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United States Department of the Interior  
National Park Service



# National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).

### 1. Name of Property

historic name Jamestown Downtown Historic District

other names/site number \_\_\_\_\_

### 2. Location

street & number 23- 38 & 20 -408 N. Main St.; 200-322 Washington St.; 201- 326 Cherry St.; 207 -317 Pine St.; 215-417 Spring St.; 8 -21 & 100-200 E 4<sup>th</sup> St; 2- 23 & 100-121 W 3<sup>rd</sup> St.; 2 to 24 & 100 to 122 E 3<sup>rd</sup> St.; 10-14 W 2<sup>nd</sup> St.; 1-24 & 100-302 E 2<sup>nd</sup> St.; 101-205 E 1<sup>st</sup> St.; 321 Prendergast, 100 E 5<sup>th</sup> St

N/A	not for publication
N/A	

city or town Jamestown vicinity \_\_\_\_\_

state New York code NY county Chautauqua code 013 zip code 14701

### 3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this X nomination \_\_\_ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property X meets \_\_\_ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

\_\_\_ national \_\_\_ statewide X local

Signature of certifying official/Title Roger A. Purpoint DSHPO Date 9/26/14

State or Federal agency/bureau or Tribal Government \_\_\_\_\_

In my opinion, the property \_\_\_ meets \_\_\_ does not meet the National Register criteria.

Signature of commenting official \_\_\_\_\_ Date \_\_\_\_\_

Title \_\_\_\_\_ State or Federal agency/bureau or Tribal Government \_\_\_\_\_

### 4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:)

Signature of the Keeper [Signature] Date of Action NOV 18 2014

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**5. Classification**

**Ownership of Property**  
 (Check as many boxes as apply.)

**Category of Property**  
 (Check only **one** box.)

**Number of Resources within Property**  
 (Do not include previously listed resources in the count.)

<input checked="" type="checkbox"/>	private
<input checked="" type="checkbox"/>	public - Local
<input type="checkbox"/>	public - State
<input type="checkbox"/>	public - Federal

<input type="checkbox"/>	building(s)
<input checked="" type="checkbox"/>	district
<input type="checkbox"/>	site
<input type="checkbox"/>	structure
<input type="checkbox"/>	object

Contributing	Noncontributing	
103	8	buildings
0	2	sites
0	2	structures
0	0	objects
103	14	<b>Total</b>

**Name of related multiple property listing**  
 (Enter "N/A" if property is not part of a multiple property listing)

**Number of contributing resources previously listed in the National Register**

N/A

1

**6. Function or Use**

**Historic Functions**

(Enter categories from instructions.)

COMMERCE/TRADE/business

COMMERCE/TRADE/financial institution

COMMERCE/TRADE/store

SOCIAL/meeting hall

DOMESTIC/hotel

RELIGION/religious facility

RECREATION AND CULTURE/theater

**Current Functions**

(Enter categories from instructions.)

COMMERCE/TRADE/business

COMMERCE/TRADE/professional

COMMERCE/TRADE/financial institution

COMMERCE/TRADE/restaurant

DOMESTIC/hotel

RELIGION/religious facility

RECREATION AND CULTURE/theater

**7. Description**

**Architectural Classification**

(Enter categories from instructions.)

Italianate, Romanesque, Second Empire, Gothic

Revival, Renaissance Revival, Neoclassical

Revival, Art Deco, Prairie, Modern Classic,

Late nineteenth & early twentieth century

Georgian Revival

**Materials**

(Enter categories from instructions.)

foundation: STONE, BRICK, CONCRETE

walls: BRICK, STONE, CONCRETE, STUCCO,

WOOD

roof: SLATE, ASPHALT

other: CARRARA GLASS

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### **Narrative Description**

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

#### **Summary Paragraph**

The Jamestown Downtown Historic District is a collection of 103 contributing buildings in the city of Jamestown in Western New York that compose a small urban core of mostly commercial and some social and industrial buildings. The extant buildings in the nominated district reflect the city's evolution from a small village in the 1870s to a bustling downtown of an industrial city with over 40,000 residents by the mid-1950s. The district is physically expressed in four discernable components to the downtown that together form a cohesive and interdependent grouping of buildings. The first component is North Main Street, which evolved as a major commercial corridor with banks and small mercantile buildings. West of North Main Street is an area that developed as a center for large retail use and hotels. The area east of North Main Street emerged as a center for entertainment and was the location of large civic/social facilities and specialized office buildings. The last component is East 1<sup>st</sup> Street, which has had a continuous role in the city as an area of industrial activity. The buildings in these four areas compose the largest contiguous collection of historic architecture in the downtown representing the period of significance (1873-1956). The buildings retain historic and architectural integrity in terms of design, materials, location, workmanship, feeling and association. The majority of the district's buildings are three and four-story commercial blocks of masonry construction that generally share a common profile and similar late-nineteenth century and early twentieth century design features, such as corbeling, rounded and arched windows, and decorative cornices. Also included in the district is the individually listed Wellman Building (NR listed 2009), a five-story commercial building in the heart of the district. The Jamestown Downtown Historic District is notable for the presence and quality of architectural styles that are representative of the evolution of American architecture between the post-Civil War period and the period just after World War II, linking the eclectic revival styles of the Victorian age and the emergence of postwar Modernism. It also contains works by notable regional architects.

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### **Narrative Description**

Jamestown is a small city in Western New York, located at the southeast end of Chautauqua Lake in Chautauqua County that consists of an older commercial and civic core surrounded by later residential streets and developments. The Jamestown Downtown Historic District encompasses 35 acres at the geographic center of the city of Jamestown and represents the city's historic business and industrial center. It consists of 104 contributing buildings, one individually listed building, eight non-contributing buildings and two non-contributing structures (parking garages). It also contains eight scattered surface parking lots and small pocket parks, all added after the period of significance (1873-1956).

When it was laid out in the early nineteenth century, the city's streets were based on a simple grid plan. The district extends for five blocks from west to east between Washington Street and Prendergast Avenue, five blocks from north to south between 4<sup>th</sup> Street and the railroad line and is roughly bisected by North Main and 3<sup>rd</sup> Streets. As a result of the

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topography, the district features steep gradients, with an increase in elevation of 100 feet from the district's southernmost to northernmost parts.

North Main Street has long contained the city's central core of commercial buildings, developing initially around 1<sup>st</sup> Street and spreading northward to 4<sup>th</sup> and 5<sup>th</sup> streets. Most of the extant buildings were constructed in the late nineteenth century following a series of destructive fires occurring in the years 1852, 1861, 1862, and 1871 that destroyed many of the earlier commercial buildings. In spite of some recent intrusions, North Main Street from the railroad viaduct to just below 5<sup>th</sup> Street retains a cohesive grouping of late-nineteenth century and early twentieth century commercial, religious, and civic/social structures with good integrity.

Commercial buildings, mostly three stories tall, line North Main Street to Fourth Street. Most of the buildings are faced with brick, and many have stone trim. Ornamentation on the buildings is typically concentrated in the storefront cornice, window surrounds, and terminal cornice. These represent a variety of styles from the period of significance (1873-1956), including Italianate, as seen in 304-308 North Main Street, Romanesque Revival ( the Arcade Building), Renaissance Revival (the Odd Fellows Lodge), Classical Revival (Bank of Jamestown), Art Deco (Maddox Building) and Modern (First National Bank). Some of the buildings have undergone street level storefront alternations, although many restoration projects within the past decade have reversed less-than-sympathetic modernizations. Several contiguous buildings share a common roof height and corbelled cornices, giving the impression of a seamless bank of buildings. To date, a large parking plaza on the south end and another hardscape plaza are the only modern intrusions to the North Main Street.

Areas west of North Main Street along W. 3<sup>rd</sup> Street, Cherry Street, W. 4<sup>th</sup> Street, and W. 2<sup>nd</sup> Street are similar to Main in the mixture of building types and styles. However, the scale of buildings on the west side of downtown is often larger, reflecting the area's development as a location for large-scale retail facilities (department stores and large discount/variety stores) and for large hotels (Hotel Samuels and Hotel Jamestown) to serve travelers and visitors to the city's Furniture Exposition building near the road depot. The Erie Railroad Station (NR listed 2003) is located near but not contiguous to the western boundaries of the proposed historic district and is, therefore, not part of this nomination. The commercial area east of North Main Street from E. 4<sup>th</sup> Street to E. 2<sup>nd</sup> Street, and including Pine Street and Spring Street, features architectural styles and building types similar to North Main Street. Blocks of three-story Italianate and commercial block buildings with good integrity are found on the south sides of E. 3<sup>rd</sup> and E. 2<sup>nd</sup> streets, representing a continuation of the small to mid-sized commercial corridor found along North Main Street.

Pockets of functionally distinct buildings are also present in the area east of North Main. These include groupings of buildings constructed as social clubs, office complexes and entertainment venues. Starting on the north side of E. 3<sup>rd</sup> Street and extending northward past E. 4<sup>th</sup> Street are larger structures built for commercial office use and social uses, reflecting a period of redevelopment in the 1920s when downtown was spreading northward through an area formerly occupied by smaller residential structures. The Georgian Revival Masonic Temple at 17-23 E. 4<sup>th</sup> Street and Renaissance Revival YMCA at 101 E. 4<sup>th</sup> Street, both from the early 1920s, are the largest examples of spaces developed for social use, although the Masonic Temple (now the Willow Bay Commerce Center) also blends well with the commercial character of E. 3<sup>rd</sup> Street by providing rentable retail and office space.

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Large early twentieth century office buildings include the Chautauqua School of Nursing, a splendid 1911 Neoclassical building at 110 E. 4<sup>th</sup> Street. The Art Deco Jamestown Telephone Company was added at 201 E. 4<sup>th</sup> Street in 1930, around the same time as a new building for doctors' offices (the 4<sup>th</sup> and Pine Professional Building). Of special note are two Modern Classic office buildings added in the 1950s in this section that represent a final phase of the downtown's expanding footprint: Pennsylvania Gas Company building (ca. 1955) and the Chautauqua National Bank (1956). After the 1950s, downtown's desirability as a location for offices and other commercial activity waned, as more modern and automobile-friendly commercial properties developed on the city's perimeter.

The Thurston Block is of special interest in this area east of North Main Street, extending from 10 to 18 E. 4<sup>th</sup> Street. It is a Second Empire block of attached rowhouses, now used for commercial and residential purposes and one of the few examples of late nineteenth century high-end rowhouses in the region. Also notable are substantial theaters: the Palace Theatre (now the Reg Lenna Center for the Arts), a 1923 Renaissance Revival theater on E. 3<sup>rd</sup> Street, and Allen's Opera House, a High Victorian Gothic theater on E. 2<sup>nd</sup> Street, now known as the Lucille Ball Little Theatre.

The southern end of the district contains the former Broadhead Worsted Mills industrial complex of seven extant buildings (ca. 1870-1888) along E. 1<sup>st</sup> Street, adjacent to the Erie Railroad viaduct and the Chadakoin River. Industries have operated continuously in this area since the early nineteenth century. Early industrial development was spurred by access to the river and its utilization for mechanical power (enabled by the construction of mill races). Beginning in 1860, the area became increasingly valuable due to the location of the railroad on the north side of the river, the use of river water to produce steam for industrial machinery and the use of the river as a conduit for waste. Although manufacturing activity has waned along E. 1<sup>st</sup> Street since the worsted industry's collapse during the Great Depression, many of the remaining buildings are still utilized for light industrial purposes.

Brooklyn Square is south of the district across the railroad viaduct and Chadakoin River. Excluded from the district, it provides a stark contrast. Brooklyn Square was a former commercial district that long served as an extension of the downtown core with its streets lined with three-story brick commercial buildings and factories. Federally funded Urban Renewal projects demolished most of this area in the late 1960s as a reaction to physical dilapidation and vacancy. The land was eventually repurposed using a suburban style commercial development pattern of chain stores and parking lots. The project also redeveloped lands along the Chadakoin River as a park and river walk offering views of the south end of the Jamestown Downtown Historic District.

## **BUILDING LIST**

### **East 1<sup>st</sup> Street, North Side**

#### **101 E. 1<sup>st</sup> Street, c.1900 (Contributing)**

Two-story brick industrial building with flat roof and segmental window openings on the second story. Windows have brick arched lintels and stone sills. The first-floor facing 1<sup>st</sup> Street has two garage doors, a segmental door opening, and two

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blocked window openings. A modular, one-story wood frame addition extends from the east side of the building and was built after the period of significance.

**105 E. 1<sup>st</sup> Street, c.1910 (Contributing)**

Three-story brick commercial and industrial building with a flat roof and utilitarian design. The first-floor facing 1<sup>st</sup> Street contains two large garage-door openings that retain features from the period of significance. The second and third floors have large, irregularly sized window openings with extensive multi-pane window fixtures. Windows are large and closely spaced to allow for natural light illumination.

**117 E. 1<sup>st</sup> Street, c.1895 (Contributing)**

This four-story brick industrial structure has a pitched roof and segmental window openings with stone sills. It was a waste storage facility for the Broadhead Worsted complex and was converted to commercial office use in the 1990s. Some eight-over-eight, double-hung windows remain and others have been covered or infilled with brick. The building has a brick corbel cornice. The ground level has new entrances. The building was previously adjoined by a two-story building with a monitor roof at the west. At one time, an iron pedestrian bridge joined this building to 106 E. 1<sup>st</sup> Street (no longer extant).

**201-205 E. 1<sup>st</sup> Street, c.1910 (Contributing)**

Two-story brick utilitarian industrial building divided into two distinct sections with flat roofs. The western section of the building is three-bays wide on the southern elevation, with two garage-style openings on the first and second floors of the eastern bay, and a pulley post for lifting items to the second floor door. Large multi-pane industrial windows occupy the first and second floors of the western two bays. The eastern section of the building is slightly taller and is one bay wide, with two large multi-pane industrial windows—one for each of the two floors.

**East 1<sup>st</sup> Street, South Side**

**102 E. 1<sup>st</sup> Street, parking lot**

**106 E. 1<sup>st</sup> Street, Broadhead Worsted Mills Complex 1876 to 1888  
3 contributing buildings on this parcel**

**A. Eastern Section (1876)**

Four-story brick industrial building. This building is six bays wide and has windows with segmental openings with jack arches, projecting stone sills, and two-over-one and one-over-one double-hung windows. One second-story opening is larger and set lower than the others. The first-story entrance is deeply recessed; another entrance has been created from a window opening. A plaque above the third story reads, "1876 Broadhead Worsted Mills." The building has a two-tier brick corbel cornice. The east elevation has been partially stuccoed. It has segmental window openings with one-over-one and two-over-two double-hung windows. Some window openings have been covered with plywood. The elevation has a simple plywood cornice. This building is currently occupied by an interior decorating firm. When occupied by Broadhead Worsted Mills, it served as an office, storage and packing facility.

**B. Western Section (1888)**

Four-story brick industrial building. The façade of this long narrow building reflects typical industrial design with segmental window openings divided into vertical bays by simple brick pilasters and a brick corbel cornice. Many windows retain their six-over-six, double-hung sash; some window openings have been blocked. This building, which served as a weaving facility within the Broadhead Worsted Mills complex, was nearly identical to an adjoining building to the west that was destroyed by fire in 2003 and left an exposed fire wall as this building's west elevation.

**C. Southern Section (c.1888)**

This irregularly shaped building is 153-feet long and 40-feet wide. It is three-stories tall and has a pitched roof. Its brick elevations have segmental window openings with stone sills and six-over-six double hung windows. The building has a brick corbel cornice and its current entrance is now in the western elevation. A small one-story garage has been constructed near the southwest corner of the building. Part of the Broadhead Worsted Mills complex, this building was used for finishing, wet finishing, and tenting fabric.

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**116 E. 1<sup>st</sup> Street, Broadhead Worsted Mills Complex, c.1876**  
**2 contributing buildings on this parcel**

**A. Western Section (c.1900)**

This building is approximately 64-feet x 82-feet and one story tall. It is a brick structure with a flat roof and segmental window openings. Some eight-pane windows remain while the first story openings have been infilled. Rising from the building is a 175-foot brick smoke stack that for years has symbolized the Broadhead Mills and remains a fixture of the city's skyline. This building originally had a pyramidal hipped roof with a central monitor. It served as a cotton dye, wool dye, and boiler house within the Broadhead Mills complex.

**B. Eastern Section (c.1900)**

This irregularly shaped building is approximately 160-feet long and 43 to 67-feet wide. It is 15-bays long and 3-bays wide. It is a brick building with a pitched, standing seam, metal roof and is three stories tall. It is visible from both the north and south sides. The building has segmental window openings with stone sills and eight-over-eight double-hung windows, and a brick corbel cornice. Many of the first-story window openings are infilled. Some of the openings of the upper stories have paired, paneled wood doors. The building was a cotton and wool dye facility within the Broadhead Mills complex.

**118 E. 1<sup>st</sup> Street, Broadhead Worsted Mills Complex, c.1870 (Contributing)**

This brick building is two stories tall and has segmental window openings with stone sills and a brick corbel cornice. Most of the window openings have been covered. The building served as a dyeing facility within the Broadhead Worsted Mills complex.

