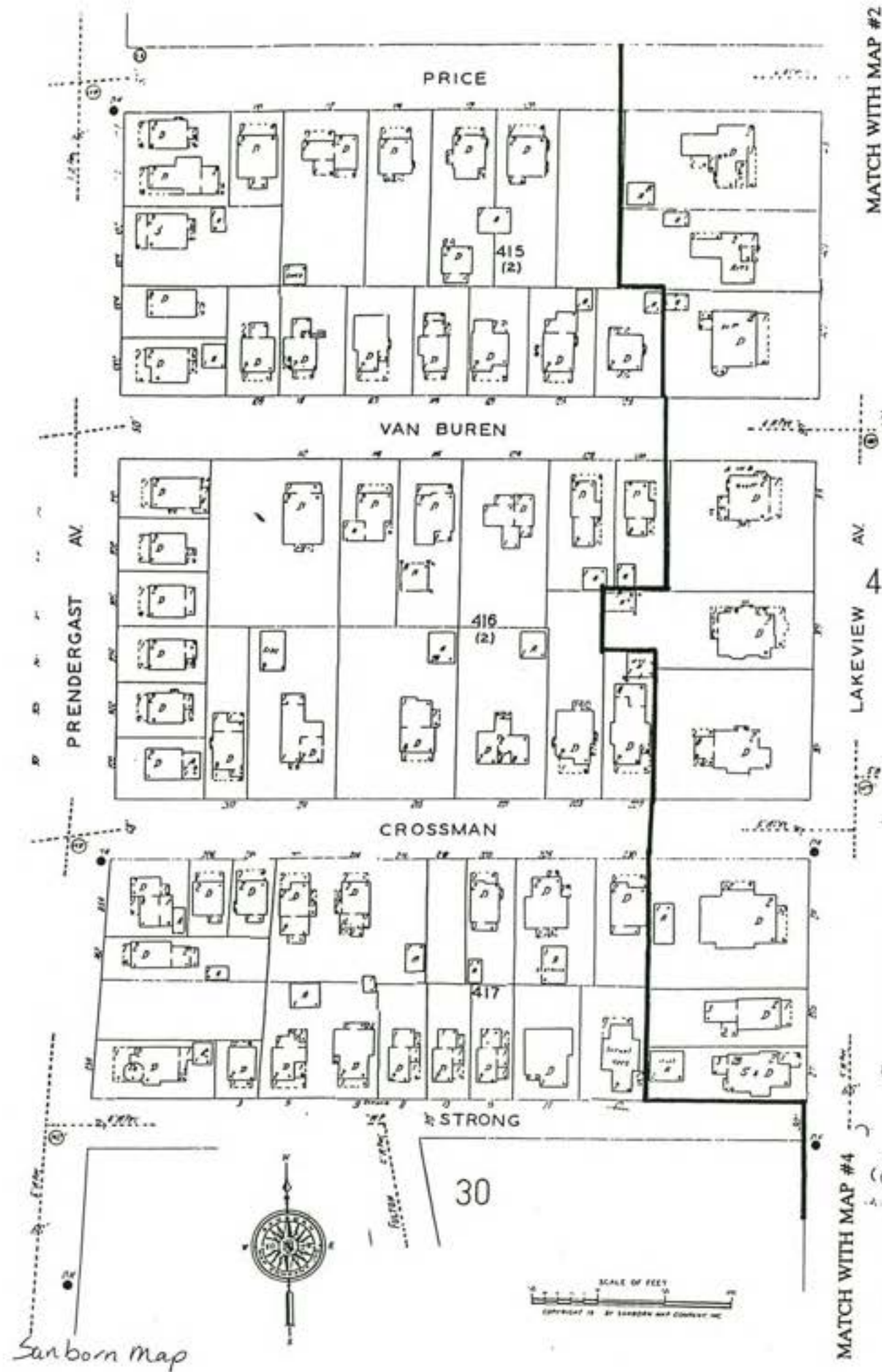


LAKEVIEW AVENUE HISTORIC DISTRICT
MAP #1

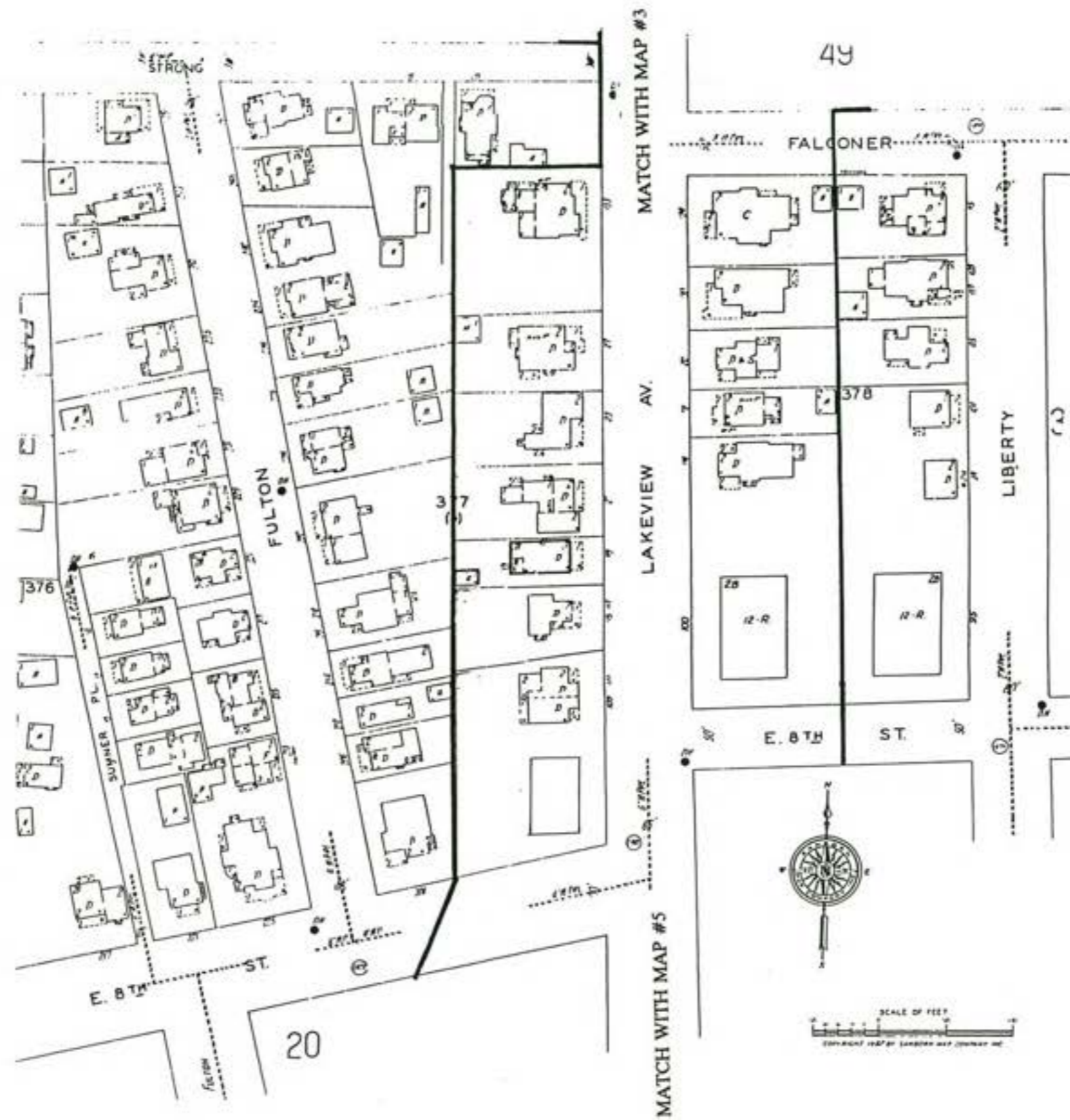


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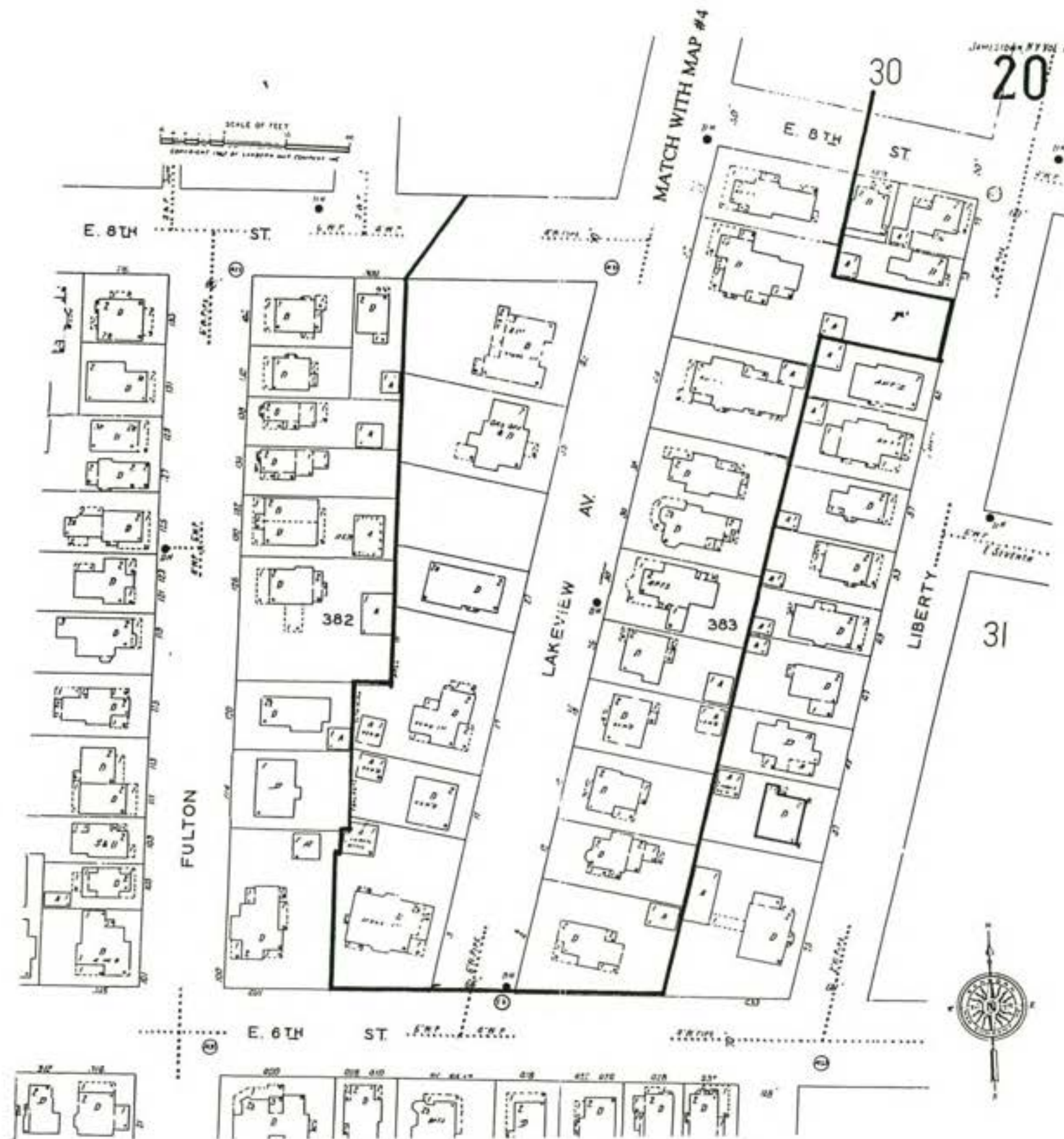




Sanborn map



LAKEVIEW AVENUE HISTORIC DISTRICT
MAP #4



Sanborn map

PROPOSED NATIONAL REGISTER-ELIGIBLE HISTORIC DISTRICTS IN JAMESTOWN
DISTRICT NAME: NORTH MAIN STREET HISTORIC DISTRICT
DISTRICT TYPE: COMMERCIAL

ADDRESS	BUILDING NAME Historic/Current	PROPERTY TYPE Historic/Current	DATE OF CONSTRUCTION*	STYLE	SELECTION CRITERIA USED	CONTRIBUTING/ NON- CONTRIBUTING	COMMENTS
26-32 North Main Street	Arcade Building	Commercial, Social	1870	Romanesque Revival	C	Contributing	Interior atrium, built on site of first grist mill.
34 North Main Street	-----	Commercial	1876	Italianate	C	Contributing	Best intact storefront in district, cast iron trim.
36-38 North Main Street	/Holmlund's	Commercial	1876	Italianate	C	Contributing	-----
100-108 North Main Street (1-11 East First Street)	Field & Wright Co./ Flanagan's Furniture	Commercial	1895	Commercial Vernacular	C	Contributing	-----
110-116 North Main Street (2-6 East 2nd Street)	Fenton Building	Commercial	1900	Renaissance Revival	C	Contributing	Prominent corner building.
202-206 North Main Street (1-7 East Second Street)	Bank of Jamestown/ Key Bank	Bank	1919, 1930, 1964	Neo-Classical	C	Contributing	Bank was first established in 1903.
208 North Main Street	/Travel Bureau	Commercial	1880	-----	-----	*Non-contributing	*Renovation is ongoing. Building may be considered contributing.
210 North Main Street	/Nellie's	Commercial	1880	Italianate	C	Contributing	-----
212 North Main Street	/Arby's	Commercial	1865	Commercial Vernacular	C	Contributing	-----
214 North Main Street	/Pasta Etc.	Commercial	1877, 1935	Art Deco	C	Contributing	-----

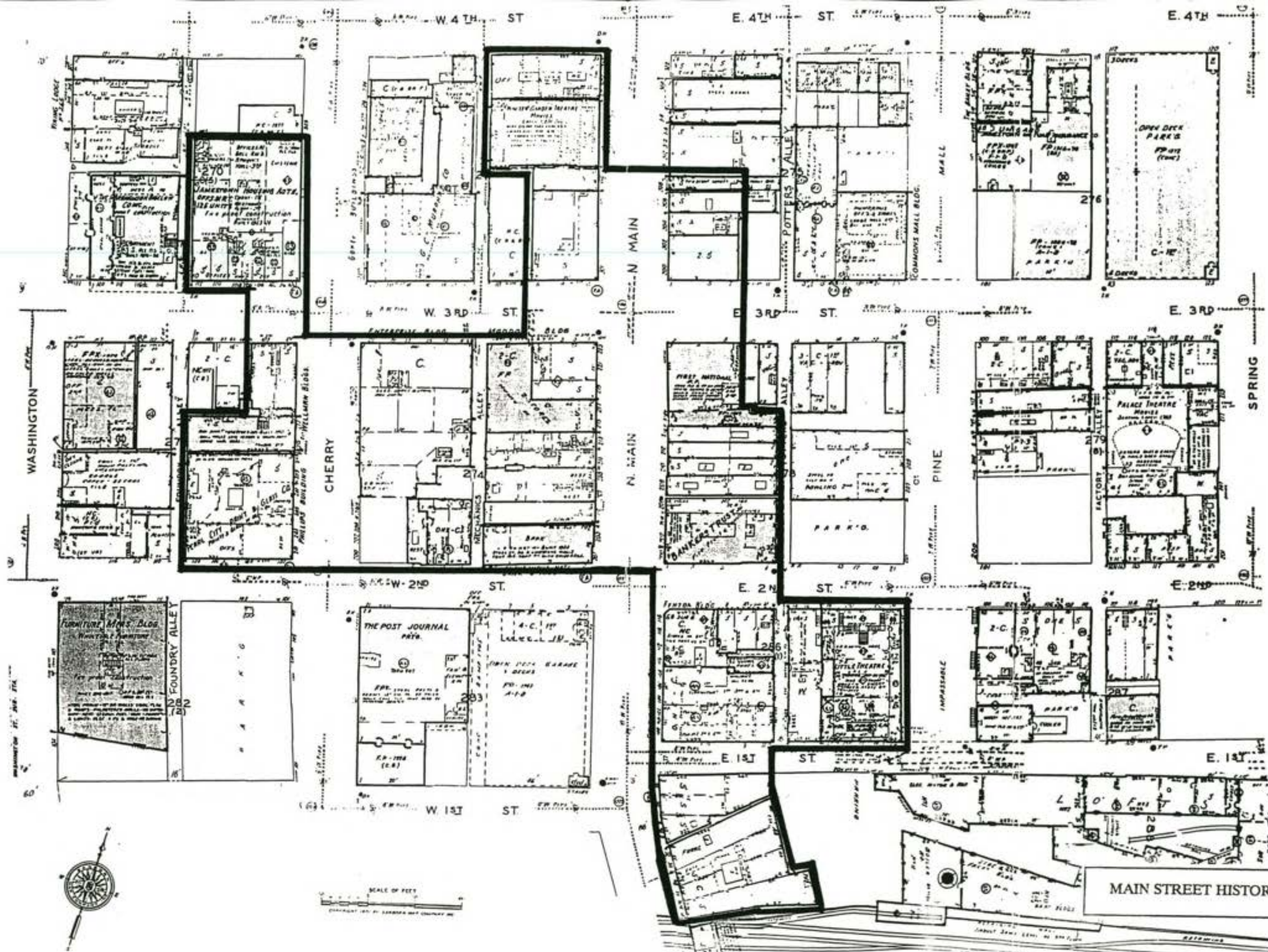
ADDRESS	BUILDING NAME Historic/Current	PROPERTY TYPE Historic/Current	DATE OF CONSTRUCTION*	STYLE	SELECTION CRITERIA USED	CONTRIBUTING/ NON- CONTRIBUTING	COMMENTS
218 North Main Street (2-10 East 3rd Street)	First National Bank of Jamestown/Chase Bank	Bank	1952	Minimal Neo- Classical	-----	Non-contributing	Beck & Tinkham, architects. Building constructed over and around old building. Non-contributing, due to age only.
300-302 North Main Street (1-7 East Third Street)	Fleet Bank	Bank	1966	-----	---	Non-contributing	-----
304 North Main Street	Payne Building	Commercial	1876	Italianate	C	Contributing	Storefront alterations, but one of best examples in Jamestown.
306 North Main Street	-----	Commercial	1876	Italianate	C	Contributing	Storefront alterations, but one of best examples in Jamestown.
308 North Main Street	-----	Commercial	1910	Italianate	C	Contributing	Storefront alterations, but one of best examples in Jamestown.
201 North Main Street (2-10 West Second Street)	National Chautauqua County Bank/Marine Midland Bank	Bank	1924	Neo-Classical	C	Contributing	Bank has an annex. First bank on site in 1831. New structure built over, around existing building.
205 North Main Street	Edward E. Duffee Store	Bank	1900	Italianate	C	Contributing	Duffee was a dealer in dry goods.
207-209 North Main Street	/Lisciandro's, The Pub	Commercial	ca. 1895	Italianate	C	Contributing	Unusual brickwork.
211 North Main Street	Union Trust Co./Anderson Photo	Commercial	1894	Italianate	C	Contributing	-----
213 North Main Street	F.A. Fuller Building	Commercial	1894	Italianate	C	Contributing	-----
215-223 North Main Street (1-11 East Third Street)	Maddox Building	Commercial	1933	Art Deco	C	Contributing	Later example of business "block."

ADDRESS	BUILDING NAME Historic/Current	PROPERTY TYPE Historic/Current	DATE OF CONSTRUCTION*	STYLE	SELECTION CRITERIA USED	CONTRIBUTING/ NON- CONTRIBUTING	COMMENTS
301-307 North Main Street (2-6 West 3rd Street)	Prendergast Building	Commercial	1936	Moderne	C	Contributing	Originally built for the Woolworth Company.
309 North Main Street	/Wine Cellar Restaurant	Commercial	1919	Commercial Vernacular	C	Contributing	-----
313 North Main Street	Winter Garden Theater	Theater	1914	Renaissance Revival	C	Contributing	One of three remaining theaters in Jamestown.
317-321 North Main Street	Empire State Building	Commercial	1914	Renaissance Revival	C	Contributing	-----
210-212 Cherry Street	-----	Commercial	ca. 1950	Utilitarian	-----	Non-contributing	Building is vacant.
203 Cherry Street	Phillips Building	Commercial	1902	Neo-Classical	C	Contributing	First story extensively altered.
215-217 Cherry Street	/Craftworld	Commercial	1910	Renaissance Revival	C	Contributing	Storefront is intact.
8 East 2nd Street	-----	Commercial	1870	Italianate	C	Contributing	-----
10-12 East 2nd Street	-----	Commercial	1860	Italianate	C	Contributing	-----
14-16 East 2nd Street	Green Building	Commercial	1910	Commercial Vernacular	C	Contributing	-----
18-24 East 2nd Street	Allen's Opera House/ Little Theater	Theater	1881	High Victorian Gothic	A & C	Contributing	Jamestown's first theater, also known as Samuels Opera House and Shea's Opera House.
12-14 West 2nd Street	-----	Commercial	1908	Utilitarian	C	Contributing	-----
16 West 2nd Street	The Journal Building	Commercial	1893	Romanesque Revival	A & C	Contributing	Home of the <i>Jamestown Journal</i> , first established in 1826, later the <i>Post Journal</i> .
110 West 3rd Street	Hotel Jamestown	Hotel/Sr. Citizens' Housing and Offices	1923-24	Renaissance Revival	A & C	Contributing	Architect was W.L. Stoddard of New York City.

ADDRESS	BUILDING NAME Historic/Current	PROPERTY TYPE Historic/Current	DATE OF CONSTRUCTION*	STYLE	SELECTION CRITERIA USED	CONTRIBUTING/ NON- CONTRIBUTING	COMMENTS
11-23 West 3rd Street	Samuels Hotel/Carnahan's	Hotel/Department Store and Housing	1913	Renaissance Revival	C	Contributing	Part of building is now senior citizen's housing. The department store has closed. Interesting "Baroque" detail.
101-103 West 3rd Street (219-223 Cherry Street)	Wellman Brothers	Commercial	1897	Renaissance Revival	C	Contributing	Wellman Bros. was a prominent Jamestown dry goods firm.

* Dates of construction were derived from New York State Real Appraisal Property Cards, Assessor's Office, City of Jamestown, New York
June 1993

NOTE: See Inventory Form for complete Annotated Building List.



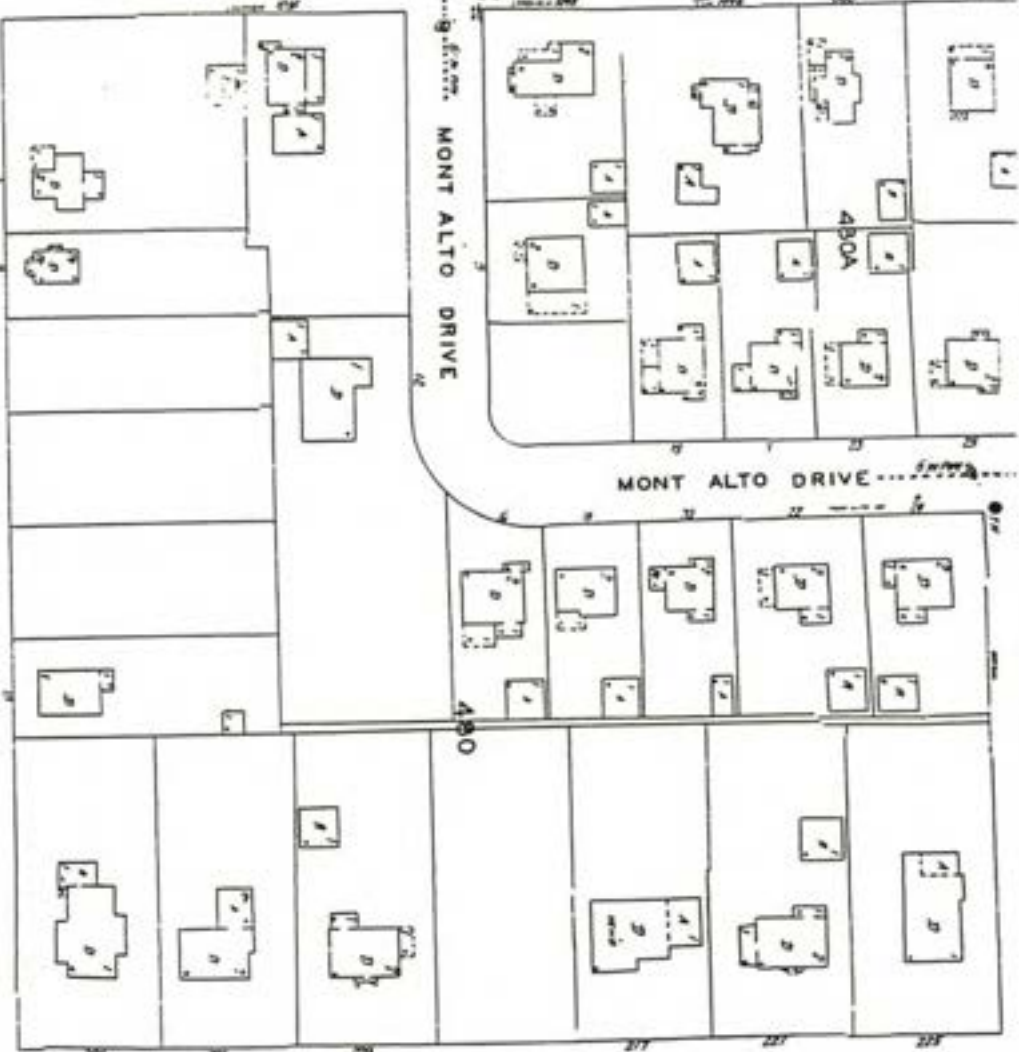
PROPOSED NATIONAL REGISTER-ELIGIBLE HISTORIC DISTRICT IN JAMESTOWN
DISTRICT NAME: RIDGLEY TERRACE HISTORIC DISTRICT
DISTRICT TYPE: RESIDENTIAL

ADDRESS	BUILDING NAME	PROPERTY TYPE	DATES OF CONSTRUCTION	STYLE	SELECTION CRITERIA USED	CONTRIBUTING/ NON-CONTRIBUTING	COMMENTS
3 Ridgley Terrace	Frank G. Garrett House	Residence	1926-27	English Tudor	C	Contributing	Oliver Johnson, architect.
4 Ridgley Terrace	Robert H. Cornell House	Residence	1926-27	English Tudor	C	Contributing	-----
5 Ridgley Terrace	Wycliffe Clark House	Residence	1925-26	Colonial Revival	C	Contributing	Beck & Tinkham, architects.
6 Ridgley Terrace	William Dykeman House	Residence	1926	Neo-Georgian	C	Contributing	Beck & Tinkham, architects.
7 Ridgley Terrace	Harvey M. Osgood House	Residence	1925	English Tudor	C	Contributing	-----

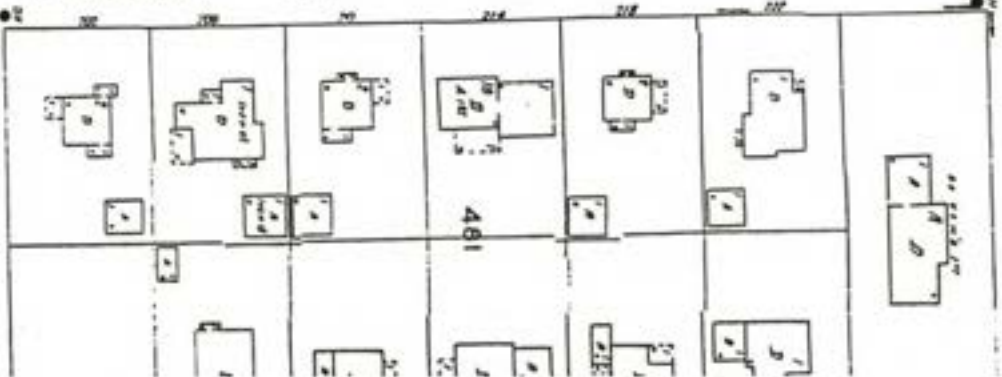
* Dates of construction were derived from historic maps, New York State Real Appraisal Property Cards, Assessor's Office, City of Jamestown, New York, and other historic sources.
June 1993

NOTE: See Inventory Form for complete Annotated Building List.

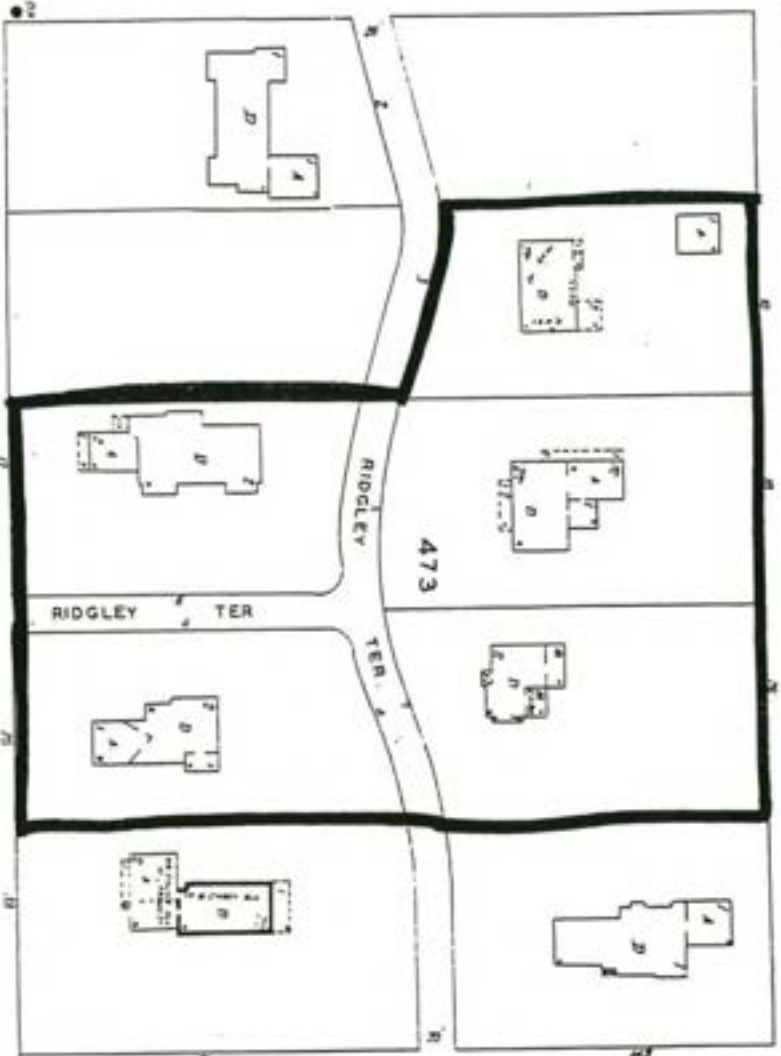
LAKEVIEW AV.



ARLINGTON AV.



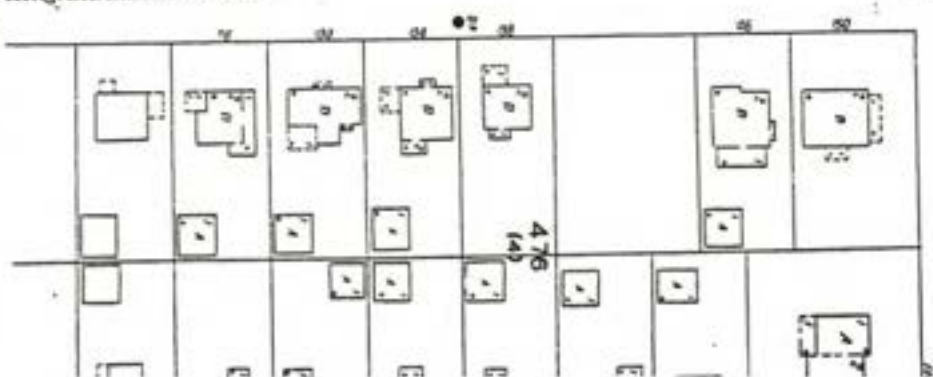
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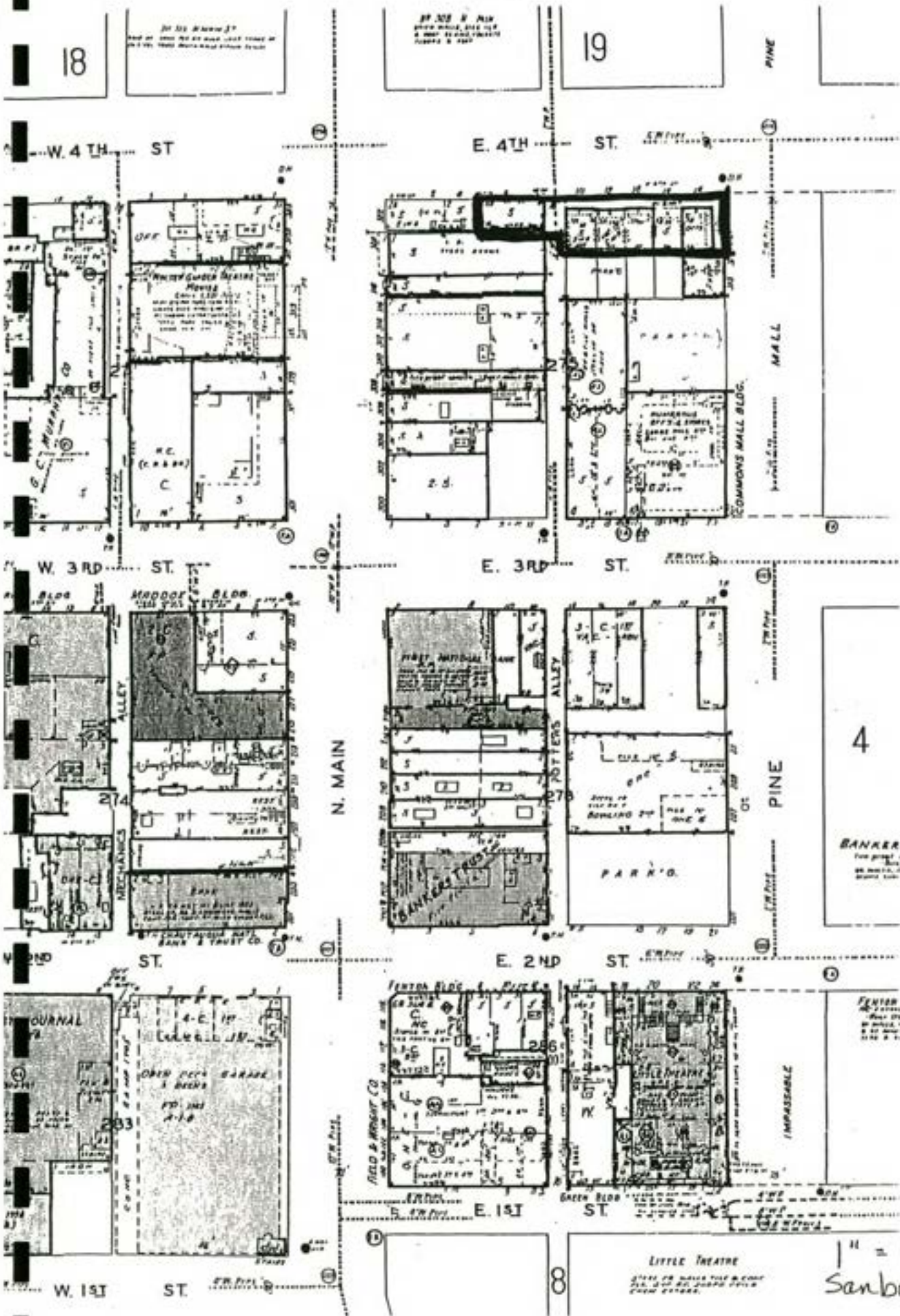


PROPOSED NATIONAL REGISTER-ELIGIBLE HISTORIC DISTRICT IN JAMESTOWN
DISTRICT NAME: THURSTON BLOCK HISTORIC DISTRICT
DISTRICT TYPE: RESIDENTIAL

ADDRESS	BUILDING NAME Historic/Current	PROPERTY TYPE Historic/Current	DATE OF CONSTRUCTION	STYLE	SELECTION CRITERIA USED	CONTRIBUTING/ NON- CONTRIBUTING	COMMENTS
8 East 4th Street	Dr. J.H. Thurston House	Residence/Offices	ca. 1875	Second Empire	C	Contributing	This house was originally constructed for a prominent Jamestown dentist.
10 East 4th Street	Thurston Block Rowhouse	Row house/ Apartments, Commercial, Offices	1875	Second Empire	C	Contributing	This house is similar to Nos. 14 and 18.
12 East 4th Street	Thurston Block Rowhouse	Row house/ Apartments, Commercial, Offices	1875	Second Empire	C	Contributing	This house is similar to No. 16.
14 East 4th Street	Thurston Block Rowhouse	Row house/ Apartments, Commercial, Offices	1875	Second Empire	C	Contributing	This house is similar to Nos. 10 and 18.
16 East 4th Street	Thurston Block Rowhouse	Row house/ Apartments, Commercial, Offices	1875	Second Empire	C	Contributing	This house is similar to No. 12.
18 East 4th Street	Thurston Block Rowhouse	Row house/ Apartments, Commercial, Offices	1875	Second Empire	C	Contributing	This is the most intact house of the block and is similar to Nos. 10 and 14.

