

Whedon-Schumacher House
 Name of Property

Onondaga County, NY
 County and State

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

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

Contributing	Noncontributing	
1	0	buildings
0	0	sites
0	0	structures
0	0	objects
1	0	Total

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

0

6. Function or Use

Historic Functions
 (Enter categories from instructions.)

Current Functions
 (Enter categories from instructions.)

DOMESTIC/residence

FUNERARY/funeral home

vacant

7. Description

Architectural Classification
 (Enter categories from instructions.)

Materials
 (Enter categories from instructions.)

Late 19th century—Queen Anne

foundation: stone, concrete

walls: wood, wood shingle

roof: asphalt, slate

other: _____

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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 Whedon-Schumacher House, built in 1892, is located at 366 West Onondaga Street, on the west side of the city of Syracuse, a short distance from the city center to the north. The former residence was designed by architect Archimedes Russell in the late nineteenth century Queen Anne style. The building is three stories tall, of wood frame construction, and is clad in a combination of wood clapboard, narrow vertical wood panels, and wood shingles in a complex assortment of different patterns. The building is also embellished with narrow shingled bands above the windows along with bands of decorative reliefs of swags and floral designs. Although generally square in form beneath a steep, broad hipped roof, it is asymmetrically massed and characterized by two large round towers and several square projecting bays or dormers that terminate in jerkin-headed gables on various elevations. The roof was originally slate and portions of slate survive; however, the majority of the roof is now clad in asphalt shingles. Three prominent composite chimneys, constructed of brick and stone, are visible. The building rests on a rusticated stone foundation, except for a small rear addition, which has a concrete foundation. All of the highly decorative exterior walls are divided into wide bands of windows or windows and doors. The building features a wrap-around porch across most of the three-bay façade and part of the west elevation. The interior reflects the complexity of the exterior with rooms grouped around a large central hallway that is accessed from entrances on both the south and east sides of the house. The first floor is divided into a large open parlor/hall that includes the tower area, a smaller, more intimate parlor to the west that connects to a dining room, and a former kitchen in the rear with stairs to either side, one that leads to the basement and the other that accesses the upper floors. The second floor originally followed a similar plan, except that the corner tower was a separate, more private room. The second floor was altered in the 1920s and additional partitions were added so that it could serve as a residence when the first floor was used as a funeral home. These partitions survive today. Alterations in 1972 and more recent vacancy has resulted in a loss of some interior fabric; however, the residence retains its historic plan (with 1921 alterations) and a substantial amount of original finishes, including historic woodwork, exceptionally decorative wall surfaces, floors and doors. In addition, much of the deteriorated fabric that was removed survived and is being restored and returned to the building. This includes the main stair, which is in storage, awaiting restoration (work has recently begun to reinstall this stair). Other pieces of surviving deteriorated woodwork are also awaiting restoration. Despite

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its somewhat deteriorated condition, somewhat due to a halted restoration project, but the building retains a high degree of integrity.

Narrative Description

SITE & SETTING

The Whedon-Schumacher House is located on the north side of West Onondaga Street, near its intersection with South West Street. The area around the nominated property is largely commercial with a large commercial (office/retail/residential) building directly south of the residence and vacant lots to its east and west. There is no historic district potential.

The building sits on a flat rectangular parcel, less than one acre in size, surrounded by a chain link fence. The rear of the property originally contained a carriage house; this is no longer extant and has been replaced with a paved parking lot. An asphalt paved driveway loops around the rear of the house inside the fence. The house is set back on a grassy lawn divided by a paved center walkway.

EXTERIOR

The façade (south elevation) is three-bays wide, consisting of a west bay topped by a clipped gable dormer to create the impression of a projecting bay, a central bay with the main entry, and a round tower on the east corner. A single-story porch extends between the edge of the tower and curves around to the west side of the house. The porch has a shed roof supported by classical columns, which are paired at each end of the porch. The capitals on the paired columns are decorated with egg-and-dart molding but those in the center of the porch are plain. The paired columns stand on paneled wood piers while the undecorated columns extend floor to ceiling. Portions of the floral reliefs that decorated the cornice are still visible. The porch foundation is rusticated stone with four stone steps in front of the entry.