**124 E. 1<sup>st</sup> Street, Broadhead Worsted Mills Complex, c.1888 (Contributing)**

Two-story brick industrial building with exposed basement level. This building is the easternmost structure of the former Broadhead Mills complex. The north elevation has flat-headed and segmental window openings with stone sills. Some original steel, awning-type sash remain at the second story. A simple parapet extends above the roof on this side. Window and door openings at the first story have been altered. The eastern elevation has segmental window openings that have been partially blocked. Two multi-pane factory windows remain toward the south. There are two large openings at the first story. One is square, one is arched. The arched opening marks the location of the railroad siding that once entered the complex.

**EAST 2<sup>ND</sup> STREET, NORTH SIDE**

**15 E. 2<sup>nd</sup> Street, 1988 (Non-Contributing)**

This modern two-story office of rusticated stone cladding on concrete. Windows are large groupings of glass block. The north end of the building has a large deck space. The building is non-contributing due to its age

**101 E. 2<sup>nd</sup> Street, Surface parking lot**

**113 E. 2<sup>nd</sup> Street, c.1910 (Contributing)**

Three-story brick commercial building. The large Chicago-style windows on the single-bay front elevation of this small building fill the interior with natural light. Similar windows occupy the four bays on the west alley-facing elevation, with wider bays on the southern end of the elevation. The modified storefront retains substantial glazing that reflects the building's original design.

**115-119 E. 2<sup>nd</sup> Street, c.1890 (Contributing)**

This three-story commercial building is ten bays wide with each bay composed of a single column of multi-light windows. The southern elevation is faced with rusticated ashlar limestone laid in a random pattern. The storefronts are currently covered with wood siding and reduced windows. The building's style, though utilitarian, has an implied cornice and decorative lintels with keystones.

**123 E. 2<sup>nd</sup> Street, c.1890 (Contributing)**

Three-story brick commercial building; the unusual proportions of this building include three progressively narrow bays on its E. 2<sup>nd</sup> Street elevation. The east and central bays contain a pair of one-over-one double hung windows, but the central bay is only half as wide. The west bay contains a stairwell and has only one narrow one-by-one double-hung window on the second and third floors. The bays are separated by brick piers and the roofline is defined by brick corbeling. The plain

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east elevation has six unevenly spaced bays, each with a single column of one-over-one double-hung windows. Storefronts may have been altered during the period of significance.

## **EAST 2<sup>nd</sup> STREET, SOUTH SIDE**

### **2-6 E. 2<sup>nd</sup> Street, Fenton Building, 1900 (Contributing)**

This six-story, brick-faced office building occupies a corner lot and has a prominent chamfered corner. The building is divided into four horizontal levels by string courses and cornices. The first level is composed of the first story, which has new show windows and has been refaced above the rusticated stone base. There is a corner entrance. An original entrance remains at the east end of the north elevation. This entrance has a stone surround composed of pilasters with a flat entablature. The second horizontal level of the building is composed of the second story, which has a rusticated brick surface and large windows that originally had three-part sash. The third horizontal level of the building is composed of stories three, four, and five. These stories have grouped one-over-one double-hung windows with shared sills. The western elevation has a tripartite end bay; the northern elevation has a two-part end bay. A molded cornice separates this level from that of the top story. The sixth story has windows grouped in sets of three and separated by pilasters. An elaborate cornice with tri-glyphs, lintels, and an egg and dart molding crowns the structure.

Shortly after construction, this building was occupied by a number of business people, including insurance agents, attorneys, physicians, real estate agents, a dressmaker, and a woodworker. The Fenton Building is a prominent structure in Jamestown's historic district, and it remains significantly intact and retains its mid twentieth century application of dark Cararra glass paneling and tinted windows at street level.

### **8 E. 2<sup>nd</sup> Street, c.1870 (Contributing)**

This three-story Italianate brick commercial building is three bays wide. All window openings are flat-headed. The central windows were converted to doorways for access to a fire escape that has been removed. The building has a corbeled brick cornice below a cast-iron cornice. The storefront has been altered.

### **10-12 E. 2<sup>nd</sup> Street, c.1860 (Contributing)**

This three-story Italianate brick commercial building has segmentally arched window openings with decorative brick hoods and sills. Large brackets support the metal cornice (altered) above the third story. The storefront has been altered.

### **14-16 E. 2<sup>nd</sup> Street, c.1910 (Contributing)**

Designed by local architects Freeburg & Fidler, this three-story brick commercial building is faced with stone at the first story. The storefronts have been altered. At the second and third stories windows are separated by pilasters. There is stone ornament and decorative brickwork above the third story.

### **18-24 E. 2<sup>nd</sup> Street, Allen's Opera House (Lucille Ball Little Theatre), 1875 (Contributing)**

This High Victorian Gothic brick theater building is four stories tall at its E. 2<sup>nd</sup> Street entrance. Its front façade is divided into five bays by brick pilasters. The first story has been refaced. The second story has windows with deep set Gothic arched window openings and the upper windows are rounded with compound arches. Windows are divided with a decorative panel between the third and fourth story. The building has an elaborate brick corbel cornice whose central pediment has been removed. The eastern elevation of this building is a simplified version of the front facade, with window openings partially blocked. The interior of this theater has been extensively altered. The Little Theatre is one of two remaining theaters in Jamestown. It began as Allen's Opera House and was later Samuels Opera House and Shea's Opera House.

### **100-102 E. 2<sup>nd</sup> Street, c.1910 (Contributing)**

Four-story brick and stone commercial building, with two exposed basement levels. The north elevation has elaborate ashlar limestone cladding, including flared keystones above the elliptically arched fourth floor windows and stone pinwheels in the brick and stone parapet wall. The two bays of the north elevation contain sets of three two-over-two double-hung windows on the second through fourth floors. Coffered wood spandrel panels provide horizontal separation. The features of the north elevation fold into the northernmost bay of the west elevation. The remainder of the west elevation is stepped, with each of the five bays gradually folding in from the street line, adding to Pine Street's dramatic downslope vista. Three top floors on the three southern most bays feature pairs of one-over-one double-hung windows



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with stone lintels. Brick corbeling vertically frames each of these bays. From the 1920s through the late 1940s, this building housed Jamestown's Sears & Roebuck store.

**104 E. 2<sup>nd</sup> Street, c.1920 (Contributing)**

Three-story utilitarian brick commercial building, with two bays separated and bookended by simple brick pilasters. Each window opening on the second and third floors has a pair of twelve pane windows. The storefront has been recently modified to mimic the scale and spacing of the limestone block on the adjacent 100-102 E. 2<sup>nd</sup> Street.

**106-110 E. 2<sup>nd</sup> Street, c.1910 (Contributing)**

Four-story brick commercial building. The building's north elevation is notable for its two end bays, each featuring a single column of elliptically-arched window openings. Each opening is filled with six windows: three fixed transom panes that form the archway, two fixed end panes, and a central one-over-one double-hung window. Flared brickwork marks the lintel of each window grouping, with limestone trim closing the arches and extending to the brick pediments that separate the bays. The central bay features two groups of paired windows on the second through the fourth floors, each with limestone lintel and sill courses. Brick corbels form a lower cornice above the fourth floor windows, with a projecting metal cornice with brackets capping the building. The storefronts are altered but retain substantial glazing. For much of the twentieth century, the building housed Nelson's Department Store.

**112-114 E. 2<sup>nd</sup> Street, c.1910 (Contributing)**

Three-story brick commercial building. This utilitarian design features four simple bays on the north elevation, with one-over-one double-hung windows on the second and third floors. The storefronts have been altered but retain the leaded transom windows that represent the building's most notable ornamental feature. The brick on the north elevation is multi-colored, with buff, brown and yellow tones and rises to a stepped parapet wall. The first floor of the building is commercial and the upper floors retain their historical use as small apartments.

**116 E. 2<sup>nd</sup> Street, c.1910 (Contributing)**

One-story brick commercial building stylistically similar to 112-114 E. 2<sup>nd</sup> Street. The building features a deep-set storefront and a decorative parapet capped with stone. The single retail space is currently occupied by a laundromat.

**212-218 E. 2<sup>nd</sup> Street, c.1900 (Contributing)**

Three-story brick commercial building with an exposed basement. The north elevation is organized into two halves, each with three bays: a central bay with a single one-over-one double-hung window on the two upper floors flanked by bays with two sets of paired one-over-one double-hung windows. Rough projecting sill and lintel courses are used at each window. A metal projecting cornice caps the building. Storefronts have been altered. The west elevation has irregularly spaced windows with elliptical arches on the second and third floors and on the exposed basement level.

**220-226 E. 2<sup>nd</sup> Street, c.1915 (Contributing)**

Three-story brick commercial building, designed by the local firm of Freeburg & Fidler. The building's north elevation is organized into four bays and eight window openings, each composed of a pair of one-over-one double-hung windows with eight-pane transoms. Each window opening is framed by geometric bands of brick forming squares and rectangles, with square limestone accents. A limestone course line rests beneath a parapet wall that peaks in the center of the building. Storefronts have been altered but retain their leaded transom windows.

**228 E. 2<sup>nd</sup> Street, c.1910 (Contributing)**

Three-story brick commercial building. This simple structure contains twelve one-over-one double-hung windows arranged into six-bays. Each window has a flat head and straight limestone sill and lintel courses. Brick corbeling rests above the third floor windows and beneath a projecting metal cornice. Storefronts have been altered but retain large areas of glazing.

**232-234 E. 2<sup>nd</sup> Street, c.1910 (Contributing)**

Three-story brick commercial building. This simple structure is nearly identical to its neighbor at 228 E. 2<sup>nd</sup> Street but has slightly wider windows. The twelve one-over-one double-hung windows are arranged into six-bays. Each window has a flat head and straight limestone sill and lintel courses. Brick corbeling rests above the third floor windows and beneath a projecting metal cornice. Storefronts have been altered and now contain smaller window openings. .

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**298-300 E. 2<sup>nd</sup> Street, c.1910 (Contributing)**

Two-story brick commercial building. This building is organized into three bays with a central bay composed of a single, wide, one-over-one double-hung window. On either side of the central bay is a grouping of three attached double-hung windows. Transoms over each window have been boarded over. The bays are separated by projecting pilasters of tan brick, which contrasts with the building's primary buff-colored brick. The parapet wall features a stepped or alternating pattern, with the tan brick terminating the two end bays and the buff brick terminating the central bay. The storefront has been altered. An unusual feature of the building is the bay window compartment that cantilevers over the driveway on the building's west elevation. Ornamentation on this feature is consistent with the remainder of the building.

**302 E. 2<sup>nd</sup> Street, 1914 (Contributing)**

Two-story brick commercial building. A wedge-shaped building that is narrowest at the north elevation (façade), this structure features a single bay, with a grouping of three one-over-one double hung windows on the second floor, with the central window slightly wider than the end windows. Pilasters of tan brick bookend the single bay and contrast with the building's primary buff-colored brick. The parapet wall contains a panel of buff brick framed by the darker tan brick. The storefront has been altered.

**West 2<sup>nd</sup> Street, North Side**

**10 W. 2<sup>nd</sup> Street, Vacant Lot**

**12-14 W. 2<sup>nd</sup> Street, 1908 (Contributing)**

This utilitarian brick commercial building is composed of a three-story western section and a four-story eastern section. The first story has been altered with aluminum windows and doors. The second story has one-over-one double-hung windows. The window openings on the upper stories have been infilled. A fire that destroyed the adjacent building at 16 W. 2<sup>nd</sup> Street has left the western wall of the building exposed.

**West 2<sup>nd</sup> Street, South Side**

**111 W. 2<sup>nd</sup> St., Jamestown Furniture Exposition Building, 1917-19 (Contributing)**

The Jamestown Furniture Exposition Building, also known as the Furniture Mart, is a nine-story brick commercial building with a reinforced concrete frame. It was built as a venue to showcase Jamestown's leading furniture manufacturers at its semi-annual furniture expositions. By centralizing an event previously split between dozens of smaller sites, the building's planners wanted to boost expo attendance and sales, and burnish the city's reputation as a national center for furniture production. Located just one block west of the city's Erie Railroad depot (then located at the foot of Cherry Street) and near of cluster of downtown hotels, the building was convenient to the out-of-town furniture buyers who served as the primary audience of the expos. Since the final expo in 1982, it has primarily housed commercial offices.

Using tactics developed in Chicago by skyscraper pioneer Louis Sullivan, the firm of Warren & Wetmore sought to lighten the Furniture Mart's bulkiness by emphasizing its height. Coaxing the eye skyward are narrow piers protruding from the building (which divide the façade into seven bays on each side) and the alternating vertical pattern formed by the double-hung windows and limestone spandrel panels. The simple floral patterns on the spandrel panels and the pilasters on the building's W. 2<sup>nd</sup> St. base are among its few decorative embellishments. Vertical piers are the only feature interrupting the building's windowless east facade. Small limestone spires, terminating each of the building's vertical piers, have been removed, and substantial changes have been made over time to the ground-level frontage along W. 2<sup>nd</sup> St. No original windows remain.

Warren & Wetmore, best known for Grand Central Terminal and many of New York's most opulent hotels and social clubs, was in the midst of transitioning to more streamlined designs when they received the commission for the Furniture Mart. Charles Wetmore, who was then spending summers with his family at Long Point on Chautauqua Lake, worked on other local projects at the time, including the Warren, PA, Public Library (1915) and Packard Manor at Chautauqua (1916).

**1-7 W. 2<sup>nd</sup> Street, 2003 (Non-contributing)**

One-level parking deck faced with stamped-concrete panels. This structure replaced one of Jamestown's first parking ramps after that structure deteriorated to the point of requiring demolition. The structure is non-contributing due to construction after the period of significance.

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## East 3<sup>rd</sup> Street, North Side

### 9 E. 3<sup>rd</sup> Street, c.1990 (Non-contributing)

This privately owned pocket park contains a system of wooden decks and planters that provide space for public gatherings. It is non-contributing due to its construction after the period of significance.

### 13-15 E. 3<sup>rd</sup> Street, c.1915 & 17-23 Street, 1922 (Contributing) Originally two buildings, now connected by internal circulation.

13-15 3<sup>rd</sup> St portion is a four-story brick commercial in the Neoclassical style that housed a hardware store for much of the twentieth century. The four bay front façade contains two storefronts which appear to have been altered during the period of significance. Each bay on the second floor features a panel of three four-over-six windows (with the upper panels currently covered), while the third- and fourth-floor bays feature integrated panels of six single-pane windows that obscure the presence of the fourth floor. A tall brick parapet rises above a brick stringcourse above the fourth floor.

The Masonic Temple is a five-story Georgian Revival brick building with stone trim and a hipped slate roof. Its south elevation is seven bays wide with pilasters dividing the bays on the second and third floors. The storefronts of this elevation originally were largely glazed with multi-paned transoms and recessed entrances. The original rusticated stonework and flat hood with consoles at the west entrance remain. A stone cornice is located above altered storefronts. Quoining is at the east corner of this elevation. The second floor windows are paired, multi-pane steel windows with keystones above. A decorative stone cartouche is located near the center of this elevation above the second story. The frieze between the third and fourth floors has the inscription "Masonic Temple." Above the frieze are modillions and a projecting cornice. The six-over-six double hung windows on the fourth floor have blind arches above. Five gabled dormers with six-over-six windows project from the south slope of the roof. The prominent (and non-functional) end-chimneys and decorative urns at the east, west, and north ends of the roof reflect the Georgian style. The east elevation is seven bays wide with rusticated stone work defining the base of the building, and four stone pilasters separating the bays beneath a stone pediment. The center of the pediment has a cartouche motif. Four round bull's-eye windows are in the upper levels of this elevation. The lodge room on the fourth floor is intact and used as a theater space. The remainder of the building now houses offices and residences.

## East 3<sup>rd</sup> St, South Side

### 2-12 E. 3<sup>rd</sup> Street, First National Bank, 1953 (Contributing)

This three-story Moderne bank building occupies a corner site and was designed by the prominent local architectural firm of Beck & Tinkham. This building is the result of major alterations to an 1853 bank building. The corner of the building is curved. The structure is faced with ashlar limestone and has a polished granite base. Its bays are divided by simplified fluted pilasters without capitals. First-story windows are replacements. Second- and third-story windows are steel casements with upper and lower transoms. A simple fluted cornice is located above the third-story windows and at the upper cornice line. There are entrances with polished granite surrounds on the north elevation. The First National Bank was organized in 1853 by Reuben E. Fenton and Alonzo Kent, both prominent citizens of Jamestown, and occupied the site since 1861.

### 14 E. 3<sup>rd</sup> Street &, c.1900 (Contributing)

Three-story brick commercial building with Italianate characteristics that is part of a row complex (including 16-18 E. 3<sup>rd</sup> Street) with a unified façade. Third floor windows have round arches, stone sill courses and stone hoods with keystones. A cornice with brick corbelling caps the building. The second floor has a two-light picture window. The storefront has also been altered.

### 16-18 E. 3<sup>rd</sup> Street, c.1900 (Contributing)

Three-story brick commercial building with Italianate characteristics. Along with 14 E. 3<sup>rd</sup> Street, this building is part of a row complex with a unified façade. Third floor windows have round arches, stone sill courses and stone hoods with keystones. A cornice with brick corbelling caps the building. The second floor windows have subtle elliptical arches, as well as stone sill courses and hoods. The storefronts have been altered.