*Dates of construction were derived from historic maps, New York State Real Appraisal Property Cards, Assessor's Office, City of Jamestown, New York, and other historic sources.
June 1993

NOTE: See Inventory Form for complete Annotated Building List.



1" = 100'
Sanborn map

PREVIOUSLY LISTED NATIONAL REGISTER BUILDINGS IN JAMESTOWN

ADDRESS	BUILDING NAME Historic/Current	PROPERTY TYPE Historic/Current	DATE OF CONSTRUCTION	STYLE	SELECTION CRITERIA USED	NOTES
28 Euclid Avenue	Euclid School	School/Vacant	1911 Enlarged in 1920	Eclectic Combination of Neo-Classical, Mission, and Craftsman Elements	A & C	Designed by local architect C.C. Pedersen. Alterations and additions by Beck & Tinkham.
67 Washington Street	Governor Reuben E. Fenton Mansion/Fenton Historical Center	Residence/Historical Society Museum	1863	Italian Villa	B & C	Aaron Hall, architect. Fenton was governor of New York State from 1865 to 1869. He also served as both a Representative and Senator to the United States Congress. The house has an asymmetrical plan, tower, low pitched roof, and bracketed eaves.

* Dates of construction were derived from historic maps, New York State Real Appraisal Property Cards, Assessor's Office, City of Jamestown, New York, and other historic sources.
June 1993

PROPOSED LOCAL LANDMARK BUILDINGS IN JAMESTOWN

ADDRESS	BUILDING NAME (Historic/Current)	PROPERTY TYPE (Historic/Current)	DATE OF CONSTRUCTION*	STYLE/ ARCH. CHARACTER	LOCAL SELECTION CRITERIA USED	COMMENTS
953 2nd Street, East	Dexterville Tavern/ Buffalo Grill	Tavern/Bar	1826	Vernacular with Greek Revival cornice returns	A & C	One of the oldest buildings in Jamestown, various alterations.
560 3rd Street, West	Jamestown Street Railway Co. Car barn	Transportation	ca. 1915	Utilitarian with clerestory windows	A	Important for historic association with trolleys, administration building demolished.
217-221 3rd Street, West	H. P. Hall Building	Commercial	1892	High Victorian Eclectic	C	Unusual oriel and carved ornament above third-story windows.
1009 3rd Street, West	Jamestown Alliance Church	Church	1948	Late Gothic Revival	C	Contractor for church was Robert Carlson. Addition constructed in 1967.
200 4th Street, East	Board of Education Building	Education	1929	Renaissance Revival	A & C	Site of Jamestown Academy, 1837. Beck & Tinkham, architects.
415 4th Street, West	Priad Building	Printing Shop/ Offices	1926	Renaissance Revival	C	Originally housed the Jamestown Printing Company.
351 5th Street, East	-----	Residence/ Apartments	1849	Greek Revival	C	Has undergone several alterations.

ADDRESS	BUILDING NAME (Historic/Current)	PROPERTY TYPE (Historic/Current)	DATE OF CONSTRUCTION*	STYLE/ ARCH. CHARACTER	LOCAL SELECTION CRITERIA USED	COMMENTS
5th Street, West	Baker Park	Park	-----	Public urban park	A	Bounded by West 5th (North), Jefferson (East), West 4th (South), and Clinton Streets (West). Has diagonal walks and mature trees. Important landscape for surrounding historic neighborhood. One of two public parks in downtown area.
6th Street, West	Dow Park	Park	-----	Public urban park	A	Bounded by West 7th (North), Cherry (East), West 6th (South), and Washington Streets (West). Slopes down to north from West 6th to West 7th. Has diagonal sidewalks and mature trees. Important landscape for surrounding historic neighborhood. One of two public parks in downtown area.

ADDRESS	BUILDING NAME (Historic/Current)	PROPERTY TYPE (Historic/Current)	DATE OF CONSTRUCTION*	STYLE/ ARCH. CHARACTER	LOCAL SELECTION CRITERIA USED	COMMENTS
12 7th Street, West	Harris House	Residence/ Parsonage	ca. 1840 with later additions	Vernacular with rusticated concrete block foundation	A & B	Site is important as the home of Catherine Dickes who was one of the few African Americans to operate an Underground Railroad station. The current house was altered or built over and around the original house that was used in 1840s and 50s as the underground railroad station in the area known as Little Africa.
515 7th Street, East	First Free Methodist Church	Church	1907	Cross Plan with pyramidal-roofed tower, pointed arch windows, rusticated concrete block foundation	A	1970 addition.
208 8th Street, East	-----	Residence	1836	Greek Revival	C	House previously faced Prendergast. Interior has unusual Egyptianesque door surrounds (battered).
225 8th Street, East	-----	Residence/ Apartments	1896	Queen Anne	C	Second floor window altered. Some Colonial Revival features (fanlights, porch columns).

ADDRESS	BUILDING NAME (Historic/Current)	PROPERTY TYPE (Historic/Current)	DATE OF CONSTRUCTION*	STYLE/ ARCH. CHARACTER	LOCAL SELECTION CRITERIA USED	COMMENTS
62 Allen Street	William John Maddox House/Jamestown Boys' and Girls' Club	Residence/Social	ca. 1910	Neo-Classical	B & C	Large, inappropriate additions. Home of prominent furniture manufacturer.
1022 Allen Street	Substation No. 3	Industrial	1932	"Minimal Classical"	A	Representative of expanding municipal services.
75-77 Barker Street	-----	Two-family Residence	1916	American Four-Square with unusual use of clay tile, stone quoins, and stone window lintels	C	-----
85 Barker Street	-----	Residence	ca. 1880	Vernacular cross-gable plan, brick house with Romanesque-inspired ornamentation	C	-----
16 Bowen Street	-----	Residence/Two- family Residence	1883	Queen Anne	B	Home of Roger Tory Peterson, prominent ornithologist (illustrator, author and photographer).
161 Brad Street	-----	Residence/Two- Family Residence	1917	Bungalow/Craftsman	C	Large scale bungalow.
738 Buffalo Street	-----	Residence	1897	Eastlake/Queen Anne	C	Good detail, new porch. Front-gabled form is unusual in this style. Nice landscaping.

ADDRESS	BUILDING NAME (Historic/Current)	PROPERTY TYPE (Historic/Current)	DATE OF CONSTRUCTION*	STYLE/ ARCH. CHARACTER	LOCAL SELECTION CRITERIA USED	COMMENTS
Buffalo Street (near 663 Lakeview Avenue)	Jamestown Oak	Tree	ca. 1820	White Oak	E	This tree is located near the First United Methodist Church and sprouted at about the time when Jamestown was first settled.
301 Cole Avenue	Milton J. Fletcher School	School	1936	Tudor Revival	A & C	Building named in honor of important Jamestown Supt. of Schools. Large additions.
108 Cook Avenue	-----	Residence	1890	Eastlake	C	Details include turned porch supports, balustrade with spindlework, scroll brackets, spindlework frieze.
49 Ellicott Street	-----	Residence	ca. 1836	Gothic Revival	C	-----
162 English Street	-----	Residence	1868	Vernacular Ell-plan with front gable	C	-----
244 English Street	-----	Residence	ca. 1840	Greek Revival	C	L-Plan, cornice returns in front gable.
7 Fairmount Avenue	Joseph Himebaugh Residence/Jamestown Business College	Residence/College	ca. 1900	Classical Revival	A	Houses educational institution important to history of Jamestown. Large addition.
36 Fairmount Avenue	-----	Residence/ Apartment Building	1885	Queen Anne/Eastlake	C	Interesting woodwork and hood over second-story front window.
57 Fairmount Avenue	-----	Residence/ Apartments	1890	Queen Anne	C	Brick house with stone belt courses; porch altered; unusual tower.

ADDRESS	BUILDING NAME (Historic/Current)	PROPERTY TYPE (Historic/Current)	DATE OF CONSTRUCTION*	STYLE/ ARCH. CHARACTER	LOCAL SELECTION CRITERIA USED	COMMENTS
200 Fairmount Avenue	Calvary Baptist Church	Church	ca. 1890	Gothic Revival	A & C	One of few surviving frame churches in Jamestown.
142 Foote Avenue	Italian Methodist Episcopal Church/Zion Tabernacle Church	Church	1917	Late Gothic Revival influences	A & C	Nave plan with side tower. Large, pointed arch window at front. Modern addition.
207 Foote Avenue	WCA Hospital	Hospital	ca. 1920 and later	Renaissance Revival	A & C	The Womens' Christian Association organized its first hospital in 1885. Numerous additions.
110 Hall Avenue	-----	Residence	1892	Queen Anne/Eastlake	C	Fishscale shingles, cutaway bay with brackets; Eastlake porch with turned supports and delicate balustrade and frieze.
116 Hall Avenue	-----	Residence	ca. 1900	Queen Anne/Eastlake with curved porch	C	Curved porch with turned supports, balustrade with spindlework, brackets, cutaway corners.
488 Hallock Street	Automatic Voting Machine Company/ Aluminum Company of America	Industrial	1905	Industrial brick facade with factory windows, decorative spandrel panels	A & C	Buildings housed important manufacturing concern in Jamestown. Office building and industrial structures by Beck & Tinkham.
52 Hedges Street	-----	Residence	1885	Queen Anne/Eastlake	C	-----

ADDRESS	BUILDING NAME (Historic/Current)	PROPERTY TYPE (Historic/Current)	DATE OF CONSTRUCTION*	STYLE/ ARCH. CHARACTER	LOCAL SELECTION CRITERIA USED	COMMENTS
84 Hopkins Avenue	Hope Architectural Products	Industrial (Administration Building)	1924	Tudor Revival	A & C	Leaded windows at main entrance facade; Oliver Johnson, architect. Numerous alterations.
153 Jones and Gifford Avenue	Automatic Voting Machine Complex	Industrial	1901, 1920, and later	Industrial Brick Facade With Factory Windows	A & C	Buildings housed important manufacturing concern in Jamestown. Beck & Tinkham, architects.
934 Lakeview Avenue	-----	Residence	1885/1928	Vernacular/ Colonial Revival	C	Rebuilt 1928 with Colonial Revival features. Large, well-landscaped lot.
506 North Main Street (along Potter's Alley)	Almet N. Broadhead Carriage House/ Stanton's Garage	Transportation/ Commercial	ca. 1890	Queen Anne	C	Residence is no longer extant. One of few remaining carriage houses in Jamestown. Attached to garage.
1112 North Main Street	-----	Residence	1906	Bungalow/Craftsman	C	Unusual Bungalow type. Rear additions.
601 North Main Street	Oscar F. Price House	Residence/ Commercial	1876	Vernacular	B	Important as home of first mayor of Jamestown, first elected in 1886. Low architectural integrity.
1159 North Main Street	St. Joseph's Roman Catholic Church/ Assembly of Christian Churches	Church	1929	Round and pointed arches, prominent bell gable	C	-----

ADDRESS	BUILDING NAME (Historic/Current)	PROPERTY TYPE (Historic/Current)	DATE OF CONSTRUCTION*	STYLE/ ARCH. CHARACTER	LOCAL SELECTION CRITERIA USED	COMMENTS
North Main Street (near city line)	Old Catholic Cemetery	Religious (Cemetery)	ca. 1860	-----	A & C	Cemetery owned by SS. Peter & Paul Roman Catholic Church. Located near northwest end of Lakeview Cemetery and surrounded on three sides by Lakeview Cemetery. Burials from ca. 1860s to present. (See also West Oak Hill Road.)
37 Maple Street	Samuel A. Carlson House	Residence/Two-family residence	1911	Shingle/Dutch Colonial	B	Carlson was mayor of Jamestown twelve times (26 years), lived at this home until 1950.
101 Maple Street	-----	Residence	1890	Queen Anne	C	Decorative brickwork.
107 Maple Street	-----	Residence	1891	Queen Anne	C	Eastlake porch.
115 Maple Street	-----	Residence	1900	Craftsman, unusual design with gambrel roof	C	Two-story; curved bay on north elevation.
68 McKinley Avenue	Pilgrim Memorial United Church of Christ	Church	1915	Late Gothic Revival	A & C	Congregation organized in 1888.
10 Newland Avenue, East	-----	Residence	1907	Colonial Revival/Queen Anne	C	-----
301 Palmer Street	-----	Residence	1924	English Cottage	C	Roof with rounded "thatch" effect.

ADDRESS	BUILDING NAME (Historic/Current)	PROPERTY TYPE (Historic/Current)	DATE OF CONSTRUCTION*	STYLE/ ARCH. CHARACTER	LOCAL SELECTION CRITERIA USED	COMMENTS
515 Pine Street	-----	Residence/Office and Residence	ca. 1890	Queen Anne	C	Front porch is later addition.
111 Prather Avenue	Swedish S.D.A. Church/ Italian American Citizens Club	Church/ Social Organization	1922	Simple, front-gabled plan with corner crenellated tower	A & C	Significant in ethnic heritage (Swedish).
15 Prospect Street	-----	Residence	1889	Queen Anne/Eastlake and Stick Style influences	C	Gardener's cottage of former Frank E. Gifford estate. Outstanding woodwork.
124 Prospect Street	-----	Residence	1897	Queen Anne	C	-----
150 Prospect Street	Branch School #9/ Branch School Apartments	School/Apartments	1892	Neo-Jacobean	A & C	Represents educational development in Jamestown under Public School System. Jamestown Construction Company. Alterations for change in use (windows, etc.).
130 Steele Street	Municipal Power Plant	Civic	1921	Utilitarian With Brick Detailing	A	1950 addition. Represents expanding municipal services in early twentieth century.
145 Steele Street	BPU Electric	Civic	1934	Utilitarian With Brick Detailing	A	Represents expanding municipal services in early twentieth century.

ADDRESS	BUILDING NAME (Historic/Current)	PROPERTY TYPE (Historic/Current)	DATE OF CONSTRUCTION*	STYLE/ ARCH. CHARACTER	LOCAL SELECTION CRITERIA USED	COMMENTS
155 Steele Street	Department of Public Works Building	Industrial	ca. 1910	Utilitarian Brick Facade	A	Represents expanding municipal services in early twentieth century. 1946 addition to west (#165 Steele Street).
69 Stewart Avenue	-----	Residence	ca. 1900	Vernacular	B	Lucille Ball birthplace. Original street number was 123. The Balls lived here for a very short time.
35 Stowe Street	Russell J. Forbes House	Residence/ Apartments	1888	Queen Anne/Eastlake	C	Cross-gabled house with Eastlake woodwork in porch and window hood.
200 Summit Avenue	-----	Residence	1886	Queen Anne/Eastlake	C	Jigsaw-cut details in gable end.
20-26 Terrace Place	-----	Workers' Housing/ Apartments	1910	Italianate	A & C	Workers' housing associated with American Aristotype factory
Virginia Boulevard, East & West	Allen Park	Park	----	Public Park in the Romantic Style	A	Park is set in a deep ravine surrounded by curving roads.
322 Washington Street	Dewey-Davis Printing Co.	Commercial	ca. 1911	Commercial Vernacular with classical entrance	C	Printing plant for company established in 1898, retains high degree of integrity.

ADDRESS	BUILDING NAME (Historic/Current)	PROPERTY TYPE (Historic/Current)	DATE OF CONSTRUCTION*	STYLE/ ARCH. CHARACTER	LOCAL SELECTION CRITERIA USED	COMMENTS
West Oak Hill Road	Holy Cross Cemetery	Cemetery (Religious)	1910	Mausoleum, statues, and gravestones; rolling topography and curving lanes (19 acres).	C	Catholic cemetery associated with SS. Peter & Paul parish. Curving, concentric paths. Hill leads up to priests' area at west. Insufficient information to make case for National Register.
136 Wilson Place	-----	Residence	1897	Vernacular with Eastlake porch	C	Front-gabled brick house. Wraparound porch with spindled balustrade and frieze.
40 Winsor Street	Atlas/Jamestown Lounge	Industrial	ca. 1890-1920	Industrial brick pilaster facade with corbelling	A	Represents important furniture manufacturing industry in Jamestown.
62 Winsor Street	-----	Fire Station	ca. 1900	Utilitarian with corbel cornice	A & C	Segmental window openings on side elevation.
617 Winsor Street	Noah Harrington House	Residence	1825	Vernacular	C	Moved/altered several times, one of oldest houses in Jamestown.

* Dates of construction were derived from historic maps, New York State Real Appraisal Property Cards, Assessor's Office, City of Jamestown, New York, and other historic sources.
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PROPOSED LOCAL HISTORIC DISTRICT IN JAMESTOWN
DISTRICT NAME: EAST FOURTH STREET HISTORIC DISTRICT
DISTRICT TYPE: RESIDENTIAL

ADDRESS	BUILDING NAME	PROPERTY TYPE	DATE OF CONSTRUCTION*	STYLE	SELECTION CRITERIA USED	CONTRIBUTING/ NON-CONTRIBUTING	COMMENTS
316 East Fourth Street	-----	Residence/Parish House	1917	Colonial Revival	C	Contributing	Parish House of First Congregational Church.
322 East Fourth Street	-----	Residence/Senior Citizens' Center	1893	Queen Anne	C	Contributing	-----
332 East Fourth Street	/Family Services of Jamestown	Residence/ Residence & Offices	1913	Shingle, Arts & Crafts	C	Contributing	-----
340 East Fourth Street	-----	Residence	1911	Shingle, Arts & Crafts	C	Contributing	-----
344 East Fourth Street	-----	Residence/Nursing Home	1905	Colonial Revival	C	Contributing	-----
352 East Fourth Street	-----	Residence/ Apartments	1905	Vernacular w/ Italianate and Craftsman Details	C	Contributing	-----
354 East Fourth Street	-----	Residence	1890	Queen Anne	C	Contributing	-----
358 East Fourth Street	-----	Residence/ Apartments	1850	Italianate	C	Contributing	-----
362 East Fourth Street	-----	Residence/ Apartments	1850	Italianate	C	Contributing	-----

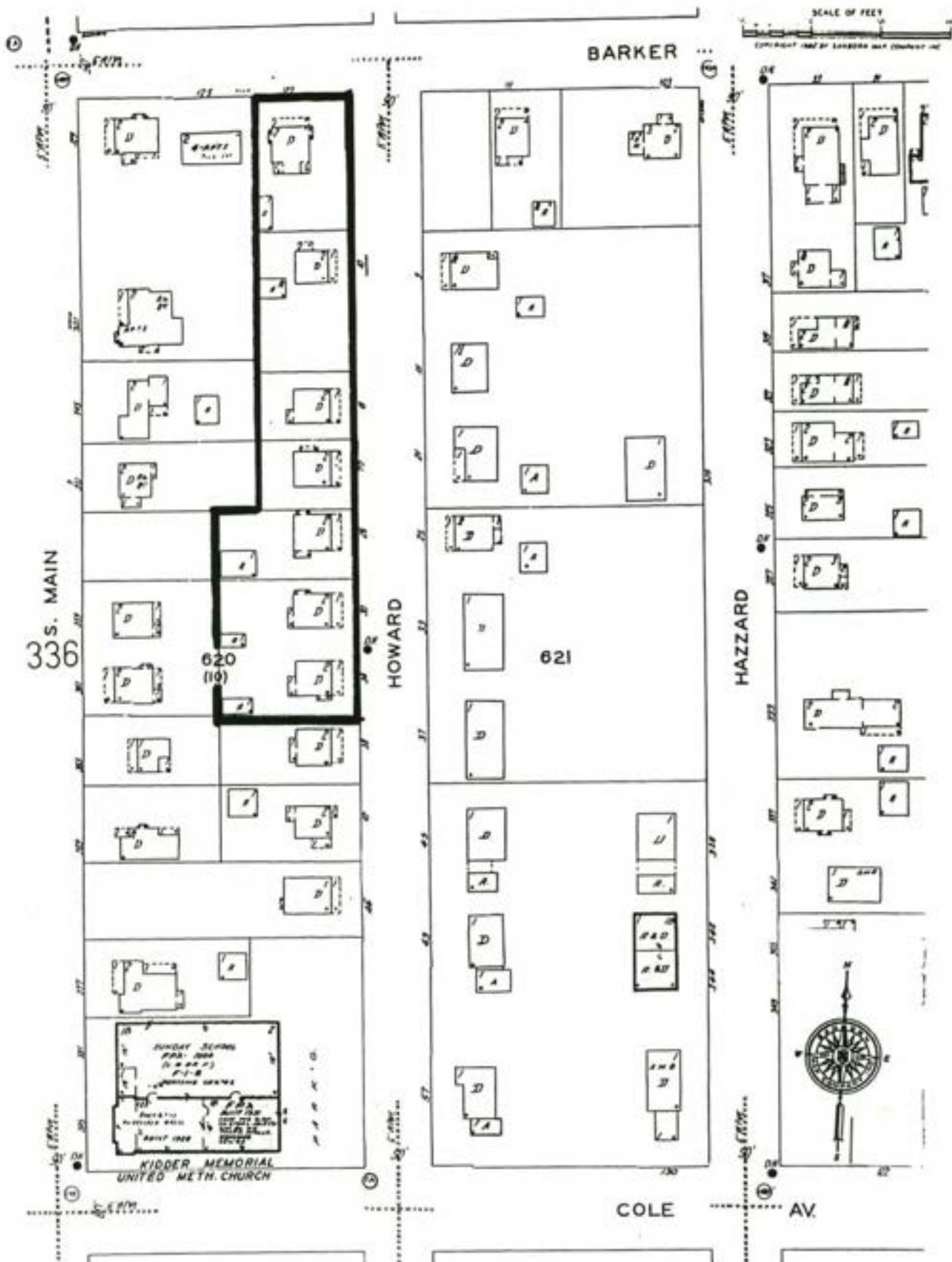
ADDRESS	BUILDING NAME	PROPERTY TYPE	DATE OF CONSTRUCTION*	STYLE	SELECTION CRITERIA USED	CONTRIBUTING/ NON-CONTRIBUTING	COMMENTS
303 East Fourth Street	Alonzo Kent House/ Scottish Rite Temple	Residence/ Clubhouse	1859 & 1920s	Italianate	A & C	Contributing	This building has been determined National Register-eligible (nomination pending), and is a local landmark.
315 East Fourth Street	/Pri-Det Security	Residence/Offices	1917	Arts & Crafts	C	Contributing	-----
325 East Fourth Street	/Am. Nat'l. Red Cross	Residence/Offices	1913	Prairie	C	Contributing	-----
329 East Fourth Street	/Eagles Club	Residence/Social Club	1905	Tudor/Norman Revival	C	Contributing	-----
339 East Fourth Street	/BPO Elks Club	Residence/Social Club	1924	Tudor/Norman Revival	C	Contributing	-----
347 East Fourth Street	-----	Residence/ Apartments	1897	Queen Anne	C	Contributing	-----
351 East Fourth Street	-----	Residence/ Apartments	ca. 1852	Queen Anne/Italianate	C	Contributing	-----
353 East Fourth Street	-----	Residence	ca. 1890	Queen Anne	C	Contributing	-----

* Dates of construction were derived from historic maps, New York State Real Appraisal Property Cards, Assessor's Office, City of Jamestown, New York, and other historic sources.
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PROPOSED LOCAL HISTORIC DISTRICT IN JAMESTOWN
DISTRICT NAME: HOWARD STREET BUNGALOW HISTORIC DISTRICT
DISTRICT TYPE: RESIDENTIAL

ADDRESS	DATES OF CONSTRUCTION	STYLES REPRESENTED	SELECTION CRITERIA USED	COMMENTS
10 Howard Street	ca. 1910s-1920s	Bungalow/Craftsman	C	Strong architectural qualities and period integrity. Especially strong examples of a popular early-twentieth-century style in Jamestown.
18 Howard Street				
22 Howard Street				
26 Howard Street				
30 Howard Street				
34 Howard Street				
123 Barker Street				

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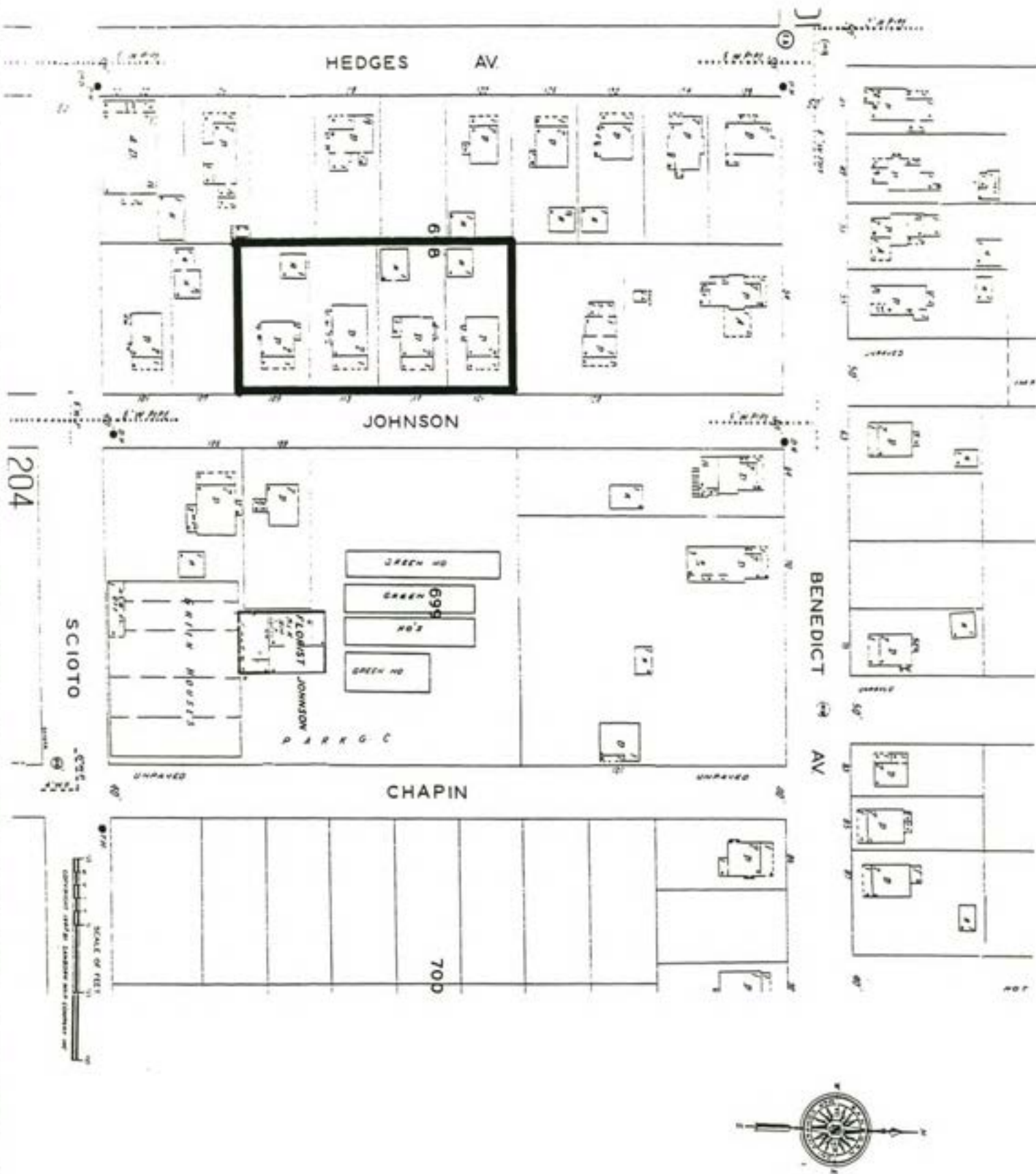


Howard Street Bungalow Historic District (Local)

PROPOSED LOCAL HISTORIC DISTRICT IN JAMESTOWN
DISTRICT NAME: JOHNSON STREET HISTORIC DISTRICT
DISTRICT TYPE: RESIDENTIAL

ADDRESS	PROPERTY TYPE (Historic/Current)	DATE OF CONSTRUCTION*	STYLE/ ARCHITECTURAL CHARACTER	LOCAL SELECTION CRITERIA USED	CONTRIBUTING/ NON-CONTRIBUTING	COMMENTS
109 Johnson Street	Residence	ca. 1923	Bungalow	C	Contributing	Examples of working class housing in popular style of the day.
113 Johnson Street	Residence	ca. 1923	Bungalow	C	Contributing	
117 Johnson Street	Residence	1926	Bungalow	C	Contributing	
121 Johnson Street	Residence	1912	Bungalow	C	Contributing	

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Johnson Street Historic District (Local)

PROPOSED LOCAL HISTORIC DISTRICT IN JAMESTOWN
DISTRICT NAME: NORTH MAIN STREET HISTORIC DISTRICT
DISTRICT TYPE: COMMERCIAL

ADDRESS	BUILDING NAME Historic/Current	PROPERTY TYPE Historic/Current	DATE OF CONSTRUCTION*	STYLE	SELECTION CRITERIA USED	CONTRIBUTING/ NON- CONTRIBUTING	COMMENTS
26-32 North Main Street	Arcade Building	Commercial, Social	1870	Romanesque Revival	C	Contributing	Interior atrium, built on site of first grist mill.
34 North Main Street	-----	Commercial	1876	Italianate	C	Contributing	Best intact storefront in district, cast iron trim.
36-38 North Main Street	/Holmlund's	Commercial	1876	Italianate	C	Contributing	-----
100-108 North Main Street (1-11 East First Street)	Field & Wright Co./ Flanagan's Furniture	Commercial	1895	Commercial Vernacular	C	Contributing	-----
110-116 North Main Street (2-6 East 2nd Street)	Fenton Building	Commercial	1900	Renaissance Revival	C	Contributing	Prominent corner building.
202-206 North Main Street (1-7 East Second Street)	Bank of Jamestown/ Key Bank	Bank	1919, 1930, 1964	Neo-Classical	C	Contributing	Bank was first established in 1903.
208 North Main Street	/Travel Bureau	Commercial	1880	-----	-----	*Non-contributing	*Renovation is ongoing. Building may be considered contributing.
210 North Main Street	/Nellie's	Commercial	1880	Italianate	C	Contributing	-----
212 North Main Street	/Arby's	Commercial	1865	Commercial Vernacular	C	Contributing	-----
214 North Main Street	/Pasta Etc.	Commercial	1877, 1935	Art Deco	C	Contributing	-----

ADDRESS	BUILDING NAME Historic/Current	PROPERTY TYPE Historic/Current	DATE OF CONSTRUCTION*	STYLE	SELECTION CRITERIA USED	CONTRIBUTING/ NON- CONTRIBUTING	COMMENTS
218 North Main Street (2-10 East 3rd Street)	First National Bank of Jamestown/Chase Bank	Bank	1952	Minimal Neo- Classical	-----	Non-contributing	Beck & Tinkham, architects. Building constructed over and around old building. Non-contributing, due to age only.
300-302 North Main Street (1-7 East Third Street)	/Fleet Bank	Bank	1966	-----	-----	Non-contributing	-----
304 North Main Street	Payne Building	Commercial	1876	Italianate	C	Contributing	Storefront alterations, but one of best examples in Jamestown.
306 North Main Street	-----	Commercial	1876	Italianate	C	Contributing	Storefront alterations, but one of best examples in Jamestown.
308 North Main Street	-----	Commercial	1910	Italianate	C	Contributing	Storefront alterations, but one of best examples in Jamestown.
310-316 North Main Street	-----	-----	-----	-----	-----	-----	Vacant lot. Building recently burned.
318 North Main Street	-----	Commercial	ca. 1910	Commercial Vernacular	C	Contributing	-----
320 North Main Street	-----	Commercial	ca. 1950	Moderne	C	Contributing	-----
322 North Main Street	-----	Commercial	?	Vernacular with Italianate details	C	Contributing	Building moved to site?
201 North Main Street (2-10 West Second Street)	National Chautauqua County Bank/Marine Midland Bank	Bank	1924	Neo-Classical	C	Contributing	Bank has an annex. First bank on site in 1831. New structure built over, around existing building.
205 North Main Street	Edward E. Duffee Store	Bank	1900	Italianate	C	Contributing	Duffee was a dealer in dry goods.