Characteristic of the Queen Anne style, the walls are highly textural and ornamented. The first-floor walls under the porch are narrow clapboard. The entry was reconfigured with a non-historic paneled door and in-fill clapboards. A large window to the west of the door replaced a tripartite window. An original one-over-one double hung sash window survives and is to the east of the door. The second floor is sided with narrow clapboards and has vertical divisions between the west and central bays. The west bay has two, second-story one-over-one sash windows in the west bay with plain frames/moldings, which is the same for the majority of

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the windows in the main elevations. The west bay also has a double frieze consisting of shingles cut in a wave design in the lower band and a carved panel above with a floral and crest design painted in a contrasting color. The bands are divided by a simple molding, with egg and dart molding dividing the frieze from fish-scale shingles in the gable end. The roof of the clipped gable is supported by scrolled brackets. A tripartite window is centered in the gable. A single, wide window is centered in the central bay. A bead molding separates the frieze of fluted vertical boards from the lower wall clapboards. Within the frieze, a semi-circular panel is directly above the window and has a carved floral and scroll motif edged with beading. The semi-circular panel was originally paired with an eye-brow dormer in the hipped roof above, but this was removed when the roof was partially replaced.

The dominant feature of the façade is the three-story round tower with a bell-shaped roof. Even though the slate shingles have been replaced on the tower roof, the original copper flashing is still evident along the edge. The bell's flare is repeated by a slight flare in the siding between the first and second floors. The tower has a series of sash windows consisting of one-over-one windows with transoms on the first-floor windows, one-over-one sash in the second-floor windows, and paired, shorter one-over-one windows in the third floor. The tower wall detailing consists of multiple bands of shingles, which alternate between fish scale and a wave pattern and are divided by wood belt courses. A heavier belt course supports the slight flare of the wall between the first and second floors. The top of the second-story wall is decorated with double friezes and egg-and-dart molding identical to the western bay, with fish-scale shingles on the third story.

The east elevation is dominated by the tower and a projecting pavilion with a hipped roof which extends from the rear (northeast) corner to the midpoint of the elevation. A clipped gable wall dormer has a heavy raked cornice and cornice returns and is at the south end of the bay, creating the illusion of a central tower. The first-floor level of the bay has a porch with a roof supported with engaged Corinthian columns at the wall and square replacement posts at the front. Egg and dart molding is along the roofline. Access to the porch is via stone steps on the south side or a non-historic ramp on the north side which leads to the interior and both the main staircase and the servants' stairs. The porch has two entry doors, one to the front hall and a second to the rear stair hall. The main staircase is illuminated by stacked tripartite windows with an elaborate window head. One-over-one sash windows light the servants' stair. The exterior wall is sided with narrow clapboards divided by simple banded moldings with a fluted vertical board frieze under the eaves. The frieze is bounded by a rounded dentil molding below an egg-and-dart molding under the eave. A slight flare to the siding is between the first and

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second floors. The first-floor sash windows have transoms, except for the window at the north end of the elevation.

The staircase windows are replacements, with three square fixed windows in the original openings over a tripartite window. [A series of period windows stored in an upstairs room may be the missing originals for this location.] The framing around the staircase windows is highly decorative. It consists of a panel with a cornice, with swag molding in an upper frieze supported by four classical column capitals in a lower frieze; the column capitals are similar to the porch column capitals. The friezes are separated by rounded dentil molding. Above the panel's cornice is a scrolled pediment that supports the attic windows, which are paired one-over-one sash. The attic gable end features fish-scale shingles, and modillions support the clipped roofline.

The north, or rear, elevation features a shallow projecting bay with a clipped gable roof at the northwest corner of the house. A shed-roofed, one-story projection appears to be a later addition, indicated by a concrete block foundation. A hipped dormer is centered at the edge of the roof. The siding consists of a combination of narrow clapboards, moldings, and frieze. The wall flares slightly at the top of the first floor, as it does on the front and side elevations. The windows on the first and second story are single one-over-one sash; the attic gable has a single one-over-one sash window, and paired one-over-one sash windows are in the dormer. The second-floor window in the projecting bay has been reduced in size. The addition has two awning windows and a non-historic door in the northwest corner.

The west elevation is dominated by an engaged bell-roofed tower located in the center. The tower is similar to the southeast tower in siding, molding, wall flare, and window configurations, except for four third-story windows. The walls flanking the tower have the two of the house's three chimneys, which are stone on the bottom and brick above the roof. The third chimney is centrally located. The exterior continues the same pattern of bands of shingles in the tower and narrow clapboards in the flanking walls.