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**24 E. 3<sup>rd</sup> Street, c.1900 (Contributing)**

Three-story brick commercial building with Italianate characteristics. The north elevation has a single bay of large picture windows that very likely replaced windows similar in dimension to the east elevation. The storefront has also been altered for office use with an enclosure of wood paneling and mirrored glass. The nine-bay eastern elevation has retained much of its original character, with single double-hung windows in the upper two floors of the seven southernmost bays. A picture window similar to those on the north elevation is located on the second level at the building's northeast corner. Brick corbelling just below the cornice and the pronounced metal cornice with large dentils are the building's most notable ornamental features.

**100-106 E. 3<sup>rd</sup> Street, c.1885 (Contributing)**

Three-story brick commercial building. This outstanding example of Italianate commercial design occupies a prominent corner on an intact block of buildings from the late nineteenth and early twentieth centuries. The front elevation (north) is organized into five-bays. The central bay is narrow and consists of the entryway to the upper floors and a single window on the second and third floors. That bay is flanked on either side by two-bays that are three windows wide. Each window on the second and third floors is single and double-hung with subtle elliptical arches and surrounded by Italianate hoods and stone sill courses. The bays are further divided by the placement of brackets at the cornice line. The projecting cornice also features modillions. The first floor storefronts are largely intact. The plainer west elevation consists of five evenly spaced windows on the second and third floors without window surrounds.

**108-110 E. 3<sup>rd</sup> Street, 1890 (Contributing)**

Four-story brick commercial building with eclectic detailing--an outstanding example of eclectic late-Victorian commercial architecture. The five bays of this structure's north elevation have a pronounced vertical emphasis due to the use of protruding piers to organize the bays, with each pier terminating above the building's ornate cast iron cornice. The center bay contains an elliptical arch above the fourth floor windows, echoing elliptical arches on the second floor above the second and fourth bays. Inlaid decorative limestone panels can be found in the piers on each floor. The storefront is heavily modified and features an asymmetrical curving canopy from the mid-twentieth century.

**112-114 E. 3<sup>rd</sup> Street, c.1890 (Contributing)**

Three story brick commercial building. This Italianate structure is part of a block of buildings that constitute a remarkably intact grouping of buildings from the period of significance. The building is three bays wide, with the narrow center bay composed of single windows stacked above the ground floor entryway to the upper floors. The center bay is framed on both sides by protruding brick piers that run from the cornice line to the storefronts. The two end bays have three windows each. All windows on the façade are double-hung, with round arches and plain stone surrounds. There is fine brick corbelling beneath the metal cornice, which protrudes from a brick parapet and includes modillions. The storefronts have been altered.

**116 E. 3<sup>rd</sup> Street, The Palace Theater, 1923 & ca. 1950 (Contributing)**

The front elevation (north) of this 1923 Renaissance Revival movie theater (built as The Palace Theater) is finished in smooth ashlar limestone. The entrance has glass and aluminum doors with a c.1950 lighted electric marquee above. The second and third stories have metal casement windows and the original multi-paned wood windows are set into a large arch with a stone surround and keystone.

The entrance to the theater and ticket office is through a rectangular-shaped lobby. Beyond the lobby is the foyer which features symmetrical stairs on both sides leading up to the balcony foyer. The side of the foyer stair has ornamental plaster designs featuring palmettes and astragal moldings. Many of the original features remain intact in this space. The auditorium is a tall, open space with a curved balcony, boxes, and stage, and seats 1,270. The balcony is tiered with brass railings between sections and along the front curved wall. This wall features plaster designs of classical dancing muses. The stage has a large proscenium arch with palmette designs. The projecting side boxes on the east and west walls have paired pilasters on each side of the opening and a large arch with ornamental grillwork. The paint scheme in the auditorium consists of blue, gold and burgundy tones. The focal point of the auditorium is the large oval dome with ornamental brass grillwork and plasterwork. Plaster designs in the dome include palmettes, urns, ovolo moldings acanthus leaf moldings, large rosettes, and a center medallion with a sunburst design. After closing as a movie theater in 1981, a community fundraising effort led to restoration in 1989 and its current role as venue for the performing arts.

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**118 E. 3<sup>rd</sup> Street, 1910 (Contributing)**

Three story brick commercial building. This simple Italianate building contributes to a highly intact commercial block. The second and third floors each have three single, double-hung windows with square heads and stone lintel and sill courses. A plain brick parapet rises just above the roof line. The storefront has been considerably altered with curving block glass and other Moderne elements that were likely added in the 1950s (during the period of significance).

**120-122 E. 3<sup>rd</sup> Street, Hornton Building 1900 (Contributing)**

Three story brick commercial building. This Italianate corner building is an important part of the highly intact commercial block on the south side of E. 3<sup>rd</sup> Street between Pine and Spring streets. The façade (north) is seven-bays wide, with single double-hung windows. The windows have stone sill courses and lintels with keystones. The elaborate projecting cornice features modillions and brackets, and a partial pediment above the central bay, where the name "Hornton" is displayed. The storefronts retain much of their integrity. The east elevation has a similar cornice and window ornaments.

## West 3<sup>rd</sup> Street, North Side

**2-6 W. 3<sup>rd</sup> Street, F.W. Woolworth Company, 1935 (Contributing)**

This is a two-story brick commercial building with Art Deco details. It occupies a corner site and was built for the F. W. Woolworth Company, which maintained a five-and-dime store at the site until the early 1970s. The building has a stepped parapet and limestone trim. Brick pilasters divide the structure into vertical bays. The pilasters rise above the roofline to form pinnacles. Alterations undertaken in 1971 and 1983 filled some of the first-story openings and installed replacement aluminum windows. It currently houses part of the Lucy-Desi Center for Comedy.

**10 W. 3<sup>rd</sup> Street, c.1980 (Non-contributing)**

One story pre-cast concrete and cinderblock commercial building with large storefront windows. The building serves as the Lucy-Desi Museum gift shop. Due to its age, the building non-contributing since it constructed after the period of significance.

**16-22 W. 3<sup>rd</sup> Street, c.1915 (Contributing)**

Two-story brick commercial building that was one of two buildings (along with 326 Cherry Street) that were built on the footprint of the Gokey Shoe Company complex after it burned in 1910. A simple eight bay façade on the southern elevation features paired windows with rusticated stone sill and lintel courses. Storefronts are still present but all but two have been heavily altered. The cast iron cornice and brick parapet have been removed. The western elevation has similar features. Exterior wall is plain brick that may have a partially concealed cornice over the storefronts. The building still functions as a combination of storefront commercial space and second-floor office space. For many years the building housed a G.C. Murphy five-and-dime store.

**100-112 W. 3<sup>rd</sup> Street, Hotel Jamestown, 1924 (Contributing)**

The Hotel Jamestown, designed by New York City architect W.L. Stoddart, was erected to accommodate the numerous buyers who attended the seasonal shows held at the city's Furniture Mart and thus was associated with the flourishing furniture industry in Jamestown. The hotel is a ten-story, three-part brick structure executed in the Renaissance Revival style. Its main façade faces south and is divided into six vertical bays and four horizontal levels. Vertical bays have paired windows; horizontal levels are separated by stringcourses and cornices. The first level is faced with cast stone above a granite base. First story storefronts are plate glass and recessed. The central entrance is marked by a canopy. Second-story windows are a combination of paired one-over-one and double-hung Chicago style windows. A molded cornice separates the second and third stories. The paired window openings of this level have been partially filled and have a cast stone surround. A cornice with dentils separates the third story from those above. Two large cartouches flank the center bays. The third horizontal level is composed of stories four through nine. End piers of this section are rusticated. A stringcourse separates the ninth and tenth stories. The fourth horizontal level of this building is composed of the tenth story. Its paired windows have cast stone surrounds. An elaborate cast stone cornice caps the building. The east elevation is similar to the front façade. The west elevation of this building has less detail than the main façade. The first story interior of the hotel retains many of its original finishes including classical columns, a terrazzo floor, a beamed ceiling, and ornamental plaster moldings.

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**114-122 W. 3<sup>rd</sup> Street, Chadakoin Building, 1906-07 (Contributing)**

Six-story brick commercial building in the Renaissance Revival style. The Chadakoin Building was one of the last buildings designed by local architect Aaron Hal. Originally home to a mix of stores and offices, the building spent much of the twentieth century as Bigelow's, the city's largest department store. The façade is five bays wide, with each bay above the second floor composed of paired windows separated by cast iron columns. The center bay is wider, with three paired windows. At the mezzanine level, the center bay features a large round-arched window. The sixth floor is separated from the fifth floor by a stringcourse and features round-arched windows across all five bays. A molded replacement cornice (much less ornate than the original) caps the building. The storefront and mezzanine exteriors were substantially altered by numerous modernizations. Redevelopment of the building in 2000-2002 removed a 1970s metal fascia and renovated the two lower floors to incorporate cast iron columns that separated the storefront bays. Despite the alterations, remaining elements of the building's Renaissance Revival design make this an important part of the mid-rise streetscape along West 3<sup>rd</sup> Street. The alterations also reflect the building's evolution throughout the twentieth century to accommodate the infrastructure and marketing needs of a small city department store. In 2002, the building reopened as Chadakoin Centre, with four floors of housing operated by the Jamestown Housing Authority and offices on the first two floors.

**West 3<sup>rd</sup> Street, South Side**

**119-121 W. 3<sup>rd</sup> Street, W.T. Grant Store, 1954 (Contributing)**

Three story brick commercial building in the Modernistic style, built for the W. T. Grant chain of discount department stores. This building demonstrates the evolution of retail architecture in the postwar years toward large floor plates, open volumes, and plainer, more modern, designs. This was the last large building with a retail focus to be built during the period of significance and was built near the tail end of downtown Jamestown's dominance as the region's commercial center. The north elevation's façade contains large plate glass storefront windows and a centered entrance bay. Protruding stone beams (now painted black) frame the north elevation and wrap around the building's northwest corner. A horizontal strip of windows, with a stone surround, mark the building's third floor office space and are the only windows on the north elevation above the storefront windows. The west elevation contains double-hung windows on the third floor, while the first floor contains modified window openings, original loading dock and freight elevator door, and side entrance.

**103-111 W. 3<sup>rd</sup> Street, c.1960 (Non-contributing)**

One-story concrete commercial building with three distinct storefronts. 111 features a small glass and aluminum entrance and window with a damaged large upper facing. A similar sized concrete facing is over the sawtooth window design of 105 W. 3<sup>rd</sup> and this portion of the building is separated from the others by aluminum sheathed piers. 103.5 W 3<sup>rd</sup> St is brick with an aluminum and glass door and tripartite window. Non-contributing for loss of integrity and for being built after the period of significance.

**101-103 W. 3<sup>rd</sup> Street, Wellman Building, 1898, 1910**

**National Register of Historic Places, Listed 2009**

This five story Renaissance Revival building was constructed for the Wellman Brothers, a prominent Jamestown dry goods firm. The building is faced with buff brick and has sandstone detailing. It is three bays wide on West 3<sup>rd</sup> Street and four bays wide on Cherry Street. The end bays of the front façade have paired one-over-one double-hung sash; the central bay has single windows. Simple brick pilasters separate the bays. There is an egg and dart molding above the fourth story. The windows of the second, third, and fourth stories have stone sills and lintel courses, and decorative brick spandrels. A plaque in the central spandrel between the second and third stories reads, "Wellman Bros. AD 1897." Fifth-story windows are round-arched. The building is capped by a metal cornice with modillions and dentils. Centered above the front façade is a decorative pediment that reads "Wellman." It is supported by brackets and has decorative finials. The first story features rusticated pilasters. Show windows are replacement. The central entrance is arched and has replacement doors and transom.

The addition from 1910 (215 Cherry Street) is a six-story brick building also in the Renaissance Revival style. Its three vertical bays are divided by rusticated pilasters at the second through fifth stories. End bays have paired windows. There is an intermediate cornice above the fifth story. The ornamental cornice above the sixth story has been removed. The first story of this building is significantly intact. The Wellman Building currently houses a combination of residential, office and retail uses.

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**11-23 W. 3<sup>rd</sup> Street, Hotel Samuels, 1911 (Contributing)**

The Hotel Samuels is an eight-story building executed in the Renaissance Revival style. It is now an apartment building called Covenant Manor with first floor commercial space. It is a U-shaped structure with simple window openings and ornament concentrated at the cornice line. The façade is six bays wide. End bays have tripartite windows with stone surrounds. Other bays have paired windows. The first story storefronts have been altered. Windows of the upper stories have projecting stone sills and one-over-one double-hung aluminum sash. There is a stone balcony at the center of the façade above the second story. A central plaque above the seventh story has a medallion and reads "The Samuels." The façade is surmounted by a stone cornice supported by oversize brackets with elaborate floral details. The cornice continues for one bay on the eastern elevation, where part of the parapet is arched. The cornice continues the full length of the western elevation, which has a similar arch on its parapet. The first story of the western elevation has also been altered. The rear and courtyard elevations of the hotel have simple window openings and no ornament. There is a two story addition at the rear.

**East 4<sup>th</sup> Street, North Side**

**9-21 E. 4<sup>th</sup> Street, c.1930 (Contributing)**

Two-story commercial building with stucco exterior. Built by a consortium of doctors to house a collection of medical offices, this building contains seven bays on its southern elevation along E. 4<sup>th</sup> Street, with each second floor bay occupied by a Chicago-style window. The eastern elevation contains four similar bays. Entrances to the second floor are located at the northeast corner and at the center of the southern elevation. The first floor spaces had a variety of retail and office uses over the years and have seen numerous alterations.

**101 E. 4<sup>th</sup> Street, Young Men's Christian Association (YMCA), 1924 (Contributing)**

The YMCA is a four-story, flat-roofed, brick building with simple cubic massing and Renaissance Revival detailing—characteristics shared by many YMCA complexes built around the United States in the early twentieth century. It was designed by John F. Jackson (who designed many YMCA branches), with assistance from the local firm of Beck & Tinkham. The original building is 15-bays wide and 11-bays deep. The building has a classical cornice with dentils and modillions. Above the cornice is a brick parapet with a stone cap. The main entrances (south elevation) have pedimented surrounds with Ionic pilasters. The original wood and glass doors have been replaced with aluminum and glass doors and an aluminum transom. The original multi-paned wood transom has been retained above. The center section of the south elevation projects forward slightly from the end bays. The upper windows retain the original six-over-six, double-hung wood sash. The windows are topped with stone lintels and keystones. Small decorative panels with a shield motif are located between the first floor windows at the center bays. Three of the windows on the second floor have wrought-iron railings and an arched surround. The third floor windows directly above these have stone console brackets. Stone string courses divide the first from the second floor and the third from the fourth floor. Large, incompatible additions are attached to the north of the original building.

**115 E. 4<sup>th</sup> Street, c.1970 (Non-contributing)**

One-story commercial building with glass and concrete panels forming the exterior walls. Built as a bank, the building's most notable feature is the recessed, glass-covered entrance along E. 4<sup>th</sup> Street and a concrete overhang at E. 4<sup>th</sup> Street. Four narrow concrete columns at the southern end provide a subtle vertical element to contrast with the building's horizontal elements. The building is non-contributing due to its construction after the period of significance.

**201 E. 4<sup>th</sup> Street, Jamestown Telephone Company, 1930, 1968 and 1987 (Contributing)**

Four-story Art Deco commercial building with stone and concrete trim. The building is twelve bays wide and six bays deep. Each bay has a three-over-three double-hung steel window. The windows at the first floor level have segmental transoms above. The stonework beneath the first floor windows consists of a three-part, paneled design. The stone panels beneath the second story windows have vertical stone moldings separating recessed sections that have a curved leaf motif. The stone panels beneath the upper windows are fluted with curves at the top and bottom of each groove. Each of the bays is separated by stepped pilasters with herringbone, zigzag, and geometric motifs. The tops of the pilasters are capped with ornamental stone panels. The foundation of the building is finished in polished granite. The two pairs of bronze doors on the south elevation have intricate detailing. The building was originally three stories in height, but a fourth floor was added in 1968 and carefully matches the original in detailing and materials. A three-story addition was built on the east side of the building in 1987. Although simplified, elements of the cement stucco and tinted-glass exterior echo the vertical Art Deco massing of the original.

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## East 4<sup>th</sup> Street, South Side

### 8 E. 4<sup>th</sup> Street, 1882 (Contributing)

This brick structure in the Second Empire style was constructed as the home and offices of Dr. J. H. Thurston, a prominent dentist in Jamestown in the late nineteenth century. It is located directly west of Thurston's rowhouse block. The picturesque house is three stories tall with an elaborate mansard roof. The roof features gabled and jerkinhead dormers and a turret with a conical roof at the northeast corner. The house has a variety of window sizes and shapes; many have stone trim and stencil work. There are also stone lintel courses and brick corbel courses at the cornice line. The first story of the house has a large, central, arched window (now a single-pane show window) and a small porch with turned wood posts at the entrance.

### Thurston Block, E 4<sup>th</sup> St, 1875—Five contributing buildings:

**10 E. 4<sup>th</sup> Street**--This three-story, brick house is the westernmost rowhouse of the Thurston Block (a group of five attached rowhouses) and is similar to Nos. 14 and 18. It retains most of its original Second Empire features, including the flared mansard roof with central gable, molded edges, bracketed eaves and round-arched, hooded window; second-story window openings with crowned hoods; and round-arched entrance. The first-story windows have been converted to a large show window. The basement has been altered, and the stoop is a replacement. The rear elevation has segmental windows and a single entrance. There is a parking lot to the south. This house has been converted to stores and apartments.