ADDRESS	BUILDING NAME Historic/Current	PROPERTY TYPE Historic/Current	DATE OF CONSTRUCTION*	STYLE	SELECTION CRITERIA USED	CONTRIBUTING/ NON- CONTRIBUTING	COMMENTS
207-209 North Main Street	/Lisciandro's, The Pub	Commercial	ca. 1895	Italianate	C	Contributing	Unusual brickwork.
211 North Main Street	Union Trust Co./Anderson Photo	Commercial	1894	Italianate	C	Contributing	-----
213 North Main Street	F.A. Fuller Building	Commercial	1894	Italianate	C	Contributing	-----
215-223 North Main Street (1-11 East Third Street)	Maddox Building	Commercial	1933	Art Deco	C	Contributing	Later example of business "block."
301-307 North Main Street (2-6 West 3rd Street)	Prendergast Building	Commercial	1936	Moderne	C	Contributing	Originally built for the Woolworth Company.
309 North Main Street	/Wine Cellar Restaurant	Commercial	1919	Commercial Vernacular	C	Contributing	-----
313 North Main Street	Winter Garden Theater	Theater	1914	Renaissance Revival	C	Contributing	One of three remaining theaters in Jamestown.
317-321 North Main Street	Empire State Building	Commercial	1914	Renaissance Revival	C	Contributing	-----
210-212 Cherry Street	-----	Commercial	ca. 1950	Utilitarian	-----	Non-contributing	Building is vacant.
203 Cherry Street	Phillips Building	Commercial	1902	Neo-Classical	C	Contributing	First story extensively altered.
215-217 Cherry Street	/Craftworld	Commercial	1910	Renaissance Revival	C	Contributing	Storefront is intact.
208 Pine Street	-----	Commercial	ca. 1900	-----	C	Contributing	-----
210 Pine Street	Home Telephone Co./Town Club	Commercial/Club	1902	Romanesque Revival	C	Contributing	Proposed National Register Individual.
207-211 Pine Street	-----	Commercial	ca. 1900	-----	C	Contributing	-----
315 Pine Street	-----	Commercial	ca. 1900	-----	C	Contributing	-----
215 Spring Street	-----	Commercial	ca. 1900	-----	C	Contributing	-----
217 Spring Street	-----	Commercial	ca. 1900	-----	C	Contributing	-----
8 East 2nd Street	-----	Commercial	1870	Italianate	C	Contributing	-----

ADDRESS	BUILDING NAME Historic/Current	PROPERTY TYPE Historic/Current	DATE OF CONSTRUCTION*	STYLE	SELECTION CRITERIA USED	CONTRIBUTING/ NON- CONTRIBUTING	COMMENTS
10-12 East 2nd Street	-----	Commercial	1850	Italianate	C	Contributing	-----
14-16 East 2nd Street	Green Building	Commercial	1910	Commercial Vernacular	C	Contributing	-----
18-24 East 2nd Street	Allen's Opera House/ Little Theater	Theater	1881	High Victorian Gothic	A & C	Contributing	Jamestown's first theater, also known as Samuels Opera House and Shea's Opera House.
100-102 East 2nd Street	-----	Commercial	ca. 1900	-----	C	Contributing	-----
104 East 2nd Street	-----	Commercial	ca. 1900	-----	C	Contributing	-----
106-110 East 2nd Street	-----	Commercial	ca. 1900	-----	C	Contributing	-----
112-116 East 2nd Street	-----	Commercial	ca. 1900	-----	C	Contributing	-----
113 East 2nd Street	-----	Commercial	ca. 1900	-----	C	Contributing	-----
115-123 East 2nd Street	-----	Commercial	ca. 1900	-----	C	Contributing	-----
12-14 West 2nd Street	-----	Commercial	1908	Utilitarian	C	Contributing	-----
16 West 2nd Street	The Journal Building	Commercial	1893	Romanesque Revival	A & C	Contributing	Home of the <i>Jamestown Journal</i> , first established in 1826, later the <i>Post Journal</i> .
12 East 3rd Street	-----	Commercial	ca. 1900	-----	C	Contributing	-----
14 East 3rd Street	-----	Commercial	ca. 1900	-----	C	Contributing	-----
16 East 3rd Street	-----	Commercial	ca. 1900	-----	C	Contributing	-----
18 East 3rd Street	-----	Commercial	ca. 1900	-----	C	Contributing	-----
24 East 3rd Street	-----	Commercial	ca. 1900	-----	C	Contributing	-----
100-106 East 3rd Street	-----	Commercial	ca. 1900	-----	C	Contributing	-----
108-110 East 3rd Street	-----	Commercial	ca. 1900	-----	C	Contributing	-----
112-114 East 3rd Street	-----	Commercial	ca. 1900	-----	C	Contributing	-----

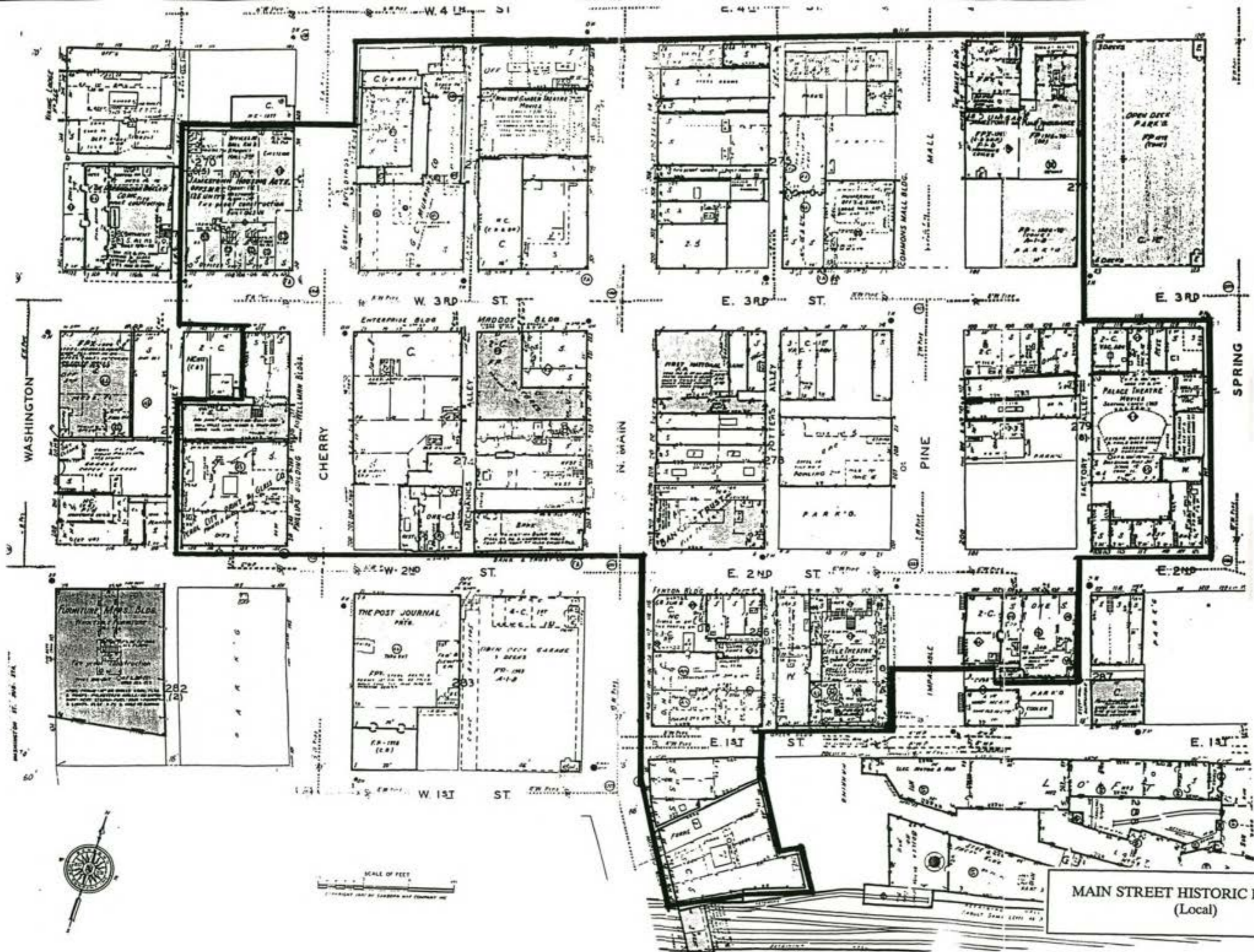
ADDRESS	BUILDING NAME Historic/Current	PROPERTY TYPE Historic/Current	DATE OF CONSTRUCTION*	STYLE	SELECTION CRITERIA USED	CONTRIBUTING/ NON- CONTRIBUTING	COMMENTS
116 East 3rd Street	Palace Theater/Reg Lenna Civic Center	Theater	1923	Renaissance Revival	A & C	Contributing	Proposed National Register Individual.
118 East 3rd Street	-----	Commercial	ca. 1900	-----	C	Contributing	-----
120-122 East 3rd Street	-----	Commercial	ca. 1900	-----	C	Contributing	-----
9-11 East 3rd Street	-----	Commercial	ca. 1900	-----	C	Contributing	-----
13-15 East 3rd Street	-----	Commercial	ca. 1900	-----	C	Contributing	-----
17-23 East 3rd Street	Masonic Temple/ Commons Mall	Social/Social and Commercial	1923	Georgian Revival	C	Contributing	Proposed National Register Individual.
8-10 West 3rd Street	/D&K Stores	Commercial	ca. 1940	Utilitarian	C	Contributing	-----
12-22 West 3rd Street	Gokey Buildings	Commercial	ca. 1910	Commercial Vernacular	C	Contributing	-----
110 West 3rd Street	Hotel Jamestown	Hotel/Sr. Citizens' Housing and Offices	1923-24	Renaissance Revival	A & C	Contributing	Architect was W.L. Stoddard of New York City.
11-23 West 3rd Street	Samuels Hotel/Carnahan's	Hotel/Department Store and Housing	1913	Renaissance Revival	C	Contributing	Part of building is now senior citizen's housing. The department store has closed. Interesting "Baroque" detail.
101-103 West 3rd Street (219-223 Cherry Street)	Wellman Brothers	Commercial	1897	Renaissance Revival	C	Contributing	Wellman Bros. was a prominent Jamestown dry goods firm.
8 East 4th Street	Dr. J.H. Thurston House	Residence/Offices	ca. 1875	Second Empire	C	Contributing	Included in proposed National Register Thurston Block Historic District.
10 East 4th Street	Thurston Block Rowhouse	Row house/ Apartments, Commercial, Offices	1875	Second Empire	C	Contributing	Included in proposed National Register Thurston Block Historic District.

ADDRESS	BUILDING NAME Historic/Current	PROPERTY TYPE Historic/Current	DATE OF CONSTRUCTION*	STYLE	SELECTION CRITERIA USED	CONTRIBUTING/ NON- CONTRIBUTING	COMMENTS
12 East 4th Street	Thurston Block Rowhouse	Row house/ Apartments, Commercial, Offices	1875	Second Empire	C	Contributing	Included in proposed National Register Thurston Block Historic District.
14 East 4th Street	Thurston Block Rowhouse	Row house/ Apartments, Commercial, Offices	1875	Second Empire	C	Contributing	Included in proposed National Register Thurston Block Historic District.
16 East 4th Street	Thurston Block Rowhouse	Row house/ Apartments, Commercial, Offices	1875	Second Empire	C	Contributing	Included in proposed National Register Thurston Block Historic District.
18 East 4th Street	Thurston Block Rowhouse	Row house/ Apartments, Commercial, Offices	1875	Second Empire	C	Contributing	Included in proposed National Register Thurston Block Historic District.
110 East 4th Street	Chautauqua School of Nursing/ Chautauqua County Office Building	Education/ Government Offices	ca. 1911	Classical Revival	C	Contributing	Potential National Register Individual.

*Dates of construction were derived from historic maps, New York State Real Appraisal Property Cards, Assessor's Office, City of Jamestown, New York, and other historic sources.

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NOTE: See Inventory Form for complete Annotated Building List.

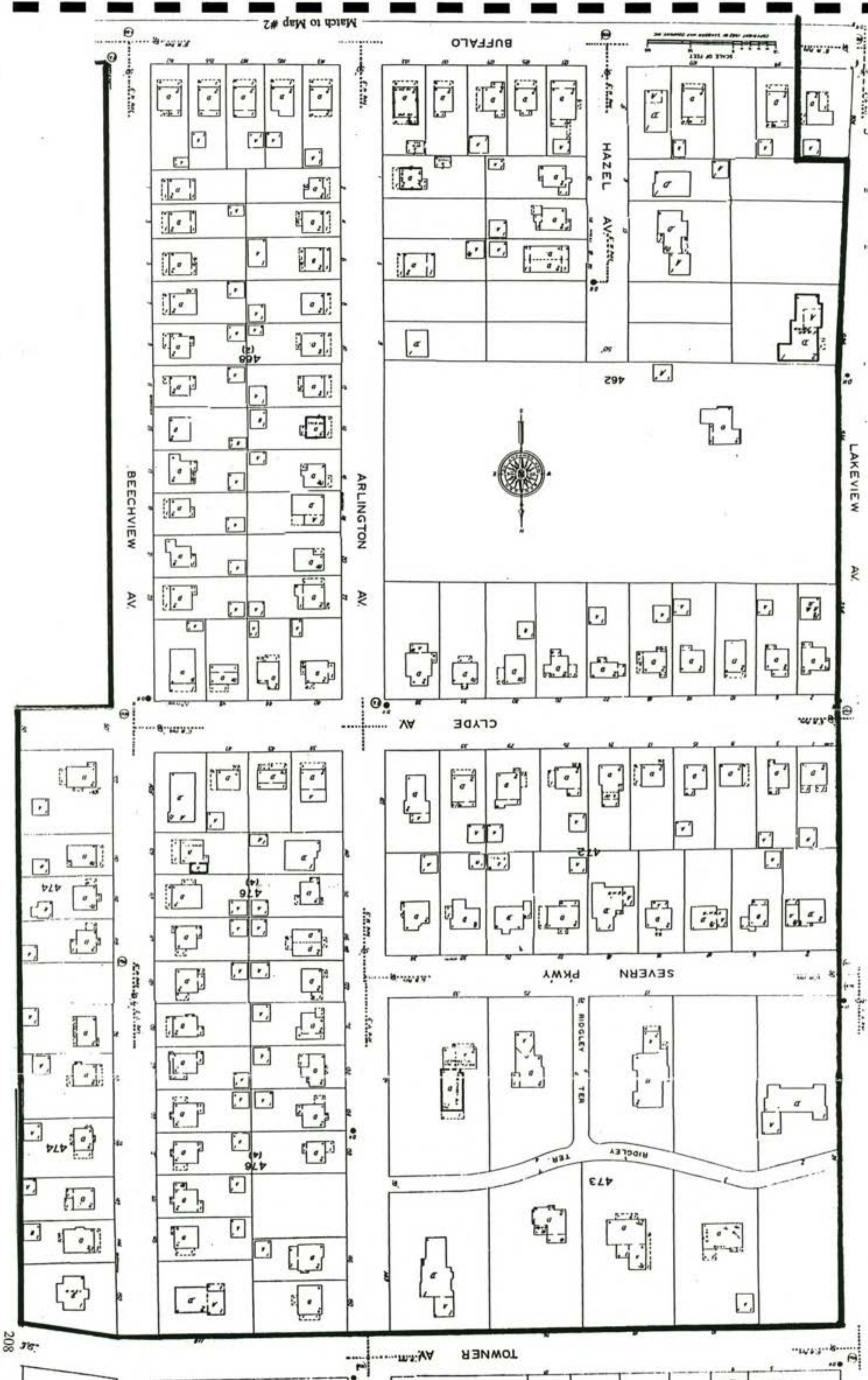


PROPOSED LOCAL HISTORIC DISTRICT IN JAMESTOWN
DISTRICT NAME: NORTHSIDE HISTORIC DISTRICT
DISTRICT TYPE: RESIDENTIAL

DISTRICT BOUNDARIES	DATES OF CONSTRUCTION	STYLES REPRESENTED	SELECTION CRITERIA USED	NOTES ON SIGNIFICANCE
<p>Blanchard Street from Winsor Street to Sturges Street,</p> <p>Lakeview Avenue from the south side of Towner Avenue to the Proposed National Register Lakeview District Limit,</p> <p>Hazel Avenue (north of Buffalo Street - entire street included),</p> <p>Arlington Avenue from the south side of Towner Avenue to Buffalo Street,</p> <p>Beechview Avenue from the south side of Towner Avenue to Buffalo Street,</p> <p>Alton Place from Blanchard Street to Newton Avenue - entire street included,</p> <p>Beverly Place from Blanchard Street to Newton Avenue - entire street included,</p> <p>Carey Place from Blanchard Street to Newton Avenue - entire street included,</p> <p>Dewey Place from Blanchard Street to Newton Avenue - entire street included,</p> <p>Sturges Street from Blanchard Street to Buffalo Street,</p> <p>Towner Avenue south side from Lakeview Avenue to Beechview Avenue,</p> <p>Ridgley Terrace, a proposed National Register Historic District - entire street included,</p> <p>Severn Parkway from Lakeview Avenue to Arlington Avenue - entire street included,</p> <p>Clyde Avenue from Lakeview Avenue to Beechview Avenue,</p>	Early Twentieth Century	Bungalow/Craftsman, American Four-Square, Colonial Revival, Tudor Revival, Vernacular L-Plan and Front-Gabled	A & C	Area contains a mixture of intact, middle-class housing stock in a mixture of styles constructed in Jamestown in the early part of the century. The houses are somewhat modest in size and scale and some have been slightly altered. Strong landscaping elements are also represented. The Northside Historic District encompasses the proposed National Register Ridgley Terrace and Beverly Place Historic Districts and is adjacent to the proposed Lakeview Avenue National Register Historic District to the west.

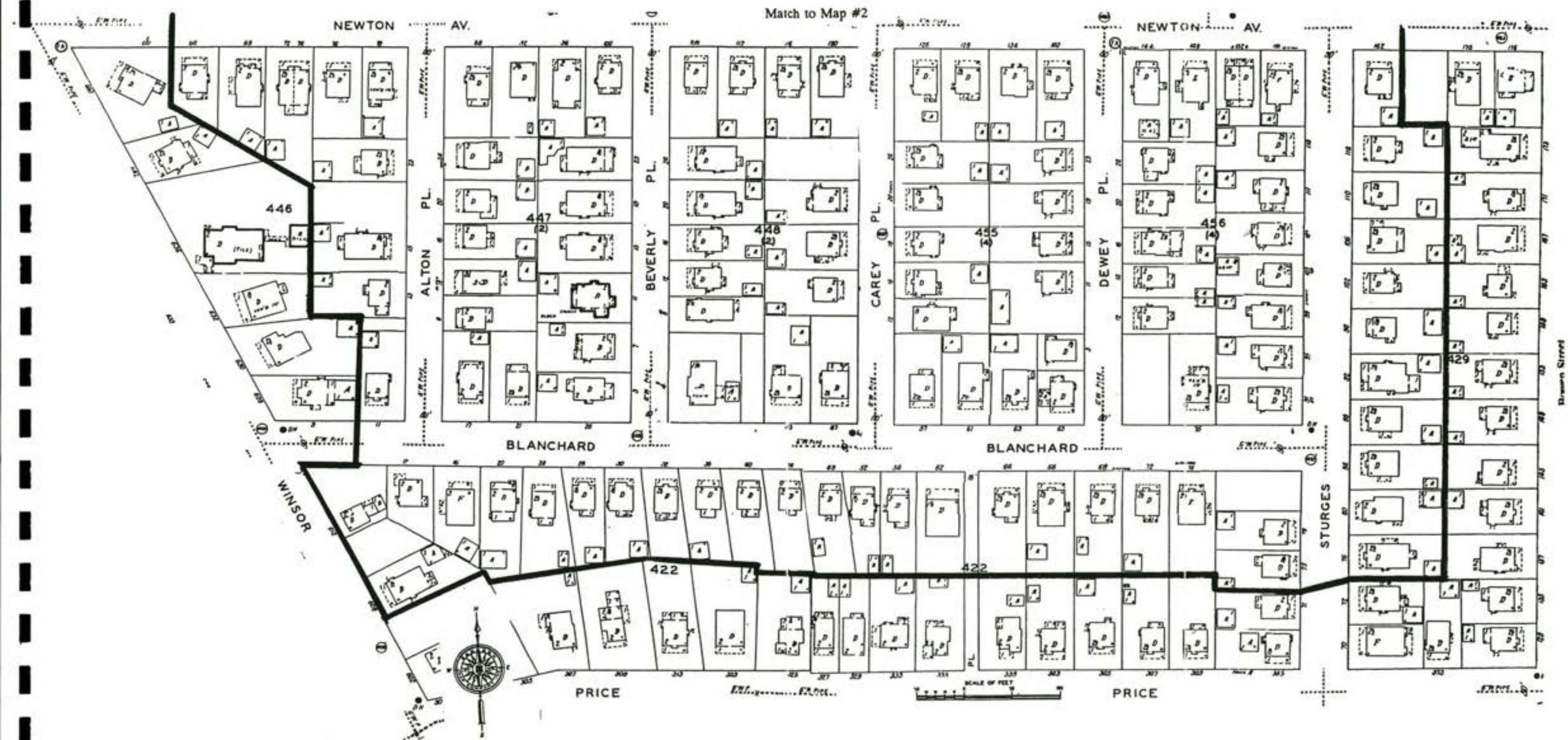
DISTRICT BOUNDARIES	DATES OF CONSTRUCTION	STYLES REPRESENTED	SELECTION CRITERIA USED	NOTES ON SIGNIFICANCE
Buffalo Street from Lakeview Avenue to Sturges Street, Spruce Street from Lakeview Avenue to Sturges Street - entire street included, Chestnut Street from Lakeview Avenue to Sturges Street - entire street included, Euclid Avenue from Lakeview Avenue to Sturges Street, Newton Avenue from Lakeview Avenue to Sturges Street.	See Previous Page	See Previous Page	See Previous Page	See Previous Page

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June 1993





NORTHSIDE HISTORIC DISTRICT (Local)
MAP #2



**DESIGNATED LOCAL LANDMARKS
IN JAMESTOWN**

ADDRESS	BUILDING NAME Historic/Current	PROPERTY TYPE Historic/Current	DATE OF CONSTRUCTION	STYLE	SELECTION CRITERIA USED	NOTES
305 East Fourth Street	Alonzo Kent House/Scottish Rite Temple	Residence/ Clubhouse	1859 & 1920s	Italianate	A & C	Previously determined National Register-eligible, nomination pending.
508 Cherry Street	SS. Peter & Paul Roman Catholic Church	Church	1894	Late Gothic Revival	A & C	Designed by Boston architect F. Joseph Untersee, significant in ethnic heritage (Irish). The congregation's first church was built in 1854.
321 Prendergast Avenue	First Church of Christ, Scientist	Church	1893	Shingle	A & C	Designed by architect Charles D. Wetmore. One of the first Christian Science churches in New York State. Previously determined National Register-eligible, nomination pending.
70 Prospect Street	Porter Sheldon House/ Daughters of the American Revolution	Residence/Social Organization	1845/Remodeled beginning in 1880	Second Empire/Classical Revival features	B & C	Sheldon was one of the founders of the American Aristotype Company, an important business in Jamestown.

* Dates of construction were derived from historic maps, New York State Real Appraisal Property Cards, Assessor's Office, City of Jamestown, New York, and other historic sources.
June 1993

RECOMMENDATIONS

INTRODUCTION

Bero Associates recommends that this intensive level survey report be used by the City of Jamestown to:

- ♦ Comply with State and National preservation laws.
- ♦ Promote community-wide awareness of historic resources.
- ♦ Encourage the adoption of a local historic preservation ordinance based on the guidelines of New York State's Certified Local Government (CLG) Program.
- ♦ Prepare National Register nominations.
- ♦ Encourage technical assistance for the rehabilitation or restoration of historic storefronts.
- ♦ Encourage facade easements as a way of protecting exterior features of historic buildings.
- ♦ Enhance the historic character of Jamestown through design guidelines, public landscaping, and zoning.

COMPLIANCE WITH STATE AND NATIONAL HISTORIC PRESERVATION LAWS

- ♦ Bero Associates recommends that the inventory forms (see Volumes 2 and 3) be used to expedite SHPO review for state- and federally-funded rehabilitation projects.

The inventory forms for the proposed National Register-eligible buildings, sites, and districts are currently being reviewed by SHPO. Official determinations of eligibility will be made by SHPO by September 30, 1993.

It is important to note that the proposed list of National Register-eligible buildings and districts was based, in part, on the integrity of the historic resources at the time of the field visit (winter-spring 1993). Buildings change over time. If incompatible alterations are reversed some of the buildings on the proposed local list can be re-evaluated and upgraded to potential National Register eligibility. It is also possible that the integrity of some of the National Register-eligible properties will be adversely affected by future alterations that will make them ineligible. The city can submit new findings to SHPO if it wishes to have a particular property re-evaluated.

The purpose of SHPO's review and compliance process is to help protect historic resources from the effects of government-assisted projects. The laws governing the review process are:

Section 106 of the National Historic Preservation Act of 1966 directs federal agencies to consider historic resources in their project planning.

New York State has a parallel law for state agencies in Section 14.09 of the State Preservation Act of 1980.

Local environmental review for municipalities was initiated under the State Environmental Quality Review Act (SEQR) of 1978.

COMMUNITY AWARENESS OF JAMESTOWN'S HISTORIC RESOURCES

One way to promote community awareness and pride in the city's architectural heritage is through preservation education programs. These programs can be a joint effort by both the city and community groups and organizations, such as the Aesthetics Task Force, the Fenton Historical Society, and church and neighborhood groups.

- ♦ Bero Associates recommends that a bibliography of preservation publications be available at the Prendergast Library.
- ♦ Preservation exhibits should be displayed in the lobby of City Hall.
- ♦ Walking tour brochures highlighting the city's architectural resources should be prepared.
- ♦ Jamestown's architectural treasures should be promoted through historic tourism efforts.
- ♦ Historic house fairs and technical preservation workshops should be offered to promote appropriate care and maintenance of historic buildings.
- ♦ A Jamestown Heritage Program should be offered to children as part of the school curriculum.

Preservation Publications

It would be useful if the Prendergast Library makes available a bibliography of publications relating to home maintenance and architectural styles so that old house owners can easily access this information. Examples of informative publications include *Preservation Briefs*, published

by the National Park Service, which address a range of topics from "Repointing Mortar Joints in Historic Brick Buildings" and "Aluminum and Vinyl Siding on Historic Buildings" to "Rehabilitating Historic Storefronts," and *The Old House Journal*.

Space permitting, the library should consider setting up a separate "Preservation Corner" for restoration and rehabilitation literature.

Preservation Exhibits

The lobby of City Hall provides an ideal setting for changing architectural displays. Exhibits could include photographs, drawings of historic houses, and free literature from the National Park Service and SHPO. One idea for an exhibit is to highlight a different architectural style each month. This changing exhibit could be in conjunction with special articles in the *Post-Journal* to help reach a wide audience. Other exhibit themes include examples of successful before and after rehabilitation projects, and buildings by prominent Jamestown architects such as Aaron Hall, Oliver Johnson, and Beck and Tinkham.

Walking Tour Brochures

The Fenton Historical Society is to be commended for the preparation of their *South Side* and *Old Northside* walking tour brochures. With the completion of the intensive level survey additional walking tour brochures or booklets should be prepared, for example, a brochure on the industrial heritage of the city could be coordinated with the Riverwalk project. These publications could be based on building type such as "Steeple and Stained Glass" and "Mills and Factories" or geographic such as "Lakeview Avenue". Special lunch hour walking tours for downtown workers should be offered to increase community awareness of the central business district.

Promotion of Historic Tourism

Proximity to the Chautauqua Institute increases the possibility of tapping into summer tourist activities by offering bus and walking tours of downtown. Often native residents don't realize how interesting the city can be to visitors. Visitors to Jamestown will discover the charm of its brick streets and the beauty of its many architectural treasures. Preserving the historic character of Jamestown's central business district may result in economic benefits for the city and its residents. The expenditures tourists make while visiting the city represent new funds coming into the community.

Special Events and Technical Workshops

A joint effort by the City of Jamestown, The Aesthetics Task Force, The Fenton Historical Society, The Jamestown Community College, or other interested organizations could result in a number of special events related to preservation including a historic house fair and home restoration seminars.

A historic house fair could feature exhibitors who specialize in products and services for older homes including professional services (architects, landscape architects, interior designers), contractors, and historic restoration products. Lectures and demonstrations could be given on a variety of topics: choosing historic paint colors, repairing wood windows, proper repointing for brick buildings, designing period gardens, etc. Bus or walking tours could also be offered in conjunction with the house fair.

In-depth technical seminars and workshops in preservation could also be offered to promote an understanding of appropriate maintenance and alterations for historic buildings. See Attachment 3 for an example of one such program that was offered by the Housing Assistance Program of Essex County. This two-day workshop covered architectural styles, assessment of building conditions, historic windows, historic roofs, masonry conservation, wood detailing, and energy measures. Tania Werbizky, Director of the Technical Assistance Center of the Preservation League has helped organize many preservation seminars and is a helpful resource person regarding ideas and possible funding sources. She can be contacted at: Technical Assistance Center, Preservation League of New York State, 44 Central Avenue, Albany, NY 12206, phone no. 518-462-5658.

Preservation in the Schools

One way to instill pride in the community's history and architecture is to reach young audiences. A Jamestown Heritage Program should be offered as part of the fourth grade local history curriculum in the Jamestown schools. This could be approached as a joint program of the Fenton Historical Society and the Jamestown City School District with possible local corporate and foundation support or a New York State Council on the Arts grant. The Landmark Society of Western New York's Built Environment Awareness Program (BEAP) could serve as a possible model. This program promotes awareness and appreciation of the built environment. It involves art, architecture, history, geography, and language arts. The program is presented in eight units, each one lasting from 1 to 2-1/2 hours, by instructors trained at the Landmark Society.

The goals of this model program are to:

- A. Heighten children's visual awareness of the built environment.
- B. Create a sense of "time and place" for children by making them aware that exploration of the built environment establishes a sense of place and, subsequently, pride in their built environment.
- C. Provide an enrichment experience that can be transferred to any community in which they live.
- D. Introduce children to the architectural and cultural heritage of their community.
- E. Make students sensitive to the problems of historical preservation of their community.
- F. Improve the students' awareness of the city by increasing their knowledge about its history and architecture.

For more information about the BEAP program and how a similar program could work for Jamestown contact Cindy Boyer, The Landmark Society of Western New York, 133 South Fitzhugh Street, Rochester, NY, 14608, phone no. 716-546-7029.

LOCAL HISTORIC PRESERVATION PROGRAM

- ♦ Bero Associates recommends that the City of Jamestown adopt a local historic preservation ordinance as one of the most effective means of protecting the community's significant historic resources.
- ♦ An historic preservation commission should be established to designate local landmarks and historic districts, and to review proposed alterations to designated properties and new construction near or within historic districts.

Local Designation of Landmarks and Historic Districts

The City Planning Commission is currently responsible for reviewing and designating historically significant buildings and districts in Jamestown. The criteria used by the Commission for designating historic properties is based on the New York State Model Historic Preservation Ordinance, Section 3, "Designation of Landmarks or Historic Districts":

(a) The Commission may designate an individual property as a landmark if it:

- (i) Possesses special character or historic or aesthetic interest or value as part of the cultural, political, economic or social history of the locality, region, state or nation; or
- (ii) Is identified with historic personages; or
- (iii) Embodies the distinguishing characteristics of an architectural style; or
- (iv) Is the work of a designer whose work has significantly influenced an age; or
- (v) Because of a unique location or singular physical characteristic, represents an established and familiar visual feature of the neighborhood.

(b) The Commission may designate a group of properties as a historic district if it:

- (i) contains properties which meet one or more of the criteria for designation of a landmark; and
- (ii) by reason of possessing such qualities, it constitutes a distinct section of the City.

While the Planning Commission has the authority to designate historic resources it has no jurisdiction over maintenance standards or the review of proposed alterations to these landmarks. The current designation program is purely honorary and does little to preserve and protect historic properties.

Adoption of a Local Historic Preservation Ordinance

One of the most effective means of preserving the historic resources of Jamestown will be the implementation of a historic preservation ordinance to provide not only for the identification and designation of historic buildings, sites, and districts but also for their protection (see Attachment 4, *Local Preservation Legislation: Questions and Answers*).

More than 100 municipalities across New York State have adopted local preservation ordinances designed to prevent destruction or insensitive alteration of buildings and districts having special historic, architectural or cultural character. Local preservation advocates and public officials have come to realize they are largely responsible for the future of historic resources in their community. While state and federal preservation laws oversee actions carried out by public agencies, only local preservation ordinances can help protect the historic character of privately owned buildings.

Local preservation ordinances are administered by an historic preservation commission (or architectural review board). Commission members are appointed and represent a variety of fields such as architecture, history, architectural history, planning, archeology, urban planning, and law. The commission designates historic buildings, sites, and districts in accordance with criteria established by the ordinance. These commissions also have the authority to review proposed changes to designated buildings and the design of new construction near historic buildings or within historic districts. Usually exterior changes to local landmarks require a certificate of appropriateness from the commission. The granting of a certificate of appropriateness signifies that a proposed alteration is compatible with the appearance of the historic building in terms of design, scale, texture, and materials. In a historic district, the proposed alteration must also be sympathetic to the character of surrounding properties. In general, new construction, demolition, moving of a building, or any change in material or appearance of building exteriors that can be seen from a public-right-of-way require a certificate of appropriateness.

Designation as a local landmark or historic district confers a certain amount of prestige to the property. The preservation of Jamestown's historic character is of benefit to the entire community by helping to improve the quality of life in the city. There may also be economic benefits. Local preservation ordinances may help promote tourism and stabilize property values or increase values.

Many communities have based their local preservation law on the New York State Model Historic Preservation Ordinance (see Attachment 5). If the City of Jamestown is considering adopting a preservation ordinance it would be worthwhile to review this ordinance and others (see Attachment 6 for City of Rochester's preservation ordinance).

For more information pertaining to drafting and implementing a preservation ordinance, contact the Legal Services Program at the Preservation League of New York State. This program offers legal assistance on issues regarding local, state, and federal laws relating to historic preservation, local preservation ordinances, training for local landmark commissions, and litigation. Contact: Katherine Raub Ridley, Legal Services Program, Preservation League of New York State, 166 Water Street, Binghamton, NY 13901, phone no. 607-722-4568.

CERTIFIED LOCAL GOVERNMENT PROGRAM

- ♦ **Bero Associates recommends that the local historic preservation program be established following the guidelines of New York State's Certified Local Government (CLG) Program.**

The CLG program provides a strong model ordinance, professional guidance, and the opportunity to compete for grants. (See Attachments 7 and 8.) In New York, SHPO coordinates the CLG Program and provides this assistance to member communities. New York has over two dozen CLGs, representing a cross-section of the state, from large cities like Buffalo to small villages like Sag Harbor.

Established by the National Historic Preservation Act, the Certified Local Government Program is a nation-wide program that supports local preservation activities. The CLG program creates a link between local preservation efforts and state and federal preservation programs.

Through the CLG program, local preservation efforts receive a range of services from SHPO. Direct benefits include special grants, professional legal and technical assistance, training, and membership in the national preservation network. Using the federal grants earmarked for CLGs, they can address a variety of goals such as historic surveys, publications, planning studies, and commission training.

Local governments participate directly once they enact a local preservation law that meets federal standards, establish a local Historic Preservation Commission, develop a process to landmark historic properties, and establish a method for reviewing changes to these landmarks.

For more information on the CLG Program contact: Lucy Breyer, CLG Program Coordinator, NYSOPRHP, Historic Preservation Field Services Bureau, Peebles Island, P.O. Box 189, Waterford, NY, 12188-0189; phone no. 518-237-8643, ext. 274.

NATIONAL REGISTER NOMINATIONS

- ♦ **Bero Associates recommends that the City of Jamestown pursue National Register nominations for key buildings and districts as part of a Multiple Property Documentation Form.**

- ◆ The City should promote the benefits of the National Register program which include bolstering pride in the community's historic resources, protecting significant resources from the effects of government assisted projects, and encouraging the sensitive rehabilitation of historic buildings through the investment tax credit program.

Multiple Property Documentation Form

An important means of raising local pride in Jamestown's historic buildings could include pursuing National Register nominations for key buildings and/or districts depending on the availability of funds and the interest expressed by property owners. The city is already one step ahead of the process by having received preliminary eligibility determinations from SHPO.

We recommend that the city adopt a comprehensive approach to registration by preparing a Multiple Property Documentation Form (often referred to as the "cover document" for this type of submission) with attached National Register Registration Forms. Much of the work prepared for the intensive level survey will serve as the foundation for the Multiple Property submission, which consists of the following components:

1. Historic Contexts.
(Examples of various historic themes to be explored include residential development, commerce, industry, transportation, religion, education, recreation, and government.)
2. Associated Property Types.
(Discussion of building types/styles related to historic themes. For example: The industrial development of the city is shown by its extant mills and factories.)
3. National Register registration forms for buildings, sites, and/or historic districts.
4. Bibliography.