INTERIOR

The interior plan is organized around a large central room that, along with the open tower space and stair, encompasses the entire southeast quadrant of the house and most of the first floor. Entrance is into a small foyer, which now lacks a door, leaving it open to the large central room. The central room is open front to back, from the foyer to the fireplace wall and east into the southeast corner tower. The floor is wooden parquet with a woven pattern of squares within squares. There is an intricate banding pattern along the perimeter. The walls

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and ceilings are plaster and molding dividing the ceiling into decorative patterns. The beams form a starburst pattern in the tower and a simpler geometric pattern in the remainder of the room. The main beams are decorated with dentils.

The doorways to the western rooms have sidelights and transoms but the glazing has been removed for restoration. Wood lintels with delicate Adamesque wreath and ribbon swag molding are over the doors and wooden paneling is beneath the windows. Paneled wainscoting is on the back wall, flanking a three-tiered fireplace constructed of brick and terra cotta tiles. The decorative features of the fireplace include Corinthian pilasters supporting the upper tiers, egg-and-dart molding on the arched fireplace opening and cornice, bands of herringbone terra cotta tiles, a central floral medallion, and bead-and-reel molding framing the tiered panels. The hearth is covered with half-inch tiles with a mosaic ribbon detail along the edge. To the right of the fireplace is an original door leading to the back hall. The door frame includes the Adams style lintel used on the other doorways.

The main staircase is located in the northeast corner of the room, to the right of the hall door, although it has been largely dismantled and stored for reinstallation. Part of a newel post remains showing a small swag decoration. The ceiling above shows a curved opening, matched in the floor where a newel post and bottom step existed. The walls of the stairwell are paneled. Original woodwork that may be from the staircase is stored in some of the upper rooms. A half-bathroom is tucked under the staircase and has a floor with hexagonal tiles and a scroll border.

In the southwest end of the first floor is a sizable room that was a front parlor. This room has hardwood floors and plastered walls and ceilings. The fireplace is currently covered with wallboard. The moldings are painted and include simple crown molding, floral block medallions on the window frames, panels under the windows, and the tripartite doorway leading into the dining room to the north, which occupies the west tower. The dining room is behind the parlor, also on the south side of the house, in the other rounded first-floor room. The dining room has a hardwood floor laid in a herringbone pattern with a striped border; the ceiling is plaster. The windows have wide, shouldered moldings with the Adams-style wreath decoration seen elsewhere in the first floor. All of the walls have paneled wainscoting, approximately three feet high. The upper walls are plaster that was elaborately painted with two different designs, a repeating fan design in yellow and white below and interlocking twists in yellow and white surrounding a stylized floral design in red and blue above. These painted plaster designs survive on the western wall, between and around the windows; however, plaster on the

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other walls of the dining rooms has deteriorated and has been largely removed to reveal the studs. The painting may be original to 1892 (this needs to be verified).

The north end of the first floor has seen the most alteration, largely due to the house's use as a funeral home after 1921. Original kitchen and pantry rooms at the rear of the house were converted for use with the funeral business. A coffin door and lift were installed on the west side of the room adjacent to a rear entrance. Some original fabric survives, such as vertical panel wainscoting with upper plastered walls and original five-panel doors that lead to the rear entry and to the basement. The original window and door moldings are present and feature simple cap trim. The floor is wood laminate. The kitchen appliances have been removed. The stairwell off the kitchen has wainscoting on the back side of the kitchen. An original one-over-one window lights the staircase that leads to the full basement. In the basement, the interior walls are variably built of stone, brick, and tiling. The floor is concrete. One room contains a partially collapsed brick structure with an arched roof that is enclosed within stone walls. The function of this feature is unknown.

The north end of the first floor has a bedroom that was likely converted in 1921 from another use. It has a hardwood floor, a simple tile pad indicating a former hearth, and an acoustical tile ceiling and wall paneling. A small rear addition is currently used as a closet/storage space. It has carpeting, modern wood paneling, an acoustical tile ceiling, and awning windows. A non-historic bathroom with a walk-in shower is associated with these rooms and has a hardwood floor, original window and molding, new walls and ceiling, and simple baseboard molding. The back staircase has simple wood wainscoting and plastered walls and carpeting. The balustrade and original supports on this stair have been removed, with two-by-fours providing temporary structural support.