**12 E. 4<sup>th</sup> Street**—Similar to No. 16, this building retains most of its original Second Empire features, including the flared mansard roof with molded ridge, elaborate dormers with round-arched surrounds, and bracketed eaves; second-story windows with crowned hood; and round-arched entryway. The first-story window openings have been converted to a single, large opening with show window. The basement has been altered and the stoop is a replacement. This house has been converted to stores and apartments. Despite these alterations, the rowhouse is an integral part of the block.

**14 E. 4<sup>th</sup> Street**--This house occupies the center of the rowhouse block. It is similar to the end structures, Nos. 10 and 18, and retains most of its original features, including the flared mansard roof with central gable, bracketed eaves, and round-arched window with hood; second-story windows with crowned hoods; and round-arched entranceway. The first-story windows were removed, and a large, single-pane show window with a decorative hood and side brackets installed. The stoop is a replacement and the basement has been altered. Despite these alterations, the rowhouse retains its historic character.

**16 E. 4<sup>th</sup> Street**--This brick rowhouse, similar to No. 12, retains several of its original Second Empire details. Most prominent are its mansard roof with molded edges and two elaborate dormers with arched surrounds. Its first- and second-story windows, entrance, and basement have been altered. The stoop is a modern replacement. Some original features remain at the interior, including the wood stair, plaster cornice molding, and some door surrounds and baseboards. There is a multi-level wooden stair at the rear of this building. This structure has been converted to business and commercial space. While this rowhouse has undergone several alterations, it remains an integral part of the block.

**18 E. 4<sup>th</sup> Street**--This three-story residence is a particularly fine example of the Second Empire style in rowhouse architecture. It is the most intact example on the block and is similar to Nos. 10 and 14. It is the easternmost house of the block and occupies the corner site. The brick residence is three bays wide and has a raised basement. The prominent mansard roof has flared sides, molded edges, an iron cresting, patterned shingles, and a prominent central bracketed gable that echoes the shape of the main roof. There are large, decorative brackets in the eaves. At the front façade, the first and third stories of the house have round-arched windows; the second story has flat-headed windows. All of these windows have hoods with central crowns and decorative brackets. Basement windows have segmental arches. The entrance, at the right side of the facade, is reached by a straight stoop (replacement) and has a shingled, flared hood with brackets. The original paired, paneled doors remain; there is a semi-circular transom above.



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**100 E. 4<sup>th</sup> Street, c.1975, park**

Small county-owned surface pocket park with grass-covered lawn and trees.

**110 E. 4<sup>th</sup> Street, Chautauqua School of Nursing, 1911, 1968 (Contributing)**

This two-story brick commercial structure with stone trim is an outstanding example of the Classical Revival style. Built for the Chautauqua School of Nursing, the building features a foundation finished in rusticated stone. The façade (north) is three bays wide with a projecting, pedimented entrance portico. The portico features paired Corinthian pilasters with freestanding Corinthian columns. The columns and pilasters support a wide stone entablature with dentils and modillions in the cornice. The pediment is ornamented with dentils and modillions and features a roof with red clay tiles. Above the cornice is a brick parapet with stone coping. The corners of the building are marked by full-height, stone Corinthian pilasters. The first floor windows in the end bays have stone surrounds with consoles supporting ornamented stone pediments. The second floor windows have stone surrounds. The original doors and windows have been replaced with aluminum. The front entrance has a stone surround with Corinthian pilasters, an entablature with a cartouche design in the center, and a pediment. Above the pediment is a large, arched window with stone trim and a keystone. The entrance door is surrounded by bronze grillwork. Modern, flat-roofed additions were added to the south and southwest of the original building in 1968 by the Jamestown Mutual Insurance Company. The building currently houses county offices.

**116 E. 4<sup>th</sup> Street, 1972, Parking Garage (Non-contributing)**

Reinforced concrete parking structure with four levels. Reflecting the site's steep gradient, the structure is four levels high on E. 3rd Street (including commercial space on the ground floor) and two levels high on E. 4th Street. The structure is non-contributing due to its construction after the period of significance.

**200 E. 4<sup>th</sup> Street, Board of Education Building, 1924 (Contributing)**

One story brick school building with exposed basement. Built on the site of the old Jamestown Academy, this simple Georgian Revival building has a richly detailed entryway, with a segmental arch and Corinthian pilasters framing the projecting main entry bay on the three-bay north elevation. The west elevation along Spring Street is eight bays wide with two entrances framed by pilasters and pediments. This building housed the offices of the Board of Education for most of the twentieth century and was designed by the local firm of Beck & Tinkham, which designed Jamestown's Samuel G. Love school in a similar Georgian Revival style in 1927.

**210 E. 4<sup>th</sup> Street, Vacant Lot**

**West 4<sup>th</sup> Street, North Side**

**101 W. 4<sup>th</sup> Street, c.1975 (Non-contributing)**

Two-story brick commercial building with attached single story addition and roof deck. This building is part of the Hotel Jamestown complex and is non-contributing due to its completion after the period of significance. A large parking area is north of the building.

**East 5<sup>th</sup> Street, South Side**

**100 E. 5<sup>th</sup> St., ca. 1865 (Contributing)**

Two-story brick Italianate style residence with low, overhanging roof with large decorative paired brackets interspersed with two smaller decorative brackets. Windows are one-over-one double hung sash with stone sills and eared stone lintels; stone foundation with stone watercourse. West elevation features two-story, three sided bay window. South elevation has two-story bay window and a one-story bay window, both with windows only in the south west portion. Building had a one story porch on the east side that was removed some time after 1930. Building was originally the residence and medical office of Dr. William P. Bemus (1827-1890), one of Jamestown's most prominent nineteenth century physicians.

**Cherry Street, West Side**

**201 Cherry Street, Phillips Building, 1900 (Contributing)**

Large, three-story Renaissance Revival corner brick block building on the west side of the street. Building has groups of windows separated by piers and decorative panels. The building contains seven bays on its W. 2<sup>nd</sup> Street and Cherry Street elevations, with many original one-over-one double-hung windows remaining in the upper levels. Simple pilasters

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divide the bays. A cast-iron cornice with oversize dentils crowns the building. The first floor has been altered but it contains the same rhythm of window wall as seen in the upper levels.

## Cherry Street, East Side

### **200 Cherry Street, The Grove (Non-contributing) ca. 2000**

Small city-owned park, with picnic tables and birch trees. The site occupies two parcels formerly occupied by structures and was developed after the period of significance.

### **326 Cherry Street, Gokey Building, c.1915 (Contributing)**

Two-story brick commercial building in the Renaissance Revival style, built following a fire in 1910 that destroyed the Gokey Shoe Company's buildings. A stepped parapet wall and cornice define the roofline. The second floor has six simple window openings on either side of a central window bay with two narrow windows flanking a wider central window. Each window on the Cherry Street façade has a stone sill and lintel course. The tavern on the north side of the property occupies a small annex that was built in the 1940s as a Western Union office. A skybridge on the south side of the building connects it to the adjacent building at 16-22 W. 3<sup>rd</sup> Street, which was also built following the 1910 Gokey fire.

## North Main Street, East Side

### **24-32 North Main Street, Arcade Building, 1898 (Contributing)**

Four-story brick commercial building situated on the site of Jamestown's first grist mill. The Arcade Building is named for the commercial spaces that surround its impressive interior atrium. Rounded arches provide the exterior with distinctive Romanesque Revival details. Each bay above the first story is composed of a pair of original one-over-one, double-hung windows, divided by brick pilasters. The building has rough stone sill and lintel courses and rough brick spandrel panels. Fourth story windows have round stone arches, above which sits a deteriorating cast-iron cornice. There is a rounded stone arch (featuring the name "Arcade") and a balcony with cast-iron railing at the second floor above the central entrance. Heavily damaged by a fire in 1927/1928, a central pedimented ornament was removed from the roof. Storefronts have been altered and parts of the original first story detailing have been covered by storefront renovations. The interior atrium retains its iron balustrades and fluted columns, while other interior spaces retain considerable wood wainscoting, window surrounds, door surrounds and tin ceilings. The building has housed a wide variety of occupants including physicians, dry goods dealers, jewelers, private clubs, theaters, and other commercial uses.

### **34 North Main Street, 1876 (Contributing)**

Three-story brick commercial building that housed a dentist, a barber, and a wholesale liquor dealer at various times. This Italianate building is three bays wide with an original cast-iron storefront, slender pilasters, and a decorative cornice. At the second story, segmental window openings flank a large central window with a rough stone lintel and jamb shafts with incised capitals. At the third story, flat-headed windows with rough stone lintels flank a central segmental window opening that has jamb shafts with incised capitals and an arched stone pediment with a central rosette and incised detail. The wedge shaped interior has been heavily damaged due to roof failure.

### **36-38 North Main Street, 1876 (Contributing)**

Three-story brick commercial building. The six-bay western elevation of this Italianate corner building features two-over-two double-hung windows with round window arches on the third floor and segmental lintels on the second floor, all with decorative brick hoods with central keystones. The north front along E. 1<sup>st</sup> Street has a similar window pattern, but without hoods. A corbelled brick cornice extends the length of the North Main Street elevation and two-thirds of the north elevation. The interior and storefront have been damaged by fires. Long occupied by dealers in paint, oils, and hardware, the building now houses an antique store and space for offices.

### **100-120 North Main Street, Field & Wright Building, 1895 (Contributing)**

Four-story brick commercial block building with a brick corbel and a cast-iron cornice. The North Main Street elevation of this corner building features four bays, each with a pair of one-over-one double-hung windows. The four storefront bays step-down from north to south, reflecting the street's gradient, as do the windows on the second and third floors. The southern elevation on E. 1<sup>st</sup> Street has rounded windows and intact cast iron details. The building's exterior has been

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carefully restored and interior spaces renovated for residential occupancy on the upper floors and retail on the ground floor. Past occupants have included furniture stores and other retail businesses.

**202-206 North Main Street, Bank of Jamestown, 1918, 1924, 1932, 1964 (Contributing)**

A four-story Neoclassical bank building with limestone cladding, the Bank of Jamestown Building is a fusion of three different structures. The section facing 2<sup>nd</sup> Street has two bays along N. Main Street and was built for the Bank of Jamestown in 1918 (A.J. Bodker, architect). In 1924, the central section of the building was built for the American National Bank (Oliver Johnson, architect), with a pedimented central entrance flanked by three-story Ionic columns. When the two banks merged in 1932, the buildings themselves were combined by Oliver Johnson. The Proudfit Building, originally designed by Carl C. Pedersen and located on the north side of the bank, was incorporated into the banking complex in 1964 by the architecture firm Beck & Tinkham, which refaced the building in limestone to blend in with the rest of the bank, although the metal-framed window wall on the second and third stories provides a Modernist touch.

**208 North Main Street, 1880 (Contributing)**

Two-story brick commercial building. Currently featuring ground floor retail space and one second floor apartment, the building housed a tailor and a travel agency for much of the twentieth century. The façade was covered by metal checkerboard panels during a c.1960 modernization, but a recent façade renovation largely restored the building's bank of second story windows and recessed entrances. The cornice was replaced after a fire in the 1990s.

**210 North Main Street, Vacant Lot**

**212 North Main Street, c.1870 (Contributing)**

Two-story brick commercial building with an altered storefront. A taller version of 208 North Main, the second floor has a bank of windows with recessed panels in the brickwork above. The panels and corbeling provide detail at the cornice line of this building that, although plain and altered, represents a key functional part of N. Main Street's commercial fabric.

**214 North Main Street, 1877, 1935 (Contributing)**

Two-story brick commercial building. A 1935 fire led to a significant remodeling and the building's streamlined Art Deco appearance, with brick pilasters, stepped parapet, and copper coping. The recessed and asymmetrical storefront represents a weather-screening approach to storefront design observed elsewhere in the district.

**300 North Main Street, 1966 (Non-contributing)**

A three story commercial building formerly occupied this site before a renovation in 1966 removed the top two floors and rebuilt the first floor. The building's current appearance stems from a c.1990 remodeling. The building is non-contributing due to its loss of integrity from the significant remodeling after the period of significance.

**304 North Main Street, 1876 (Contributing)**

Three-story brick commercial building. An excellent example of Italianate commercial architecture, 304 North Main Street features arched cast-iron window hoods and an elaborate cornice with brackets, panels, finials, urns, and a central pediment. The three-bay design, along with the cornice ornamentation, gives this long narrow building a strong sense of vertical lift. A façade renovation in 2009 restored elements that had been altered over time. Early in the twentieth century, the building housed retail space and offices for Lake View Gardens, a nursery operated by Jamestown's Broadhead family.

**306 North Main Street, 1876 (Contributing)**

Three-story brick commercial building. Like its neighbor at 304 North Main Street, this building is a fine example of Italianate commercial architecture, featuring elaborate window surrounds with slender pilasters and arched or pedimented entablatures. A façade renovation project in 2009 restored a lost pediment to the upper cornice.

**308 North Main Street, 1910 (Contributing)**

Three-story brick commercial building. Part of a group of three commercial buildings of similar height and width, this building is 30 years younger than its neighbors and features much larger, central windows on the second and third floors. In spite of its age, the building echoes the Italianate character of 304 and 306 North Main Street, with an elaborate cornice featuring brackets and a central panel. A façade renovation project in 2009 restored a storefront that had been substantially altered by previous modernizations.

**312 North Main Street, Vacant Lot**

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**318 North Main Street, c.1910 (Contributing)**

Two-story brick commercial building. A bay window projecting from the second floor is the most notable feature of this building, along with its pronounced parapet. The building has one of the few bay windows in the downtown district and small second floor windows can be seen in the south elevation that would otherwise be hidden by adjacent structures. Simpler in design and detail, the building plays a critical function in North Main Street's commercial wall. Façade renovation work in 2010 and 2011 restored much of the building's historic character and repaired the south elevation, which had been damaged when a fire destroyed the adjacent building in the early 1990s.

**320 North Main Street, c.1950 (Contributing)**

One-story commercial building. Perhaps the most modern fixture on North Main Street, this Modernistic building is sympathetic to the street's commercial fabric with its height and ground floor retail space. The storefront is recessed and features a highly transparent storefront with rounded glass and a pronounced marquee style overhang with rounded corners that separates the storefront from a parapet wall. The parapet wall blends the height of its neighbors. The store also provides a contrast to its neighbor, being the youngest building on North Main adjacent to the oldest.

**322 North Main Street, c. 1850 (Contributing)**

Two-story wood commercial building with basement-level retail space on North Main Street. The only wood-framed building in the nominated district and a rare survivor in Jamestown, it has Italianate features (namely, overhanging eaves with brackets) representative of the downtown's Civil War-era commercial architecture. The windows are non-historic replacements and the foundation is clad in early twentieth century faux brick. The shutters that currently frame the windows were added sometime after 1940. The first floor has long been occupied by offices, while the second floor was used for commercial and residential space.

**404 North Main Street, St. Luke's Episcopal Church, 1894 (Contributing)**

St. Luke's Episcopal Church is a substantial structure of rock-faced Medina sandstone that blends Late Gothic Revival and Romanesque Revival elements. Designed by Boston architect W.P. Wentworth, it has a traditional cruciform plan with a square bell tower attached to the northeast corner of the church. The tower features a clock on each face side and rounded corners topped with conical pinnacles. St. Luke's is enhanced by an intact interior, stained glass windows, an arcaded façade and stone tracery in the west facing Rose Window. Both the tower and the church have engaged corner buttresses and Gothic arches at the first and second floor levels. The belfry has a pointed arch opening on each elevation with louvers and stone tracery. A shed-roofed porch projects from the façade (west elevation), and has an arcade of half columns that support pointed arches. Above the porch is a large rose window with tracery. A front-gabled vestry wing is located north of the church, housing a small chapel on the first floor.

**408 North Main Street, St. Luke's Episcopal Church Parish House, 1895 (2 Contributing buildings)**

The Parish House of St. Luke's Episcopal Church is a two and one-half story residence with rock-faced Medina sandstone on the first floor matching the stone of the church and shingled siding with half-timbering on the upper floors. A lower cross-gabled section projects from the south side. There are gabled dormers on both the north and south sides. The one-story porch on the south side has been enclosed with windows. The entrance to the parsonage is on the south side, facing the courtyard formed by the house, vestry and church.

A contributing garage is behind the house facing Potters Alley. This side gable-roofed, frame structure is sheathed in wood shingles with decorative half-timbering, matching the style of the house. A small shed-roofed addition was built onto the west side of the garage in 1959.

**North Main Street, West Side**

**23-27 North Main Street, c.1910 (Non-contributing)**

One-story brick commercial building with a large glass and aluminum storefront. A glass and aluminum side door is to the north. Substantial remodeling has removed the original parapet and cornice, the remaining historic features. Due to the substantial remodeling, the building is non-contributing (loss of integrity).

**27.5 North Main Street, c.1910 (Contributing)**

Two-story brick and concrete block commercial building, attached to North Main Street via a narrow pedestrian alley. The building has an enframed storefront and brick corbeling. Its unusual siting reflects the development pressures that existed in the downtown district alongside the railroad, which runs adjacent to the building's south elevation.

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**29 North Main Street, c.1870 (Contributing)**

Two-story brick commercial building, set back from the street and accessed via a porch that also serves as the roof for a below ground level commercial space. The building at 27.5 North Main is attached to the southeast end of the building. The main building features Romanesque commercial details such as rounded window opening with stone sills and larger rounded window and entrance openings on the first level. Windows are non-historic replacements. A tall cornice with brick corbeling runs the full length of the east and south elevations. The narrow projecting storefront, which was likely added after a realignment of Main Street established the setback of the original building.