The Multiple Property submission is a lengthy and complicated process, but is flexible in that additional nominations can be added at a later date as funds become available. The Multiple Property documentation form may be used to nominate thematically-related historic properties all at once or to establish the parameters for properties that may be nominated in the future. The form facilitates the evaluation of individual properties by comparing them with resources that share similar architectural characteristics and historical associations. Individual nomination forms need not repeat the historic information provided in the historic overview section of the cover document. For example, if First Lutheran Church (former First Swedish Lutheran Church) on Chandler Street were to be nominated it would not be necessary to discuss the history of Jamestown's Swedish population since this would already be explored in the historic context section of the cover document. It would only be necessary to reference the page or chapter in the historic overview on ethnic history. Information common to a group of similar resources is presented in the cover document, while information specific to each building or district is placed on an individual National Register registration form. This approach helps to streamline the

nomination of individual buildings and districts. Another advantage to submitting nominations as part of a Multiple Property submission is that SHPO gives these a high priority in terms of their work load (see Attachment 9 "National Register Nomination Priorities").

Based on the assumption that limited funds will be available for the preparation of the City of Jamestown Multiple Property Documentation Form with National Register Registration Forms we propose the following two scenarios:

Scenario 1:

Prepare the multiple property documentation form (i.e. historic contexts, property types, and bibliography) and individual National Register registration forms for one representative historic theme such as Industry. Recommended industrial complexes to be nominated under this theme include: Broadhead Mills at 92-118 and 117 East First Street and Dahlstrom Metallic Door Company Factory and Administration Building at 443 Buffalo Street.

-OR-

Scenario 2:

Prepare the multiple property documentation form and individual National Register registration forms for a few select buildings and/or districts representing each of the historic themes. Under this scenario we recommend that nominations be prepared for the following properties:

<u>Property Type</u>	<u>Suggested Buildings &/or Districts</u>
Residences: National	Lakeview Avenue
Architectural Styles	Historic District
	George Ahrens Mansion
	15 East Fifth Street
	William Broadhead House
	130 South Main Street
	George W. Tew House
	413 North Main Street
	Porter Sheldon House
	70 Prospect Street

	Alonzo Kent House/Scottish Rite Temple ⁴¹ 305 East Fourth Street
Commercial Buildings	North Main Street Historic District
Industrial Buildings	Broadhead Mills Industrial Complex Historic District, 92-118 and 117 East First Street
	Dahlstrom Metallic Door Company Factory and Administration Bldg., 443 Buffalo Street
Transportation Buildings	Jamestown Street Railway Company Power House, 117 Fairmount Avenue
	Erie Railroad Passenger Station 211-217 West Second Street
Religious Buildings	First Church of Christ, Scientist ⁴² 321 Prendergast Avenue
	First Congregational Church 317 East Third Street
	Saints Peter and Paul Roman Catholic Church and rectory 508 Cherry Street
	St. Luke's Episcopal Church and parsonage 410 North Main Street

⁴¹The draft nomination for the Alonzo Kent House/Scottish Rite Temple has already been submitted to SHPO and is currently under review. Additional information on the significance of the Scottish Rite Temple is requested per Kathleen LaFrank of SHPO.

⁴²Preliminary documentation has been submitted to SHPO. SHPO responded by saying that this nomination was a low priority. The church should try again as part of the Multiple Property Submission since the nomination would then receive a higher priority.

	First Swedish Lutheran Church and parsonage 116 and 120 Chandler Street
Funerary Sites	Lakeview Cemetery 907 Lakeview Avenue
Educational Buildings	School No. 5 157 McKinley Avenue
	James Prendergast Free Library 509 Cherry Street
Social/Recreational/ Cultural Buildings	YWCA 401 North Main Street
	Masonic Temple 17-23 East Third Street
Governmental and Military Buildings	New York State Armory 34 Porter Avenue

All individual buildings listed on the National Register require their owners' concurrence. In order for a district to be listed the majority of the owners must concur.

Benefits to Listing

The National Register of Historic Places is the list of the nation's properties that are officially designated as worthy of preservation, including archeological or historical sites, districts, buildings, and objects. For more information on the National Register Criteria for Listing refer to **Section IV - Selection Criteria and Guidelines**.

The list is maintained by the National Park Service under the U.S. Department of the Interior. This program is administered at the state level by SHPO. SHPO also administers the State Register of Historic Places, using the same criteria as the National Register.

Having a property listed in the State and National Registers provides certain benefits. It recognizes that the property is of significance to the Nation, the State, or the community. Listing in the National Register often enhances the way communities perceive their historic resources and gives credibility to preservation efforts by private citizens and public officials. Listing can help to bolster pride in the community's historic resources by publicly showing that local properties are significant enough to merit national recognition. Listing does not interfere with the owner's right to alter, manage, or dispose of the property.

Listing provides certain protection from State and Federally financed, licensed, or assisted projects (see "Compliance with State and National Preservation Laws" above). National Register status, or a determination that a property is eligible for the National Register, identifies a property as one whose historical value must be considered in planning by Federal agencies and by communities using Community Development Block Grants and other forms of Federal assistance. These agencies and communities are required by the National Historic Preservation Act to obtain the comments of the State Historic Preservation Officer and the Advisory Council on Historic Preservation on the effects of their projects.

Investment tax credits are provided for the substantial rehabilitation of certified historic structures, and tax deductions are permitted for the contribution of easements on historic properties to qualified entities.

TECHNICAL ASSISTANCE FOR HISTORIC STOREFRONT DESIGN

- ◆ Bero Associates recommends that the Technical Assistance Program of the Aesthetics Task Force be enlarged and enhanced through publicity and increased services.
- ◆ The sensitive restoration or rehabilitation of storefronts should be further encouraged by this program.

Many historic storefronts in the central business district have been modernized through the years with little regard for preserving their historic features. The Technical Assistance Program of the Aesthetics Task Force is to be encouraged particularly in helping merchants improve the appearance of their storefronts. The Fenton Historical Society has an outstanding collection of historic photographs, a useful resource when restoring or rehabilitating storefronts. Another informative resource that should be made available to merchants interested in facade renovation is *Preservation Brief 11: Rehabilitating Historic Storefronts* (Attachment 10).

FACADE EASEMENTS

- ◆ Bero Associates recommends that a facade easement program be encouraged by the City or a qualified not-for-profit organization as a way of protecting the exterior features of historic buildings.

A facade easement is a useful tool for protecting the outside appearance of historic properties. This type of easement is a legal agreement between a property owner and the holder of the easement governing the treatment of exterior features of the property, binding on subsequent owners. Facade easements usually control alterations to the exterior and may prohibit further development on the property. An easement is usually donated to a municipality or a qualified not-for-profit organization. The owner is eligible to receive a federal income tax deduction. In

order to receive the deduction, easements must be donated on certified historic structures. A certified historic structure is one that is listed in the National Register of Historic Places either individually or as part of a historic district. If the property is part of a registered historic district it must be certified by the Secretary of the Interior as contributing to the significance of the district.

By donating an easement the property owner relinquishes the right to make harmful or insensitive alterations effecting the historic character of the property. However, the owner retains all other property rights.

DESIGN GUIDELINES

- ♦ **Bero Associates recommends that design guidelines for new construction be sympathetic to nearby historic buildings.**

In order to maintain and emphasize the historic character of the city, it is important that new development conform to the existing character in terms of height, facades, materials, and color. Design guidelines should assure that new development respects the historical appearance of the existing buildings.

SENSITIVE LANDSCAPING

- ♦ **Public landscaping and parking areas should be compatible with the historic character of the surroundings.**

Public landscapes should include the installation of traffic controls, trees, parks, benches, signs, and lighting compatible with the historic character of the city. The brick pavement on many of Jamestown's streets is an important component of the streetscape. In any local or National Register historic district the paving should be included as a contributing feature worthy of protection and preservation.

In the future it is important to design parking areas with minimal visual impact on historic areas.

MASTER PLAN AND ZONING

- ♦ **Bero Associates recommends that the information in this historical survey report be taken into consideration in the city's new Master Plan.**
- ♦ **Present zoning should be studied to determine the most effective ways to help preserve historic resources.**

Zoning can have a significant impact on the character of a historic area. The existing zoning regulations should be reviewed for their potential effect on the character of historically sensitive areas of the city.

SOURCES OF ASSISTANCE FOR LOCAL PRESERVATION PROJECTS

There are a number of sources of assistance available for local preservation projects ranging from the Sacred Sites and Properties Fund to the New York State Council on the Arts. See Attachment 11 for more information.

SECTION VII
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BIBLIOGRAPHY

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SECTION VIII
ATTACHMENTS

ATTACHMENTS

The attachments are organized as follows:

1. Resume for Kathleen A. Howe, architectural historian.
2. Resume for Margaret M.M. Pickart, architectural historian.
3. Sample program topics for Technical Workshop in Historic Preservation.
4. "Local Preservation Legislation: Questions and Answers," *Technical Series/No. 8*. Albany: Preservation League of New York State, 1982.
5. "Local Preservation Legislation." *Preservation Directory: A Guide to Programs, Organizations, and Agencies in New York State*. Albany: Preservation League of New York State, 1988. 85-92.
6. *The Code of the City of Rochester, Vol III*. Rochester: General Code Publishers Corp., 1986. 11566-11575 (information on the Preservation Board). 11685-11706.1 (procedures for preservation districts and landmarks, designation of landmarks and landmark sites, and certificates of appropriateness).
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8. Breyer, Lucy A. "Government Partnership Funds Preservation Programs." *Preservation League of New York State Newsletter*, Fall 1990: 6-9.
9. "National Register Nomination Priorities." New York State Office of Parks, Recreation and Historic Preservation, May 1992.
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RESUME

Kathleen A. Howe

PERSONAL HISTORY/EDUCATION

- 1988 M.A., University of Virginia, Charlottesville, VA. Architectural History degree and Historic Preservation certificate. Specialization in nineteenth century American architecture. Teaching assistant for Introduction to Western Architecture and American Architecture courses. Thesis on the Historic Architecture and Landscape of Chautauqua, NY. Honors: Received Governor's and DuPont fellowships.
- 1982 B.A., University of Rochester, Rochester, New York. Internship in architectural survey work for the Landmark Society of WNY. Honors: Graduated Phi Beta Kappa and Magna Cum Laude.
- 1980 Junior Year Abroad, New York University in Paris, France. Course work at the Sorbonne.

PROFESSIONAL EXPERIENCE

December 1988- Present

Architectural Historian, Bero Associates, Architects, Rochester, New York. Qualified 36 CFR 61 to practice in Architectural History per Federal Register vol. 48, no. 190. Experience in a wide range of preservation planning and historic documentation projects. Historic preservation consultant to a number of clients including: New York State Office of Parks, Recreation and Historic Preservation, Landmark Society of Western New York, City of Jamestown, Town of Pittsford Historic

Preservation Commission, Village of Honeoye Falls, Yates County Genealogical and Historical Society, and Charlotte-Genesee Lighthouse Historical Society. Recent projects include the following:

Architectural/Historical Survey Reports

documenting, researching and evaluating historic resources at the Irondequoit Bay Outlet Crossing, Culver and Cooper Roads, and Titus Avenue in Irondequoit, NY; Penfield Road in Brighton, NY; a townwide survey of Pittsford, NY; and an intensive level survey for the city of Jamestown (in progress, Winter/Spring, 1993).

National Register Nominations consisting of architectural descriptions of buildings and districts, a statement of significance, and a justification of proposed boundaries.

Coordination with SHPO. Recent projects include Immaculate Conception Church Complex, Honeoye Falls Village Historic District, and the Thomas Youngs House.

Tax Act Certifications for the rehabilitation of historic properties. Responsible for writing certification applications and preparing photographic documentation. Projects include the Jackson Spa (Dansville, NY), the Twine Building (Syracuse, NY), and the Nusbickel Building (Lyons, NY).

Historic Structure Reports documenting, researching, and analyzing historic properties including the Paddy Hill Library (Greece, NY) and the Genesee Lighthouse and Keeper's House (Charlotte, NY).

Condition Reports. Assisted architects in the preparation of reports assessing the condition of historic buildings including St. Mary's Complex (Canandaigua, NY), Emmanuel United Methodist Church (Lockport, NY), Aquinas Institute (Rochester, NY), and buildings owned by the USDA Forest Service in the White Mountain National Forest.

June 1988 - August 1988

Preservation Planner, Peak National Park, Derbyshire, United Kingdom. Participated in an exchange program for preservation professionals sponsored by the International Council on Monuments and Sites (ICOMOS). Organized a preservation management plan and exhibition for the village of Beeley in Peak Park. Wrote and designed a walking tour leaflet.

May 1987 - August 1987

Rural Preservation Planner, Landmark Society of Western New York, Rochester, New York. Documented over six hundred historic sites including farmhouses, barns, churches, and cemeteries. Prepared architectural survey forms, gave public presentations and helped coordinate a rural preservation conference.

May 1982 - May 1986

Curator of Museums, Campbell-Whittlesey House and Stone-Tolan House, owned by the Landmark Society, Rochester, New York. Managed A.A.M. accredited historic house museums. Trained and supervised five staff members and forty volunteers. Coordinated education programs, exhibitions, fundraisers, special events, and tours. Edited a quarterly museum newsletter. Prepared grant proposals and conducted historic research.

MEMBERSHIPS/PUBLIC SERVICE

Commission member, Town of Perinton Historic
Architecture Commission

U.S./International Council on Monuments and Sites

Landmark Society of Western New York

National Trust for Historic Preservation

Society of Architectural Historians

MARGARET M.M. PICKART

1133 Center Lane
State College, Pennsylvania 16801
814-867-1550

- EDUCATION:** The University of Virginia, Charlottesville, May 1988.
MA in Architectural History, Certificate in Historic Preservation, Concentration in American Architecture. Thomas Jefferson Memorial Foundation Fellow.
- The Catholic University of America, Washington, DC, May 1985.
BS in Architecture, Concentration in Architectural History.
- EXPERIENCE:** New York City Landmarks Preservation Commission, Nov. 1988 to Aug. 1992.
Architectural Historian: Undertook research in primary and secondary sources, including site visits and visual documentation, buildings department and tax records, historic maps, deeds, directory and obituary searches, and wrote reports documenting the architectural and historical significance of buildings, including residences, rowhouses, apartment and office buildings, stables, schools, and commercial structures, resulting in the establishment of designated NYC Landmarks. Worked as part of 2- to 6-person team undertaking this research to document large historic districts. Utilized computerized databases to document statistical information. Undertook biographical research on numerous NYC architects and helped develop a computerized database to retrieve information on architects of landmarked buildings. Created maps and floor plans of landmark sites and historic districts to supplement public hearing calendars and designation reports.
- Burt Hill Kosar Rittelmann Associates, Washington, DC, 1985-86, 1987.
Researcher: Participated in a 3-phase research project on Frank Lloyd Wright's Robie House, completing research, writing, editing, and brochure design. Draftsperson: Completed drafting assignments and working drawings for architectural projects.
- National Building Museum, Washington, DC, Summer 1987.
Intern: Expanded a children's educational kit from 3 activities to 14 activities, each providing a "hands-on" method for "Dating Old Buildings."
- Library of Congress, Washington, DC, Spring 1985.
Intern: Catalogued the LC's print and photographic collections of American theaters, resulting in a chronological listing of 128 theaters and a catalog of 78 HABS theaters, both with geographic cross references, for use by library visitors.
- Leo A. Daly Company, Washington, DC, Fall 1984.
Computer Graphics Aid: Completed CAD (Computer Aided Design) training and modified architectural designs via computer.
- Design Management Inc., Wilmington, DE, Summer 1984.
Draftsperson: Completed working drawings, site plans, and details for various architectural design projects.
- PUBLICATIONS:** Finials to Footings: The Illustrated Dictionary of Architectural Elements (McFarland & Co., scheduled for 1993).
- "The 143 West 95th Street House," Friar Lines (a journal of the Franciscan Order), Vol. 4, #1, 1992. *Publication of designation report prepared for the LPC in 1991.*
- "Historic American Theaters: from the Colonies to the Old West," The Performing Arts Annual of the Library of Congress, 1988. *Commentary on research undertaken in 1985.*
- "Heating and Cooling Robie House," APT Bulletin, Vol. 19, #2, 1987. *Contributing author.*
- SKILLS:** Drafting. Typing. Computer literacy, proficient at WordPerfect 5.1.

HOUSING ASSISTANCE PROGRAM
OF ESSEX COUNTY, INC.
BOX 157 CHURCH STREET
ELIZABETHTOWN, NY 12932

Technical Workshop in Historic Preservation

November 25 - 26, 1991
Westport Library, NY
8:30 AM - 12:30 PM
2:00 PM - 4:30 PM
Each Day

PROGRAM TOPICS

MONDAY, NOVEMBER 25, 1991

INTRODUCTION: Alan Hipps, Executive Director HAPEC

HISTORICAL OVERVIEW: Developmental History through the
Architecture

Speaker: Tania Werbizky, Director of the Technical Assistance
Center for the Preservation League of New York State

- 1) architectural styles
- 2) smaller communities and vernacular styles
- 3) basic characteristics: form & configuration, roof form, doors
& windows, other embellishments
- 4) documentation and photography

OVERALL BUILDING CONDITIONS: Inspecting and Assessing the Older
House

Speaker: John Bero, AIA, Bero Associates, Rochester, NY

- 1) recognizing the special problems inherent in the structural
systems of historic buildings
- 2) examining and evaluating the condition of historic buildings
from the foundation up
- 3) correcting structural deficiencies while maintaining historic
integrity and historic appearance
- 4) upgrading historic structures to meet building code
requirements, health and safety requirements
- 5) installation of new mechanical systems
- 6) rainwater disposal and site considerations
- 7) typical remodeling issues: interiors, plan changes

HISTORIC WINDOWS: Single Family Dwellings

Speaker: Wesley Haynes, Preservation Consultant, Preservation League of New York State

- 1) window preservation and window treatments: evaluation of their physical condition
- 2) techniques of repair and weatherization
- 3) double glazing
- 4) replacement sash and frames
- 5) storms, screens, other accessories
- 6) Design considerations when replacement is necessary

HISTORIC ROOFS: Slate and Metal Roofs

Speaker: Wesley Haynes, Preservation Consultant, Preservation League of New York State

- 1) properties of slate material
- 2) local sources of slate
- 3) nature of slate roofing system. How they are fixed to the roof
- 4) nature and condition of underlayment and substructure
- 5) dimensions, textures, patterns, types and color on slate roofs
- 6) salvage, repair and/or replacement of slate and metal roofs

TUESDAY, NOVEMBER 26, 1991

MASONRY CONSERVATION: Foundations & Chimneys

Speaker: Michael J. Watson, Green Mountain Restoration, Shaftsbury, VT

- 1) properties of masonry materials
- 2) their deterioration processes
- 3) cleaning procedure
- 4) repointing, repair and replacement techniques

WOOD DETAILING: Porches and Trim, Stair and Rail Element, Siding

Speaker: Townsend Anderson, Preservation Investments Limited, Middlebury, VT

- 1) preserving significant architectural details
- 2) repairing or replacing deteriorated features to match the existing
- 3) siding, exterior paint problems
- 4) hazards: asbestos, lead based paint

ENERGY MEASURES: Insulation & Vapor Barriers (incl. caulking, weatherstripping, efficient mechanical systems, insulation of ducts and pipes)

Speaker: Michael Lynch, NYS Office of Parks, Recreation and Historic Preservation (SHPO)

- 1) installing insulation in attics, cellars and crawl spaces to conserve energy
- 2) wall insulation
- 3) vapor barriers
- 4) ventilation
- 5) cost efficient solutions: shortest pay-back period

SUMMARY: Technical Issues, Project Review Information (incl. slides and questions)

Speaker: Sheryl Adler, NYS Office of Parks, Recreation and Historic Preservation (SHPO)

- 1) overall importance of preservation approach
- 2) SHPO: why they exist, how they look at buildings, how a building is determined significant, or National Register eligible, how a project is reviewed

* * * * *

No Registration Fee but Space is Limited

Lunch Will Be Provided at The Inn on the Library Lawn

Registration Deadline: November 15, 1991

Local Preservation Legislation: Questions and Answers

By Robert E. Stipe

During the last decade there has been a dramatic increase in the number of historic district and landmark ordinances in the United States. From the first such ordinance, adopted in Charleston, South Carolina, in 1930, the number grew to about 250 in 1970, and today there are almost a thousand. About 100 of these ordinances have been enacted by municipalities across New York State, and the number is growing. The purpose of this leaflet is to provide answers to some of the most commonly asked questions about these sometimes controversial laws for those citizens who are unfamiliar with them.

What is a historic district or landmark ordinance?

It's nothing more or less than a local ordinance, passed for the purpose of protecting buildings and neighborhoods of special historic, architectural, or cultural character from destruction or insensitive rehabilitation. There's truth to the saying about these buildings and places: you can't make one, you can't buy one, and when it's gone, it's gone forever!

When an ordinance to designate and protect an individual building is passed, it is called a "landmarks" ordinance. When an area with a number of buildings or sites is designated, it is called a "historic district" ordinance. In this case, all the buildings in the district, old and new alike, are protected. Some ordinances provide for the designation of both individual buildings and historic districts.

Yes, but suppose my property becomes a designated landmark or winds up in a historic district?

Simple. You are subject to one additional layer of regulation, over and above the usual building and zoning ordinances governing the use of property. Historic district and landmark regulations generally require that before you demolish the building, move it, or alter it in ways that would affect its character and that of the neighborhood, you must obtain a permit, which is sometimes called a

"certificate of appropriateness." The permit is issued by a special local review board called the historic district board, landmarks commission, or something similar. There is an appeal procedure available to you or your neighbors if anyone is dissatisfied with the commission's decision.

I thought a man's home was his castle — that no one could tell him what to do with his property!

Let's be realistic about that. However much we might like to think otherwise, it's never been true! The result would be complete chaos, and no one's property would be worth



The Abraham Yates House in the Stockade Historic District in Schenectady. Schenectady's local historic district ordinance, which became effective in 1962, was the first of its kind in New York State.

anything for very long. In fact, it has always been the law in New York State — and in England for 500 years before that — that a person could not use his or her property in any way that interfered with a neighbor's peaceful use and enjoyment of land. In short, these 20th century land use controls, which include zoning and building laws, are merely modern adaptations of these ancient rules.

Are there any positive benefits in it for me?

That depends on what you think is important. At one end of the spectrum, historic district and landmark laws prevent the hasty, thoughtless demolition of or inappropriate alterations to buildings and places with important historical and architectural qualities. Remember: when they're gone, it's forever! From another standpoint, the review process provides opportunities to ensure that the worst kind of new development is not put up where it can depreciate your property. So historic district and landmarks legislation can provide a good measure of protection — especially when it is part of a good community planning program.

There are also some potential economic benefits. For example, experience shows that historic preservation regulations have the potential of stabilizing property values and, other things being equal, may even increase values.

Also, if you are rehabilitating or restoring an income-producing property which is designated a local landmark and is also listed in the National Register of Historic Places or contributes to the character of a historic district, you may be eligible for a 25 per cent up-front credit of rehabilitation costs, dollar-for-dollar, against your federal income tax. Or, depending on your tax bracket, you might want to consider taking a tax deduction for the value of certain of your property rights in a historic building or land donated to an appropriate tax-exempt organization. Finally, location in a historic district tends to increase both the loan value and the sales potential of your property. These are especially important when times are tough.

It all sounds like a very high-bracket, up-scale kind of thing . . .

The notion of historic districts did start out that way, and many districts are middle-class neighborhoods. However, in recent years these regulations have helped residents to conserve and rehabilitate older, inner-city districts once thought to be beyond salvation, except through urban renewal and new construction. Now, with much better odds for saving the remaining buildings and having some say over how the visual character of a neighborhood will be treated, both residents and investors have more assurance that efforts to improve will succeed.

You make historic districts sound like the answer to all our problems!

Not really. You must understand that these regulations are not ends in themselves — they are tools that work best when they are balanced against other planning elements, and when they are part and parcel of a larger package of area or neighborhood rehabilitation efforts. This includes everything from good zoning control over land use and its side effects like traffic congestion, off-street parking, and so on, to improving the quality and quantity of public facilities and services — police and fire protection, schools, garbage collection, street landscaping, and so on.



Plymouth Avenue, in Rochester's Third Ward Preservation District. The local ordinance was passed in 1969.

In short, historic district and landmark regulations don't automatically produce clean, beautiful places. Used alone, they may prevent the worst abuses. But used in conjunction with other tools for neighborhood improvement, they can be a powerful force for creating better environmental design, as well as a key to saving good architecture.

Are these ordinances legal?

The word "legal" has several meanings. Such ordinances have been authorized by state government, from which all cities, towns, villages, and counties derive their power. Almost 100 municipalities in New York State have already adopted these regulations.

But to be "legal," the regulations must also stay within the permissible limits of the state and federal constitutions. In this respect, both the United States Supreme Court and the New York Court of Appeals have said that as long as these ordinances are fairly administered and allow an owner a reasonable return or beneficial use of his property, they will be upheld.

It was once thought that because landmark and historic district regulations also involved a kind of "aesthetic" control over private property they were illegal. But the New York courts now generally do not accept that view. In fact, it was 20 years ago this year that the New York Court of Appeals decided in *People v. Stover*, one of the leading American state court cases in this area, that aesthetic purposes are a legitimate objective of police power regulations. Furthermore, the leading United States Supreme Court case upholding historic district and landmark controls is the famous 1978 *Penn Central* case in New York City. It holds that such controls do not amount to an unconstitutional "taking" of private property without just compensation so long as the owner continues to receive a reasonable return.

Who administers these review procedures? How do they work?

A fair question. As mentioned above, the review board is usually called a historic district or landmarks commission,

a preservation board, or something similar. Or the planning board might be designated. The members of the board are usually appointed by the mayor and city council. They serve for staggered terms and, in most cases, are unpaid, lay citizens of the community. The local ordinance usually requires that some of the members on the board be knowledgeable about architecture, history, design, and so forth. Sometimes they represent a special economic interest, such as the real estate or development industry.

Procedurally, when the owner of a designated landmark building — that is, one that is individually designated as architecturally or historically distinctive — or the owner of a building within a historic district wants to change, alter, or demolish that building, he or she has to take the plans to the commission to be reviewed and approved. In a historic district, even the owner of a modern, non-historic building must do this. In a historic district, the board formally reviews the changes and then decides whether the new building, addition, or alteration will be compatible with its immediate surroundings and the district as a whole. In the case of an individual landmark, the board reviews the effects the proposal will have on that property. Once the suitability of the proposal is affirmed by the board's approval, the certificate of appropriateness is issued. The owner then proceeds to obtain other necessary building and zoning permits.

Except in instances where the owner proposes to demolish a notable structure, a commission will rarely deny a certificate, and even in those instances it is usually possible to change the design or proposal to make it acceptable.

But suppose the board is just being arbitrary?

It can't be — not without running a big risk that a court will overturn its decision. There are always guidelines within which it must operate, and they are normally derived from the character of the district itself and will be fairly obvious. The property owner's ultimate protection lies in a

right of appeal to the courts if there is ever any suspicion of arbitrariness.

Suppose I'm not in a historic district — suppose I own just a single building?

Then you own what is called a "landmark" building, which has special and verifiable historical associations or architectural significance. Its significance can arise from the importance of the designer or builder, the workmanship or detailing of the building, its age, or perhaps some combination of these and similar attributes. In other words, it is a building worth saving for its intrinsic, individual value.

One of the important jobs of a preservation board or landmarks commission is to conduct a survey of the entire town or county to identify and evaluate all of these "landmarks" and historic districts. Those that are found to be especially important will usually be recommended to the governing board by the commission for an official designation as a landmark or historic district. However, before this is done, a public hearing is held at which owners and all other interested parties can have their say about the building. If the building or district is thereafter designated by ordinance, then an owner who wishes to demolish or alter a property in some significant way must get a certificate of appropriateness before this can happen. These procedures allow interested parties, with the help of the commission, to work out a plan for saving the building.

What else do these commissions do?

In addition to administering the historic district and landmark regulations, they sometimes administer planning studies and issue recommendations regarding historic areas. When the character of the area or an important building is threatened, not by some act of the owner, but by some proposed action of the state or federal government, the commission may be asked to comment in an official way under applicable federal or state environmental protection



The Broadway Historic District in Saratoga Springs. The local ordinance was passed in 1977.

laws. Sometimes the board or commission will recommend buildings for nomination to the State Register or to the National Register.

State Register? National Register? What are they?

What's been discussed up to this point is a *local* historic district or landmarks ordinance, which is locally adopted and locally enforced.

A local historic district may also be a National Register historic district, designated by the U. S. Department of the Interior. It may have identical or similar boundaries to a local district. And by the same token, just as a single building may be designated by the city or county as a landmark, a single building may also be placed by the Department of the Interior in the National Register.

The National Register of Historic Places has been around for nearly 20 years. It includes buildings, structures, districts, and objects of national, state, and local importance which have the architectural or historical attributes we mentioned earlier.

What is different about how buildings and districts become listed in the National Register, and what happens as a result?

The National Register is just that: an official list which is maintained for the federal government by the Secretary of the Interior. New listings may be suggested by individuals, groups, or official commissions to the state's experts in the Office of Parks, Recreation and Historic Preservation (OPRHP). Once a building or district is recommended by the state, a nomination form is sent to the Department of the Interior in Washington, where official designation takes place by virtue of publication in the *Federal Register* (the newspaper through which the federal government gives legal notice of its actions), and entry in the National Register by the Keeper, an employee of the National Park Service.

Once listed in the National Register, the building or district is to some extent protected against harmful acts of the federal government itself or any entity which is funded or licensed by the federal government. When you consider the wide variety of federally funded and licensed programs, this can be quite important. The protection stems from an elaborate environmental review and mediation process that the federal government and anyone licensed or funded by them must comply with before a potentially harmful program or project can go forward. This review is conducted by a federally-funded Washington agency called the Advisory Council on Historic Preservation, which by law must be given an opportunity to review the proposed project and comment on it. This agency does not have a veto over such projects, however, and has to rely on its ability to influence other parties to recognize the importance of protecting historic resources.

Can the owner still use the property as he likes?

Yes. Restrictions apply only when the owner wants to obtain a matching federal preservation grant or when he or she wants to apply for one of the federal income tax credits mentioned earlier. In those cases, the owner has to comply with the Secretary of the Interior's guidelines for rehabilitating the property. To take advantage of the tax credit, the owner should arrange to have both the property and

rehabilitation work "certified" before construction starts. The Secretary's guidelines are both reasonable and flexible. The federal income tax benefits can be very substantial. For more information, contact the Office of Parks, Recreation and Historic Preservation, Field Services Bureau, Agency Building 1, Empire State Plaza, Albany, N.Y. 12238, 518-474-0479.

The New York State Register of Historic Places is another list of historic resources, which was created by the State Historic Preservation Act of 1980. Structures and districts which are nominated to the National Register by the State Historic Preservation Office (OPRHP) are automatically listed in the State Register. The State Historic Preservation Act also provides for a review of the impact of a state funded or licensed project on historic resources listed in the State Register.

Where can I get more information if I need it?

The Preservation League of New York State will be pleased to help. Our office is located at 307 Hamilton Street, Albany, N.Y. 12210, 518-462-5658.

Suggested Reading

A Primer on Preservation Law in the State of New York. National Center for Preservation Law, 1981. \$10.00, postpaid. Available from Berle, Butzel, Kass & Case, 45 Rockefeller Plaza, New York, N.Y. 10111.

The following publications are available, postpaid, from Preservation League of New York State, 307 Hamilton Street, Albany, N.Y. 12210:

A Guide to the New York State Historic Preservation Act of 1980. Wendy E. Feuer, 1982. \$1.00. This leaflet describes the act's basic provisions and how citizens can utilize it to preserve historic resources.

A Primer: Preservation for the Property Owner. 1978. \$3.00. This handbook contains 15 articles from the Preservation League's syndicated newspaper series.

Preservation: Building Community Identity. 1981. \$2.50. This handbook includes articles on Main Street revitalization, farmland preservation, adaptive use of estates and religious properties, among other topics.

Robert E. Stipe is a distinguished lawyer and a former Trustee of the National Trust for Historic Preservation.

Photo credits. Page 1, Harry Thayer, p. 2, Hans Padelt, courtesy of Landmark Society of Western New York, p. 3, George S. Bolster.

The Preservation League of New York State is a private, not-for-profit organization whose primary purpose is to stimulate and encourage public participation in historic preservation throughout the state. This publication is made possible in part with public funds from the Architecture, Planning and Design Program of the New York State Council on the Arts, a state agency whose funds are recommended by the Governor and appropriated by the State Legislature.

Additional copies of this leaflet are available for \$1.50, postpaid, from the Preservation League of New York State, 307 Hamilton Street, Albany, N.Y. 12210. Bulk rates are available. Printed in U.S.A. Copyright 1982.

Local Preservation Legislation

Components of a Local Preservation Law

With more than 100 local preservation laws already on the books in New York State, appreciation for the ability of such a law to save historic properties is on the rise. Now more than ever before, local preservation activists and municipal officials have realized that the future of their historic and architectural heritage is in their own hands. While state and federal preservation laws provide advice on actions carried out by public agencies, it is only locally enacted laws that can determine how a building is treated by its private owner.

Whether a community has a population of 400 or 7,000,000, the essential elements of a local preservation law are the same. Every law should contain at a minimum:

1. **Purposes clause.** This clause establishes the broad framework and goals of the law which follows. Although these clauses tend to be seen as just so much flowery language, they should be carefully drafted. If the actions of a commission are ever challenged, the court may look back to this clause to determine whether the actions fall within the law's broad framework. Purposes should be firmly grounded in "public welfare" considerations, such as protection of historic heritage, quality of life, and economic growth. Purely aesthetic considerations should be touched on lightly, if at all.

2. **Designation process and criteria.** Designation criteria are the standards for determining which buildings are landmarks and which are not. Criteria should be carefully enunciated so that if a designation is ever challenged, the court will have a set of standards against which to

measure the designation. Laws which make designations simultaneously with passage of the law itself often lack these criteria. Chances are this kind of designation was also done without the necessary preliminary step of compiling a record to justify designation.

The designation process should be spelled out in the law as well. It should always include notice to property owners (individual, written notice is best), as well as a public hearing.

3. Permit process and criteria.

This is the heart of any local preservation law. This section should spell out the commission's powers in reviewing changes to designated properties. Powers may range from advisory only to the vesting of approval/disapproval authority in a local commission. The types of changes requiring review should be enumerated and should allow for a wide variety of situations: exterior alterations, restoration, demolition, new construction, and moving of buildings should all be covered. Review should not be limited to buildings, but should include important contributing elements such as light fixtures, signs, sidewalks, fences, steps, paving, landscaping, and other exterior elements.

The criteria the commission will use in reviewing proposed changes must also be carefully specified. Adherence to these criteria is vital if decisions are to be consistent and objective. Criteria are a good response to the all-too-frequent allegation that a commission is making purely subjective, aesthetic judgments.

The procedure for obtaining a permit should be spelled out. Careful attention should be paid to the information an applicant

must submit. Hastily drawn sketches on the backs of napkins should never be deemed a sufficient basis for the commission's judgments. Any time limit within which the commission must decide applications should run only from receipt of a *completed* application. Commission decisions should always be in writing, with specific reference to the criteria relied on in reaching its decision.