The original second floor plan was nearly identical to the first-floor plan; however, it was modified in 1921 to serve as residential space. A front sitting room was made by closing off the southeast tower room with a wall and sealing the doorway to the adjacent southwest bedroom. A hallway was added between this room and the west tower room, making the southwest bedroom smaller. Part of the west tower room was enclosed, making a windowless closet/storage room accessed from the central common room/hallway. The bedroom in the northwest corner was converted into a kitchen to serve the funeral director's family. The original plan is still discernable, especially the large central room and what were originally bedrooms.

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Both the main stair and rear stair connect to the second-floor central common room/hallway. This room provided access to the second-floor bedrooms and later served as a living room. Most of the plaster walls have been removed, leaving exposed lath or bare studs; those that remain are papered in large formal scroll and medallion pattern wallpaper. The ceiling has also been stripped of plaster showing the lath. The central room features a fireplace on the north side of the room with simple tile hearth and surround; the mantel has been removed. The door trim in this room consists of simple base block with fluted side casings topped with cap molding that spans the opening. This trim is repeated throughout the second floor and is also used as window trim with recessed panels under each window. Crown molding is used through the second floor.

On the second floor, the front tower room is closed off for use as a bedroom. This room has hardwood floors with a simple band decoration at the margin. The plaster walls have been removed, as has the ceiling. The original window frames with fluted molding, paneling beneath the windows, and baseboard molding are all intact. The original size of the room is evidenced by the abrupt intersection of the floor banding with the western wall. The space between this wall and the east wall of the adjacent sitting room has apparently been enlarged, possibly for electrification. Immediately to the north of the tower room is a full bathroom with tiled walls and partially removed mosaic tile floor. Other fixtures and features are a recent/non-historic bathtub and shower insert with sliding doors.

To the west of the tower room is a front sitting room with hardwood floors and plastered walls. The floor has an unusual wood insert running through the center of the room. The beamed ceiling has a grid pattern. The plaster has been removed between the beams. A single large window lights the room. It has the same trim, with paneling beneath, as the other windows on the second floor.

West of the sitting room is a front bedroom in the southwest corner of the house. Plaster on the walls and ceiling of this room has also been removed. The framing for the former doorway between this bedroom and the front sitting room is evident in the eastern wall. The original window frames and the paneling beneath the windows remain, as does the original hardwood floor. The west fireplace is in disrepair, with the mantel absent and the tile partially removed to expose the underlying brickwork.

North of the southwest bedroom is the west tower room; this has been subdivided by a partition used to create a hallway and closet that was added in 1921. The doorways are to the north and south and these, plus the

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windows, retain original moldings. The baseboard and crown moldings are intact. The plaster ceiling survives as does the narrow, hardwood floor. The walls are currently papered, on plaster.

Other remaining second floor rooms include a northwest former bedroom, and small northeast room, used as a trunk room. The northwest bedroom was converted into a kitchen when the house became a funeral home. The floor is tiled with twelve-inch black and white squares. The walls and ceiling are plastered and have intact moldings. A fireplace is in the west wall and consists of a brick surround with small, square firebox. The mantel is missing. As in the other rooms, the windows have the original moldings and lower wood panels. A paired casement window was installed on the north wall.

The third floor is partially finished and partially attic space, accessed by the rear servants' staircase. The floorplan mimics the lower floors with similar layout but with fewer divisions. The third floor also shows the most deterioration due to structural and roof problems. The servant's quarters are the most intact. Floors are carpeted or tiled and walls retain plaster, baseboard and crown moldings. Windows are similar to the rest the house (original moldings and wood panels).

At the top of the stairs is an open hall with two doors. Each is a five-panel wood door with a molded pilaster trim set with a plain base block and a bull's-eye head block. The door on the west wall opens into a paneled storage room and behind that room is a stair to the attic. The door to the left (south) at the top of the stairs opens into a large sitting room. A large fireplace is located on the north wall of the room and is currently covered with wallboard. The walls are plaster. Paired one-over-one windows in the dormer light the room. Pilaster trims sets used in this room match those in the hall. Three large bedrooms open off of the sitting room. The largest is the front tower room, which has been stripped to the studs, but the paired windows retain their pilaster trim and bull's-eye head blocks. The smallest of the rooms is in the southwest corner and it retains its plaster walls, but the ceiling has been removed. The window and door trim sets match those in the other rooms and have been retained. There are two small hatch-way doors on the west wall that open into storage space. The west tower room has some walls that have been stripped to the studs, but it retains some of the original plaster walls. The moldings in the room are original and match those used throughout the third floor.