**31 North Main Street, c.1890 (Contributing)**

Two-story brick commercial building. Rounded windows provide Romanesque features to this corner building, which also has rough stone sill and lintel courses and a cornice with brick corbeling. Basement-level commercial space is accessible from North Main Street, with first and second floor entrances located on W. 1<sup>st</sup> Street.

**201-203 North Main Street, National Chautauqua County Bank, 1924 (Contributing)**

Neoclassic revival stone bank of two-stories with prominent windows on the south side with cast stone decoration. Roof features elaborate stone parapet of short stone piers interspersed with bas relief wreathes and decorative cornice. The entrance is recessed; two massive engaged Doric columns flank the entrance of the building. The entrance has a projecting entablature and large tripartite window in the second level. The architect, Alfred C. Bossom, was a prominent designer of New York City banks and skyscrapers and is best known locally for his Liberty Bank Building in Buffalo, 1924.

**205 North Main Street, 1900 (Contributing)**

Three-story brick commercial building with Neoclassic features of rusticated end piers and large expanses of glass at the second and third stories, separated by slender pilasters. Spandrels between these stories have decorative brickwork. An egg and dart molding frames the upper stories, and a cast-iron cornice with elaborate brackets, dentils, and modillions crowns the building. The building was constructed for Edward E. Duffee, a dealer in dry goods, carpets, cloaks, suits and furs. The storefront has been altered.

**207-209 North Main Street, c.1895 (Contributing)**

Three-story brick commercial building, with Romanesque Revival details, the most prominent being round arches across the seven-bay facade with pilasters dividing the bays. Second-story windows are tall double hung sash and third story windows are narrow, paired windows. Second floor windows also feature a decorative keystone. An elaborate brick corbel cornice crowns the facade. The building's shorter height provides an interesting interruption to common building profile shared by its neighbors. The storefronts have been altered but a surviving late nineteenth century door is in the center.

**211 North Main Street, Union Trust Company, 1894 (Contributing)**

Three-story brick commercial building. The two bays of this Italianate structure are divided by brick pilasters and its stories are divided by brownstone stringcourses. Paired windows of the upper stories have decorative, multi-pane transoms. An elaborate metal cornice caps the facade. The storefront has been altered. The storefront was for many years occupied by the Union Trust Company, while the upper floors were occupied in the early 1900s by a tailor, an attorney, a real estate agent, and a book binder.

**213 North Main Street, F.A. Fuller Building, 1894 (Contributing)**

Three-story brick commercial building. The simple window openings at the upper stories of this three bay building have projecting stone sills and continuous stone lintels. The building has an elaborate cornice with a brick pediment, panels, corbels, and egg and dart moldings. The storefront has been altered.

**215 North Main Street and 1-9 E. 3<sup>rd</sup> Street, Maddox Building, 1933 (Contributing)**

Two-story brick commercial building that is an excellent example of a speculative business block. The Maddox Building was built in 1933 by the family that owned Jamestown's Maddox Table Company, and space was leased to numerous retail and office users. Its facade features brick pilasters alternating with windows. There is a stone lintel course above the second story, and a paneled parapet with stone coping. Storefronts on the building have been altered numerous times, most recently during the building's conversion to branch and office space for the Jamestown Savings Bank. FEIS paneling now sheaths the first floor and unifies the bank's frontage with leased storefronts along North Main Street. The W.T. Grant store occupied the storefront from the mid-1930s to 1954.

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**309 North Main Street, 1919 (Contributing)**

Three-story brick commercial building with Neoclassical features such as a stepped parapet and large enframed upper window. Tall, double-hung windows flank the center and have limestone trim and balconettes. A façade renovation project in 2010 reversed an unsympathetic modernization project, although the storefront is still altered from the original. When it was built, 309 North Main Street was next-door to the Winter Garden Theater and housed a film distribution hub for the Kodak Company.

**313 North Main Street, 2011 (Non-contributing)**

Privately owned brick and concrete hardscape plaza. After nearly two decades of vacancy, the Winter Garden Theater (1914) was demolished in 2010 and replaced with Winter Garden Plaza—a terraced open space paved with brick and concrete. The plaza hosts occasional concerts and activities. Noncontributing due to development after the period of significance.

**317-321 North Main Street, Odd Fellows Lodge, 1914 (Contributing)**

Three-story brick commercial building. Built as the local Odd Fellows Lodge, with space for the group's meetings and activities, this Renaissance Revival building was also built to provide rentable office and retail space. It is four bays wide on the front façade, and nine bays wide on the W. 4<sup>th</sup> Street side. Above the first story, the two center bays are joined vertically by brick moldings. Second-story windows in these bays are round-arched. The design of the side elevation follows that of the front façade. Three of the round-arched window openings on the side have been partially filled with brick. The building is capped by an elaborate metal cornice. Above is a paneled brick parapet with balusters and a hipped, standing seam metal roof. Part of the first story of the front façade has been refaced and a pent roof added. An original entrance remains at the southeast corner. It has a molded surround and flat entablature. Parts of the first story of the side elevation have been altered. The western end retains some of its paneled stone pilasters.

**401 North Main Street, Young Women's Christian Association (YWCA), 1908 (Contributing)**

The YWCA is a three-story, flat-roofed, Renaissance Revival brick building with simple cubic massing. The building is crowned with a classical cornice with dentils and modillions. The elevations are symmetrical, with rusticated brick quoins marking the corners of the building. The entrance is recessed with a round arch and paired doors with simple sidelights and transom. A Palladian window is located above the entrance on the second floor. Gaggin & Gaggin Architects of Syracuse designed the building in 1908. A renovation in 2006-2008 by Sandberg-Kessler sympathetically altered the side entrance on W. 4<sup>th</sup> Street to provide for modernized circulation, turning the original recessed entry bay into a protruding entry bay.

**Pine Street, East Side**

**208 Pine Street, c.1930 (Contributing)**

Three-story brick commercial building. This streamlined office complex with Art Moderne characteristics was created by rebuilding, re-facing and merging two older buildings (which are easily distinguishable due to a slight height difference and two separate entrances). Each half of the complex features a single bay of horizontal Chicago-style windows. The second and third floor windows are tied together by large brick panels with horizontal bands of brick—the primary decorative feature of the monochrome yellow-brick façade. The simple contrasting of the building's horizontal and vertical elements are characteristic of Art Moderne and its transitional role between more elaborate Art Deco and more streamlined Modern designs.

**210 Pine Street, Home Telephone Company, 1902 (Contributing)**

Two-story brick commercial building built by the Home Telephone Company as an office complex. This building has a round-arched entrance and windows that are Romanesque in inspiration. The first floor windows feature a single pane of glass in a wood frame with arched windows above. The arches are highlighted by decorative arched brick moldings. The second floor windows have been replaced by aluminum windows with solid panels in the arch. The front entrance has paneled and glazed doors with a transom of beveled glass. A decorative brick stringcourse with dentils is above the first story windows. Simple pilasters divide the three windows on the second floor. The cornice has decorative paired brackets and dentils. The original central pediment is missing. The Home Telephone Company became the Jamestown Telephone Company in 1919 and remained in the building through 1930, when its new complex opened at 201 E. 4<sup>th</sup> Street. The building became the Town Club, a social and dining club, in 1933.

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**212 Pine Street, c.1920 (Contributing)**

Three-story brick commercial building. This simple two-bay with Neoclassical features of wide, enframed windows and an intact storefront with significant glazing. The upper two floors are separated by brick and concrete panels and have paired double-hung windows. Brick and concrete panels also separate the third floor from a corbeled brick cornice. Parapet is capped with tiles.

**Pine Street, West Side**

**207-209 Pine Street, Johnson-Gifford Building, c.1915 (Contributing)**

Two-story brick commercial block building with five-bays and Neoclassic features. The building has had numerous uses: garage, bowling alley, bakery, indoor skateboard park, and many others. The first floor's storefronts are separated from each other by brick piers. A large vehicle entrance bay in the center, and a door providing access to the second floor. The storefronts, after numerous alterations, were largely restored to their original appearance by renovations in 2011-2012. The second floor windows are organized as two end bays of three double-hung replacement windows, and a central bay of four double hung windows flanked by bays of single double-hung windows. All windows include concrete sill courses and brick lintel courses. A double-banded brick stringcourse separates the second floor windows from a parapet wall, with two diamond-shaped medallions above the central windows of the two end bays. A stone name plaque on the parapet wall extends the length of the central bay.

**309 Pine Street, Surface parking lot**

**313-317 Pine Street, c.1920 (Contributing)**

Two-story brick commercial building. An oculus with four keystone accents is an outstanding feature of this Neoclassical revival building. The oculus is flanked by single square window openings framed by stone trim and featuring groups of three double-hung windows with transoms. Similar to other buildings of the period, window are grouped and enframed with brick. Above the second floor is a corbeled brick beneath a projecting decorative metal cornice. The first floor storefront has been altered, but retains an original door and another original entrance (both at the center of the building).

**Prendergast Avenue, West Side**

**321 Prendergast Avenue, First Church of Christ, Scientist, 1898 (Contributing)**

Two and one-half story stone and wood Arts and Craft style religious building. The covered entry porch at the corner of Prendergast Avenue and E. 4<sup>th</sup> Street features large, rounded arches and a steeply gabled roof that echoes the steep gable over the sanctuary. Three small triangular dormers with arched windows are located on the roof's north elevation, with four similar dormers located on the south elevation. The exposed foundation is faced with colorful, rounded fieldstones in a random interlocking pattern. The sanctuary space is faced with shingle clad clapboards and features large rose window openings on the east and west elevations. With the exception of a storefront for the church's reading room at the southeast corner (part of the exposed foundation) and the asphalt shingle roof, the church has had few exterior alterations.

The first building in the lengthy portfolio of architect Charles Wetmore, this intimate Shingle style church was built ten years before he began work on Grand Central Terminal in New York. Wetmore's mother, Rose Kent, an early supporter of the Christian Science movement, procured the property for the church across the street from the Kent Mansion. This is believed to be one of the first Christian Science church buildings in New York State.

**Spring Street, East Side**

**418 Spring Street, Pennsylvania Gas Company, c.1955 (Contributing)**

One-story brick commercial building. This Modern Classic style office building, designed for the Pennsylvania Gas Company by local architect Julian Naetzker, features many characteristics of the style: a strong vertical emphasis with buttress like window surrounds, large tripartite windows and decorative vertical piercings in the brickwork. The windows consist of three vertical glass panels over three square glass panels. The pared-down column-like appearance of the buttresses is enhanced by cast stone sills, bases and faux capitals. The verticality of the building is off-set by a flat roof with deep overhangs, narrow roman bricks, and a single band of ceramic tiles with geometric patterns between the

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windows and window openings. A diagonally positioned entrance facing the intersection of Spring Street and E. 5<sup>th</sup> Street emphasizes the depth of the overhanging roof and consists of large glass insets framed with aluminum.

### **Spring Street, West Side**

#### **215 Spring Street, c. 1900 (Contributing)**

Four-story brick commercial building with double-hung windows with plain stone sash and lintels. The three bays of this building include a narrow central bay flanked by bays with three double-hung windows (all within single, simple window openings). The upper floor windows in the central bay feature French style windows. A metal cornice sits above the fourth floor. One storefront is substantially altered, but an original entrance survives in the center of the ground level.

#### **417 Spring Street, Chautauqua National Bank & Trust Co., 1956, 1973 (Contributing)**

Two-story brick, Modern Classic concrete and glass commercial building. The original 1956 building features a horizontal glass curtain wall framed on all four sides by a protruding frame of reinforced concrete. A small bank branch with parking and drive-thru capacity, this building was designed to provide a more car-friendly option than the bank's main office at 201 North Main Street. Beck & Tinkham's simple composition of glass, brick and concrete featured large, evenly spaced tripartite windows on the north side for natural lighting. The side of the building facing the parking lot has simple brickwork decoration. In the 1970s, a cantilevered office space addition was added to provide for three drive-thru lanes.

### **Washington Street, East Side**

#### **200-210 Washington Street, Surface parking lot**

#### **318 Washington Street, Eagles Lodge, 1914 (Contributing)**

Four-story brick commercial and fraternal building with Neoclassic features. Designed by the Jamestown firm of Freeburg & Fidler as an Eagles' Lodge, the building featured a motorcar garage and service facility on the first floor (with garage door facing Washington Street) and upper floors for use by the Eagles or leasing to tenants. The Washington Street façade is three bays wide, with pediments on the ends and between the three bays. The three upper floor windows (now filled) are large, with Chicago style window openings in the central bay. The fourth-floor windows feature elliptical arches with brick lintel work and keystones. Elaborate brick panels separate the second and third floor windows. The large projecting cornice has four brackets. Large concrete perches between the bays on the fourth floor originally featured sculptures of eagles (reflecting the building's original occupants). Currently vacant, the building has housed the Jamestown Business College and the Jamestown Vikings Lodge, in addition to other uses.

#### **322 Washington Street, c.1910 (Contributing)**

Two-story brick commercial building. Build for the Dewey-Davis Printing Company, the building features simple Neoclassical flourishes—namely, an off-center entrance on the Washington Street flanked by slender columns that support a protruding pediment, and an off-center entrance on the W. 4<sup>th</sup> Street side flanked by pilasters and a doorway pediment. The façade, on Washington Street, is a simple three bay design, with the first and second floors separated by a rough stone stringcourse, and the second floor windows topped by a continuous lintel course. A cornice with brick corbelling sits just below a metal cornice with dentils. The north elevation is twelve bays of asymmetrically patterned windows.



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**8. Statement of Significance**

**Applicable National Register Criteria**

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield, information important in prehistory or history.

**Criteria Considerations**

(Mark "x" in all the boxes that apply.)

Property is:

- A Owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years old or achieving significance within the past 50 years.

**Areas of Significance**

(Enter categories from instructions.)

commerce  
industry  
architecture

**Period of Significance**

1873-1956

**Significant Dates**

1873, 1956

**Significant Person**

(Complete only if Criterion B is marked above.)

N/A

**Cultural Affiliation**

N/A

**Architect/Builder**

William P. Wentworth; Aaron Hall; Charles D. Wetmore; Esenwein & Johnson; John T. Jackson; Alfred C. Bossom; Oliver R. Johnson; Carl C. Pedersen; Beck & Tinkham; Wilbur Watson; Julian Naetzker

**Period of Significance (justification)**

The period of significance (1873-1956) encompasses a sustained period of growth and development in downtown Jamestown. These significant dates also reflect the height and popularity of the typical commercial architectural styles found within the district.

**Criteria Considerations (explanation, if necessary)N/A**

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**Statement of Significance Summary Paragraph** (Provide a summary paragraph that includes level of significance and applicable criteria.)

The Jamestown Downtown Historic District is significant under Criterion A in the areas of commerce and industry and under Criterion C in architecture as a collection of historic buildings that represent the evolution of Jamestown's downtown from a period of late nineteenth century industrialization through its emergence as a specialized central business district in the early twentieth century to the end of its expansion in the mid-1950s. The buildings in the district first emerged during the era of rail-based industrial development and reflect a series of physical changes that took place over 80 years as a result of technological, economic, and social change experienced in Jamestown. This near-century of development and redevelopment included the rapid growth of the local furniture and textile sectors, centralization of commercial activity resulting from intercity railroads and local trolley systems, enlargement of buildings due to enhanced construction technologies, demand for space and changes in architectural styles. Also apparent are functional divisions of space within the district. This includes the emergence of industrial, large retail, large office, and entertainment components, representing an unusual level of geographic specialization for a small city downtown in Western New York. The development of the first large-scale worsted mill on E. 1<sup>st</sup> Street in 1873 marked the beginning of rapid industrialization of the street and riverfront and marked a shift from small, localized manufacturing to large scale mass production made possible by access to a railroad system and steam-driven modes of manufacturing. The growth of the industrial sector spurred the expansion of the city's population and the development of the city's center as a specialized business district. This was an era of sustained growth and development in the industrial and commercial sectors of Jamestown's core that resulted in the construction of numerous commercial buildings. Prosperity was reflected in a wide range of architectural styles extending outward from the oldest part of the district at North Main and 3<sup>rd</sup> Streets. Growth slowed tremendously during the Great Depression and World War II, as evidenced by fewer extant buildings from the 1930s and 1940s. The downtown continued in its role as a commercial center during those decades and into the first half of the 1950s, but only a handful of new office and commercial buildings were being built. After 1956, construction and commercial activity made a noticeable shift to the city's outlying areas as a period of decentralization and suburbanization took hold. The buildings in the district represent the largest grouping of properties that are evidence of the city's historic past and are important in shaping the character of the current commercial core.

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**Developmental history/additional historic context information** (Provide at least **one** paragraph for each area of significance.)