4. **Hardship.** If an applicant can demonstrate that denial of his application will result in a hardship, he is entitled to proceed with his proposed project (at least to the extent necessary to alleviate his hardship). Hardship is usually defined as inability to earn a reasonable return, if the property is a commercial one, or prevention of the owner's charitable purpose, if the property is in not-for-profit ownership. The presence of a hardship clause is vital to the constitutionality of every local preservation law. Without this safety valve to allow relief when designation becomes too burdensome on an owner, the law could be deemed a taking of private property without compensation and consequently a violation of the Fifth Amendment of the Constitution.

The process for obtaining a finding of hardship should be described. The burden of proof falls on the applicant, and commissions should not be afraid to require an owner to prove hardship through documentation. They need not rely on the owner's verbal assertion of hardship at a commission meeting. In addition, hardship criteria should not be confused with permit criteria. The fact that a property is a vital and contributing part of the historic district is not a ground for denial of hardship. Conversely, allegations of hardship should not be considered at the permit stage.

5. Maintenance Requirement.

Well thought out laws generally contain an affirmative maintenance clause requiring owners to keep their properties in good repair. Without such a clause, the municipality may be helpless to prevent "demolition by neglect" or deterioration of a building's historic fabric which may not violate the building code but which nonetheless causes loss of significance.

6. Enforcement. Every law should contain a process for enforcing its provisions, as well as a penalties clause if the law is violated. Penalties range from fines (usually accumulated per day the violation continues) to imprisonment. Among the more imaginative and effective penalties is the requirement that owners violating the law be required to restore the property to its condition prior to the violation. A meaningful penalties section can do much to encourage compliance with the law.

When local preservation laws are understood as breaking down into these essential components, they become more comprehensible. Many variations are possible on the basic pattern, but each law should contain at least these elements as a minimum.

The following model historic preservation ordinance/local law is suitable for use at the local municipal level. It contains all the essential elements discussed above as well as several additional options. The model law provides a starting point for a community wishing to protect its architectural heritage. Any law adopted should be tailored to the specific needs of a community and reviewed by a local attorney to insure that it is consistent with the local statutory framework.

Model Historic Preservation Ordinance / Local Law

AN ORDINANCE relating to the establishment of landmarks or historic districts in the Village / Town / City of _____

Section 1. Purpose

It is hereby declared as a matter of public policy that the protection, enhancement, and perpetuation of landmarks and historic districts is necessary to promote the economic, cultural, educational, and general welfare of the public. Inasmuch as the identity of a people is founded on its past, and inasmuch as _____ has many significant historic, architectural, and cultural resources which constitute its heritage, this act is intended to:

- (a) protect and enhance the landmarks and historic districts which represent distinctive elements of _____'s historic, architectural, and cultural heritage;
- (b) foster civic pride in the accomplishments of the past;
- (c) protect and enhance _____'s attractiveness to visitors and the support and stimulus to the economy thereby provided; and
- (d) insure the harmonious, orderly, and efficient growth and development of the village / town / city.

Section 2. Historic Preservation Commission

There is hereby created a commission to be known as the _____ Historic Preservation Commission.

- (a) The commission shall consist of _____ members to be appointed, to the extent available in the community, by the mayor as follows:

- at least one shall be an architect;
- at least one shall be a historian;
- at least one shall be a licensed real estate broker;
- at least one shall be an attorney;
- at least one shall be a resident of an historic district;
- at least one shall have demonstrated significant interest in and commitment to the field of historic preservation evidenced either by involvement in a local historic preservation group, employment, or volunteer activity in the field of historic preservation, or other serious interest in the field;
- and all members shall have a known interest in historic preservation and architectural development within the Village / Town / City of _____.

- (b) Commission members shall serve for a term of four years, with the exception of the initial term of one of the _____ members which shall be one year, one which shall be two years, and one which shall be three years.

- (c) The chairman and vice chairman of the commission shall be elected by and from among the members of the commission.

(d) The powers of the commission shall include:

- (i) employment of staff and professional consultants as necessary to carry out the duties of the commission;
- (ii) promulgation of rules and regulations as necessary for the conduct of its business;
- (iii) adoption of criteria for the identification of significant historic, architectural, and cultural landmarks and for the delineation of historic districts;
- (iv) conduct of surveys of significant historic, architectural, and cultural landmarks and historic districts within the village/town/city;
- (v) designation of identified structures or resources as landmarks and historic districts;
- (vi) acceptance on behalf of the village/town/city government of the donation of facade easements and development rights, and the making of recommendations to the village/town/city government concerning the acquisition of facade easements or other interests in real property as necessary to carry out the purposes of this act;
- (vii) increasing public awareness of the value of historic, cultural, and architectural preservation by developing and participating in public education programs;
- (viii) making recommendations to village/town/city government concerning the utilization of state, federal, or private funds to promote the preservation of landmarks and historic districts within the village/town/city;
- (ix) recommending acquisition of a landmark structure by the village/town/city government where its preservation is essential to the purposes of this act and where private preservation is not feasible;
- (x) approval or disapproval of applications for certificates of appropriateness pursuant to this act.

(e) The commission shall meet at least monthly, but meetings may be held at any time on the written request of any two of the commission members or on the call of the chairman or the mayor.

(f) A quorum for the transaction of business shall consist of _____ of the commission's members, but not less than a majority of the full authorized membership may grant or deny a certificate of appropriateness.

Section 3. Designation of Landmarks or Historic Districts

(a) The commission may designate an individual property as a landmark if it:

- (i) possesses special character or historic or aesthetic interest or value as part of the cultural, political, economic, or social history of the locality, region, state, or nation; or
- (ii) is identified with historic personages; or
- (iii) embodies the distinguishing characteristics of an architectural style; or
- (iv) is the work of a designer whose work has significantly influenced an age; or
- (v) because of unique location or singular physical characteristic, represents an established and familiar visual feature of the neighborhood.

- (b) The commission may designate a group of properties as a historic district if it:
- (i) contains properties which meet one or more of the criteria for designation of a landmark; and
 - (ii) by reason of possessing such qualities, it constitutes a distinct section of the village / town / city.

The boundaries of each historic district designated henceforth shall be specified in detail and shall be filed, in writing, in the village / town / city clerk's office for public inspection.

(c) Notice of a proposed designation shall be sent by registered mail to the owner of the property proposed for designation, describing the property proposed and announcing a public hearing by the commission to consider the designation. Where the proposed designation involves so many owners that individual notice is infeasible, notice may instead be published at least once in a newspaper of general circulation at least _____ days prior to the date of the public hearing. Once the commission has issued notice of a proposed designation, no building permits shall be issued by the building inspector until the commission has made its decision.

(d) The commission shall hold a public hearing prior to designation of any landmark or historic district. The commission, owners, and any interested parties may present testimony or documentary evidence at the hearing which will become part of a record regarding the historic, architectural, or cultural importance of the proposed landmark or historic district. The record may also contain staff reports, public comments, or other evidence offered outside of the hearing.

(e) The commission shall forward notice of each property designated as a landmark and the boundaries of each designated historic district to the offices of the _____ County Clerk for recordation.

Section 4. Certificate of Appropriateness for Alteration, Demolition or New Construction Affecting Landmarks or Historic Districts

No person shall carry out any exterior alteration, restoration, reconstruction, demolition, new construction, or moving of a landmark or property within a historic district, nor shall any person make any material change in the appearance of such property, its light fixtures, signs, sidewalks, fences, steps, paving, or other exterior elements visible from a public street or alley which affect the appearance and cohesiveness of the historic district, without first obtaining a certificate of appropriateness from the historic preservation commission.

Section 5. Criteria for Approval of a Certificate of Appropriateness

(a) In passing upon an application for a certificate of appropriateness, the historic preservation commission shall not consider changes to interior spaces, unless they are open to the public, or to architectural features that are not visible from a public street or alley.

The commission's decision shall be based on the following principles:

- (i) properties which contribute to the character of the historic district shall be retained, with their historic features altered as little as possible;
- (ii) any alteration of existing properties shall be compatible with its historic character, as well as with the surrounding district; and

- (iii) new construction shall be compatible with the district in which it is located.
- (b) In applying the principle of compatibility, the commission shall consider the following factors:
 - (i) the general design, character, and appropriateness to the property of the proposed alteration or new construction;
 - (ii) the scale of proposed alteration or new construction in relation to the property itself, surrounding properties, and the neighborhood;
 - (iii) texture, materials, and color and their relation to similar features of other properties in the neighborhood;
 - (iv) visual compatibility with surrounding properties, including proportion of the property's front facade, proportion and arrangement of windows and other openings within the facade, roof shape, and the rhythm of spacing of properties on streets, including setback;
 - (v) the importance of historic, architectural, or other features to the significance of the property.

Section 6. Certificate of Appropriateness Application Procedure

(a) Prior to the commencement of any work requiring a certificate of appropriateness, the owner shall file an application for such a certificate with the historic preservation commission. The application shall contain:

- (i) name, address, and telephone number of applicant;
- (ii) location and photographs of property;
- (iii) elevation drawings of proposed changes, if available;
- (iv) perspective drawings, including relationship to adjacent properties, if available;
- (v) samples of color or materials to be used;
- (vi) where the proposal includes signs or lettering, a scale drawing showing the type of lettering to be used, all dimensions and colors, a description of materials to be used, method of illumination, and a plan showing the sign's location on the property;
- (vii) any other information which the commission may deem necessary in order to visualize the proposed work.

(b) No building permit shall be issued for such proposed work until a certificate of appropriateness has first been issued by the historic preservation commission. The certificate of appropriateness required by this act shall be in addition to and not in lieu of any building permit that may be required by any other ordinance of the Village/Town/City of _____.

(c) The commission shall approve, deny, or approve the permit with modifications within _____ days from receipt of the completed application. The commission may hold a public hearing on the application at which an opportunity will be provided for proponents and opponents of the application to present their views.

(d) All decisions of the commission shall be in writing. A copy shall be sent to the applicant by registered mail and a copy filed with the village/town/city clerk's office for public inspection. The commission's decisions shall state the reasons for denying or modifying any application.

Section 7. Hardship Criteria

(a) An applicant whose certificate of appropriateness for a proposed demolition has been denied may apply for relief on the ground of hardship. In order to prove the existence of hardship, the applicant shall establish that:

- (i) the property is incapable of earning a reasonable return, regardless of whether that return represents the most profitable return possible;
- (ii) the property cannot be adapted for any other use, whether by the current owner or by a purchaser, which would result in a reasonable return; and
- (iii) efforts to find a purchaser interested in acquiring the property and preserving it have failed.

(b) An applicant whose certificate of appropriateness for a proposed alteration has been denied may apply for relief on the ground of hardship. In order to prove the existence of hardship, the applicant shall establish that the property is incapable of earning a reasonable return, regardless of whether that return represents the most profitable return possible.

Section 8. Hardship Application Procedure

(a) After receiving written notification from the commission of the denial of a certificate of appropriateness, an applicant may commence the hardship process. No building permit or demolition permit shall be issued unless the commission makes a finding that a hardship exists.

(b) The commission may hold a public hearing on the hardship application at which an opportunity will be provided for proponents and opponents of the application to present their views.

(c) The applicant shall consult in good faith with the commission, local preservation groups, and interested parties in a diligent effort to seek an alternative that will result in preservation of the property.

(d) All decisions of the commission shall be in writing. A copy shall be sent to the applicant by registered mail and a copy filed with the village/town/city clerk's office for public inspection. The commission's decision shall state the reasons for granting or denying the hardship application.

Section 9. Enforcement

All work performed pursuant to a certificate of appropriateness issued under this ordinance shall conform to any requirements included therein. It shall be the duty of the building code enforcement officer to inspect periodically any such work to assure compliance. In the event work is found that is not being performed in accordance with the certificate of appropriateness, or upon notification of such fact by the historic preservation commission, the building code enforcement officer shall issue a stop work order and all work shall immediately cease. No further work shall be undertaken on the project as long as a stop work order is in effect.

Section 10. Maintenance and Repair Required

Nothing in this ordinance shall be construed to prevent the ordinary maintenance and repair of any exterior architectural feature of a landmark or property within a historic district which does not involve a change in design, material, color, or outward appearance.

No owner or person with an interest in real property designated as a landmark or included within a historic district shall permit the property to fall into a serious state of disrepair so as to result in the deterioration of any exterior architectural feature which would, in the judgment of the historic preservation commission, produce a detrimental effect upon the character of the historic district as a whole or the life and character of the property itself.

Examples of such deterioration include:

- (a) deterioration of exterior walls or other vertical supports;
- (b) deterioration of roofs or other horizontal members;
- (c) deterioration of exterior chimneys;
- (d) deterioration or crumbling of exterior stucco or mortar;
- (e) ineffective waterproofing of exterior walls, roofs, or foundations, including broken windows or doors;
- (f) deterioration of any feature so as to create a hazardous condition which could lead to the claim that demolition is necessary for the public safety.

Section 11. Violations

(a) Failure to comply with any of the provisions of this ordinance shall be deemed a violation and the violator shall be liable to a fine of not less than _____ nor more than _____ for each day the violation continues.

(b) Any person who demolishes, alters, constructs, or permits a designated property to fall into a serious state of disrepair in violation of this ordinance shall be required to restore the property and its site to its appearance prior to the violation. Any action to enforce this subsection shall be brought by the village/town/city attorney. This civil remedy shall be in addition to and not in lieu of any criminal prosecution and penalty.

Section 12. Appeals

Any person aggrieved by a decision of the historic preservation commission relating to hardship or a certificate of appropriateness may, within _____ days of the decision, file a written application with the village/town/city board of trustees for review of the decision.

- (11) When requested, to aid and assist the City Council and the departments and agencies of the city in planning specific projects.
- (12) To review and report on any matter referred to it by the City Council or Mayor. All aspects and effects of such review and report shall be governed by the directions of the City Council or Mayor in making such referral. [Amended 11-12-85, Ord. 85-480]
- (13) Upon reasonable, written request, to make its special knowledge and expertise available to any official, department, bureau, board, commission or agency of the city, county, state or federal governments to aid them in the performance of their respective duties relating to the planning and development of the city and its region.
- (14) In furtherance of the above jurisdiction and authority, to make such investigations, maps and reports, and recommendations in connection therewith, relating to the planning and development of the City of Rochester as seem desirable to it; provided, however, that the expenditures of the Commission shall not exceed the amount appropriated therefor.
- (15) In furtherance of the above jurisdiction and authority, and with the prior authorization of the Mayor, to employ such experts and other assistants as may be necessary or convenient to carry out its duties hereunder and to pay for their services and for other necessary and proper expenses; provided, however, that such expenditures shall not exceed such funds as may be appropriated for such purposes from time to time by the City Council. [Amended 11-12-85, Ord. 85-480]

§ 115-17. Preservation Board.

A. Membership: appointment, removal, terms and vacancies.

- (1) Pursuant to the Charter of the City of Rochester, there is hereby established a City Preservation Board,

which shall consist of nine (9) members appointed by the Mayor, subject to confirmation by City Council. Of the nine (9) members first appointed

(Cont'd on page 11567)

to the Preservation Board hereby created, three (3) shall be appointed for a term of one (1) year, three (3) for a term of two (2) years and three (3) for a term of three (3) years. Thereafter, all members shall be appointed for a term of three (3) years so that the term of not more than three (3) members of the Preservation Board shall expire in any calendar year. No member, however, shall be appointed to more than two (2) consecutive three-year terms. Members of the presently existing Preservation Board shall continue in office as members of the Preservation Board hereby created until the appointment of new members as herein provided. [Amended 4-26-88, Ord. 88-141]

- (2) Among the members of the Preservation Board there shall be at least one (1) member of the Real Estate Board of Rochester; at least one (1) member of the Landmark Society of Western New York, Inc.; at least one (1) registered architect; and at least four (4) residents from Preservation Districts established pursuant to this chapter. Members of the Preservation Board shall be residents of the City of Rochester, and no member of the Preservation Board shall be an officer or employee of the City of Rochester or any of its agencies or departments. Members of the Preservation Board shall serve without compensation but shall be entitled, to the extent of available funds appropriated therefor, to reimbursement for reasonable expenses necessarily incurred in the performance of their duties.
- (3) Permanent vacancies on the Preservation Board shall be filled by the Mayor, in the same manner as other appointments hereunder, for the unexpired term of the former member whose place has become vacant.
- (4) Any member of the Preservation Board may be removed for cause by the City Council at any time; provided, however, that before any such removal, such member shall be given an opportunity to be heard in his own defense at a public hearing. Cause for removal of a member shall include any undisclosed or unlawful

conflict of interest, any violation of the codes, ordinances or rules applicable to the member's performance of his duties, any unwillingness or inability to carry out his duties in a prompt, conscientious and competent manner, any conduct tending to cast doubt upon the integrity or objectivity of the member in performing his duties or any other specific conduct of the member found by the City Council to be detrimental to the proper functioning of the Board.

B. Chairman; Vice Chairman; Committee Chairmen.

- (1) The members of the Preservation Board shall annually elect one (1) of their number as Chairman, to preside at all meetings and hearings of the full Board and to fulfill the customary functions of that office, and another of their number as Vice Chairman. The Chairman and Vice Chairman may administer oaths.
- (2) In the absence of the Chairman, the Vice Chairman shall act as Chairman and shall have all the powers of the Chairman. The Vice Chairman shall have such other powers and duties as may from time to time be provided by the rules of the Preservation Board.
- (3) In any case where a committee of the Board is authorized to act, the Chairman may designate or, absent such designation, the committee members may select a Committee Chairman. While acting as such, the Committee Chairman shall have all of the powers of the Chairman with respect to the conduct of meetings and hearings of the committee.

C. Committees.

- (1) For the purpose of reviewing and acting upon applications for certificates of appropriateness pursuant to § 115-37 of this chapter, the Preservation Board may, by rule, establish procedures for the appointment or selection of permanent or ad hoc committees, consisting of three (3) members of the Board, and for the assignment to such committees of such applications for action.

- (2) Except as specifically provided otherwise in this section and in § 115-37 of this chapter, the provisions of this section pertaining to the Preservation Board shall be applicable to its committees.
- D. Staff Secretary; minutes; public records. The Director of Zoning shall be the Staff Secretary of the Preservation Board, and he or his delegate shall attend all its proceedings and, upon request, the proceedings of any of its committees. The Staff Secretary shall provide for the keeping of minutes of the proceedings of the Board, showing the vote of each member upon every question, or if absent or failing to vote, indicating such fact, and shall maintain permanent records of all Board meetings, hearings and proceedings and all correspondence of the Board. The Staff Secretary shall provide for keeping a file of all records of the Board, and such records shall be public records open to inspection at reasonable times and upon reasonable notice.
- E. Planning staff. When requested, the Chief of Comprehensive Planning or his designee shall attend all proceedings of the Board and any of its committees and shall offer all technical advice and assistance which may be requested by the Director or the Chairman of the Board. [Amended 6-27-85, Ord. 85-262]
- F. Quorum and necessary vote.
- (1) As to any matter requiring a hearing before the Preservation Board, no business shall be transacted by the Board without a quorum, consisting of five (5) members, being present. The concurring vote of at least five (5) members shall be necessary to any action by the Board. If less than a quorum is present, the hearing may be adjourned from time to time for a period not exceeding three (3) weeks at any one time. The Staff Secretary shall notify in writing all members of the date of the adjourned hearing and shall also notify such other interested parties as may be designated in the vote of adjournment.

- (2) Except as specifically provided otherwise in this section and in § 115-37 of this chapter, the provisions of this section pertaining to the Preservation Board shall be applicable to its committees.

D. Staff Secretary; minutes; public records. The Director of Zoning shall be the Staff Secretary of the Preservation Board, and he or his delegate shall attend all its proceedings and, upon request, the proceedings of any of its committees. The Staff Secretary shall provide for the keeping of minutes of the proceedings of the Board, showing the vote of each member upon every question, or if absent or failing to vote, indicating such fact, and shall maintain permanent records of all Board meetings, hearings and proceedings and all correspondence of the Board. The Staff Secretary shall provide for keeping a file of all records of the Board, and such records shall be public records open to inspection at reasonable times and upon reasonable notice.

E. Planning staff. When requested, the Chief of Comprehensive Planning or his designee shall attend all proceedings of the Board and any of its committees and shall offer all technical advice and assistance which may be requested by the Director or the Chairman of the Board. [Amended 6-27-85, Ord. 85-262]

F. Quorum and necessary vote.

- (1) As to any matter requiring a hearing before the Preservation Board, no business shall be transacted by the Board without a quorum, consisting of five (5) members, being present. The concurring vote of at least five (5) members shall be necessary to any action by the Board. If less than a quorum is present, the hearing may be adjourned from time to time for a period not exceeding three (3) weeks at any one time. The Staff Secretary shall notify in writing all members of the date of the adjourned hearing and shall also notify such other interested parties as may be designated in the vote of adjournment.

- (3) The Preservation Board shall adopt its own rules of procedure for the conduct of its business and the business of its committees. Such rules shall be consistent with this chapter and the statutes of the State of New York. Such rules shall be filed with the Staff Secretary of the Board and with the City Clerk. Any rule so adopted which relates solely to the conduct of meetings or hearings and which is not mandated by this chapter or the statutes of the State of New York may be waived by the Chairman upon good cause being shown.

H. Record and decisions.

- (1) The transcript of testimony, if any; the minutes of the Staff Secretary; all applications, requests, exhibits and papers filed in any proceeding before the Preservation Board; and the decision and report or reports of the Board shall constitute the record.
- (2) Every decision of the Preservation Board upon an application for the designation of a Preservation District or a landmark or landmark site and every decision of the Preservation Board or a committee of the Preservation Board denying or conditionally approving a certificate of appropriateness, shall be by written resolution, which shall include findings of fact, shall refer to all the evidence in the record and to the exhibits, plans or specifications upon which such decision is based, shall specify the reason or reasons for such decision, and shall contain a conclusion or statement, separate from the findings of fact, which shall set forth the recommendation of the Board or shall grant approval, grant conditional approval subject to expressly stated modifications or conditions, or deny approval. Every resolution shall expressly set forth any limitations or conditions imposed on any approval granted or any development, work or use authorized.
- (3) The Preservation Board may rely on the personal knowledge of its members, on its inspections of the

property and on any reports available to it; provided, however, that reliance on such matter shall not be allowed unless the Board shall have made the particular knowledge, inspection or report a matter of record at the public hearing and afforded every party reasonable time to respond to it.

- (4) The Preservation Board or any of its committees shall take no final or binding vote on any of the aforesaid decisions unless it shall first have before it the written resolution herein required; provided, however, that where special circumstances warrant it, the Board or one (1) of its committees may take such final action prior to the preparation of such resolution but, in such event, it shall, before taking such action, first state its findings and conclusions as above required at a meeting open to the public and shall, in addition, state the special circumstances warranting such action.
 - (5) In any case where this chapter provides that the failure of the Preservation Board to act within a fixed period shall be deemed a grant or denial of an application, such failure shall, notwithstanding the absence of required findings and conclusions, be considered to be a decision of the Board rendered on the day following the expiration of such fixed period. Such a decision shall be appealable in the same manner as any other decision but, on such appeal, shall be entitled to no presumption of correctness.
 - (6) Within seven (7) days following any decision of the Preservation Board or one (1) of its committees, the Staff Secretary shall mail notice thereof to each person entitled to such notice pursuant to § 115-18B(6) of this chapter.
 - (7) As to other matters brought before the Board, the Board shall prepare such report as it shall deem appropriate to the subject matter.
- I. Conflicts. No member of the Preservation Board shall participate in the hearing or disposition of any matter in which he is interested. Any conflict of interest prohibited

by Article 18 of the General Municipal Law or by the Rochester Code of Ethics, § 2-18 of the Rochester Municipal Code, shall disqualify a member.

- J. Appeals. An appeal from any final decision of the Preservation Board as to any matter over which it has final authority may be taken within thirty (30) days of the filing of such decision by any person aggrieved or by any authorized officer, department, bureau, board or commission of the city in accordance with Article 78 of the New York Civil Practice Law and Rules. No appeal shall lie concerning any matter as to which the power of the Board is limited to the making of a recommendation to the City Council.
- K. Jurisdiction and authority. In addition to the jurisdiction conferred on it by other provisions of the Charter, codes and ordinances of the city, the Preservation Board shall have the following jurisdiction and authority:
- (1) Subject to the provisions of § 115-35 of this chapter, to initiate, hear, review and offer its recommendations on proposals for the designation of Preservation Districts.
 - (2) Subject to the provisions of § 115-36 of this chapter, to initiate, hear, review and, subject to the similar authority of the Planning Commission, approve or disapprove proposals for the designation of landmarks and landmark sites.
 - (3) Subject to the provisions of § 115-37 of this chapter, to review and finally decide applications for certificates of appropriateness.
 - (4) Subject to the provisions of § 115-31 of this chapter, to review and offer recommendations on applications for variances which have been referred to it by the Director of Zoning.
 - (5) Subject to the provisions of §§ 115-88 and 115-37 of this chapter, to review and decide applications for a certifi-

cate of appropriateness for a compatible sign alternative plan. [Added 9-1-87, Ord. 87-318¹]

- (6) Subject to the provisions of § 115-29 of this chapter, to review and offer recommendations on applications for special permits which have been referred to it by the Director of Zoning. [Amended 12-30-85, Ord. 85-552²]
- (7) Subject to the provisions of § 115-24.1D2(b) of this chapter, to hear and decide on applications for certificates of design compliance. [Added 9-11-1990, Ord. 90-366³]
- (8) Upon reasonable, written request, to make its special knowledge and expertise available to any official, department, bureau, board, commission or agency of the city, county, state or federal governments to aid them in the performance of their respective duties relating to preservation and landmark matters.
- (9) In furtherance of the above jurisdiction and authority, and with the prior authorization of the Mayor, to employ such experts and other assistants as may be necessary or convenient to carry out its duties hereunder and to pay for their services and other necessary and proper expenses; provided, however, that such expenditures shall not exceed such funds as may be appropriated for such purposes from time to time by the City Council. [Amended 11-12-85, Ord. 85-480]

§ 115-18. Director of Zoning. [Amended 6-13-78, Ord. 78-287; 2-10-81, Ord. 81-45; 6-27-85, Ord. 85-262]

- A. Jurisdiction, authority and duties. In addition to the jurisdiction, authority and duties conferred on the Director of Zoning by other provisions of the Charter, codes and ordinances of the City of Rochester, the Director shall be charged with the

¹ Editor's Note: This ordinance also renumbered former Subsection K(5), (6) and (7) as K(6), (7) and (8), respectively.

² Editor's Note: This ordinance also renumbered former Subsection K(5), (6) and (7) as K(6), (7) and (8), respectively.

³ Editor's Note: This ordinance also renumbered former Subsection K(7) and (8) as K(8) and (9), respectively.

ARTICLE VII

Procedures for Preservation Districts and Landmarks

§ 115-35. Designation of Preservation Districts

A. Authority.

- (1) The City Council shall have the authority, in accordance with the procedures and standards hereinafter established, to create, and to designate the boundaries of, Preservation Districts within the city and to amend such boundaries or rescind such designations as from time to time shall seem appropriate.
- (2) Such districts may include one (1) or more zoning districts established pursuant to this chapter or may be made the subject of a special zoning district enacted pursuant to the provisions of § 115-26 of this chapter.

B. Purpose. Preservation Districts may be created in furtherance of the following public purposes, which are hereby found to be in the interest of the health, prosperity and welfare of the city and its residents:

- (1) To effect and accomplish the protection, enhancement, perpetuation and use of improvements and areas of special character or special historic or aesthetic interest or value which represent or reflect elements of the city's cultural, social, economic, political and architectural history.
- (2) To safeguard the city's historic, aesthetic and cultural heritage as embodied and reflected in such improvements and areas.
- (3) To stabilize and improve property values in such areas.
- (4) To foster civic pride in the beauty and noble accomplishments of the past.
- (5) To protect and enhance the city's attractions to tourists and visitors and the support and stimulus to business and industry thereby provided.

- (6) To strengthen the economy of the city.
- (7) To promote the use of historic districts and landmarks for the education, pleasure and welfare of the people of the city.

C. Initiation. Proceedings for the designation of a Preservation District may be initiated by either the City Council, the Planning Commission, the Preservation Board or the Director or by any resident of the city. [Amended 6-27-85, Ord. 85-262]

D. Procedure.

- (1) Proposal by City Council, Planning Commission or the Preservation Board. A Preservation District, or the amendment of the boundaries of such a district, may be proposed by either the City Council, the Planning Commission or the Preservation Board, by transmitting such proposal, together with such supporting materials as may seem appropriate, to the Director of Zoning for processing in accordance with the provisions of this section. [Amended 6-27-85, Ord. 85-262]
- (2) Application by resident. Applications for the designation of a Preservation District, or the amendment of the boundaries of such a district, may be filed with the Director of Zoning by any resident of the city. The application shall be in such form and contain such information as shall be prescribed from time to time by the Director of Zoning but shall in all instances contain at least the following information:
 - (a) The applicant's name and address, together with a statement of whether the applicant resides in the proposed district.
 - (b) The name, residence and the nature and extent of the interest, as defined by § 809 of the General Municipal Law of New York, of any state officer or any officer or employee of the City of Rochester or the County of Monroe in the owner-applicant or the subject property if known to the applicant.

- (c) A description of the boundaries of the proposed district.
- (d) A map depicting the boundaries of the proposed district.
- (e) A statement setting out in detail the reasons why the proposed district should be established and why the proposed boundaries are appropriate.
- (f) A statement setting out in detail both the positive and negative effects such designation could be expected to have on persons currently residing within the proposed district.

(3) Action by Planning Commission.

- (a) Upon receipt of a proposal or completed application pursuant to Subsection D(1) or (2) above, the Director of Zoning shall, except in cases of a proposal initiated by the Planning Commission, refer such proposal or application to the Planning Commission for its review and report.
 - (b) Within thirty (30) days following the receipt of such proposal or application, the Planning Commission shall, with the aid of the Bureau, review such proposal or application, prepare a report thereon addressed to the City Council and the Preservation Board and transmit such report to the Preservation Board. [Amended 6-27-85, Ord. 85-262]
 - (c) The report herein required shall address itself to the effect of the designation of the proposed district on the planning program and future development of the city and shall recommend that the proposed district either be designated, be designated with altered boundaries or not be designated.
- (4) Public hearing. Upon receipt of the report of the Planning Commission by the Director of Zoning, a public hearing shall be set, advertised and conducted

by the Preservation Board in accordance with § 115-38 of this chapter.

(5) Action by Preservation Board.

- (a) Within forty-five (45) days following the conclusion of the public hearing, the Preservation Board shall transmit to the City Council its recommendation, in the form specified by § 115-17H of this chapter, together with the report of the Planning Commission herein required. The failure of the Board to act within forty-five (45) days, or such longer time as may be agreed to by the applicant, shall be deemed a recommendation for approval of the district as proposed.
- (b) In formulating the recommendation herein required, the Preservation Board shall give due consideration to the report of the Planning Commission herein required; the evidence adduced at the public hearing; staff reports prepared with respect to the proposed district; and its own knowledge and expertise, and shall address itself to the merits of the proposal in terms of the purposes and standards established in Subsections B and E of this section.

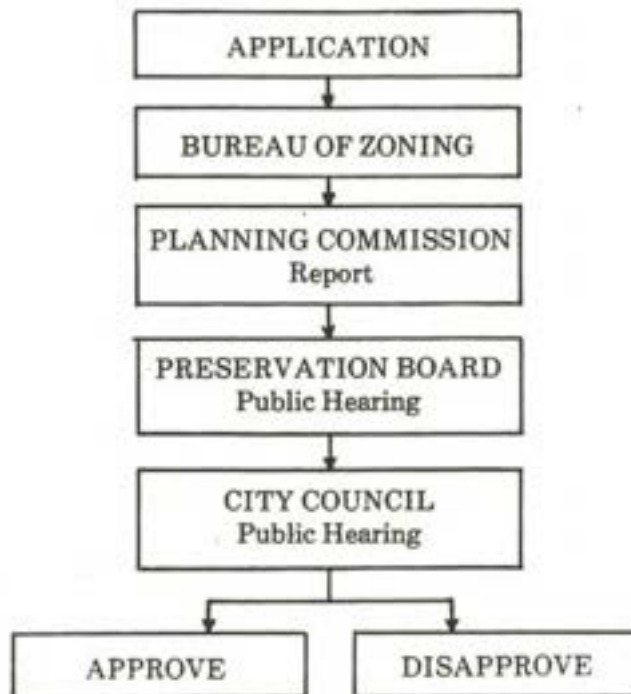
(6) Action by City Council.

- (a) Within thirty (30) days following the receipt of the recommendation of the Preservation Board and the report of the Planning Commission, or within thirty (30) days following the expiration of the time for filing such recommendation, the City Council shall conduct a public hearing and either refuse to designate the proposed Preservation District, or by ordinance duly enacted, designate such Preservation District, with or without modification of the boundaries as originally proposed or recommended, or remand the matter to the Preservation Board or Planning Commission for further consideration of specific matters; provided, however, that in any case

where the Preservation Board or Planning Commission has recommended against the designation of such district, or where a written protect against the designation of such district [duly signed and acknowledged by the owners of twenty percent (20%) or more of the area of land included in such proposed district, or by the owners of twenty percent (20%) or more of the area of the land immediately adjacent extending one hundred (100) feet therefrom, or by the owners of twenty percent (20%) or more of the area of land directly opposite thereto extending one hundred (100) feet from the street frontage of such opposite land] is filed with the Director of Zoning before the adoption of any such ordinance designating a Preservation District, the proposed district shall not be designated except by a favorable vote of three-fourths ($\frac{3}{4}$) of the City Council.

- (b) Within seven (7) days following the City Council's action, the Director of Zoning shall mail notice thereof to each of the persons entitled thereto pursuant to § 115-18B(6) of this chapter.
- (7) Publication and recording. Immediately upon the adoption of any ordinance pursuant to this section, the Director of Zoning shall cause such ordinance to be published in an official newspaper or a newspaper of general circulation in the city and shall cause such district to be recorded on the Zoning District Map established by § 115-41 of this chapter. [Amended 6-27-85, Ord. 85-262]
- (8) Amendment and rescission of Preservation District. Any Preservation District designated hereunder may be amended or rescinded in the same manner as herein provided for the designation of such district.

DESIGNATION OF PRESERVATION DISTRICT



E. Standards for designation of Preservation Districts. No area of the city shall be designated a Preservation District pursuant to the provisions of this section unless such area shall constitute a distinct section of the city and shall have the potential to provide cultural and civic benefits for the people of the city by reason of the prevalence of at least two (2) of the following factors:

- (1) The presence of special historical interest relating to local, state or national history.
- (2) The presence of special character or aesthetic interest or value caused by the development pattern of the area or by natural, landscaping or topographical features of the area.
- (3) The presence of one (1) or more periods or styles of architecture typical of one (1) or more eras in the

history of the city which gives the area a distinct character.

- (4) The concentration of indigenous examples of local architecture which have not been significantly altered from their original design and which have a uniform scale and derive special value from the repetition of scale and form.
- (5) The presence of one (1) or more distinguished buildings of high architectural quality and historic interest.

§ 115-36. Designation of landmarks and landmark sites.