Integrity

The Whedon-Schumacher House has suffered some loss of interior fabric due to repair or deterioration; however, when possible, historic fabric has been temporarily removed and stored. Among the most important

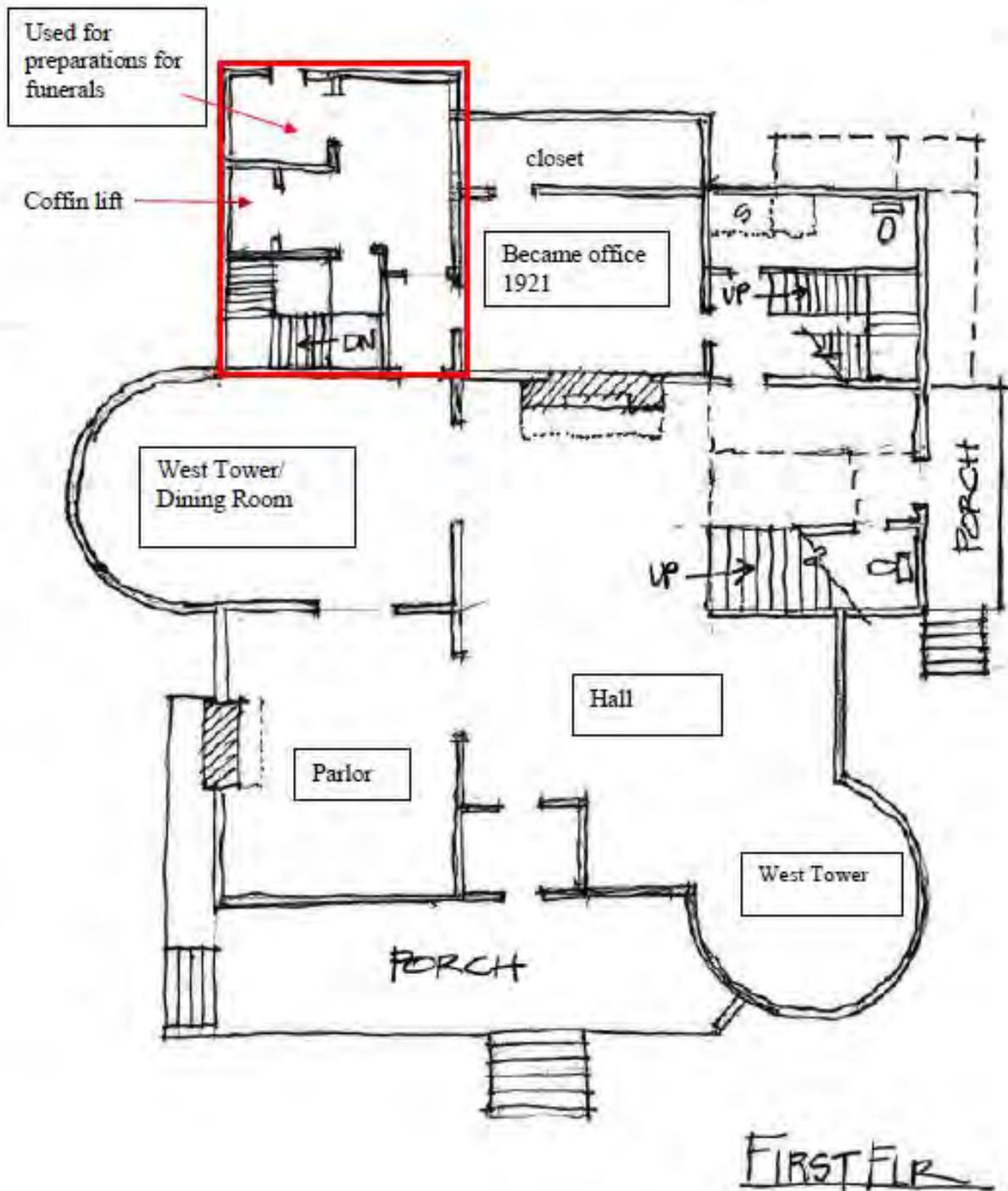
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features in storage that will be restored and returned to the house are the newel posts, railing and balustrade of the main staircase, an important character-defining feature of Queen Anne style architecture. Other, smaller pieces of woodwork and moldings also survive and will be similarly restored and reinstalled. Although many walls have lost their plaster, in most cases, the more decorative items such as moldings, trim, flooring, window moldings, and wainscoting have survived and remain in place. Most important, the historic plan survives with almost perfect integrity. The only substantive changes were made during the period of significance and reflect the building's second significant use, as a funeral home beginning in the early 1920s. Thus, those changes in plan are contributing. In spite of its current condition, the house retains sufficient integrity to represent its Queen Anne style design and to illustrate its history as a funeral home with the director's residence upstairs. The first-floor features a circa 1921 coffin lift and coffin door in the north end of the house. The exterior of the house is largely intact to its 1892 construction with the only loss being an eyebrow window when the roof was recently replaced. Although much of the historic "grand avenue" setting was lost, replaced with commercial buildings, the house functioned in a commercial capacity for a large portion of its history as a funeral home.