***Early Settlement***

In 1806, James Prendergast came upon a site along the Chadakoin River in Western New York known as "The Rapids," a reference to the swift waters in the outlet of Chautauqua Lake. Prendergast recognized that he could establish a lumbering and milling settlement at the site due to the combination of ample waterpower and vast amounts of available timber on the surrounding lands. His brother, Matthew, acquired the site on the north side of the Chadakoin River from the Holland Land Company in 1809, and sold the land to James. A settlement initially developed at the site of the present downtown and was named Jamestown in James Prendergast's honor. The first survey of lots was completed in 1815 by Thomas Bemus,

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who devised a speculator's grid that shaped the development of subsequent standard city blocks. The lots were all 50 by 120 feet and were sold for \$50 each. At first, sales of lots were slow since the area was difficult to develop due to knolls, swampy conditions and ravines. The land south of First Street along the river corridor was left un-platted to allow for future industrial development, which would require sufficient space for raceways, mills, and factories. An early commercial district grew up along North Main Street beginning at 1st Street with the first residential neighborhoods located along the north to south running streets of Cherry, Pine, and Spring, and the east to west streets of 2nd, 3rd, 4th, and 5th. From its beginnings, Jamestown's street pattern paralleled the river, and in spite of the planned grid-like street arrangement, the concept of a central village square never developed.

Many of Jamestown's early settlers were from New England and eastern New York State, attracted by the waterpower and the potential for milling and other water related business enterprises. The first house was a log cabin 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 8th Street. Blowers operated a tavern in his log cabin for the keelboatmen who transported goods between Pittsburgh and Mayville along the Allegheny River and its tributaries, one of which was the Chadakoin River.

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 2<sup>nd</sup> Streets. The house and mill were destroyed by fire in 1812, and Prendergast moved to a house on the north side of 1<sup>st</sup> Street, and then again to a new home at the northeast corner of Main and 2<sup>nd</sup> Streets. In 1813, Prendergast built a new saw mill on the east side of North Main Street just north of the river. In 1815, he was able to move into a substantial one and one-half story frame house (no longer extant) situated on the west side of North Main Street between 2<sup>nd</sup> and 3<sup>rd</sup> Streets, where he resided until 1836. In 1815, Jamestown consisted of a clearing of about 60 acres with only 13 families. Building design and construction during the early years responded to the immediate needs of the settlers, but as the settlement grew and prospered, homes of log construction were replaced with more finished, sophisticated, frame houses reflecting styles and traditions of the transplanted New England settlers. In 1827, Jamestown was officially incorporated as a village of 393 residents.

### **Criterion A: Commerce & Industry**

Prior to the arrival of the railroad in 1860, Jamestown's early economy supported a variety of small workshops, stores, and mills, most of which were concentrated within the current footprint of downtown Jamestown. Numerous settlers brought with them skills for manufacturing a variety of goods. A skilled workforce took advantage of locally available natural resources, spurring the development of Jamestown's early industries. The vast supply of timber encouraged the lumber industry, which in turn, led to the manufacture of furniture. Lumber, furniture, and textile industries were established in Jamestown's early years, which drove the growth and development of the village. The Chadakoin River supplied the water power for the mills and machinery and the Allegheny River system provided transportation for the distribution of manufactured goods to outside markets.

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The furniture industry became Jamestown's largest industry by the end of the nineteenth century. It began around 1813 when Phineas Palmiter emigrated from Rhode Island and became the settlement's first furniture maker. By 1827, he opened a chair factory on East 1<sup>st</sup> Street. At this early period, furniture was produced for local sale only. Another furniture maker was Royal Keyes, who established a cabinet-making shop on the southwest corner of North Main and 4<sup>th</sup> Streets in 1816. William Breed moved to Jamestown in 1820 where he and his brother John began making furniture. By 1833, the Breed Brothers had a large factory on Pine Street and were shipping furniture via flatboat to markets as far away as the Ohio River. In addition to being used for shipping, water was used to power machinery for the furniture factories, the first being the new factory built in 1837 by the Breed brothers and their new partner, Almon Partridge.

Large scale furniture manufacturing developed in Jamestown as the demand for furniture increased. D.C. Breed formed a new furniture company in 1862 which became the Breed Furniture Company in 1881. In 1892, the company had a new building that was four stories high, sheathed in iron to make it fireproof and lit with electricity. An offshoot of the furniture industry was chair manufacturing with some of the earliest manufacturers locating on East 1<sup>st</sup> near the present day Broadhead Mills complex. Chairs and furniture led to the formation of the Jamestown Furniture Board of Trade in 1886 for mutual assistance in the industry and labor arbitration. This also led to the promotion of the industry through seasonal shows at the city's Furniture Mart. In 1924, the Hotel Jamestown was built on West 3<sup>rd</sup> Street near the railroad station and furniture exposition building to serve the needs of the buyer's and exhibitors.

Jamestown's textile industry, another leading component of its nineteenth-century economy, began in 1814 when a wool carding establishment was located on the second floor of Prendergast's mill. Daniel Hazeltine moved to Jamestown from Vermont in 1816 and built the first woolen mill on 1<sup>st</sup> Street. By 1827, Jamestown had 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 factory. 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.<sup>1</sup> By the late nineteenth century, an industrial corridor developed along E. 1<sup>st</sup> Street, with a majority of the manufacturing devoted to wool and textile goods. This resulted in Jamestown's emergence as a regional leader in worsted goods. As one account stated, "...down to 1873 no attempt had been made to manufacture worsted dress goods west of Philadelphia."<sup>2</sup> This all changed after William Broadhead opened his factory on E. 1<sup>st</sup> Street, which grew to a complex of seven building by the early twentieth century. Broadhead Mills became one of the city's largest employers and as a result, the buildings near the factory contained shops and taverns in the streetfront levels and housing in the upper levels.

Jamestown's first printing office was established in 1825 on the northeast corner of North Main and 4<sup>th</sup> Streets. The first bank in Chautauqua County opened in 1831 at the northwest corner of North Main and 2<sup>nd</sup> Streets. 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, enabling small factories and artisans' shops to expand into large manufacturing

<sup>1</sup> Jamestown Centennial Commission, *Centennial of the Incorporation of Jamestown 1827-1927* (Jamestown, NY: Jamestown Centennial Commission, 1927), 14-15.

<sup>2</sup> Obed Edson, *History of Chautauqua County, New York* (Boston, MA: W. A. Ferguson & Co., 1894), 697.

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plants. 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 Jamestown was incorporated as a city. The larger population provided not only additional labor but also additional demand for retail and professional services that would become highly concentrated in the emerging central business district.

While the railroad stimulated industrial development, it also had an impact on commercial activity related to travel. Jamestown's location on the south end of Chautauqua Lake made it a convenient transfer spot for travelers, especially as the tourist trade developed along the lake. A number of hotels were built within walking distance of the railroad station making downtown Jamestown the hub for passenger rail activity. One of Jamestown's early train stations was a gable-roofed brick structure built in 1881 at W. 1<sup>st</sup> and Cherry Streets. It was replaced by a larger, pyramidal roofed, brick train station in 1897, which was, in turn, demolished and replaced in 1931 by a new station for the existing Erie Railroad on W. 2<sup>nd</sup> Street (outside the district, NR listed 2003).

Streetcars and intercity passenger rail services were prevalent in Jamestown in the late nineteenth and early twentieth centuries and had an impact on the city's development. The intersection of W. 3<sup>rd</sup> and Cherry Streets became "The Hub" for the Jamestown Street Railway Company with multiple lines converging at that point. It was also located just uphill from the city's first railroad stations at the foot of Cherry Street. As a result of the convergence of transportation modes, this intersection developed as the highest-density intersection in downtown Jamestown with regard to adjacent square footage and building heights. The only remnant of this inner core rail infrastructure is the Erie Railroad's viaduct, which forms much of the nominated district's southern boundary.

Most of the commercial and manufacturing buildings from Jamestown's early years (dating from the years of the village's incorporation in 1827) were destroyed by a series of fires in the mid-nineteenth century. These were replaced by larger, masonry buildings, believed to be fireproof and with a size and design that reflected the growing prosperity of the city. These new buildings, many surviving to the present, demonstrated the evolution of commercial activity in the community from small-scale operations in narrow two- and three-story mercantile buildings found primarily along North Main Street, to large, specialized retail and commercial facilities, such as department stores, bank offices, and entertainment complexes. This evolution from small to larger structures reflected the city's growing size and market presence during the period of significance, when it went from serving the needs of a highly localized market (households and businesses within short traveling distance), to becoming a marketplace for higher-order goods and services in southwestern New York and northwestern Pennsylvania. The new construction of several bank buildings with attached office space demonstrated the city's historic core as an administrative and financial center for surrounding communities and counties, requiring buildings with sufficient capacity for back-office processing. One of the most prominent of the banks was the 1918 Bank of Jamestown, a neoclassic building resembling a temple with its "temple of finance" appearance enhanced in 1924 with columns and an entrance pediment.

The expansion of Jamestown's population and industrial base at the end of the nineteenth century also contributed to the transition of the downtown area into a modern central business district that was assisted by the local transportation

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system. Jamestown's first streetcars traveled in a loop in the downtown area and were electrified in 1891. By 1900, routes were extended in all directions to the city outskirts and beyond, allowing workers and businessmen affordable, efficient travel to work. To the north, the cars ran as far as the cemetery on Lakeview Avenue. To the west, tracks were built along Fairmount Avenue to Lakewood. The E. 2<sup>nd</sup> Street line continued to the village of Falconer. In 1903, the Newland Avenue line was built in the southwestern part of the city. The central hub of the trolley system was the Sherman House Hotel on 3<sup>rd</sup> Street between North Main and Cherry Streets (destroyed by fire in 1910). Combined with the centralizing effect of railroad transportation, the advent of local rail transportation led to the evolution of the center of Jamestown by centralizing business activity and allowing residential activity to spread into areas away from the center.

The demand for commercial use of downtown land crowded-out some industrial activities that could find less expensive and more readily buildable land along the railroad and river corridors running east and west of downtown. 1<sup>st</sup> Street remained predominately industrial, anchored by the massive complex developed by the Broadhead Worsted Mills, whose buildings were built between 1873 and the early 1900s. On 2<sup>nd</sup> Street, though, there was a rapid transition from industrial to commercial, with the presence of a Allen's Opera House, banks anchoring two corners of North Main and 2<sup>nd</sup> and department stores at 100 and 106 E. 2<sup>nd</sup> Street. Building activity in the downtown included business blocks (large and small), hotels, banks, and other specialized commercial development, which peaked by 1930 as the city's population reached a high of 45,155. Although automobiles and electricity began to undermine the rationale for centralizing activity in the downtown area, the use of both technologies still kept development patterns close to the downtown. North Main Street continued in its role as a center of commercial and banking activity through the end of World War II. As the automobile became the preferred mode of transportation, people no longer were required to rely on public transportation centered on the downtown. Some banks and businesses developed along the edges of the downtown to accommodate the automobile by being along heavily traveled roads and by including sizable parking lots, such as the 1956 Chautauqua National Bank building on the corner of Spring and E. 5<sup>th</sup> Street.

## **CRITERION C: ARCHITECTURE**

When Jamestown was incorporated as a city in 1886, the business district extended along Main Street from Brooklyn Square north to 4<sup>th</sup> Street. The buildings in this area were typically constructed of brick, rose to a height of three stories, and exhibited details of the current styles, which included Italianate and Romanesque Revival lintels, decorative corbeling and parapets and classically inspired columns and cornices. Some buildings included cast iron storefronts from foundries in Buffalo and others had large glazed storefronts with recessed entries. Large commercial buildings, some of them called "blocks," were constructed by prominent citizens to house their businesses or were offered for lease. One such building was the five-story Arcade Building, constructed in 1898 at 26-32 North Main Street. Another was the Chadakoin Building at 114 W. 3<sup>rd</sup> Street, a six-story Renaissance Revival building constructed in 1906 to house retail and office space and eventually was home to Bigelow's, Jamestown's largest department store. Further along North Main Street were smaller commercial buildings such as the three story commercial buildings at 304, 306, and 308 North Main Street, which shared

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similar characteristics to the larger block buildings. These were also of masonry construction and had storefronts at the ground level and upper levels for office space and meeting space.

Hotels were a prominent form of specialized commercial activity in the downtown. The New Sherman House Hotel, erected in 1881 by A.M. Sherman and designed by local architect Aaron Hall, was located at W. 3<sup>rd</sup> and Cherry Streets, at what became the hub of the electric trolley system. At four stories, it was part of a new generation of hotels that surpassed in size the small taverns that had previously served travelers. The Sherman was destroyed by fire in 1910 and was quickly replaced by the eight-story Hotel Samuels. The Hotel Jamestown, erected in 1924 at the corner of W. 3<sup>rd</sup> and Cherry, was built to accommodate furniture buyers visiting the city's furniture expo. It was one of the tallest in the city, being a ten-story brick structure with a classical cornice and quoins, partially faced in stone.

As banking developed as an industry in the early nineteenth century, many of them adopted the Beaux Arts and City Beautiful approach of educating the local populace through great architecture. Banks typically used classically inspired designs to portray strength and stability, assuring the public that a bank was a secure place to store one's wealth and that the bank itself was a stable business symbolized by the solidly constructed the building. Local banks encouraged and supported the expansion of business in the downtown area and became a major physical presence as the local economy grew. The National Chautauqua County Bank, established in 1831 at the northwest corner of W. 2<sup>nd</sup> and Main Streets, built a new stone bank building in 1924 with monumental Doric columns flanking the entrance. Across the street was another Classical Revival bank building, built in 1918 and first expanded in 1924 for the Bank of Jamestown. Around 1932, the Bank of Jamestown merged its bank with an adjacent building and the buildings were redesigned as one limestone clad building in the streamlined Art Deco style. By the mid-twentieth century, banks were locating in areas of the city that could accommodate automobiles, moving away from the traditional inner commercial core. The Chautauqua National Bank built a new building in 1953 on the northwest corner of Spring Street that stressed function over design. Decoration was minimal and it had a parking lot on the west side of the building. In 1973, it added a cantilevered addition to allow for a drive-through banking window on the south side.

The advent of telephones also had a physical impact on the business district in the form of visible infrastructure (wires and poles) and the presence of specialized operating facilities. In 1902, the Home Telephone Company was incorporated as the city's first independent telephone system, competing with Bell Telephone. Home's headquarters were established at 210 Pine Street in a Romanesque Revival style building. Home Telephone merged with Bell in 1919 to form the Jamestown Telephone Company, which, in 1929, built an Art Deco style building at 201 East Fourth Street to house offices and equipment. This four-story building featured stepped pilasters with herringbone, zigzag, and geometric motifs.

Construction activity slowed in Jamestown during the Great Depression and World War II. This decline was accelerated by the near-collapse of the area's textile industry and the decline of the wood furniture industry. An economic recovery in the early 1950s brought about a short resurgence in downtown development, including the construction of new offices for the Pennsylvania Gas Company (1955, a modern classic style office building by local architect Julian Naetzker) and the National Chautauqua Bank (1956, a modern design by local architects Beck & Tinkham). The buildings represented the

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movement, locally, toward more functional modern designs for commercial buildings. They also represented the last phase of downtown development before commercial activity began a steady and prolonged movement toward the perimeter of the city and into outlying towns, due to availability of inexpensive land and automobile accessibility.

## **ARCHITECTURAL STYLES IN THE JAMESTOWN DOWNTOWN HISTORIC DISTRICT**

Presumably, Greek Revival buildings would have dominated during Jamestown's early development from the 1820s through the 1840s; however, few examples of the style remain even though Jamestown and southern Chautauqua County was the home base of Oliver P. Smith, a self-taught builder and architect. Smith built several Greek Revival buildings in Jamestown in the early nineteenth century, two of which still stand in neighborhood adjacent to the nominated historic district (the Crosby House at 47 Liberty Street, 1845, and the Hall House at 73 Forest Avenue, 1846). Smith was regionally and nationally renowned through his publication *The Domestic Architect* (1852), which provided plans and patterns for Greek and Gothic Revival residences.

Gothic Revival buildings were also rare in the city and in the nominated district, limited generally to religious structures, although a few commercial buildings display Gothic Revival inspired decoration. The style reached its height of popularity in the mid-nineteenth century, but some details such as peaked windows and arches carried over into commercial façade decorations for a few more decades. Allen's Opera House at 18-24 E. 2<sup>nd</sup> Street (1875) used a mixture of Italianate and Gothic details on the exterior, which are still preserved as it now serves as a venue for community theater as the Lucille Ball Little Theatre. St. Luke's Episcopal Church at 404 N. Main Street (1894) blends Gothic Revival details (pointed arches) with Richardsonian Romanesque massing and textures. St. Luke's was designed by William P. Wentworth of Boston, who was commissioned by the Prendergast family to design the church. He also designed the Prendergast Library in 1891 with assistance from A.J. Warner of Rochester.

In addition to St. Luke's, another notable church building in the historic district is the First Church of Christ Scientist (321 Prendergast Ave., 1893), by Charles D. Wetmore. In addition to being an excellent example of Shingle style ecclesiastical architecture, the church is also notable for being the first building in Wetmore's prolific portfolio. Wetmore teamed up with Whitney Warren later in the 1890s to form the firm of Warren and Wetmore, which went on to design some of New York City's finest hotels and social clubs, as well as contributing heavily to the design of Grand Central Terminal. Wetmore's mother was one of the first Christian Scientists in New York State and lived in the Kent House, across Prendergast Avenue from the site of the Jamestown church. Later in his career, Wetmore would return to the Jamestown area to design the Furniture Mart, Packard Manor at Chautauqua, and the Warren (PA) Public Library.<sup>3</sup>

Another rare style in the district was the post-Civil War period Second Empire, seen in a block of attached rowhouses at 10-18 E. 4<sup>th</sup> Street (c.1875). Prominent mansard style roofs covered in fish scale slate shingles are a key feature of the

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<sup>3</sup>Due to modern infill and parking lots, the Furniture Mart (also known as the Exposition Building) is discontinuous to the nominated district and has yet to be evaluated for individual eligibility.