- A. Authority. The Preservation Board and Planning Commission shall have the authority, in accordance with the procedures hereinafter established, to designate landmarks and landmark sites within the city, and to rescind such designations as from time to time shall seem appropriate.
- B. Purpose. Landmarks and landmark sites may be created in furtherance of the following public purposes, which are hereby found to be in the interest of the health, prosperity and welfare of the city and its residents:
 - (1) To effect and accomplish the protection, enhancement, perpetuation and use of improvements and areas of special character or special historical and aesthetic interest or value which represent or reflect elements of the city's cultural, social, economic, political and architectural history.
 - (2) To safeguard the city's historic, aesthetic and cultural heritage as embodied and reflected in such improvements and areas.
 - (3) To stabilize and improve property values in such areas.
 - (4) To foster civic pride in the beauty and noble accomplishments of the past.

- (5) To protect and enhance the city's attractions to tourists and visitors and the support and stimulus to business and industry thereby provided.
 - (6) To strengthen the economy of the city.
 - (7) To promote the use of historic districts and landmarks for the education, pleasure and welfare of the people of the city.
- C. Initiation. Proceedings for the designation of a landmark or landmark site may be initiated by either the City Council, the Planning Commission, the Preservation Board or the Director or by any resident of the city. [Amended 6-27-85, Ord. 85-262]
- D. Procedure.
- (1) Proposal by City Council, Planning Commission or the Preservation Board. A landmark site may be proposed by either the City Council, the Planning Commission or the Preservation Board by transmitting such proposal, together with such supporting materials as may seem appropriate, to the Director of Zoning for processing in accordance with the provisions of this section. [Amended 6-27-85, Ord. 85-262]
 - (2) Application by resident. A landmark or landmark site may be proposed by any resident of the city by filing, with the Director of Zoning, an application for the designation of such landmark or landmark site. The application shall be in such form and contain such information as shall be prescribed from time to time by the Director of Zoning but shall in all instances contain at least the following information:
 - (a) The applicant's name and address, together with a statement of whether the applicant has any property interest in the proposed landmark or landmark site.
 - (b) The name and address of the owner or owners of the proposed landmark or landmark site, if different from the applicant.

- (c) The name, residence and the nature and extent of the interest, as defined by § 809 of the General Municipal Law of New York, of any state officer or any officer or employee of the City of Rochester or the County of Monroe in the owner-applicant or the subject property if known to the applicant.
 - (d) The address or location of the proposed landmark or landmark site.
 - (e) A statement setting out in detail the reasons why the proposed landmark or landmark site should be designated. Such statement shall include information concerning the age, design, construction and historical importance to the city of such landmark or landmark site.
 - (f) A statement setting out in detail both the positive and negative effects such designation could be expected to have on the owner or owners of the proposed landmark or landmark site.
 - (g) One (1) or more photographs, together with descriptive captions, illustrating the features of the proposed landmark or landmark site which justify its designation.
 - (h) A nonrefundable application fee, as established from time to time by the City Council, to help defray administrative costs and the cost of a hearing which accompanies the application. No application fee shall be required where the application is from the owner or consented to by the owner of the nominated landmark. [Added 10-14-80, Ord. 80-457]
- (3) Approval by the City Council. Any application for designation of a landmark or a landmark site which is located within an area for which a development plan has been adopted by the City Council must be approved by the City Council by resolution before the application shall be deemed completed. The Director

shall promptly transmit any such application to the City Council for consideration. [Added 5-26-81, Ord. 81-179; amended 6-27-85, Ord. 85-262]

- (4) Public hearing. Upon receipt of a completed application by the Director, a public hearing shall be set, advertised and conducted jointly by the Preservation Board and the Planning Commission, to be chaired by the Chairperson of the Planning Commission, or separately at the discretion of either Chairperson, in accordance with § 115-38 of this chapter. In addition to the above-required notification, a notice sent by certified mail with return receipt requested shall be forwarded, within five (5) business days of the receipt of the completed application, to the last known property owner of the nominated landmark or landmark site as shown on records of the city. [Amended 10-14-80, Ord. 80-457; 5-26-81, Ord. 81-179; 6-27-85, Ord. 85-262]
- (5) Action by Preservation Board.
 - (a) Within twenty-one (21) days following the conclusion of the joint public hearing, or the earlier of the separate hearings, the Preservation Board shall, by a resolution in the form specified by § 115-17H of this chapter, either designate or refuse to designate the proposed landmark or landmark site; provided, however, that in the event that the designation is not consented to by the owner of the proposed landmark or landmark site, such designation shall require a three-fourths affirmative vote of the Board. The failure of the Board to act within twenty-one (21) days, or such longer time as may be agreed to by the applicant, shall be deemed a refusal to approve the landmark or landmark site as proposed. A copy of such resolution shall be forwarded to the Chairman of the Planning Commission. [Amended 10-14-80, Ord. 80-457; 5-26-81, Ord. 81-179]

¹ Editor's Note: Original Section 9 of this ordinance stated that the provisions of § 115-6 of this chapter shall be applicable to this amendment to Subsection D(5)(a).

- (b) In reaching its decision, the Preservation Board shall give due consideration to the evidence adduced at the public hearing, any staff reports prepared with respect to the proposed landmark or landmark site, and its own knowledge and expertise, and shall address itself to the merits of the proposal in terms of the purposes established in Subsection B hereof.
- (6) Action by Planning Commission. [Amended 10-14-80, Ord. 80-457;¹ 5-26-81, Ord. 81-179²]
- (a) Purpose. At the joint public hearing conducted pursuant to § 115-36D(4), the Planning Commission shall consider the impact of such designation upon the overall planning program of the city, including whether the proposed designation would have an adverse impact upon the growth and development of the city as set forth in the Comprehensive Plan or upon any scheduled public improvement or renewal project. The Planning Commission shall give due consideration to the resolution of the Preservation Board, the evidence produced at the public hearing, any staff reports prepared with respect to the proposed landmark or landmark site and its own knowledge and expertise.
- (b) Resolution. Within twenty-one (21) days following the conclusion of the joint public hearing, or the earlier of the separate hearings, if the Preservation Board has adopted a resolution designating a landmark or landmark site, the Planning Commission shall, by a resolution in the form specified by § 115-16G of this chapter, either approve such designation, approve it with modifications or disapprove it; provided,

¹ Editor's Note: Original Section 9 of this ordinance stated that the provisions of § 115-6 of this chapter shall be applicable to this amendment to Subsection D(6)(b).

² Editor's Note: This ordinance also provided for the renumbering of former Subsection D(4) through (8) as D(7) through (9).

however, that in the event that the designation is not consented to by the owner of the proposed landmark or landmark site, such designation shall require a three-fourths affirmative vote of the Planning Commission. The failure of the Planning Commission to act within twenty-one (21) days, or such longer time as may be agreed to by the applicant, shall be deemed an approval of the landmark or landmark site designation as passed by the Preservation Board.

- (c) Notification. Within seven (7) days following the action of the Planning Commission or the expiration of the time set for its action, the Director shall mail notice of such action and the action of the Preservation Board to such person entitled to such notice pursuant to § 115-18A(6) of this chapter.
- (7) Publication, recording and effective date.
 - (a) Upon the adoption of a resolution by the Planning Commission approving the designation, with or without modifications, of a landmark or landmark site, or upon the expiration of time provided for the adoption of such a resolution, the Director of Zoning shall cause such resolution to be published in an official newspaper or a newspaper of general circulation in the city and shall cause the location of such landmark or landmark site to be recorded on the Zoning District Map. [Amended 6-27-85, Ord. 85-262]
 - (b) The designation of such landmark or landmark site shall become effective upon such publication and recording.
- (8) Amendment and rescission of landmark designation. A landmark or landmark site designation made pursuant to this section may be amended or rescinded in the same manner as herein provided for the designation of such landmark or landmark site.

- (9) Modification pending final disposition. When any proposal or application has been filed pursuant to this section to designate a landmark or landmark site, and until such proposal or application has been finally disposed of, it shall be unlawful for any person to, and no person shall, perform, cause or permit any construction, alteration, remodeling, removal, movement or demolition of any building, structure, other improvement or premises which is included within such proposal or application except in accordance with the provisions of § 115-37 of this chapter.

E. [Added 9-11-1990, Ord. 90-367] No structure or site in the city shall be designated a landmark or landmark site pursuant to the provisions of this section unless such structure or site shall have the potential to provide cultural and civic benefits for the people of the city by reason of prevalence of one (1) or more of the following factors:

- (1) The presence of significant character or historic or aesthetic interest or value as part of the maritime, architectural, economic or social heritage of the city, county, state or nation.
- (2) Identification with an historic person or event.
- (3) Embodiment of the distinguishing characteristic of an architectural style.
- (4) Significance as representative of the work of a master builder, designer, architect or landscape architect.
- (5) Significance as an established and familiar visual feature of the city because of a unique location or singular physical characteristic.
- (6) Relationship to a distinctive area of the city, lakefront or riverfront.
- (7) Presence or potential presence of information important to history or prehistory.
- (8) Worthiness for inclusion in the State or National Register of Historic Places.

(Cont'd on page 11697)

§ 115-37. Certificates of appropriateness.

- A. Authority. The Preservation Board, acting as a body or by duly designated committees, shall have authority to issue certificates of appropriateness, but only in accordance with the provisions of this section.
- B. Purpose. The certificate of appropriateness is intended to provide a procedure for the review of plans for work in Preservation Districts and on landmarks and landmark sites to ensure that such work will comply with standards established to preserve the integrity of areas and structures which have been determined to merit special protection.
- C. Certificate required. It shall be unlawful for any person to, and no person shall, perform, cause or permit any construction, alteration, remodeling, removal, movement or demolition of any building, structure, other improvement or premises which has been designated a landmark or landmark site or which is located within an area which has been designated as a Preservation District, and no person shall secure or issue a permit authorizing any such work unless a certificate of appropriateness with respect to such work, and in the case of demolition of a principal structure, with respect to the new construction proposed to replace such structure, shall have first been issued pursuant to this section, and no person shall maintain any landmark, landmark site, or property located within a Preservation District on which any such work has been performed in the absence of, or in violation of the terms of, such a certificate. Repair of fire damage with the same material and configuration as existed prior to the fire does not require a certificate of appropriateness. [Amended 10-14-80, Ord. 80-457]
- D. Procedures.
- (1) Application. Applications for certificates of appropriateness shall be submitted, in two (2) duplicate copies, to the Director of Zoning. Such applications

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shall be in such form and contain such information and documentation as shall be prescribed from time to time by the Director of Zoning but shall in all instances contain at least the following information or documentation unless any such information or documentation is expressly waived by the Director of Zoning as not relevant or necessary to a determination of the particular case:

- (a) The applicant's name and address and his interest in the subject property.
- (b) The owner's name and address, if different than the applicant, and the owner's signed consent to the filing of the application.
- (c) The name, residence and the nature and extent of the interest, as defined by § 809 of the General Municipal Law of New York, of any state officer or any officer or employee of the City of Rochester or the County of Monroe in the owner-applicant or the subject property if known to the applicant.
- (d) The address or location of the subject property.
- (e) The present use and zoning classification of the subject property.
- (f) Where a certificate of zoning compliance is required, the application therefor shall accompany the application for a certificate of appropriateness; in other cases, a certificate of a registered architect or licensed professional engineer, or of an owner-designer, that the proposed work complies with all the provisions of this chapter shall accompany the application for a certificate of appropriateness.
- (g) Detailed plans depicting the exact work proposed to be done, including detailed renderings of any exterior alterations and of the exterior of any proposed new building. Such rendering shall show proposed exterior colors and textures.

- (h) A statement of the reason and necessity for the work proposed to be done.
 - (i) A statement of how the work proposed to be done achieves the purposes for which Preservation Districts, landmarks and landmark sites are designated and of how such work preserves the values set out in Subsection E of this section.
 - (j) A statement of what disadvantage, if any, the applicant will suffer if the work proposed to be done is not allowed.
 - (k) In any case where a permit for a special permit use, a variance or other special approval has been issued in connection with the proposed work, a copy of such special approval.
- (2) Other approvals required prior to application. In any case where the proposed work requires the issuance of a permit for a special permit use, a variance or other special approval, no application for a certificate of appropriateness shall be accepted unless and until such other special approval has been issued. The issuance of any such other approval shall not be deemed to establish any right to the issuance of a certificate of appropriateness, which certificates shall be issued or denied solely on the basis of the standards established by this section.
- (3) Notification. Notification of surrounding property owners is accomplished by posting a sign on the subject property. The sign shall be at least six (6) square feet in area, shall bear on its face the words "preservation application pending" and a telephone number to be called for additional information, shall be issued by the Director to the applicant for posting at the time a completed application is filed, shall be prominently posted on the property facing the street at least seven (7) days prior to the date set for a hearing on the

application and shall be removed from the property by the applicant only after conclusion of the hearing. [Added 10-14-80, Ord. 80-457¹; amended 6-27-85, Ord. 85-262]

- (4) Action by the Board or designated committee.
 - (a) Within forty-five (45) days following the receipt of a completed application for a certificate of appropriateness, the Preservation Board shall review the application and shall by written resolution, in the form specified in § 115-17H of this chapter, either grant the certificate of appropriateness without modification, or grant the certificate of appropriateness with modifications or subject to conditions, or deny the certificate of appropriateness; provided, however, that where a rule of the Preservation Board, adopted pursuant to § 115-17C of this chapter, provides that specified applications shall be directed to a permanent or ad hoc committee of the Preservation Board, such applications shall be referred to such committee rather than to the entire Board. Where a committee is authorized to act, the vote of any two (2) members of the committee shall be required, and shall be sufficient, to grant or deny a certificate.
 - (b) The Board or such committee may, or at the applicant's request shall, meet with the applicant to review the application prior to rendering any decision.
 - (c) In passing upon such applications the Board or such committee shall be guided by the purposes for which landmarks, landmark sites and Preservation Districts are designated and by the particular standards and considerations set forth in Subsection E hereof. The failure of the Board or such committee to act within the aforesaid forty-five (45) days, or such longer period of time as

¹ Editor's Note: This ordinance also renumbered former Subsection D(3), (4) and (5) as Subsection D(4), (5) and (6).

may be agreed to by the applicant, shall be deemed a denial of the certificate of appropriateness.

- (d) [Amended 6-27-85, Ord. 85-262] Within seven (7) days following the Board's or such committee's action or its failure to act within the aforesaid forty-five (45) days, the Director of Zoning shall mail notice of such action to each of the persons entitled to such notice pursuant to § 115-18B(6) of this chapter. In the event a certificate is granted, the Director of Zoning shall, within such time, issue the certificate, noting thereon any modifications or conditions imposed by the Board or such committee. Each certificate shall state on its face, in bold type, that:

"THIS CERTIFICATE DOES NOT SIGNIFY ZONING, BUILDING CODE NOR SUBDIVISION REVIEW OR APPROVAL AND IS NOT AUTHORIZATION TO UNDERTAKE ANY WORK WITHOUT SUCH REVIEW AND APPROVAL WHERE EITHER IS REQUIRED. SEE CHAPTERS 39, 115 AND 128 OF THE ROCHESTER MUNICIPAL CODE FOR DETAILS."

In the event the certificate is granted with modifications or subject to conditions, or denied, the Director of Zoning shall inform the applicant of his appeal rights hereunder.

- (5) Committee referral to Preservation Board. Where a committee of the Preservation Board is authorized to act as provided in Subsection D(3) above, such committee may, at any time prior to announcing its decision on a certificate of appropriateness, refer the application to the entire Preservation Board for decision. Applications so referred shall be processed as though on appeal to the Board pursuant to Subsection D(5) below.

- (6) Appeal from committee decision to Preservation Board.
 - (a) In any case where a committee of the Preservation Board is authorized to act as provided in

(Cont'd on page 11701)

Subsection D(3) above and where an application for a certificate of appropriateness is denied or is granted with modifications or conditions which are unacceptable to the applicant, the applicant may appeal the decision of such committee to the entire Preservation Board by filing, in two (2) duplicate copies, a notice of such appeal with the Director of Zoning within thirty (30) days following the committee's decision. Upon receipt of such notice, the Director of Zoning shall forthwith transmit such notice to the Preservation Board together with all papers bearing thereon. Within thirty (30) days following the receipt of such notice, the Preservation Board shall render its decision in the form specified by § 115-17H of this chapter.

- (b) In passing on such appeal the Board shall have the same powers and be subject to the same standards and limitations as if such application had been referred to it, rather than to one (1) of its committees, in the first instance.
- (c) Within seven (7) days following the Board's action, or its failure to act within the aforesaid thirty (30) days, the Director of Zoning shall mail notice of such action to each person entitled to notice pursuant to § 115-18B(6) of this chapter.

E. Standards and considerations for certificates of appropriateness. In passing upon applications for certificates of appropriateness, the Preservation Board and its committees shall consider and evaluate the propriety of issuing the certificate in terms of its effect on the purposes for which landmarks, landmark sites and Preservation Districts are designated. In addition, the Board and its committees shall be guided by the following standards and considerations:

- (1) Preservation sites. In reviewing applications for certificates of appropriateness in a Preservation District, the Preservation Board shall consider factors

of visual compatibility, quality of design and quality of site development, including but not necessarily limited to:

- (a) Visual compatibility. New and existing buildings and structures, and appurtenances thereof, which are moved, reconstructed, materially altered or repaired, shall be visually compatible in terms of the following criteria:
 - [1] Height. The height of the proposed buildings and structures shall be visually compatible with adjacent buildings.
 - [2] Proportion of front facade. The relationship of the width to the height of the front elevation shall be visually compatible with buildings, public ways and places to which it is visually related.
 - [3] Proportion of openings. The relationship of the width to height of windows shall be visually compatible with buildings, public ways and places to which the building is visually related.
 - [4] Rhythm of solids to voids in front facades. The relationship of solids to voids in the front facade of a building shall be visually compatible with buildings, public ways and places to which it is visually related.
 - [5] Rhythm of spacing and buildings on streets. The relationship of a building or structure to the open space between it and adjoining buildings or structures shall be visually compatible with the buildings, public ways and places to which it is visually related.
 - [6] Rhythm of entrance porch and other projections. The relationship of entrances and other projections to sidewalks shall be visually compatible with the buildings, public ways and places to which it is visually related.

- [7] Relationship of materials, texture and color. The relationship of the materials, texture and color of the facade shall be visually compatible with the predominant materials used in the buildings and structures to which it is visually related.
 - [8] Roof shapes. The roof shape of a building shall be visually compatible with the buildings to which it is visually related.
 - [9] Walls of continuity. Building facades and appurtenances, such as walls, fences and landscape masses, shall, when it is a characteristic of the area, form cohesive walls of enclosure along a street, to ensure visual compatibility with the buildings, public ways and places to which such elements are visually related.
 - [10] Scale of a building. The size and mass of buildings and structures in relation to open spaces, windows, door openings, porches and balconies shall be visually compatible with the buildings, public ways and places to which they are visually related.
 - [11] Directional expression of front elevation. A building shall be visually compatible with the buildings, public ways and places to which it is visually related in its directional character, whether this be vertical character, horizontal character or nondirectional character.
- (b) Quality of design and site development.
- [1] The quality of the open spaces between buildings and in setback spaces between street and facade.
 - [2] The quality of materials and their relationship to those in existing adjacent structures.

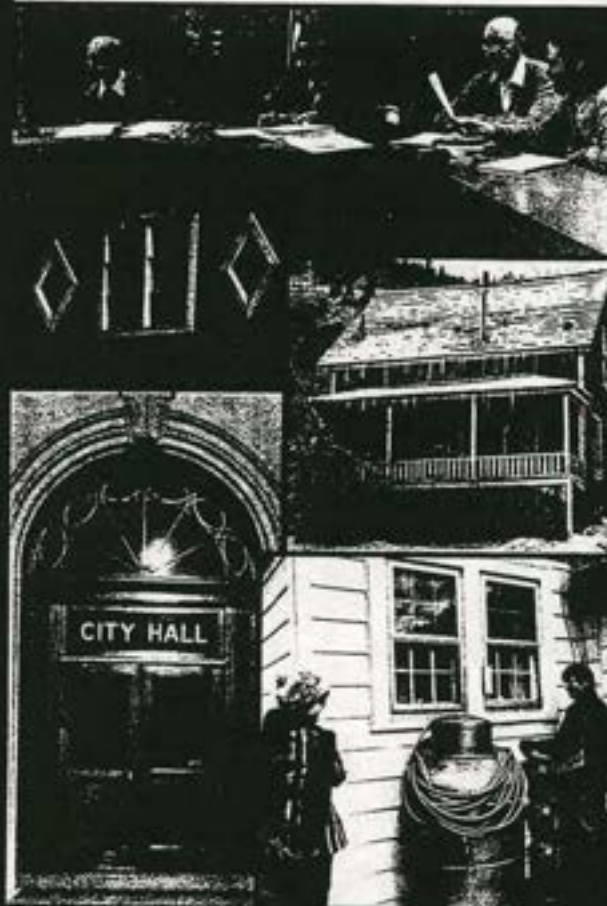
- [3] The quality of the design in general and its relationship to the overall character of the neighborhood.
- [4] The quality of the site development in terms of recreation, pedestrian access, automobile access, parking and servicing, and the retention of trees and shrubs to the extent possible.
- (c) Special considerations for existing buildings. For existing buildings the Board shall consider the availability of materials, technology and craftsmanship to duplicate existing styles, patterns, textures and overall detailing.
- (d) Manuals and guidelines. The Preservation Board may, from time to time, provide for specific manuals or guidelines for architectural styles or common-occurring building or site features and elements in order to assist applicants for certificates of appropriateness. Such manuals or guidelines shall be advisory only and shall bind neither the applicant nor the Board with respect to any specific case.
- (2) Landmarks and landmark sites. In reviewing applications for certificates of appropriateness with respect to landmarks and landmark sites, the Preservation Board shall consider the following factors:
 - (a) All the standards set forth in Subsection E(1) above.
 - (b) Color. The color shall be compatible with the style of the structure or improvement. Any change in color from the existing color at the time of designation shall be reviewed to ensure its appropriateness for the structure or improvement.
 - (c) Exterior repairs. Any exterior repair shall be reviewed by the Board to ensure its compatibility with the original design concept of the structure.

- (d) Restorations. Any program of restoration shall be compatible with the original design, when the plans or other records exist, or with the general design of buildings of that era.
- (3) [Added 10-14-80, Ord. 80-457] Historic sites. In reviewing applications for certificates of appropriateness with respect to historic sites, the Preservation Board shall consider the following factors:
 - (a) Quality of design of the historic marker.
 - [1] Mass.
 - [2] Relationship to development of the rest of the site not devoted to the historic marker.
 - [3] Relationship to height of landscape or structural elements.
 - [4] Relationships of materials, textures and colors.
 - [5] Walls of continuity.
 - [6] Scale.
 - [7] Quality of materials.
 - (b) Clarity of historic message.
- F. Certificates subject to modifications and conditions. In approving an application for a certificate of appropriateness, the Preservation Board, or its committees, may authorize the issuance of the certificate of appropriateness for plans as submitted, or on condition that specified modifications in such plans be made, or on any other condition deemed necessary to achieving the purposes and objectives of this Article VII. Such conditions and modifications shall be set forth in the resolution granting approval and in the certificate. The violation of such conditions and modifications shall be a violation of this chapter.

- G. Affidavit of compliance with conditions. Whenever any certificate of appropriateness issued pursuant to this section is made subject to conditions to be met by the applicant, the applicant shall, upon meeting such conditions, file an affidavit with the Director of Zoning so stating. Such affidavit shall be accompanied by a nonrefundable fee, as established from time to time by the City Council, to help defray the cost of an inspection to verify that such conditions have been met.
- H. Limitation on certificates. A certificate of appropriateness shall become null and void six (6) months after the date on which it was issued unless within such period the work authorized by such certificate is commenced. A certificate of appropriateness shall relate solely to the work shown on plans approved by the issuance of such certificate and it shall be unlawful to deviate from such plans without obtaining an amended certificate in the same manner as herein provided for obtaining original certificates.
- I. Emergency provisions.
- (1) Notwithstanding any other provision of this section, in any case where a city enforcement agency shall order or direct the construction, removal, alteration or demolition of any improvement which is a landmark or is on a landmark site or in a Preservation District, for the purpose of remedying conditions determined to be dangerous to life, health or safety, a certificate of appropriateness shall be issued to permit compliance with such order or direction; provided, however, that the certificate may require that the work not materially change or detract from the exterior appearance of the structure where the danger to life, health or safety may be abated without so changing or detracting from the exterior appearance.
 - (2) The Director of Zoning shall issue certificates of appropriateness pursuant to this Subsection I after consultation with the Chairman of the Preservation Board, or such members of the Preservation Board as

may from time to time be designated as an Emergency Action Committee in accordance with the provisions of § 115-17C of this chapter.

**Certified Local
Governments
in the
National Historic
Preservation
Program**



Benefits of Becoming A Certified Local Government

- Special grants from State Historic Preservation Officers
- Local historic preservation expertise recognized by State and Federal agencies
- Technical assistance and training from State Historic Preservation Officers
- Participation in nominations to the National Register of Historic Places
- National historic preservation assistance network: publications, professional assistance
- Information exchange with State Historic Preservation Officers
- Participation in statewide preservation programs and planning

Responsibilities of a Certified Local Government

- Maintain a historic preservation commission
- Survey local historic properties
- Enforce State or local preservation laws
- Provide for public participation
- Other functions delegated or required by the State, such as the enactment of historic preservation ordinances or zoning restrictions

Captions: Clockwise from the top —

Historic District Commission, Shelbyville, Kentucky (Shelby County Community Development Corp., Shelbyville, Kentucky).

Park City, Utah (Debbie Temme).

Historic buildings survey, (The Historic District Commission, Historic Preservation Advisory Committee, City of Gaithersburg, Maryland).

Wilmington City Hall-Thalian Hall (William J. Boney Jr., Historic American Buildings Survey, NC 65-WILM, 4-3, HABS NC 7-3).

Park City, Utah. Department of Community Development.



Planning a historic buildings survey. (The Historic District Commission, Historic Preservation Advisory Committee, City of Gaithersburg, Maryland).

What is a Certified Local Government?

The National Historic Preservation Act established a nationwide program of financial and technical assistance to preserve historic properties—buildings, structures, sites, neighborhoods, and other places of importance in the historical and cultural life of the nation. A local government can participate directly in this program when the State Historic Preservation Officer certifies that the local government has established its own historic preservation commission and a program meeting Federal and State standards. A local government that receives such certification is known as a "Certified Local Government" or "CLG."

What are the Benefits of Becoming a Certified Local Government?

Certified Local Governments are eligible to apply for especially earmarked grants from their State Historic Preservation Officer. At least ten percent of the annual Historic Preservation Fund grant made to States under the National Historic Preservation Act must be distributed among Certified Local Governments.

Certified Local Governments are recognized by Federal and State agencies as having special expertise in historic preservation.

Certified Local Governments receive technical assistance and training from their State Historic Preservation Offices. Such training and assistance can help a community pursue its preservation goals and its plans for development.

Certified Local Governments review nominations of properties within their jurisdictions to the National Register of Historic Places before such nominations are submitted to the State Historic Preservation Officer. This provides for formal local participation in the identification and national recognition of their historic resources.

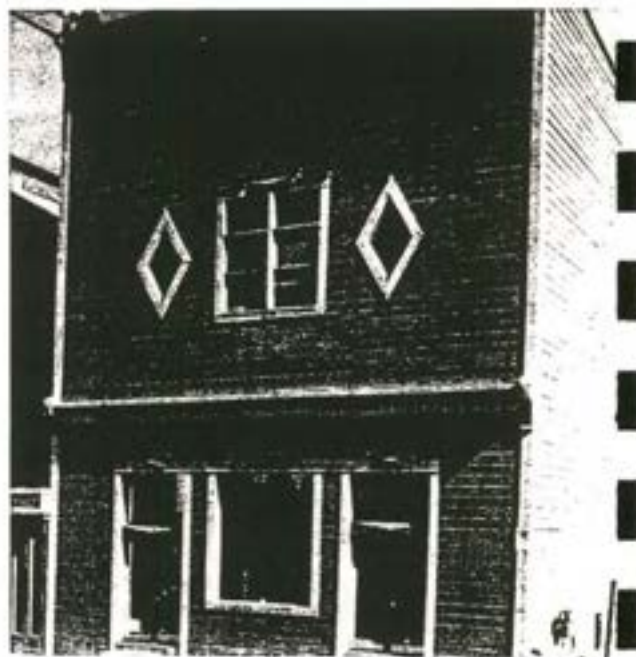


Motor Mill, Clayton County, Iowa (courtesy of Iowa State Historic Preservation Office, Iowa State Historical Department).

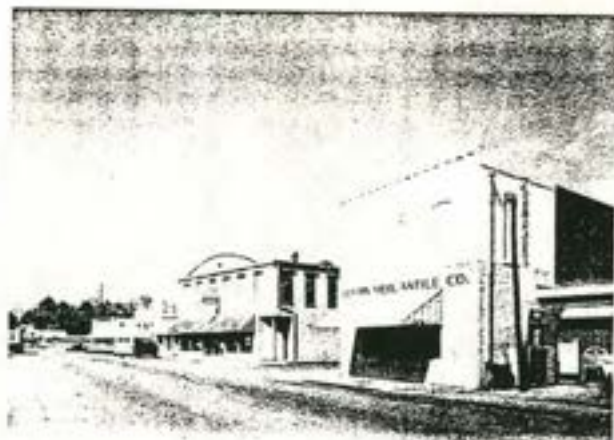
Certified Local Governments become part of a national technical assistance network. They receive publications issued by their State Historic Preservation Office and by the National Park Service. They know who in the State Historic Preservation Office to call upon for assistance, and how to obtain aid from National Park Service offices such as the National Register, Technical Preservation Services, Historic American Buildings Survey, and the Historic American Engineering Record.

Representatives from Certified Local Governments are provided the opportunity to meet periodically with their State Historic Preservation Office, sharing experience and information.

Certified Local Governments provide local perspective to the plans and programs of their State Historic Preservation Offices, including statewide planning for preservation and development.



Park City, Utah (Department of Community Development, Park City, Utah).



Guyton, Georgia (James R. Lockhart).

Why should a local government participate in the Certified Local Government Program?

Obtaining status as a Certified Local Government can help a local government encourage, develop, and maintain its local preservation efforts in coordination with its development plans.

No one benefits as much from the preservation of local historic sites and buildings nor suffers as much by their destruction as the citizens of a community. It is they who live and work in historic homes and neighborhoods, who see the effects of rehabilitation projects every day, and who enjoy the economic and social benefits that rehabilitation of the community's historic properties bring. It is they who feel most personally the loss of a treasured local landmark.

Each historic building and structure represents a community investment that should not be discarded lightly; maintaining and rehabilitating older buildings and neighborhoods can mean savings in time, money, and raw materials. The preservation of a community's historical resources will enrich the lives of its inhabitants now and in the future.

What sorts of resources must be present in a community to make it eligible to become a Certified Local Government?

The national historic preservation program is concerned with preserving the integrity of properties significant in American history, architecture, engineering, archeology, and culture. Properties significant to the history, prehistory, architecture or culture of local communities are specifically included. A community's historic resources might include a vital ethnic neighborhood, a Queen Anne residence, a block of nineteenth century warehouses or stores, a 1930s bungalow, a park, a group of farms in their rural landscape, a shipwreck in a harbor, or the archeological remains of an early historic commercial district or a prehistoric Indian village. In short, the national historic preservation program is interested in preserving the integrity of the history of all localities—regardless of what that history is.

What kinds of projects can be funded by grants to Certified Local Governments?

Many kinds of projects can be assisted by State grants to Certified Local Governments. Some examples are:

- survey and inventory of historic buildings and other historic features of a community such as parks, fences, roads, and bridges
- survey of local prehistoric and historic archeological resources
- preparation of nominations of local properties to the National Register of Historic Places.

- activities related to comprehensive community planning such as:
 - providing staff support for a Certified Local Government's historic preservation commission
 - developing published design guidelines for use by historic preservation commissions in Certified Local Governments in their review of new construction and alterations to properties within historic districts
 - writing or amending preservation ordinances
 - preparing preservation plans for the protection of local historic resources
- testing archeological sites to determine their significance
- programs for public education in historic preservation such as:
 - preparing and producing exhibits and brochures concerning local historical resources and their protection and the activities of the historic preservation commission
 - preparing special events that educate the public about local history, the community's historic resources, and preservation issues.

Can Certified Local Governments apply for funds from their State Historic Preservation Officer other than funds specifically earmarked for the Certified Local Governments?



Bradley Building, Cleveland, Ohio (Cleveland Landmarks Commission).

Yes, but so can other governments that are not Certified Local Governments, as well as non-governmental institutions, organizations, and individuals. Status as a Certified Local Government gives local governments an advantage in the competition for scarce funds as their programs are already coordinated with their State Historic Preservation Office.

What is the National Register of Historic Places, and what is the involvement of Certified Local Governments in the process of nominating and reviewing nominations to it?

The National Register is a working list of properties determined to be of national, State, or local significance and worthy of preservation and consideration in planning or development decisions. The National Register is maintained by the National Park Service in Washington, D.C.



Fredrick, Maryland (Harriet Wise).

Properties are listed in the National Register primarily through nominations by State Historic Preservation Officers. The significance of potential entries in the National Register are reviewed against established criteria. These criteria, established by the National Park Service, are worded in a flexible manner to provide for the diversity of resources across the country. Sources of further information concerning the National Register are listed at the end of this booklet.

Certified Local Governments participate in the National Register nomination process by reviewing all nominations of properties in their jurisdictions. Before a property within the jurisdiction of a Certified Local Government may be nominated by the State Historic Preservation Officer for inclusion on the National Register, the State Historic Preservation Officer must

notify the local historic preservation commission, the chief elected official, and the owner of the property. After providing opportunity for public comment, the historic preservation commission can prepare a report as to whether or not, in its opinion, the property meets the criteria of the National Register. Subject to appeal, if both the chief elected official and the local historic preservation commission recommend that the property not be nominated to the National Register, the State Historic Preservation Officer can take no further action on its nomination. The property may, however, be formally determined eligible for the National Register, even though it may not be nominated, to ensure that Federal agencies will consider it if Federal assistance or a Federal license is involved in projects that will affect it.

How does listing on the National Register benefit Certified Local Governments?

National Register listing can enrich local preservation efforts by publicly establishing that local properties are significant enough to merit national recognition.

Federal tax law provides incentives for the preservation of properties listed on the National Register or included within registered historic districts. Investment tax credits are provided for the substantial rehabilitation of certified historic structures, and tax deductions are permitted for the contribution of easements on historic properties to qualified entities. Current information on Federal tax incentives can be obtained from your State Historic Preservation Officer, or from the National Park Service's Regional Office in your area. Your State Historic Preservation Officer can also provide information on State incentives for the preservation of historic properties.

The National Register is central to a number of Federal programs that encourage protection and improvement of historic properties. A description of several such programs that may be of use to local governments can be found in Appendix II of the revised National Park Service publication, *Guidelines for Local Survey: A Basis for Preservation Planning*.

National Register status, or a determination that a property is eligible for the National Register, identifies a property as one whose historical value must be considered in planning by Federal agencies and by communities using Community Development Block Grants and other forms of Federal assistance. These agencies and communities are required by the National Historic Preservation Act to obtain the comments of the State Historic Preservation Officer and the Advisory Council on Historic Preservation on the effects of their projects. Further information on the Advisory Council can be obtained from the sources listed at the end of this booklet.

What is a Certified Local Government required to do?

The National Historic Preservation Act requires that a Certified Local Government:

- enforce State or local legislation for the designation and protection of historic properties,
- establish and maintain a qualified historic preservation commission,
- maintain a system for the survey and inventory of historic properties in coordination with its State Historic Preservation Office,
- provide for public participation in its activities, and

- perform other agreed upon functions delegated to it by its State Historic Preservation Officer.

Local preservation ordinance

Many States require local governments to enact historic preservation ordinances as a condition of certification. The requirements of such legislation vary widely. For example, some States require that local governments have the authority to establish historic districts which are protected by zoning restrictions. Other States require the delineation of historic districts but do not require local zoning ordinances.

The National Park Service encourages the enactment of local preservation legislation for the protection and designation of historic properties. Several publications that detail some common issues concerning local preservation ordinances are listed in the publications section below. To find out the policy of your State regarding local ordinances, contact your State Historic Preservation Officer.

Historic Preservation Commissions

Many communities already have historic preservation commissions that designate historic structures, sites, and districts in accordance with criteria established by the ordinances under whose authority they operate. Usually these commissions also have the authority to review proposed changes to designated buildings and structures and the design of new construction near historic buildings or within historic districts. The degree of authority granted to such commissions varies widely; some commissions are basically advisory bodies, while others have the power to control alteration or prohibit the demolition of designated properties.

To participate as a Certified Local Government, a local government must establish a historic preservation commission according to State or local law, and give the commission responsibilities and authorities coordinated with those of the State Historic Preservation Officer.

What is a historic preservation commission required to do?

Historic preservation commissions of Certified Local Governments are established in coordination with State Historic Preservation Office procedures. They are designed to meet the needs of individual communities and to complement the preservation program administered by the State Historic Preservation Officer. All historic preservation commissions of Certified Local Governments review nominations of local resources to the National Register.

Some States require that commissions review and make decisions on alteration or demolition of designated historic properties, and that they establish and use written guidelines for their review. In other States, such reviews are optional. In others, the primary activity of a local historic preservation commission is defined by the State as educating the citizens within its jurisdiction about historic preservation. To find out what is required of local historic preservation commissions in the Certified Local Government program in your State, contact your State Historic Preservation Officer.

Who is qualified to serve on historic preservation commissions of the Certified Local Governments?

National Park Service regulations define an "adequate and qualified" historic preservation review commission as one in which all members have demonstrated in-

terest, competence, or knowledge in historic preservation. The regulations say that professionals from among the fields of architecture, history, architectural history, planning, archeology, or some historic preservation disciplines, such as urban planning, American Studies, American Civilization, cultural geography, or cultural anthropology, should be appointed to the commission to the extent available in the community.

The kinds of expertise needed on historic preservation review commissions will vary to some extent with the nature of local historic properties. For example, if a community was once the site of significant developments in prehistory, it would be well to include a prehistoric archeologist. If a community contains many buildings representing different architectural styles and periods, the presence of an architectural historian on the commission would be important.



Union National Bank, Eau Claire, Wisconsin (Mary Taylor).

What if there are no professionals in the fields recommended by the regulations who live in a community or are willing to serve on a historic preservation commission?

The regulations for Certified Local Governments stipulate only that all members of a local historic preservation commission must have demonstrated interest, competence, or knowledge of historic preservation. Certified Local Governments are required to appoint professionals from the disciplines listed to the extent available in the community. However, subject to some restrictions, each State may specify the minimum number and type of professional members that the local government must appoint to its commission. If a local government is certified with a historic



McLoughlin Historic District, Oregon City, Oregon (Oregon City Planning Department).

preservation commission lacking the full range of professional expertise required by the regulations, the State must require that the community obtain specific expertise as necessary. For example, if a historic preservation commission is to consider a prehistoric archeological site for nomination to the National Register, and the commission has no member with expertise in that field, the State must require that it consult with a professional prehistoric archeologist before its decision is forwarded to the State Historic Preservation Officer.



Archeological test excavation, Baltimore County, Maryland (Maryland Historic Trust).

Preservation Publications and Information

The following is a partial list of publications, some free and some for sale, that may be helpful to local governments. For further information, you are encouraged to write your State Historic Preservation Officer, your regional office of the National Park Service, the National Trust for Historic Preservation, or the Advisory Council on Historic Preservation.

Procedures for Approved State and Local Government Historic Preservation Programs, Final Rule, 36 C.F.R. Part 61, Department of the Interior, National Park Service, Federal Register, Vol. 49, No. 73, Part V., pages 14890-14906, April 13, 1984.

Archeological Survey: Methods and Uses. Thomas F. King, National Park Service, U.S. Department of the Interior, Washington, D.C.

The Brown Book: a Directory of Preservation Information. Diane Mad-dex, editor, with Ellen R. Marsh, The Preservation Press, National Trust for Historic Preservation, Washington, D.C., 1983.

Government Partnership Funds Preservation Programs

By Lucy A. Breyer

Twenty-three communities in New York State have become Certified Local Governments (CLG's), approved by the National Park Service and the State Historic Preservation Office to join the state-federal historic preservation partnership. What is this program and who are these communities?

The fundamental components of the federal preservation program — historic resources surveys, the National Register of Historic Places, and compliance review of federally financed undertakings — were created by the National Historic Preservation Act of 1966. That same law established the primary administrative mechanism for these programs: each state has a State Historic Preservation Office (SHPO) and staff who administer the federal programs with supervision, policy guidance, and funding (matching grants) from the U.S. Department of the Interior, National Park Service (NPS).

In 1980, Congress took a long look at the federal historic preservation programs with an eye to fine-tuning them. One lacuna they found was that local governments, although active participants in the preservation of historic properties, had been given little or no role in the federal program. Feeling that some of the authority (and some of the money) for preservation should be extended to local governments, Congress included in the National Historic Preservation Act Amendments of 1980 a directive for states to "provide a mechanism for the certification . . . of local governments to carry out the purposes of this Act" and to set aside at least 10% of each year's federal grant for pass-through to these CLG's. The Amendments Act assigned to CLG's the power to veto National Register nominations in their jurisdictions, and suggested that SHPO's might delegate additional powers. According to the Act, a local government may be certified only if it:



Cascadilla Boathouse (1894-96), Cayuga Lake, Ithaca.

- "enforces appropriate state or local legislation for the designation and protection of historic properties;
- has established an adequate and qualified historic preservation review commission . . .;
- maintains a system for the survey and inventory of historic properties . . .;
- provides for adequate public participation in the local historic preservation program . . .; and
- satisfactorily performs the responsibilities delegated to it under this Act."

Within these basic criteria, states were given broad latitude to develop procedures that suited local needs and laws. Therefore, while all SHPO's operate CLG programs, the specific requirements differ from state to state. Since the special power of local government is the ability to regulate what happens to private property, the New York State SHPO chose to emphasize local legislation for designation and protection of historic properties. While a broad variety of legal constructs can qualify (and have), the SHPO does demand that the local review commission have the power "to approve or disapprove any demolition, relocation, new construction, or exterior alteration affecting designated properties under its jurisdiction." This emphasis on local legislation pervades the New York CLG program: most applicants that have failed to meet the CLG requirements have needed to amend their local laws, and the SHPO annually provides detailed guidance on dozens of draft ordinances.

Although the statutory foundation for the CLG program was laid in 1980, it wasn't until 1984 that the NPS developed regulations for administering the program, and 1985 that the first local governments

Sheffield Paper Mills on the Esopus Creek, Saugerties (from *Atlas of Ulster County*, 1875).



SHEFFIELD PAPER MILLS, SAUGERTIES, N.Y.



Triphammer Mill ruins (c.1818), Brown's Race Historic District, Rochester.

were certified. New York State's CLG procedures were approved by NPS in August, 1985, and the following year a subgrant program was offered which was designed to assist local governments to meet the requirements for certification. The first "class" of CLG's, including Saratoga Springs, Ithaca, Lancaster, Phoenix, Syracuse, Kingston, and Saugerties, matriculated in October, 1986, and Rochester enrolled a month later.

Since then, local governments' certifications have continued at a steady pace. CLG's now represent a cross-section of New York State communities, from some of the largest — the cities of Buffalo, Rochester, and Syracuse, each with a population in the hundreds of thousands — to some of its smallest — the villages of East Hampton, Phoenix, Roslyn, Sackets Harbor, Sag Harbor, and Sands Point, all with populations in the 1,000-3,000 range. All portions of the state are represented, including remote areas, like the Town of North Elba in the Adirondacks, and some of the most densely settled, such as the Town of North Hempstead on Long Island. In between are a number of small

cities and larger villages, some with long histories of preservation activism — Ithaca, Kingston, Saratoga Springs — as well as many newcomers to preservation. In 1989, the New York State procedures were rewritten to allow enrollment of county CLG's, but to date no county has applied for the status.

The primary incentive for becoming involved in the CLG program is the opportunity to apply for the 10% pass-through subgrants, which annually total \$70,000-\$100,000. Subgrants are awarded on an annual cycle, and although the program is competitive, the competition is much less fierce than for other historic preservation grants. Past subgrant awards ranging from \$1,200 to \$23,000, with most in the \$4,000 to \$8,000 range, have funded a variety of projects. In 1985, the entire program was devoted to preparing local governments for certification. Otherwise, most early subgrants went toward survey and National Register nomination projects. Comprehensive reconnaissance level surveys continue to be encouraged. Increasingly, however, funding goes toward publications, planning studies, and training.

Although subgrant funding has been a major inducement for becoming certified, it isn't the only one. Many local governments have been motivated by the promise of expanded participation in state and federal preservation programs, and by the advantages of coordinating with other programs, such as Urban Cultural Parks and the Environmental Quality Bond Act historic preservation grants. CLG's have been given priority for technical assistance from SHPO staff; commissions have been helped with difficult design review cases. SHPO counsel has provided expert testimony at public hearings, survey staff has made numerous on-site consultations, and National Register nominations from CLG's have received special attention. This assistance will hopefully increase in the future, and should help to strengthen local government preservation programs by nurturing a tight network of community preservationists.



Dunemere Lane, East Hampton Village Historic District.



Lake Placid Club.

Brief descriptions of the CLG's and subgrants follow:

Binghamton, Broome County

The largest city of New York's Southern Tier, Binghamton is a county seat and regional center of commerce and government. The themes of labor and immigration are recognized in this area's Susquehanna Urban Cultural Park. A relative newcomer to the CLG ranks, Binghamton is receiving its first subgrant this year.

1990 City-wide reconnaissance survey. \$16,124

Buffalo, Erie County

The state's "second city," Buffalo enacted a historic preservation law in 1975 that was substantially rewritten in 1985-86 with assistance from the National Trust for Historic Preservation. One of the state's busiest commissions, the Buffalo Preservation Board has jurisdiction over some 1,500 properties, and last year reviewed over 400 certificate of appropriateness applications. Subgrants have included survey, city-wide planning, and, currently, a multi-phase public relations program.

1983 Historic preservation plan. \$15,000

1987 Survey and National Register in Urban Cultural Parks area. \$4,654

1989 Preservation awareness program. \$10,735

Coxsackie, Greene County

First settled by the Dutch in the late 17th century, this Hudson Valley village prospered from brick-making and ice-cutting. The community is interested in expanding its small historic district, but has not yet applied for funding assistance.

1985 Certification (legislation, handbook). \$1,950

Durham, Greene County

Nestled deep in the Catskill Mountains, this rural town is protective of its rustic character which is now threatened by uncontrolled development.

East Hampton, Suffolk County

East Hampton, at the eastern end of Long Island, was already two centuries old when it started attracting summer tourists in the late-19th century. Now facing intense development pressure on its commercial and resort properties, the village wishes to expand the Design Review Board's jurisdiction beyond the original 60-property historic district by designating all properties that were included in the 1988 Multiple Resource National Register nomination. This will entail preparing designation documentation (reports, maps, public information meetings, etc.) and a substantial expansion of their design review manual to include new property types and preservation issues.

1985 Certification (design review handbook). \$5,500

1990 Expansion of local designations and manual. \$9,000

Glen Cove, Nassau County

The predominant character of this small city dates from the turn of the 20th century when it was the summer home of wealthy urbanites, and from its subsequent development as a suburb of New York City. Its historic resources include remnants of prehistoric and settlement period occupation, "Gold Coast" estates, and notable civic buildings.

Ithaca, Tompkins County

This small city has one of the most vigorous preservation commissions in the state, and has been the site of many important legal battles. The city is currently undertaking a reconnaissance survey to tie together manifold previous survey efforts.

1986 Cornell Heights survey and National Register nomination. \$4,540

1987 South Hill Survey. \$1,275

1988 Cascadilla Boathouse National Register nomination. \$1,689

1989 South Hill intensive survey. \$5,388

1990 City-wide reconnaissance survey. \$4,734

Kingston, Ulster County

Known for its stone houses, historic river port, and long history of preservation interest, Kingston has taken advantage of the CLG program to fund commission training and survey efforts that are models for the state.

1985 Certification (law, survey system). \$3,540

1986 Upgrade survey of designated area and commission training. \$12,000

1987 Reconnaissance survey. \$5,000

1987 Training in hardship and design review. \$3,000

1988 Stockade District rehabilitation plan. \$15,000

1989 Intensive survey of priority areas. \$9,500

1989 Archaeological reconnaissance survey. \$12,000

Lake Placid and Town of North Elba, Essex County

This resort village and the surrounding rural town collaborated to form a joint commission, whose first task is to review a multi-million dollar development proposal at the historic Lake Placid Club. The community is currently engaged in a master planning effort.

1988 Historic preservation commission training. \$1,750

1988 Lake Placid Club intensive survey. \$5,000

1990 Historic preservation component of master plan. \$9,000

Lancaster, Erie County

This quiet village wishes to preserve its older neighborhoods from the expansion of the highways that serve it and other Buffalo suburbs.

1985 Certification (law, survey). \$5,550

1986 Survey of 191 properties. \$3,250

North Hempstead, Nassau County

In the 19th century, this Long Island town was farmland scattered with villages, ports on Long Island Sound, and a few estates. Today, with a population of over 200,000, including 20 incorporated villages and numerous unincorporated communities, it is a vast New York City suburb. Because of the development pressures, this section of the state is exploring innovative land-use strategies and controls.

1988 Town-wide intensive level survey. \$7,000

1990 Intensive level survey of 20th-century resources. \$9,000

Penn Yan, Yates County

The county seat in a scenic wine-making region, this Finger Lakes community has recently seen a boom in development, especially along the lakeshore. In its first season, the new commission had to deal with the threat to a rare stone winery building, a proposal complicated by multiple property-owners, complex environmental review laws, and an already-issued demolition permit. After a vigorous eleventh-hour legal defense, the building was lost, but preservation consciousness is flourishing.

Phoenix, Oswego County

Historically a canal port in an agricultural area and now a suburb of Syracuse, this village joined with the surrounding Town of Schroepel (not a CLG) to form the state's first joint village-town historic preservation commission.

1985 Certification (law, brochure). \$3,000

1986 Reconnaissance survey (village and town). \$1,818

1987 Historic landscape survey (village and town). \$4,900

1989 Historic district architectural study. \$13,000



Batcheller Mansion (1873), Saratoga Springs. From cover of *Guidelines for the Preservation of the Saratoga Springs Historic District*.

Rochester, Monroe County

The third largest city in the state, Rochester has always been known as a prosperous and progressive community. It was a bustling flour milling center in the early-19th century, the heart of a thriving nursery industry in the mid-19th century, and since the late-19th century, the home of Eastman Kodak as well as numerous specialty industries and cultural institutions. It is notable among the CLG communities for the smooth administration of its historic preservation law, a part of one of the state's most complex and detailed land use codes.

- 1986 City historic preservation plan. \$23,000
- 1987 National Register nomination for Brown's Race. \$7,500

Roslyn, Nassau County

Settled in the 17th century, Roslyn thrived in the early-19th century as the shipment point for local cash crops and after the Civil War was the site of numerous harbor-side estates. It was one of the first communities on Long Island to mobilize a preservation effort, and is notable today for the astonishingly high survival rate of early buildings.

Sackets Harbor, Jefferson County

A military stronghold during the War of 1812, this tiny village on the shore of Lake Ontario retains its distinctive 19th-century character. The Sackets Harbor Battlefield (a state historic site) and an Urban Cultural Park attract tourist visitation.

- 1985 Certification (handbook, brochure). \$3,600
- 1987 Walking tour brochure. \$4,000

Sag Harbor, Suffolk County

This famous Long Island whaling town is now a fashionable resort. In response to tremendous development pressures, the community has requested subgrant funds for commission training and survey.

- 1990 Design review training program. \$6,000
- 1990 Reconnaissance / intensive survey. \$8,163

Sands Point, Nassau County

An early port on Long Island's north shore, this "Gold Coast" community achieved its present character (and boundaries) as a residential enclave for the wealthy. Sky-rocketing land values now threaten historic properties. A survey was recently completed.

- 1989 Reconnaissance/intensive survey. \$7,500

Saratoga Springs, Saratoga County

Natural mineral springs were Saratoga's original attraction but by the mid-19th century the spa had become a social and sporting center. Preservation activists have capitalized on and protected the community's unique 19th-century character in the face of Albany's suburban expansion.

- 1987 White and Regent streets survey. \$900
- 1987 Handbook: 5 chapters. \$1,800
- 1988 Reconnaissance survey and boundary study. \$5,600
- 1989 Commission handbook editing and design. \$3,500

Saugerties, Ulster County

Once an important bluestone shipping center and port-of-call for the Hudson River packet trade, this village at the foot of the Catskills is now wrestling with abandoned industries and a nascent tourist trade.

- 1985 Certification (law, training). \$3,250
- 1986 Reconnaissance survey. \$4,000
- 1987 Intensive survey of coastal zone. \$1,000
- 1987 Training in survey. \$600

Seneca Falls, Seneca County

In the mid-19th century, Seneca Falls was a prosperous manufacturing center serving national and international markets via a feeder to the Erie Canal. It is best known, however, for its role in the Women's Rights movement, and today the National Women's Hall of Fame, the Women's Rights National Historic Park, and the Urban Cultural Park attract large numbers of visitors. Currently, the village has an active downtown revitalization program.

- 1990 Commercial district improvements coordinator. \$20,000

Syracuse, Onondaga County

Situated in the center of New York State, Syracuse became a major upstate center of trade and finance due to its salt industry and its location on the Erie Canal. It is a city of intimate neighborhoods that have become home to successive waves of immigrants. Preservation of the city's parks and open spaces has been a significant initiative in recent years.

- 1984 Survey of three target neighborhoods. \$9,000
- 1985 Certification (workshops, brochure). \$5,300
- 1986 Reconnaissance survey of two neighborhoods. \$11,500
- 1987 Survey of two neighborhoods. \$4,000
- 1987 Survey of parks and public open spaces. \$8,400
- 1988 Strathmore neighborhood survey. \$5,900
- 1988 Historic landscapes maintenance and management guidelines. \$12,000
- 1989 Historic landscapes brochure. \$10,000
- 1989 Heritage Crossroads brochure. \$3,741

For more information about the Certified Local Government Program, contact the Field Services Bureau, Office of Parks, Recreation and Historic Preservation, Agency Building One, Empire State Plaza, Albany, NY 12238. 518-474-0479. The deadline for the next round of subgrants is December 14, 1990.

Lucy Breyer is coordinator of the Certified Local Government Program for New York State. She has worked in the State Historic Preservation Office for 13 years in a variety of capacities.



107 Overlook Road, Cornell Heights Historic District.



New York State Office of Parks, Recreation and Historic Preservation
Historic Preservation Field Services Bureau
Peebles Island, PO Box 189, Waterford, New York 12188-0189

518-237-8643

NATIONAL REGISTER NOMINATION PRIORITIES

I. Properties where an immediate and demonstrated threat exists, and where nomination is likely to make a substantial difference in whether or not a building/structure/object/site will be preserved (this includes properties in critical need of building/site conservation measures, for which designation is deemed essential to qualify them for funding or other public or private assistance).

II. Multiple property nominations that result from thematic studies or comprehensive surveys completed to state and federal standards. Priority will be given to projects that will:

- a. Make a significant contribution to preservation planning at multiple levels;
- b. Contribute significantly to the protection of resources associated with the history of minorities in a local, regional, or state context;
- c. Provide additional protection to properties that are under-represented in the state's cultural resource inventory.

III. Historic districts as follows:

- a. Historic districts identified as part of a comprehensive survey;
- b. Historic districts in communities where designation is crucial to economic development initiatives that will substantially contribute to the rehabilitation and conservation of historic resources.

IV. Individual properties.

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11 PRESERVATION BRIEFS



Rehabilitating Historic Storefronts

H. Ward Jandl

U.S. Department of the Interior National Park Service
Preservation Assistance Division Technical Preservation Services

The storefront is the most important architectural feature of many historic commercial buildings. It also plays a crucial role in a store's advertising and merchandising strategy to draw customers and increase business. Not surprisingly, then, the storefront has become the feature most commonly altered in a historic commercial building. In the process, these alterations may have completely changed or destroyed a building's distinguishing architectural features that make up its historic character.

As more and more people come to recognize and appreciate the architectural heritage of America's downtowns, however, a growing interest can be seen in preserving the historic character of commercial buildings. The sensitive rehabilitation of storefronts can result not only in increased business for the owner but can also provide evidence that downtown revitalization efforts are succeeding (see figure 1).

Once a decision is made to rehabilitate a historic commercial building, a series of complex decisions faces the owner, among them:

- if the original storefront has survived largely intact but is in a deteriorated condition, what repairs should be undertaken?
- if the storefront has been modernized at a later date, should the later alterations be kept or the building restored to its original appearance or an entirely new design chosen?
- if the building's original retail use is to be changed to office or residential, can the commercial appearance of the building be retained while accommodating the new use?

This Preservation Brief is intended to assist owners, architects, and planning officials in answering such questions about how to evaluate and preserve the character of historic storefronts. In so doing, it not only addresses the



Figure 1. Inappropriate storefront alterations over the years—metal cladding, oversized signs and canopies—have detracted from the character of this historic district in Van Buren, Arkansas. A carefully considered rehabilitation plan for Main Street, including the removal of poorly designed signs, false fronts and the selection of an appropriate exterior paint color palette, serves to enhance the visual environment and preserves the district's sense of time and place. Photo above: Bob Dunn; Drawing, David Fitts

basic design issues associated with storefront rehabilitation, but recommends preservation treatments as well. Finally, although the Brief focuses on storefront rehabilitation, it is important to review this specific work in the broader context of preserving and maintaining the overall structure. Money spent on storefront rehabilitation may be completely wasted if repair and maintenance problems on the rest of the building are neglected.

Historical Overview

Commercial establishments of the 18th and early 19th centuries were frequently located on the ground floor of buildings and, with their residentially scaled windows and doors, were often indistinguishable from surrounding houses. In some cases, however, large bay or oriel windows comprised of small panes of glass set the shops apart from their neighbors. Awnings of wood and canvas and signs over the sidewalk were other design features seen on some early commercial buildings. The ground floors of large commercial establishments, especially in the first decades of the 19th century, were distinguished by regularly spaced, heavy piers of stone or brick, infilled with paneled doors or small paned window sash. Entrances were an integral component of the facade, typically not given any particular prominence although sometimes wider than other openings.

The ready availability of architectural cast iron after the 1840's helped transform storefront design as architects and builders began to experiment using iron columns and lintels at the ground floor level. Simultaneous advances in the glass industry permitted manufacturing of large panes of glass at a reasonable cost. The combination of these two technical achievements led to the storefront as we know it today—large expanses of glass framed by thin structural elements. The advertisement of the merchant and his products in the building facade and display windows quickly became critical factors in the competitive commercial atmosphere of downtowns. In the grouping of these wide-windowed facades along major commercial streets, the image of America's cities and towns radically changed.

The first cast iron fronts were simple post-and-lintel construction with little decoration. As iron craftsmen became more adept and as more ornate architectural styles became popular, cast iron fronts were given Italianate, Venetian Gothic, and French Second Empire details. Cast iron storefronts could be selected directly from catalogs, which began to appear in the early 1850's. Standardized sills, columns, and lintels could be arranged to create fronts of all sizes, styles and configurations. In the 1870's sheet metal storefronts became popular; they were also sold in standardized sizes and configurations through manufacturers' catalogs (see figure 2).

The typical 19th century storefront consisted of single or double doors flanked by display windows (see figure 3). The entrance was frequently recessed, not only to protect the customer from inclement weather but to increase the amount of space in which to display merchandise. In some cases an additional side door provided access to the upper floors. Thin structural members of cast iron or wood, rather than masonry piers, usually framed the storefront. The windows themselves were raised off the ground by wood, cast iron or pressed metal panels or bulkheads; frequently, a transom or series of transoms (consisting of single or multiple panes of glass) were



Figure 2. These 19th century galvanized iron storefronts could be purchased from George L. Mesker & Co. in Evansville, Indiana.

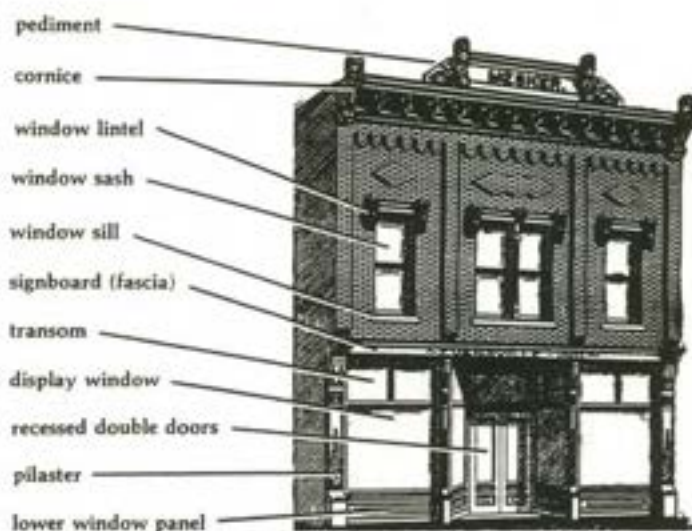


Figure 3. Become familiar with the architectural features typical of historic commercial buildings. A close look at a storefront's construction materials, features and relationship to the upper stories will help in determining how much of the original facade remains.

This particular storefront is No. 4016 in the George L. Mesker and Company catalog of 1905. One of Mesker's most popular designs, it featured cast-iron sills, columns and lintels, galvanized iron lintel and main cornice, window caps and pediment.

placed above each window and door. The signboard above the storefront (the fascia covering the structural beam) became a prominent part of the building. Canvas awnings, or in some cases tin or wooden canopies, often shaded storefronts of the late 19th century. Iron fronts were frequently put onto existing buildings as a way of giving them an up-to-date appearance. Except for expanding the display window area to the maximum extent possible and the increasing use of canvas awnings, few major technical innovations in storefront design can be detected from the 1850's through 1900.

The first decades of the 20th century saw the growing use of decorative transom lights (often using small prismatic glass panes) above display windows; in some cases, these transoms could be opened to permit air circulation into the store. Electric incandescent lights enabled storeowners to call attention to their entrance and display windows and permitted nighttime shopping. In the 1920's and 1930's a variety of new materials were introduced into the storefront, including aluminum and stainless steel framing elements, pigmented structural glass (in a wide variety of colors), tinted and mirrored glass, glass block and neon. A bewildering number of proprietary products also appeared during this period, many of which went into storefronts including Aklo, Vitrolux, Vitrolite, and Extrudalite. Highly colored and heavily patterned marble was a popular material for the more expensive storefronts of this period. Many experiments were made with recessed entries, floating display islands, and curved glass. The utilization of neon lighting further transformed store signs into elaborate flashing and blinking creations. During this period design elements were simplified and streamlined; transom and signboard were often combined. Signs utilized typefaces for the period, including such stylized lettering as "Broadway," "Fino" and "Monogram." Larger buildings of this period, such as department stores, sometimes had fixed metal canopies, with lighting and signs as an integral component of the fascia (see figure 4).

Because commercial architecture responds to a variety of factors—environmental, cultural, and economic, distinct regional variations in storefronts can be noted. Fixed metal canopies supported by guy wires, for example, were common in late 19th and early 20th century storefronts in southern states where it was advantageous to have shaded entrances all year long. Such a detail was less common in the northeast where moveable canvas awnings predominated. These awnings could be lowered in summer to keep buildings cooler and raised in winter when sunlight helps to heat the building.

Evaluating the Storefront

The important key to a successful rehabilitation of a historic commercial building is planning and selecting treatments that are sensitive to the architectural character of the storefront. As a first step, it is therefore essential to identify and evaluate the existing storefront's construction materials; architectural features; and the relationship of those features to the upper stores (see figure 5). This evaluation will permit a better understanding of the storefront's role in, and significance to, the overall design of the building. A second and equally important step in planning the rehabilitation work is a careful examination of the storefront's physical conditions to determine the ex-

tent and nature of rehabilitation work needed (see figure 6). In most cases, this examination is best undertaken by a qualified professional.



Figure 4. This storefront in New York City designed by Raymond Loewy typifies the streamlined look of the 1930's. Added to an earlier building, the front utilizes glass, stainless steel and neon to make a modern statement. This is a good example of a later storefront which has acquired significance and should be retained in any rehabilitation.



Figure 5. In some cases, as in the storefront on the extreme left, it is a simple matter to determine original appearance by looking at neighboring storefronts. Removal of the board and batten fasciaboard, pent roof, and "colonial" style door, all of which could be undertaken at minimal cost, would restore the original proportions and lines of the building. Photo: Day Johnston

Guidelines for Rehabilitating Existing Historic Storefronts

1. Become familiar with the style of your building and the role of the storefront in the overall design. Don't "early up" a front. Avoid stock "lumberyard colonial" detailing such as coach lanterns, mansard overhangings, wood shakes, nonoperable shutters, and small paned windows except where they existed historically.
2. Preserve the storefront's character even though there is a new use on the interior. If less exposed window area is desirable, consider the use of interior blinds and insulating curtains rather than altering the existing historic fabric.
3. Avoid use of materials that were unavailable when the storefront was constructed; this includes vinyl and aluminum siding, anodized aluminum, mirrored or tinted glass, artificial stone, and brick veneer.
4. Choose paint colors based on the building's historical appearance. In general do not coat surfaces that have never been painted. For 19th century storefronts, contrasting colors may be appropriate, but avoid too many different colors on a single facade.

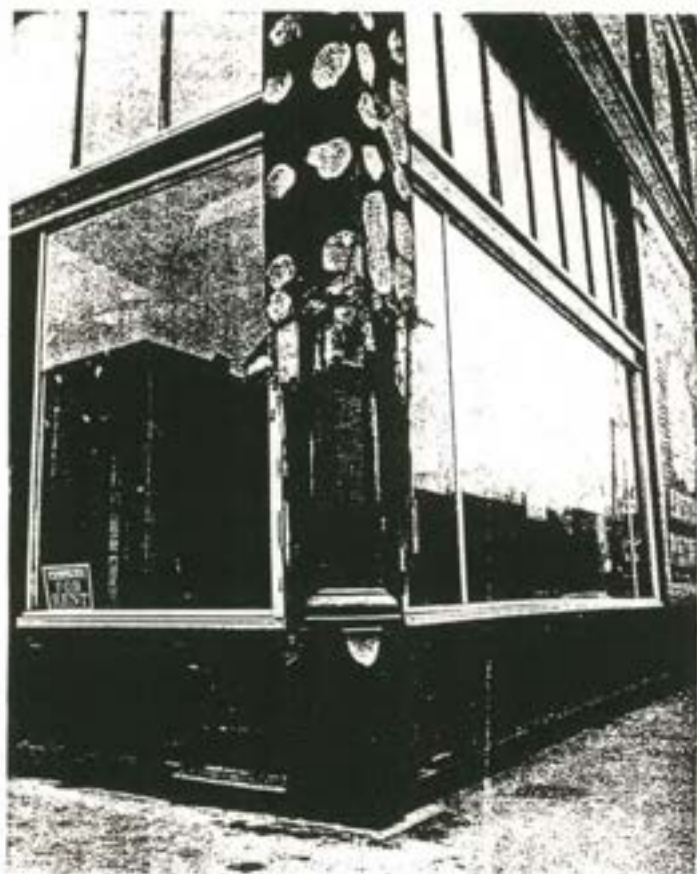


Figure 6. Storefronts of the 1940's, 50's, and 60's were frequently installed by attaching studs or a metal grid over an early front and applying new covering materials. If the existing storefront is a relatively recent addition with little or no architectural merit, begin by removing the covering materials in several places as was done here. If this preliminary investigation reveals evidence of an earlier front, such as this cast-iron column, carefully remove the later materials to assess the overall condition of the historic storefront. The black mastic visible on the lower masonry panels was used for installing pigmented structural glass. Some attachment methods for modern facings, such as mastic or metal lath, may have seriously damaged the original fabric of the building, and this must be taken into account in the rehabilitation process. Photo: Bob Dunn

The following questions should be taken into consideration in this two-part evaluation:

Construction Materials, Features, and Design Relationships

Storefront's Construction Materials: What are the construction materials? Wood? Metal? Brick or other masonry? A combination?

Storefront's Architectural Features: What are the various architectural features comprising the storefront and how are they arranged in relationship to each other?

• Supporting Columns/Piers:

What do the columns or piers supporting the storefront look like? Are they heavy or light in appearance? Are they flush with the windows or do they protrude? Are they all structural elements or are some columns decorative?

• Display Windows and Transoms:

Are the display windows and transoms single panes of glass or are they subdivided? Are they flush with the

facade or are they recessed? What is the proportion of area between the display windows and transom? Are there window openings in the base panels to allow natural light into the basement?

• Entrances:

Are the entrances centered? Are they recessed? Is one entrance more prominent than the others? How is the primary retail entrance differentiated from other entrances? Is there evidence that new entrances have been added or have some been relocated? Are the doors original or are they later replacements?

• Decorative Elements:

Are there any surviving decorative elements such as molded cornices, column capitals, fascia boards, brackets, signs, awnings or canopies? Is there a belt-course, cornice, or fascia board between the first and second floor? Are some elements older than others indicating changes over time?

Storefront's Relationship to Upper Stories: Is there a difference in materials between the storefront and upper stories? Were the storefront and floors above it created as an overall design or were they very different and unrelated to each other?

It is also worthwhile to study the neighboring commercial buildings and their distinctive characteristics to look for similarities (canopies, lighting, signs) as well as differences. This can help determine whether the storefront in question is significant and unique in its own right and/or whether it is significant as part of an overall commercial streetscape.

Physical Condition

Mild Deterioration: Do the surface materials need repair? Is paint flaking? Are metal components rusting? Do joints need recaulking where materials meet glass windows? Mild deterioration generally requires only maintenance level treatments.

Moderate Deterioration: Can rotted or rusted or broken sections of material be replaced with new material to match the old? Can solid material (such as Carrara glass) from a non-conspicuous location be used on the historic facade to repair damaged elements? Do stone or brick components need repointing? Is the storefront watertight with good flashing connections? Are there leaky gutters or air conditioner units which drip condensation on the storefront? Is caulking needed? Moderate deterioration generally requires patching or splicing of the existing elements with new pieces to match the deteriorated element.

Severe Deterioration: Have existing facing materials deteriorated beyond repair through vandalism, settlement, or water penetration? Is there a loss of structural integrity? Is the material rusted through, rotted, buckling, completely missing? Are structural lintels sagging? Are support columns settled or out of alignment? Severe deterioration generally requires replacement of deteriorated elements as part of the overall rehabilitation.

In evaluating whether the existing storefront is worthy of preservation, recognize that good design can exist in any period; a storefront added in 1930 may have greater architectural merit than what is replaced (see figure 4). In commercial historic districts, it is often the diversity of

styles and detailing that contribute to the character; removing a storefront dating from 1910 simply because other buildings in the district have been restored to their 1860's appearance may not be the best preservation approach. If the storefront design is a good example of its period and if it has gained significance over time, it should be retained as part of the historical evolution of the building (this architectural distinctiveness could also be an economic asset as it may attract attention to the building).