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block, which represents one of the few luxury rowhouse developments in western New York during this period. The homes were developed by Dr. J. Hamilton Thurston, a successful Jamestown dentist.

Of the extant buildings in the nominated district, most date from the mid to late nineteenth century with Italianate designs predominating, reflecting the style's popularity at the time and the availability of mass produced ornamentation. One of the best examples of a grouping of Italianate commercial buildings is 304 and 306 N. Main Street (1876), a pair that features stamped metal window hoods and cornices. Other excellent examples of the style include 34 North Main Street (1876) with its cast iron storefront, 36-38 North Main Street (1876) with its segmental window arches and the grouping of buildings between 205 and 211 North Main Street. These buildings were built between 1894 and 1900 and share common elements such as building profiles, divided bays and brick piers. Like many of the smaller commercial buildings in the district from that period, these buildings generally were not designed by a trained architect, but by builders working from pattern books. By the late nineteenth century, the Romanesque Revival was frequently used in Jamestown, with several prominent examples in the historic district. The Arcade Building at 24-32 N. Main Street (1898) featured a rounded stone arch over the main entrance. The building was an example of early shopping mall design with four floors of leasable space wrapping around a naturally lit interior atrium. Although vacant for nearly 30 years, the interior retains numerous original features, including tin ceiling tiles, cast iron railings and lavish woodwork. Another excellent example was the Home Telephone Company Building at 210 Pine Street (1902) designed by local architect Aaron Hall as a Romanesque style office that looked more like a townhouse and was later converted into a restaurant.

At the start of the twentieth century, several large buildings in the Renaissance Revival style were built in Jamestown by notable architects. The Hotel Samuels at 11-23 W. 3<sup>rd</sup> Street (1912), featuring lavishly carved cornice brackets, was designed by Esenwein and Johnson, a Buffalo firm that designed the original Hotel Statler (1908) in Buffalo, as well as Buffalo's General Electric Tower (1912). At the same corner (3<sup>rd</sup> and Cherry Streets), architect William L. Stoddart of New York City designed the Hotel Jamestown (1924) with elaborate cartouches flanking the central bays. Both the YMCA at 101 E. 4<sup>th</sup> Street and the YWCA at 401 North Main Street reflect the red brick Renaissance Revival scale and detailing of "Y" branches in the early twentieth century. The YMCA was designed in 1924 by John T. Jackson, a prolific designer of YMCAs across the U.S., and the YWCA was designed in 1908 by the Syracuse firm of Gaggin & Gaggin.

The Wellman Building at 101-103 W. 3<sup>rd</sup> Street (NR listed 2009) was another Renaissance Revival building built in 1908 and designed by Aaron Hall, Jamestown's most prolific architect of the nineteenth century and early twentieth century. Hall's early work included the Italianate Governor Reuben Fenton Mansion (1863, NR listed 1972) and his later work included another building in the downtown, Chadakoin Building (122 W. 3<sup>rd</sup> Street, 1906), a six story office and retail structure with cast iron detailing. He also worked on the 1910 addition to the Wellman Building, which was designed in partnership with his son. Over his nearly 50 years in practice in the Jamestown area, Hall transitioned from style to style, reflecting the tastes preferred by his clients and his own adherence to the trends published in pattern books and portfolios.

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Early twentieth century banks in the district reflected the Beaux Arts classicism popularized by the 1893 Columbian Exposition in Chicago and the longstanding popularity of classical styling for bank buildings. The National Chautauqua Bank (202-206 North Main Street) featured solid stone walls and full height Doric columns, designed by Alfred C. Bossom, a leading designer of New York City bank buildings who was best known in western New York for his exuberant Liberty National Bank Building in Buffalo (1924). The Bank of Jamestown Building at 201-203 N. Main Street was a complex of several buildings pieced together over time (1918-1964), but all tied together by the neoclassic central entrance, designed by local architect Oliver R. Johnson in 1924. Around the corner at 17-23 E. 3<sup>rd</sup> Street, Johnson designed the Masonic Temple, the city's most prominent Georgian Revival building. Perhaps the most aesthetically noteworthy Classical Revival building in the district is the Chautauqua School of Nursing (110 E. 4<sup>th</sup> Street, 1911), featuring an elaborate portico with Corinthian columns and a red tile roof, the roof being a signature of local architect Carl C. Pedersen. He was a Danish immigrant who designed several of the city's most compelling residential structures of the early twentieth century and the Euclid Avenue School (1911, NR listed 2000).

During the Depression, two highly visible Art Deco buildings were added to the district. The Maddox Building (215 N. Main Street, 1933), at the corner of North Main and 3<sup>rd</sup>, featured subtle geometric detailing and brickwork along its roofline. A bolder design was the Jamestown Telephone Company (201 E. 4<sup>th</sup> Street, 1930) by engineer Wilbur Watson from Cleveland, Ohio, a noted bridge designer in that city and the designer of the Goodyear-Zeppelin Air dock in Akron. He used strong vertical lines in piers that terminate above the roofline in sculptural concrete caps and in elaborate spandrel panels. The First National Bank Building (2-12 E. 3<sup>rd</sup> Street) is a solid example of the more streamlined phase of Art Deco, executed by the local firm Beck & Tinkham, which designed numerous major works in the city between 1920 and the late 1950s.

Beck & Tinkham also designed the National Chautauqua Bank & Trust Company (417 Spring Street, 1956), the earliest local example of a bank building that combined a full service branch with drive-thru service. The building also represented a complete break from Beaux-Arts precedents in local bank design and the transition toward postwar Modernist design, with clean horizontal lines executed in glass, brick and concrete. Across the street, the Pennsylvania Gas Company Building (418 Spring Street, 1955) by local architect Julian Naetzker reflected the same aesthetic with a modern approach to a classic, stylized column design that emphasized the vertical through the use of large windows with buttress-like window surrounds and stone details. All this was offset by a deep overhanging roof and decorative tile work under the eaves, an unusual element for the modern classic style.

## **Jamestown, Post 1960**

By the 1960s, downtown Jamestown's role as the area's retail hub was being rapidly undermined by the development of strip malls and shopping plazas. The decentralization of retail accelerated in 1971 with the opening of the Chautauqua Mall in Lakewood, which further boosted retail development west of the city and removed several large national retailers from their downtown locations, including Sears, Woolworth's, JC Penney, and many smaller retailers. Downtown's role in the local industrial economy also diminished, with the buildings of the former Broadhead Worsted Mills on 1<sup>st</sup> Street being

Jamestown Downtown Historic District

Name of Property

Chautauqua County, NY

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sparsely occupied by light industrial activities. A glut of empty and obsolete industrial space in Brooklyn Square, just across the Chadakoin River from downtown Jamestown, was torn down in the late 1960s as part of a federally supported urban renewal program. The land at Brooklyn Square was redeveloped as a suburban style shopping center.

Efforts were made in the downtown that were well intentioned but encroached on the city's historic building stock. Buildings were lost to the Thurston Terrace project adjacent to the historic Thurston rowhouse block and the need for parking resulted in the construction of multi-level public parking garages. Despite these efforts, downtown Jamestown regained little of its former traction as a retail hub. The last department store closed in 1989 (Bigelow's/Argersinger's) and many smaller retailers followed suit, either closing entirely or relocating to other parts of the city. High levels of vacancy and disinvestment spurred new efforts in the early 2000s, which included preservation planning. The Erie Railroad Station was listed in the National Register of Historic Places and restored as a public meeting venue. The local Gebbie Foundation funded a study in 2006 that evaluated the downtown and recommended for physical improvements, including investments in façade restorations and preservation. Since that time, over 25 façade restoration projects have been completed in downtown Jamestown, reversing the effects of urban renewal or decades of disinvestment. Several large scale redevelopment projects have also been completed, including the renovation of the Wellman Building.

Jamestown Downtown Historic District  
Name of Property

Chautauqua County, NY  
County and State

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## 9. Major Bibliographical References

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### Bibliography (Cite the books, articles, and other sources used in preparing this form.)

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Jamestown Downtown Historic District  
Name of Property

Chautauqua County, NY  
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"Southside Walking Tour of Jamestown." Fenton History Center, 2012.

United States Census Office. *Report on the Social Statistics of Cities in the United States at the Eleventh Census: 1890*. Washington, DC: U.S. Government Printing Office, 1895.

"Without Windows: Sears discards precedent to gain a functional store interior." *Architectural Forum*, March 1935.

Wyckoff, William. *The Developer's Frontier: The Making of the Western New York Landscape*. New Haven: Yale University Press, 1988.

**Previous documentation on file (NPS):**

preliminary determination of individual listing (36 CFR 67 has been requested)  
 previously listed in the National Register  
 previously determined eligible by the National Register  
 designated a National Historic Landmark  
 recorded by Historic American Buildings Survey # \_\_\_\_\_  
 recorded by Historic American Engineering Record # \_\_\_\_\_  
 recorded by Historic American Landscape Survey # \_\_\_\_\_

**Primary location of additional data:**

State Historic Preservation Office  
 Other State agency  
 Federal agency  
 Local government  
 University  
 Other

Name of repository: Jamestown Renaissance Corporation

Historic Resources Survey Number (if assigned): \_\_\_\_\_

Jamestown Downtown Historic District  
Name of Property

Chautauqua County, NY  
County and State

---

### 10. Geographical Data

---

**Acreage of Property** ±34.19 acres  
(Do not include previously listed resource acreage.)

#### UTM References

(Place additional UTM references on a continuation sheet.)

1	<u>18N</u> Zone	<u>149504</u> Easting	<u>4669401</u> Northing	3	<u>18N</u> Zone	<u>149602</u> Easting	<u>4669144</u> Northing
2	<u>18N</u> Zone	<u>149593</u> Easting	<u>4669141</u> Northing	4	<u>18N</u> Zone	<u>149538</u> Easting	<u>4669016</u> Northing

SEE CONTINUATION SHEET

#### Verbal Boundary Description (Describe the boundaries of the property.)

The boundary is indicated by a heavy line on the enclosed map with scale.

#### Boundary Justification (Explain why the boundaries were selected.)

The boundary encompasses the largest collection of contiguous properties that reflect the development of Jamestown's commercial downtown reflecting the period of significance. At the center of the district is the historic commercial core along North Main Street. The southeast end of the boundary takes in the historic industrial sector along East 1<sup>st</sup> Street, which ran west along the railroad and river. The west boundary contains several special use historic buildings (hotels, YMCA & YWCA, etc.) The east boundary reflects the end of the period of significance with the most historic buildings from the 1930s through the 1950s.

---

### 11. Form Prepared By

---

name/title Peter Lombardi, Deputy Director  
organization Jamestown Renaissance Corporation date 12 June 2014  
street & number 119-121 W. Third Street telephone 716-664-2477  
city or town Jamestown state NY zip code 14701  
e-mail peter@jamestownrenaissance.org

---

### Additional Documentation

---

Submit the following items with the completed form:

- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.

Jamestown Downtown Historic District  
Name of Property

Chautauqua County, NY  
County and State

- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

---

**Photographs:**

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: Jamestown Downtown Historic District

City or Vicinity: Jamestown

County: Chautauqua State: New York

Photographer: Peter Lombardi

Date Photographed: October 2013

Description of Photograph(s) and number:

- 0001 of 0040. East side of Washington St. looking south from W. 4<sup>th</sup> St & 322 Washington.
- 0002 of 0040. Looking southeast from 119 W. 3<sup>rd</sup> St Washington St .
- 0003 of 0040. W. 3<sup>rd</sup> St. looking northeast from Washington St, showing 122 & 100 W. 3<sup>rd</sup> St..
- 0004 of 0040. W. 2<sup>nd</sup> St. looking southeast from Washington St. & 111 W. 2<sup>nd</sup> St.
- 0005 of 0040. Cherry St. looking northwest from W. 2<sup>nd</sup> St showing 201 Cherry to the Wellman Building (103 W. 3<sup>rd</sup>).
- 0006 of 0040. Cherry St. looking northeast from 16-22 W. 3<sup>rd</sup> St.
- 0007 of 0040. North Main St. looking north from 4<sup>th</sup> St and 404 North Main St.
- 0008 of 0040. North Main St. looking northwest at 101 E. 4<sup>th</sup> St.
- 0009 of 0040. North Main and 4<sup>th</sup> St looking east at 322 & 320 North Main St.
- 0010 of 0040. North Main St. looking north from 300 E. 3<sup>rd</sup> St.
- 0011 of 0040. W. 3<sup>rd</sup> St. looking southwest from 215 North Main St (Maddox Building).
- 0012 of 0040. North Main St. looking southwest from 215 W. 3<sup>rd</sup> St.
- 0013 of 0040. 216 to 202 North Main St. looking southeast from 3<sup>rd</sup> St.
- 0014 of 0040. 2-12 E. 3<sup>rd</sup> St. looking southeast from North Main St.
- 0015 of 0040. 201 to 215 North Main St. looking northwest from 2<sup>nd</sup> St.
- 0016 of 0040. 100 to 24 North Main St. looking southeast from 2-6 E. 2<sup>nd</sup> St.
- 0017 of 0040. E. 2<sup>nd</sup> St. looking east from 202 North Main St.
- 0018 of 0040. 31 to 23 North Main St. looking southwest from E.1<sup>st</sup> St.
- 0019 of 0040. 100 to 112 E. 2<sup>nd</sup> St. looking southeast from Pine St.
- 0020 of 0040. 13-15 Pine St. looking northwest from E. 2<sup>nd</sup> St.
- 0021 of 0040. 118-24 to 2-6 E. 2<sup>nd</sup> St. looking southwest from Pine St.
- 0022 of 0040. 13-15 Pine St. looking northwest from E. 3<sup>rd</sup> St.
- 0023 of 0040. West side of Pine St. from Masonic Temple (17-23 W 3<sup>rd</sup> St.)
- 0024 of 0040. 2-12 E. 3<sup>rd</sup> St. looking east from North Main St.
- 0025 of 0040. 18 to 10 E. 4<sup>th</sup> St. (Thurston Block) looking southwest from Pine St.
- 0026 of 0040. 110 E. 4<sup>th</sup> St. looking southeast from Pine St.
- 0027 of 0040. 101 E. 4<sup>th</sup> St. looking northeast toward Spring St.
- 0028 of 0040. Pine St. looking southeast from 100 E. 5<sup>th</sup> St.
- 0029 of 0040. 417 E. 5<sup>th</sup> St. looking southwest .
- 0030 of 0040. Spring St. looking southeast from 418 E. 5<sup>th</sup> St.
- 0031 of 0040. 418 E. 5<sup>th</sup> St. looking southeast from Spring St.
- 0032 of 0040. 201 E. 4<sup>th</sup> St. looking east from Spring St.
- 0033 of 0040. 120 to 100 E. 3<sup>rd</sup> St. looking southwest from Spring St.

Jamestown Downtown Historic District  
Name of Property

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- 0034 of 0040. Spring St. looking southwest from 120 E. 3<sup>rd</sup> St.
- 0035 of 0040. 100 block of E. 2<sup>nd</sup> St. looking west from Spring St.
- 0036 of 0040. 212 to 302 E. 2<sup>nd</sup> St. looking southeast from Spring St.
- 0037 of 0040. 112 to 100 E. 2<sup>nd</sup> St. looking southwest from Prendergast Ave.
- 0038 of 0040. 201 & 209 E. 1<sup>st</sup> St. looking west from Rundquist Alley.
- 0039 of 0040. Broadhead Mills buildings on south side of E. 1<sup>st</sup> St. looking southwest from Stillers Alley.
- 0040 of 0040. 101 E. 1<sup>st</sup> St. looking west from Factory Alley toward North Main.