Deciding a Course of Action

The evaluation of the storefront's architectural features and physical condition will help determine the best course of action in the actual rehabilitation work. The following recommendations, adapted from the Secretary of the Interior's "Standards for Rehabilitation" and the accompanying interpretive guidelines, are designed to ensure that the historic commercial character of the building is retained in the rehabilitation process.

If the original or significant storefront exists, repair and retain the historic features using recommended treatments (see following sections on rehabilitating metal, wood and masonry storefronts as well as the guidelines for rehabilitating existing historic storefronts found on page 3).

If the original or significant storefront no longer exists or is too deteriorated to save, undertake a contemporary design which is compatible with the rest of the building in scale, design, materials, color and texture; or undertake an accurate restoration based on historical research and physical evidence (see section on "Replacement Storefronts"). Where an original or significant storefront no longer exists and no evidence exists to document its early appearance, it is generally preferable to undertake a contemporary design that retains the commercial "flavor" of the building. The new storefront design should not draw attention away from the historic building with its detailing but rather should respect the existing historic character of the overall building. A new design that copies traditional details or features from neighboring buildings or other structures of the period may give the building a historical appearance which blends in with its neighbors but which never, in fact, existed. For this reason, use of conjectural designs, even if based on similar buildings elsewhere in the neighborhood or the availability of different architectural elements from other buildings or structures, is generally not recommended.

Rehabilitating Metal Storefronts

Rehabilitating metal storefronts can be a complex and time-consuming task. Before steps are taken to analyze or treat deteriorated storefronts, it is necessary to know which metal is involved, because each has unique properties and distinct preservation treatments. Storefronts were fabricated using a variety of metals, including cast iron, bronze, copper, tin, galvanized sheet iron, cast zinc, and stainless steel. Determining metallic composition can be a difficult process especially if components are encrusted with paint. Original architect's specifications (sometimes available from permit offices, town halls, or records of the original owner) can be important clues in this regard and should be checked if at all possible.

Iron—a magnetic, gray-white malleable metal, readily susceptible to oxidation. Cast iron, most commonly found in storefronts, is shaped by molds and can withstand great compressive loads. Rolled sheet iron, sometimes galvanized with zinc, also was used in storefront construction. Stainless steel began to appear in storefronts after 1930.

Zinc—a medium-hard, bluish-white metal, widely used as a protective coating for iron and steel. It is softer than iron and is nonmagnetic.

Copper—a nonmagnetic, corrosion-resistant, malleable metal, initially reddish-brown but when exposed to the atmosphere turns brown to black to green.

Bronze and brass—nonmagnetic, abrasive-resistant alloys combining copper with varying amounts of zinc, lead, or tin. These copper alloys, more commonly found in office buildings or large department stores, range in color from lemon yellow to golden brown to green depending on their composition and are well suited for casting (see figure 7).

Aluminum—a lightweight, nonmagnetic metal commonly found on storefronts dating from the 1920's and 30's. Its brightness and resistance to corrosion has made it a popular storefront material in the 20th century.



Figure 7. Part of a large office building constructed in Washington, D.C. in 1928, this finely detailed bronze storefront is typical of many constructed during this period. It should be noted that the original grilles, spandrel panel and window above are all intact. Photo: David W. Look, AIA

Repair and Replacement of Metal

Simply because single components of a storefront need repair or replacement should not be justification for replacing an entire storefront. Deteriorated metal architectural elements can be repaired by a variety of means, although the nature of the repair will depend on the extent of the deterioration, the type of metal and its location, and the overall cost of such repairs. Patches can be used to mend, cover or fill a deteriorated area. Such patches should be a close match to the original material to prevent galvanic corrosion. Splicing—replacement of a small section with new material—should be undertaken on structural members only when temporary bracing has been constructed to carry the load. Reinforcing—or bracing the damaged element with additional new metal material—can relieve fatigue or overloading in some situations.

If metal components have deteriorated to a point where they have actually failed (or are missing), replacement is the only reasonable course of action. If the components are significant to the overall design of the storefront, they should be carefully removed and substituted with components that match the original in material, size and detailing (see figure 8).



Figure 8. When the Grand Opera House in Wilmington, Delaware, was rehabilitated, missing cast-iron columns were cast of aluminum to match the original; in this particular case, because these columns do not carry great loads, aluminum proved to be successful substitute. Photo: John G. Waite

Before going to the expense of reproducing the original, it may be useful to check salvage yards for compatible components. Missing parts of cast iron storefronts can be replaced by new cast iron members that are reproductions of the original. New wooden patterns, however, usually need to be made if the members are large. This procedure tends to be expensive (it is usually impossible to use existing iron components as patterns to cast large elements because cast iron shrinks 1/5 inch per foot as it cools). In some situations, less expensive substitute materials such as aluminum, wood, plastics, and fiberglass, painted to match the metal, can be used without compromising the architectural character of the resource.

Cleaning and Painting

Cast iron storefronts are usually encrusted with layers of paint which need to be removed to restore crispness to the details. Where paint build-up and rust are not severe

problems, handscraping and wire-brushing are viable cleaning methods. While it is necessary to remove all rust before repainting, it is not necessary to remove all paint. For situations involving extensive paint build-up and corrosion, mechanical methods such as low-pressure gentle dry grit blasting (80-100 psi) can be effective and economical, providing a good surface for paint. Masonry and wood surfaces adjacent to the cleaning area, however, should be protected to avoid inadvertent damage from the blasting. It will be necessary to recaulk and putty the heads of screws and bolts after grit blasting to prevent moisture from entering the joints. Cleaned areas should be painted immediately after cleaning with a rust-inhibiting primer to prevent new corrosion. Before any cleaning is undertaken, local codes should be checked to ensure compliance with environmental safety requirements.

Storefronts utilizing softer metals (lead, tin), sheet metals (sheet copper), and plated metals (tin andterneplate) should not be cleaned mechanically (grit blasting) because their plating or finish can be easily abraded and damaged. It is usually preferable to clean these softer metals with a chemical (acid pickling or phosphate dipping) method. Once the surface of the metal has been cleaned of all corrosion, grease, and dirt, a rust-inhibiting primer coat should be applied. Finish coats especially formulated for metals, consisting of lacquers, varnishes, enamels or special coatings, can be applied once the primer has dried. Primer and finish coats should be selected for chemical compatibility with the particular metal in question.

Bronze storefronts, common to large commercial office buildings and major department stores of the 20th century, can be cleaned by a variety of methods; since all cleaning removes some surface metal and patina, it should be undertaken only with good reason (such as the need to remove encrusted salts, bird droppings or dirt). Excessive cleaning can remove the texture and finish of the metal. Since this patina can protect the bronze from further corrosion, it should be retained if possible. If it is desirable to remove the patina to restore the original surface of the bronze, several cleaning methods can be used: chemical compounds including rottenstone and oil, whitening and ammonia, or precipitated chalk and ammonia, can be rubbed onto bronze surfaces with a soft, clean cloth with little or no damage. A number of commercial cleaning companies successfully use a combination of 5% oxalic acid solution together with finely ground India pumice powder. Fine glass-bead blasting (or peening) and crushed walnut shell blasting also can be acceptable mechanical methods if carried out in controlled circumstances under low (80-100 psi) pressure. Care should be taken to protect any adjacent wood or masonry from the blasting.

The proper cleaning of metal storefronts should not be considered a "do-it-yourself" project. The nature and condition of the material should be assessed by a competent professional, and the work accomplished by a company specializing in such work.

Rehabilitating Wooden Storefronts

The key to the successful rehabilitation of wooden storefronts is a careful evaluation of existing physical conditions. Moisture, vandalism, insect attack, and lack of maintenance can all contribute to the deterioration of wooden storefronts. Paint failure should not be mistaken-

ly interpreted as a sign that the wood is in poor condition and therefore irreparable. Wood is frequently in sound physical condition beneath unsightly paint. An ice pick or awl may be used to test wood for soundness—decayed wood that is jabbed will lift up in short irregular pieces; sound wood will separate in long fibrous splinters.

Repair and Replacement of Wood

Storefronts showing signs of physical deterioration can often be repaired using simple methods. Partially decayed wood can be patched, built up, chemically treated or consolidated and then painted to achieve a sound condition, good appearance, and greatly extended life.

To repair wood showing signs of rot, it is advisable to dry the wood; carefully apply a fungicide such as pentachlorophenol (a highly toxic substance) to all decayed areas; then treat with 2 or 3 applications of boiled linseed oil (24 hours between applications). Afterward, fill cracks and holes with putty; caulk the joints between the various wooden members; and finally prime and paint the surface.

Partially decayed wood may also be strengthened and stabilized by consolidation, using semi-rigid epoxies which saturate porous decayed wood and then harden. The consolidated wood can then be filled with a semi-rigid epoxy patching compound, sanded and painted. More information on epoxies can be found in the publication "Epoxies for Wood Repairs in Historic Buildings," cited in the bibliography.

Where components of wood storefronts are so badly deteriorated that they cannot be stabilized, it is possible to replace the deteriorated parts with new pieces (see figure 9). These techniques all require skill and some expense, but are recommended in cases where decorative elements, such as brackets or pilasters, are involved. In some cases, missing edges can be filled and rebuilt using wood putty or epoxy compounds. When the epoxy cures, it can be sanded smooth and painted to achieve a durable and waterproof repair.

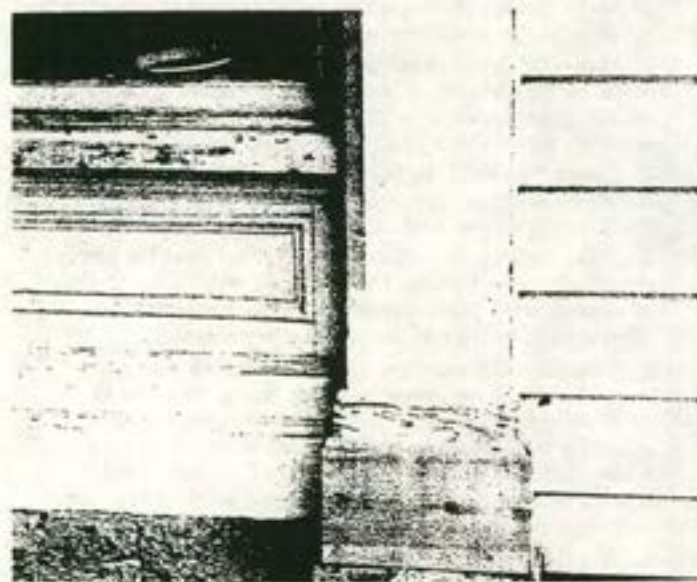


Figure 9. Rather than replace an entire wooden storefront when there is only localized deterioration, a new wooden component can be pieced-in, as seen here in this column base. The new wood will need to be given primer and top coats of a high quality exterior paint—either an oil-base or latex system. Also wood that is flaking and peeling should be scraped and hand-sanded prior to repainting. Photo: H. Ward Jandl

Repainting of Wood

Wooden storefronts were historically painted to deter the harmful effects of weathering (moisture, ultraviolet rays from the sun, wind, etc.) as well as to define and accent architectural features. Repainting exterior woodwork is thus an inexpensive way to provide continued protection from weathering and to give a fresh appearance to the storefront.

Before repainting, however, a careful inspection of all painted wood surfaces needs to be conducted in order to determine the extent of surface preparation necessary, that is, whether the existing layers of paint have deteriorated to the point that they will need to be partially or totally removed prior to applying the new paint.

As a general rule, removing paint from historic exterior woodwork should be avoided unless absolutely essential. Once conditions warranting removal have been identified, however, paint can be removed to the next sound layer using the gentlest method possible, then the woodwork repainted. For example, such conditions as mildewing, excessive chalking, or staining (from the oxidization of rusting nails or metal anchorage devices) generally require only thorough surface cleaning prior to repainting. Intercoat peeling, solvent blistering, and wrinkling require removal of the affected layer using mild abrasive methods such as hand scraping and sanding. In all of these cases of limited paint deterioration, after proper surface preparation the exterior woodwork may be given one or more coats of a high quality exterior oil finish paint.

On the other hand, if painted wood surfaces display continuous patterns of deep cracks or if they are extensively blistering and peeling so that bare wood is visible, the old paint should be completely removed before repainting. (It should be emphasized that because peeling to bare wood—the most common type of paint problem—is most often caused by excess interior or exterior moisture that collects behind the paint film, the first step in treating peeling is to locate and remove the source or sources of moisture. If this is not done, the new paint will simply peel off.)

There are several acceptable methods for total paint removal, depending on the particular wooden element involved. They include such thermal devices as an electric heat plate with scraper for flat surfaces such as siding, window sills, and doors or an electric hot-air gun with profiled scraper for solid decorative elements such as gingerbread or molding. Chemical methods play a more limited, supplemental role in removing paint from historic exterior woodwork; for example, caustic or solvent-base strippers may be used to remove paint from window muntins because thermal devices can easily break the glass. Detachable wooden elements such as exterior shutters, balusters and columns, can probably best be stripped by means of immersion in commercial dip tanks because other methods are too laborious. Care must be taken in rinsing all chemical residue off the wood prior to painting or the new paint will not adhere.

Finally, if the exterior woodwork has been stripped to bare wood, priming should take place within 48 hours (unless the wood is wet, in which case it should be permitted to dry before painting). Application of a high quality oil type exterior primer will provide a surface over which either an oil or latex top coat can be successfully used.

Rehabilitating Masonry Storefronts

Some storefronts are constructed of brick or stone, and like their metal and wooden counterparts, also may have been subjected to physical damage or alterations over time. Although mortar may have disintegrated, inappropriate surface coatings applied, and openings reduced or blocked up, careful rehabilitation will help restore the visual and physical integrity of the masonry storefront.

Repair and Replacement of Masonry

If obvious signs of deterioration—disintegrating mortar, spalling bricks or stone—are present, the causes (ground moisture, leaky downspouts, etc.) should be identified and corrected. Some repointing may be necessary on the masonry surface, but should be limited to areas in which so much mortar is missing that water accumulates in the mortar joints, causing further deterioration. New mortar should duplicate the composition, color, texture, and hardness, as well as the joint size and profile of the original. Badly spalling bricks may have to be replaced. Deteriorated stone may be replaced in kind, or with a matching substitute material; in some cases where not visually prominent, it may be covered with stucco, possibly scored to resemble blocks of stone.

Cleaning Masonry

Inappropriate cleaning techniques can be a major source of damage to historic masonry buildings. Historic masonry should be cleaned only when necessary to halt deterioration or to remove graffiti and stains, and always with the gentlest means possible, such as water and a mild detergent using natural bristle brushes, and/or a non-harmful chemical solution, both followed by a low-pressure water rinse.

It is important to remember that many mid-19th century brick buildings were painted immediately or soon after construction to protect poor quality brick or to imitate stone. Some historic masonry buildings not originally painted were painted at a later date to hide alterations or repairs, or to solve recurring maintenance or moisture problems. Thus, whether for reasons of historical tradition or practicality, it may be preferable to retain existing paint. If it is readily apparent that paint is not historic and is a later, perhaps unsightly or inappropriate treatment, removal may be attempted, but only if this can be carried out without damaging the historic masonry. Generally, paint removal from historic masonry may be accomplished successfully only with the use of specially formulated chemical paint removers. No abrasive techniques, such as wet or dry sandblasting should be considered. If non-historic paint cannot be removed without using abrasive methods, it is best to leave the masonry painted, although repainting in a compatible color may help visually.

Removing unsightly mastic from masonry presents a similarly serious problem. Its removal by mechanical means may result in abrading the masonry, and chemical and heat methods may prove ineffective, although solvents like acetone will aid in softening the hardened mastic. If the mastic has become brittle, a flat chisel may be used to pop it off; but this technique, if not undertaken with care, may result in damaging the masonry. And even if total removal is possible, the mastic may have permanently stained the masonry. Replacement of these masonry sec-

tions marred by mastic application may be one option in limited situations; individual pieces of stone or bricks that have been damaged by inappropriate alterations may be cut out and replaced with new pieces that duplicate the original. However, since an exact match will be nearly impossible to achieve, it may be necessary to paint the repaired masonry in order to create a harmonious facade. Replacement of a large area with new materials may not be acceptable as it may give the building a new, non-historic appearance inappropriate to the building style and period.

Designing Replacement Storefronts

Where an architecturally or historically significant storefront no longer exists or is too deteriorated to save, a new front should be designed which is compatible with the size, scale, color, material, and character of the building. Such a design should be undertaken based on a thorough understanding of the building's architecture and, where appropriate, the surrounding streetscape (see figure 10). For example, just because upper floor windows are arched is not sufficient justification for designing arched openings for the new storefront. The new design should "read" as a storefront; filling in the space with brick or similar solid material is inappropriate for historic buildings. Similarly the creation of an arcade or other new design element, which alters the architectural and historic character of the building and its relationship with the street, should be avoided. The guidelines on page 8 can assist in developing replacement storefront designs that respect the historic character of the building yet meet current economic and code requirements.

Guidelines for Designing Replacement Storefronts

1. **Scale:** Respect the scale and proportion of the existing building in the new storefront design.
2. **Materials:** Select construction materials that are appropriate to the storefronts; wood, cast iron, and glass are usually more appropriate replacement materials than masonry which tends to give a massive appearance.
3. **Cornice:** Respect the horizontal separation between the storefront and the upper stories. A cornice or fascia board traditionally helped contain the store's sign.
4. **Frame:** Maintain the historic planar relationship of the storefront to the facade of the building and the streetscape (if appropriate). Most storefront frames are generally composed of horizontal and vertical elements.
5. **Entrances:** Differentiate the primary retail entrance from the secondary access to upper floors. In order to meet current code requirements, out-swinging doors generally must be recessed. Entrances should be placed where there were entrances historically, especially when echoed by architectural detailing (a pediment or projecting bay) on the upper stories.
6. **Windows:** The storefront generally should be as transparent as possible. Use of glass in doors, transoms, and display areas allows for visibility into and out of the store.
7. **Secondary Design Elements:** Keep the treatment of secondary design elements such as graphics and awnings as simple as possible in order to avoid visual clutter to the building and its streetscape.

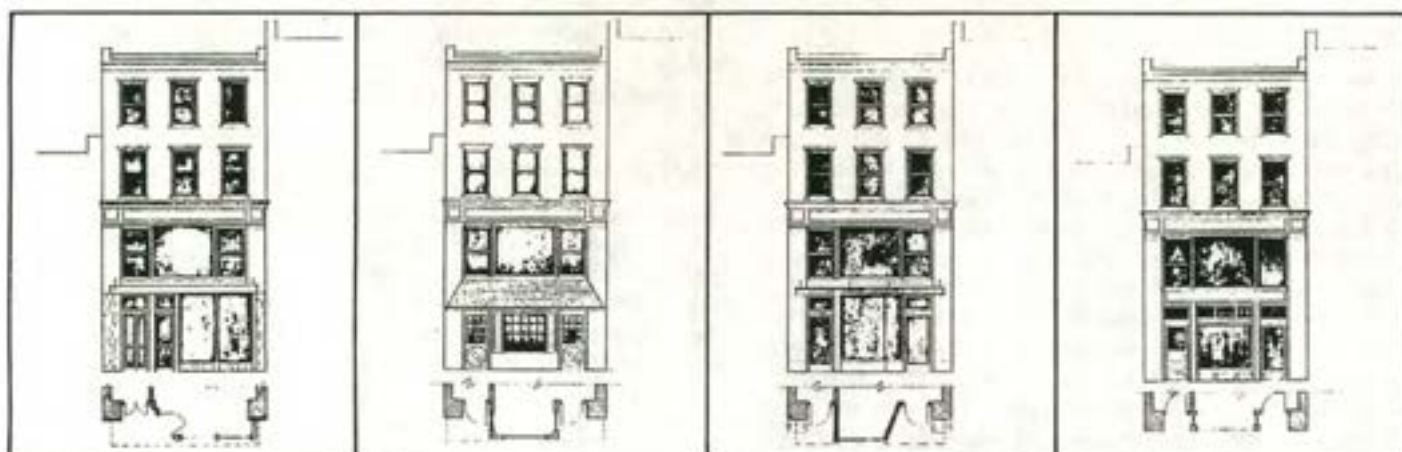


Figure 10. (A) This existing storefront, added in the 1950's to a late 19th century brick building, extends beyond the plane of the facade; faced with anodized aluminum and permastone, it does not contribute to the architectural and historic character of the building. (B) This replacement design uses "lumberyard colonial" detailing, such as barn-type doors, shutters, small paned windows, and a wood shake pent roof. The design, detailing, and choice of materials are clearly inappropriate to this commercial building. (C) This replacement design retains the 1950's projecting canopy but symmetrical placement of the doors relates well to the second floor windows above; this contemporary design is compatible with the scale and character of the building. (D) This replacement design accurately restores the original appearance of the building; based on historical research and physical evidence, it too is an acceptable preservation approach. Drawings: Sharon C. Park, AIA

A restoration program requires thorough documentation of the historic development of the building prior to initiating work. If a restoration of the original storefront is contemplated, old photographs and prints, as well as physical evidence, should be used in determining the form and details of the original. Because storefronts are particularly susceptible to alteration in response to changing marketing techniques, it is worthwhile to find visual documentation from a variety of periods to have a clear understanding of the evolution of the storefront. Removal of later additions that contribute to the character of the building should not be undertaken.

Other Considerations

Pigmented Structural Glass

The rehabilitation of pigmented structural glass storefronts, common in the 1930's, is a delicate and often frustrating task, due to the fragility and scarcity of the material. Typically the glass was installed against masonry walls with asphaltic mastic and a system of metal shelf angles bolted to the walls on three-foot centers. Joints between the panels were filled with cork tape or an elastic joint cement to cushion movement and prevent moisture infiltration.

The decision to repair or replace damaged glass panels should be made on a case-by-case basis. In some instances, the damage may be so minor or the likelihood of finding replacement glass so small, that repairing, reanchoring and/or stabilizing the damaged glass panel may be the only prudent choice. If the panel is totally destroyed or missing, it may be possible to replace with glass salvaged from a demolition; or a substitute material, such as "spandrel glass," which approximates the appearance of the original. Although pigmented structural glass is no longer readily available, occasionally long-established glass "jobbers" will have a limited supply to repair historic storefronts.

Awnings

Where based on historic precedent, consider the use of canvas awnings on historic storefronts (see figure 11).

Awnings can help shelter passersby, reduce glare, and conserve energy by controlling the amount of sunlight hitting the store window, although buildings with northern exposures will seldom functionally require them. Today's canvas awnings have an average life expectancy of between 4 and 7 years. In many cases awnings can disguise, in an inexpensive manner, later inappropriate alterations and can provide both additional color and a strong store identification. Fixed aluminum awnings and awnings simulating mansard roofs and umbrellas are generally inappropriate for older commercial buildings. If awnings are added, choose those that are made from soft canvas or vinyl materials rather than wood or metal; be certain that they are installed without damaging the building or visually impairing distinctive architectural features and can be operable for maximum energy conservation effect.



Figure 11. Try to locate old photographs or prints to determine what alterations have been made to the storefront and when they were undertaken. Awnings were common elements of storefronts at the turn of the century. They can be equally useful today.

Signs

Signs were an important aspect of 19th and early 20th century storefronts and today play an important role in defining the character of a business district. In examining historic streetscape photographs, one is struck by the number of signs—in windows, over doors, painted on exterior walls, and hanging over (and sometimes across) the street. While this confusion was part of the character of 19th century cities and towns, today's approach toward signs in historic districts tends to be much more conservative. Removal of some signs can have a dramatic effect in improving the visual appearance of a building; these include modern backlit fluorescent signs, large applied signs with distinctive corporate logos, and those signs attached to a building in such a way as to obscure significant architectural detailing. For this reason, their removal is encouraged in the process of rehabilitation. If new signs are designed, they should be of a size and style compatible with the historic building and should not cover or obscure significant architectural detailing or features. For many 19th century buildings, it was common to mount signs on the lintel above the first story. Another common approach, especially at the turn of the century, was to paint signs directly on the inside of the display windows. Frequently this was done in gold leaf. New hanging signs may be appropriate for historic commercial buildings, if they are of a scale and design compatible with the historic buildings. Retention of signs and advertising painted on historic walls, if of historic or artistic interest (especially where they provide evidence of early or original occupants), is encouraged.

Paint Color

Paint analysis can reveal the storefront's historic paint colors and may be worth undertaking if a careful restoration is desired. If not, the paint color should be, at a minimum, appropriate to the style and setting of the building. This also means that if the building is in a historic district, the color selection should complement the building in question as well as other buildings in the block. In general, color schemes for wall and major decorative trim or details should be kept simple; in most cases the color or colors chosen for a storefront should be used on other painted exterior detailing (windows, shutter, cornice, etc.) to unify upper and lower portions of the facade.

Windows

Glass windows are generally the most prominent features in historic storefronts, and care should be taken to ensure that they are properly maintained. For smaller paned windows with wooden frames, deteriorated putty should be removed manually, taking care not to damage wood along the rabbet. To reglaze, a bead of linseed oil-based putty should be laid around the perimeter of the rabbet; the glass pane pressed into place; glazing points inserted to hold the pane; and a final seal of putty beveled around the edge of the glass. For metal framed windows, glazing compound and special glazing clips are used to secure the glass; a final seal of glazing compound then is often applied. If the glass needs replacing, the new glass should match the original in size, color and reflective qualities. Mirrored or tinted glass are generally inappropriate

replacements for historic storefronts. The replacement of cracked or missing glass in large windows should be undertaken by professional glaziers.

Code Requirements

Alterations to a storefront called for by public safety, handicapped access, and fire codes can be difficult design problems in historic buildings. Negotiations can be undertaken with appropriate officials to ensure that all applicable codes are being met while maintaining the historic character of the original construction materials and features. If, for instance, doors opening inward must be changed, rather than replace them with new doors, it may be possible to reverse the hinges and stops so that they will swing outward.

Summary

A key to the successful rehabilitation of historic commercial buildings is the sensitive treatment of the first floor itself (see figure 12). Wherever possible, significant storefronts (be they original or later alterations), including windows, sash, doors, transoms, signs and decorative features, should be repaired in order to retain the historic character of the building. Where original or early storefronts no longer exist or are too deteriorated to save, the commercial character of the building should nonetheless be preserved—either through an accurate restoration based on historic research and physical evidence or a contemporary design which is compatible with the scale, design, materials, color and texture of the historic building. The sensitive rehabilitation of historic storefronts will not only enhance the architectural character of the overall building but will contribute to rejuvenating neighborhoods or business districts as well.

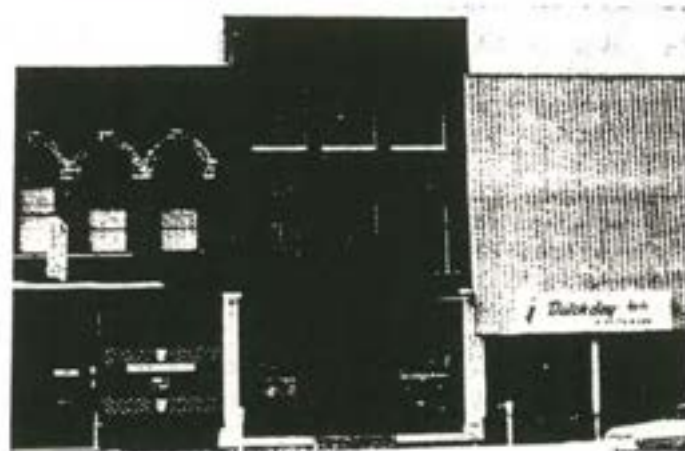


Figure 12. This photograph of three late 19th century commercial buildings clearly shows the impact of preserving and rehabilitating storefronts. The one on the right has been totally obscured by a "modern" front added in the 1950's. Although inappropriate alterations have taken place on the left storefront, it is still possible to determine the original configuration of the doors and display windows. The storefront in the middle has remained intact. Although in need of some minor maintenance work, the appeal of the original design and materials is immediately apparent.

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This publication has been prepared pursuant to the Economic Recovery Tax Act of 1981 which directs the Secretary of the Interior to certify rehabilitations of historic buildings that are consistent with their historic character; the advice and guidance provided in this brief will assist property owners in complying with the requirements of this law.

Preservation Briefs 11 has been developed under the technical editorship of Lee H. Nelson, AIA, Chief, Preservation Assistance Division, National Park Service, U.S. Department of the Interior, Washington, D.C. 20240. Comments on the usefulness of this information are welcomed and can be sent to Mr. Nelson at the above address.

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Cover drawing: This woodcut of the Joy Building, built in 1806 in Boston, shows early storefronts with shutters; note the profusion of signs covering the facade, advertising the services of the tenants.

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SOURCES OF ASSISTANCE FOR LOCAL PRESERVATION PROJECTS

Internships

Student internships may be an effective and relatively inexpensive way of furthering local preservation activities. In particular, students pursuing degrees in historic preservation, architectural history, architecture, landscape architecture, and related fields may be helpful in survey and designation, design review, technical assistance, and public relations efforts. The following internship opportunities should be of special interest:

Columbia University

Students enrolled in the graduate program in historic preservation are required to participate in a summer internship with some students available for employment through a federally-funded work-study program. The program allows for a 70%/30% salary split between the university and the not-for-profit or governmental sponsor, for about 10 weeks of employment (35 hours/week) at a salary of approximately \$10/hour. Contact: Irene Nagle, Coordinator of Internships and Job Placement, Division of Historic Preservation, 400 Avery Hall, Columbia University, New York, NY 10027, 212-854-3080.

Cornell University

Graduate students in historic preservation, landscape architecture, city and regional planning, and related fields are available for summer employment. Some students are assisted through a federally-funded work-study program. This program's financial split is generally 65%/35%, with the university paying the larger share, for two months of employment with a total earnings ceiling of \$1,800 to \$2,000. Contact: Michael Tomlan, Director, Historic Preservation Planning Program, 106 West Sibley Hall, Cornell University, Ithaca, NY 14853, 607-255-7261.

In addition, undergraduate students are available through the alumni-supported Cornell Tradition Program, and can include 4th- and 5th-year architecture and urban studies students. This program provides a 50%/50% split with an earnings ceiling of approximately \$2,500. Contact: Colleen Babcock, Director of Off-Campus Programs, 203 Day Hall, Cornell University, Ithaca, NY 14853, 607-255-5049.

University of Vermont

Students pursuing a Master of Science degree in historic preservation are required to complete an internship. Generally, this is done between a student's first and second year of study and often is out of state. Contact: Bridget Butler, Administrative Assistant, Historic Preservation Program, Department of History, University of Vermont, Burlington, Vermont 05401, 802-656-3180.

Grants and Loans

National Trust for Historic Preservation

The National Trust is a source of grants and loans through four funding programs. The applicant must be a not-for-profit organization or municipality and a member of the Trust's Preservation Forum (\$75/year which includes membership in the Trust.) All programs require a 50% match. The four programs are:

Preservation Services Fund (PSF)

PSF provides financial assistance for consultant services, feasibility studies, public programming, and heritage education activities. Support for National Register nomination preparation may be given in the case of endangered properties. Grant awards are up to \$5,000, with \$1,500 - \$2,000 as the average. Deadlines: February 1, June 1, and October 1 each year. Contact: Laurie Rabe, National Trust for Historic Preservation, Northeast Regional Office, 45 School Street, Boston, MA 02108, 617-523-0885.

National Preservation Loan Fund (NPLF)

The NPLF provides low-interest loans, loan guaranties, and interest subsidies to assist in creating or expanding local revolving loan funds and building acquisition, stabilization, rehabilitation, and related capital expenses. Loans for preserving endangered National Historic Landmarks are also available. Loans of up to \$100,000 at about 8% interest for five to eight years are typical. Applications are accepted throughout the year. Contact: Lynn Moriarity, Director, National Trust Preservation Loan Fund, National Trust for Historic Preservation, 1785 Massachusetts Avenue, N.W., Washington, D.C. 20036, 202-673-4000.

Inner-City Ventures Fund

This program provides loans, grants, and technical assistance to not-for-profit neighborhood-based groups for housing and commercial revitalization projects. This program is currently being reviewed for possible restructuring. Contact: Jennifer Blade, Financial Services, National Trust for Historic Preservation, 1785 Massachusetts Avenue, N.W., Washington, D.C. 20036, 202-673-4000.

Critical Issues Fund (CIF)

This program supports projects aimed at furthering the field of historic preservation. Research efforts, planning projects, conferences, etc. that explore key issues and are likely to yield models for replication are among the eligible activities. Typical grants are between \$5,000 and \$30,000. Applications are accepted throughout the year. Contact: Bridget Hartman, Center for Policy Studies, National Trust for Historic Preservation, 1785 Massachusetts Avenue, N.W., Washington, D.C. 20036, 202-673-4000.

New York Council on the Arts (NYSCA)

Two programs in particular can be used to support local preservation efforts:

Architecture, Planning and Design (APD)

As part of its support for quality design in New York State, APD provides funds for a wide variety of historic preservation activities. These include, but are not limited to, public programming (workshops, conference, etc.), historic resources surveys, building condition and feasibility studies, publications, exhibitions, historic structures reports, etc. An applicant must be a not-for-profit group or a unit of government. There is no formal match requirement although most applications include a partial match. The deadline is March 1 each year. Typical project grants range from a few hundred dollars to \$10,000. Contact: Anne Van Ingen, Director, APD, New York Council on the Arts, 915 Broadway, New York, NY 10010, 212-614-2962.

APD also administers a Technical Assistance program for short-term consultancies. The applicant group must provide a \$300 retainer (the equivalent of one day of service). APD provides \$300/day for up to two additional days plus travel expenses. Applications begin with a letter or telephone inquiry and are accepted throughout the year. Grants are subject to the availability of funds. Contact: Maryanne Connelly at the above address or at 212-614-2986.

Capital Funding Initiative

Begun in 1987, the Capital Funding Initiative provides grants for capital improvements to not-for-profit arts facilities. These can include theaters, museums, and historical society facilities. The applicant must have received NYSCA funding for facilities for three consecutive years to be eligible for this program. Grants of up to \$25,000 on a 50% matching basis are available. The deadline is March 1 each year. Contact: Gary Steuer, Manager, Capital Funding Initiative, NYSCA, 915 Broadway, New York, NY 10010, 212-614-2988.

RURAL NEW YORK

Established in 1989, RURAL NEW YORK is a new grant program sponsored by The J.M. Kaplan Fund, Inc. The program provides assistance to not-for-profit organizations and units of government involved in planning for growth management, land conservation, historic preservation, farm economy support, and rural housing. Typical awards range between \$5,000 and \$25,000. Application is initiated by a letter of inquiry. Formal applications are accepted between March 1 and October 15 each year. Contact: Anthony C. Wood, Program Director, The J.M. Kaplan Fund, Inc., 30 Rockefeller Plaza, Suite 4250, New York, NY 10112, 212-767-0633.

Sacred Sites and Properties Fund

This funding program provides 50% matching grants for the preservation of historic religious buildings and related sites throughout New York State. Support for planning and implementation is available. Eligible properties must be located within the state, owned by a religious institution, and designated under a local preservation law or listed in the National Register of Historic Places. Awards are up to \$15,000. Deadlines: January 15, May 1, and September 1 each year. Contact: Edward T. Mohylowski, Director, Religious Properties Program, New York Landmarks Conservancy, 141 Fifth Avenue, New York, NY 10010, 212-995-5260.