---

**Property Owner:**

(Complete this item at the request of the SHPO or FPO.)

name N/A  
street & number \_\_\_\_\_ telephone \_\_\_\_\_  
city or town \_\_\_\_\_ state \_\_\_\_\_ zip code \_\_\_\_\_

**Paperwork Reduction Act Statement:** This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

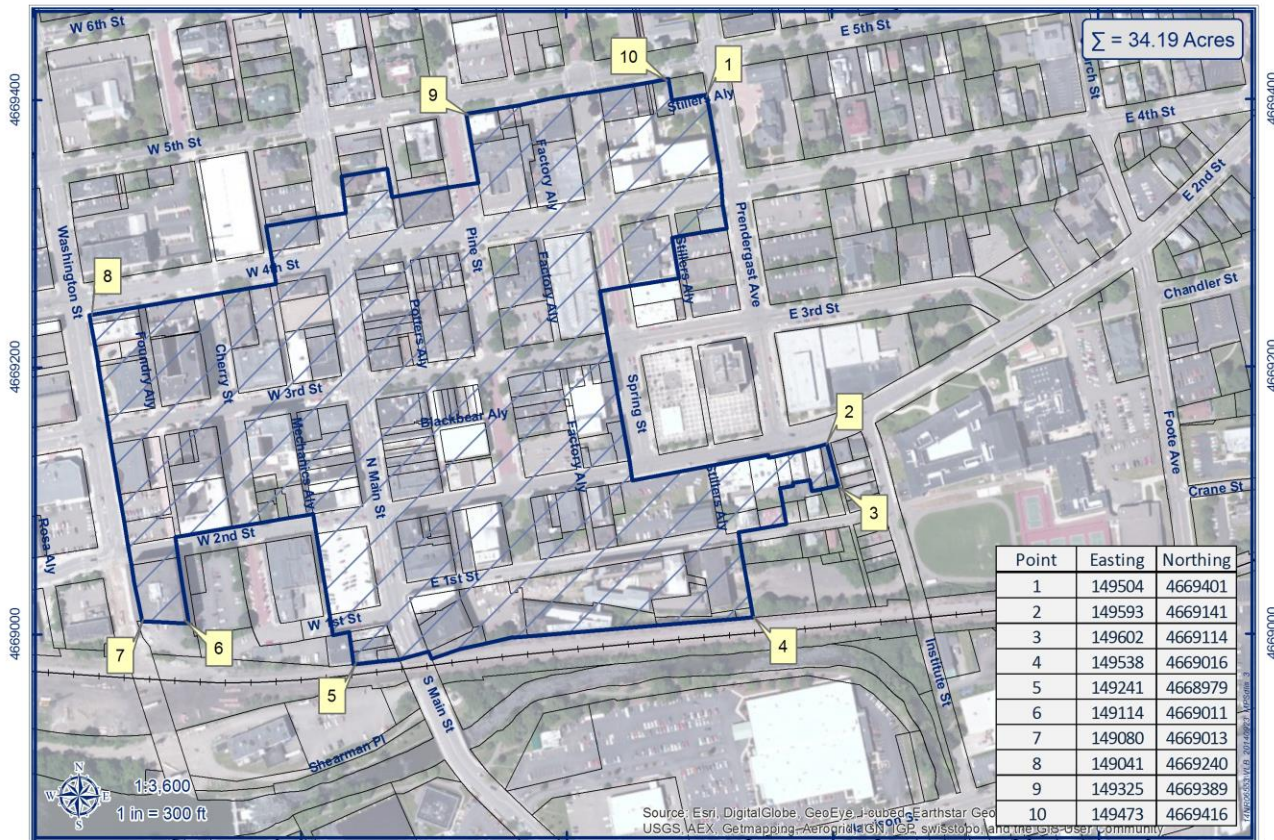


Jamestown Downtown Historic District  
 Name of Property

Chautauqua County, NY  
 County and State

**Jamestown Downtown Historic District**

City of Jamestown  
 Chautauqua County, NY



149000 149200 149400 149600 149800  
 Coordinate System: NAD 1983 UTM Zone 18N  
 Projection: Transverse Mercator  
 Datum: North American 1983  
 Units: Meter



Jamestown Downtown HD

Tax Parcel Data:  
 Chaut. County RPS  
[www.chautauquagis.com](http://www.chautauquagis.com)

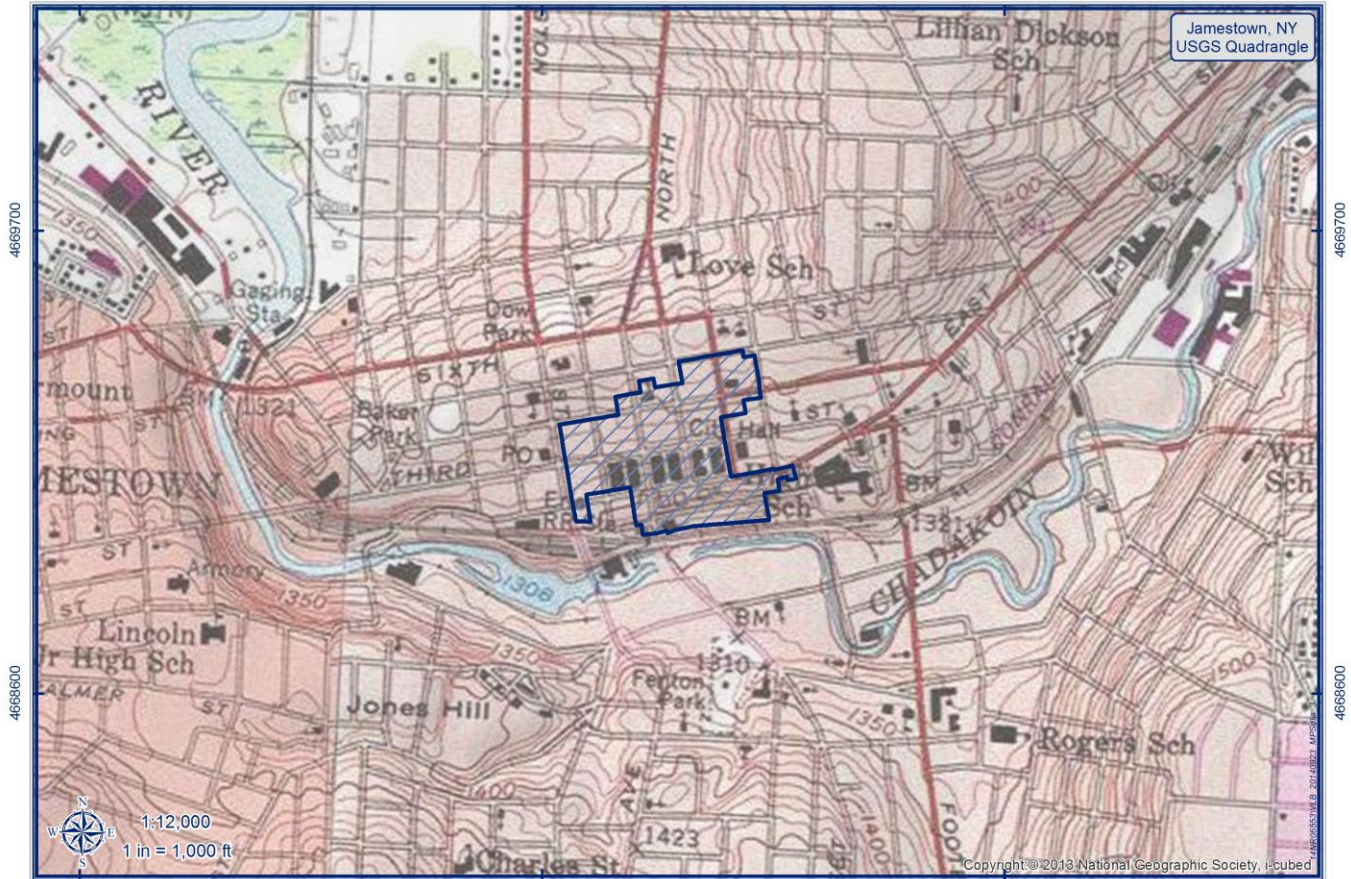


Jamestown Downtown Historic District  
Name of Property

Chautauqua County, NY  
County and State

### Jamestown Downtown Historic District

City of Jamestown  
Chautauqua County, NY



147900  
Coordinate System: NAD 1983 UTM Zone 18N  
Projection: Transverse Mercator  
Datum: North American 1983  
Units: Meter



Jamestown Downtown HD

Tax Parcel Data:  
Chaut. County RPS  
[www.chautauquagis.com](http://www.chautauquagis.com)



**United States Department of the Interior**  
National Park Service

**National Register of Historic Places**  
**Continuation Sheet**

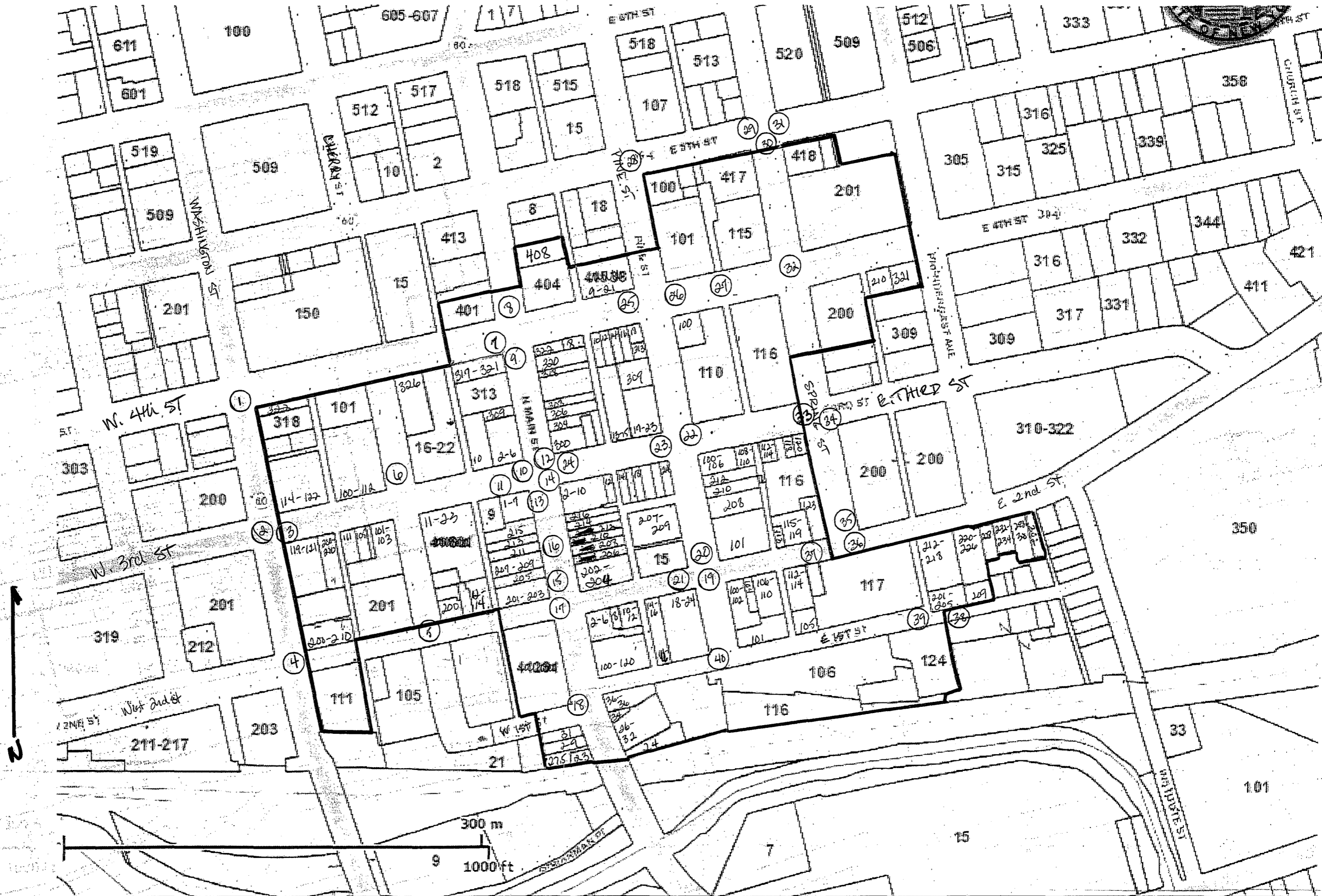
Jamestown Downtown Historic District
-----
Name of Property
Chautauqua County, New York
-----
County and State
N/A
-----
Name of multiple listing (if applicable)

Section number   10   Page       1      

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UTM Coordinates

- 1. 18N 149504E 4669401N
- 2. 18N 149593E 4669141N
- 3. 18N 149602E 4669114N
- 4. 18N 149538E 4669016N
- 5. 18N 149241E 4668979N
- 6. 18N 149114E 4669011N
- 7. 18N 149080E 4669013N
- 8. 18N 149041E 4669240N
- 9. 18N 149325E 4669389N
- 10. 18N 149473E 4669416N



JAMESTOWN DOWNTOWN HISTORIC DISTRICT  
 CHAUTAQUA COUNTY, NEW YORK  
 NR BOUNDARY = **—————**  
 PHOTO # = **○**

PHOTO KEY & BOUNDARY MAP





Dr. Lillian Vitanza Ney  
Renaissance Center



JAMESTOWN  
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MADDOX

Bank

American Savings Bank



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Janesville Savings Bank

\$200

HADDON







VIKINGS  
RESTAURANT & BAR  
1000 1st St. N  
Duluth, MN 55812

FREE-OF-COST  
HOME  
REPAIRS

THE BEER LAB  
1000 1st St. N  
Duluth, MN 55812

The Beer Framed

THE BEER LAB  
1000 1st St. N  
Duluth, MN 55812

CHICKEN CUBES & PASTA

The Beer Lab

The Beer Lab

The Beer Lab

The Beer Lab

The Beer Lab

318



M&T Bank

M&T Bank

M&T Bank

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\$852,7500

JAMES TOWN  
UPGRADE & REHABILITATION

JAMES TOWN  
UPGRADE & REHABILITATION

N MAIN

E 3<sup>RD</sup>



Red awning over the entrance of the tan building.

Liscandro's est. 1915  
BREAKFAST & LUNCH

The Pub

G.G. My Lov

LANDER'S NEWS STORE





Jeffrey  
Freedman  
ATTORNEYS  
AT  
LAW

NO  
SUGAR  
&  
SPICE

Jeffrey  
Freedman  
ATTORNEYS  
AT  
LAW

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STANDING  
2:00 AM  
TO 7:00 AM

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TO 7:00 AM



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TOM REED  
MEMBER OF CONGRESS  
1981-89 NEW YORK  
2005-2007

BODLEY  
AMERICAN  
& CO. INC.

Regent



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Washington's Challenge

NO SHOULDER

ERIE RAILROAD CHICAGO  
YORK JAMESTOWN



LITTLE TOWNS  
LITTLE TOWNS  
LITTLE TOWNS

DIXIEMAN YOUNG  
GALLERY

TROPIC'S  
FLAMES-ICE

MUSIC

BOB'S

E 2nd St

DEARY







LITTLE THEATRE

LITTLE THEATRE





CHAUMONT REGIONAL  
YOUTH BALLET



JAMESTOWN  
CITY OF JAMESTOWN

PINE  
E 3rd St

STOP









CHAULTAIN  
COURT  
SOUTH OFFICE  
EAST FOUR



PINE ST

Westtown Y&C  
111 West Pine Street



PINE ST  
E 5th St

ONE WAY





FIRST NIAGARA BANK

ONE WAY



W 3rd St  
E 3rd St

COMMUNITY  
FOUNDATION

← ONE WAY

← ONE WAY



394



NO STOPPING ANYTIME

COMMUNITY FOUNDATION

ONE WAY

PARK  
E 9th





JAMESTOWN  
NORTH CAROLINA



Women's Place

MOVIES AT  
EARTH TO  
SEP 6 10AM

JAMESTOWN  
NORTH CAROLINA





ONE WAY

SPRING

New Place Apartments  
Commercial Apartments  
710-484-4150



JAMESTOWN  
NY OFFICE & WAREHOUSE

POLICE  
J-8  
12345

Starbucks

STREET





OPEN

Star

Star



ArtsCenter





FAUST  
ELECTRIC  
101 EAST FIRST

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES  
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Jamestown Downtown Historic District

MULTIPLE NAME:

STATE & COUNTY: NEW YORK, Chautauqua

DATE RECEIVED: 10/03/14      DATE OF PENDING LIST: 11/03/14  
DATE OF 16TH DAY: 11/18/14      DATE OF 45TH DAY: 11/19/14  
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 14000935

REASONS FOR REVIEW:

APPEAL: N    DATA PROBLEM: N    LANDSCAPE: N    LESS THAN 50 YEARS: N  
OTHER: N    PDIL: N    PERIOD: N    PROGRAM UNAPPROVED: N  
REQUEST: Y    SAMPLE: N    SLR DRAFT: N    NATIONAL: N

COMMENT WAIVER: N

ACCEPT     RETURN     REJECT    NOV 03 2014 DATE

ABSTRACT/SUMMARY COMMENTS:

*locally significant for a.e. in the area of  
commerce, industry & architecture  
the periodical sign ends in 1980*

RECOM./CRITERIA A+C  
REVIEWER *Alber...* DISCIPLINE \_\_\_\_\_  
TELEPHONE \_\_\_\_\_ DATE NOV 18 2014

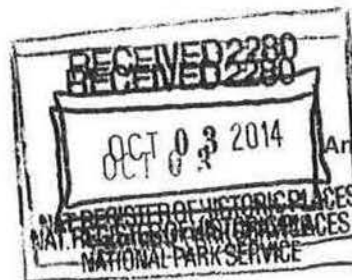
DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.



## New York State Office of Parks, Recreation and Historic Preservation

Division for Historic Preservation  
P.O. Box 189, Waterford, New York 12188-0189  
518-237-8643



Andrew M. Cuomo  
Governor  
Rose Harvey  
Commissioner

30 September 2014

Alexis Abernathy  
National Park Service  
National Register of Historic Places  
1201 Eye St. NW, 8<sup>th</sup> Floor  
Washington, D.C. 20005

Re: National Register Nominations

Dear Ms. Abernathy:

I am pleased to enclose the following five nominations, all on disc, to be considered for listing by the Keeper of the National Register:

High and Locust Street Historic District, Niagara County  
Beddoe-Rose Family Cemetery, Yates County  
Benevolent and Protective Order of Elks, Lodge Number 878, Queens County  
Chivas Linas Hazedek Synagogue of Harlem and the Bronx, Bronx County  
Jamestown Downtown Historic District, Chautauqua County

Please feel free to call me at 518.237.8643 x 3261 if you have any questions.

Sincerely:

Kathleen LaFrank  
National Register Coordinator  
New York State Historic Preservation Office