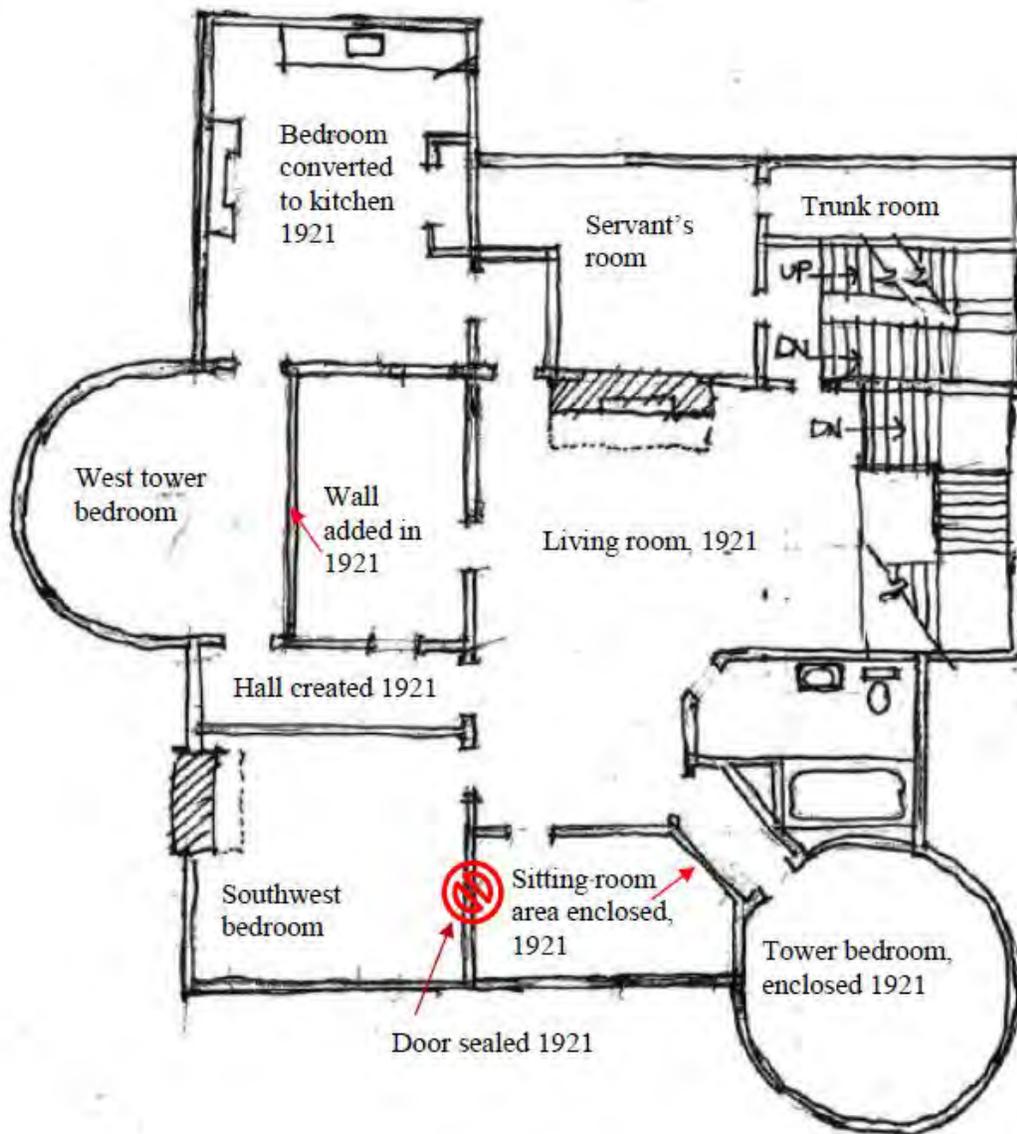
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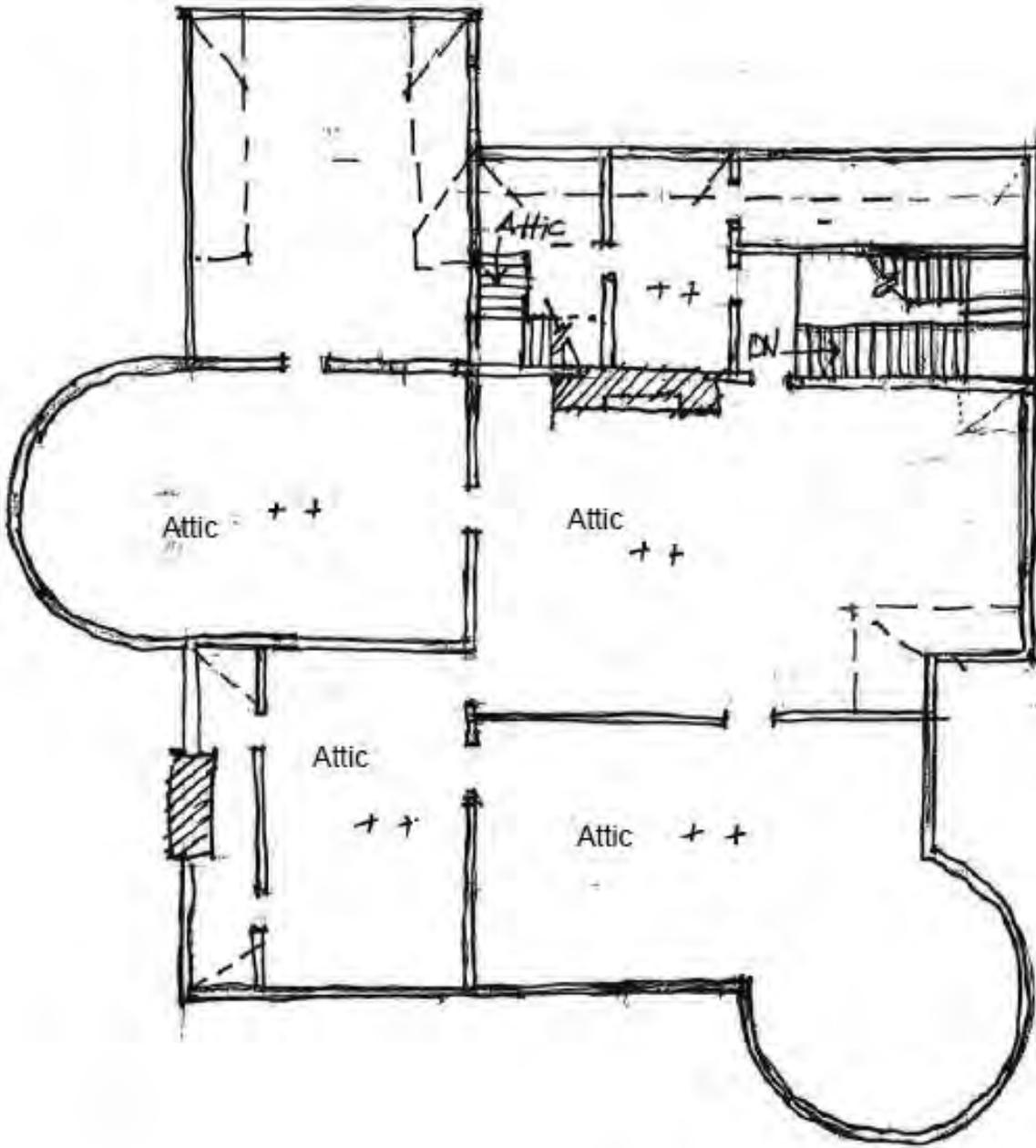
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SECOND FLR

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THIRD FLR

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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.

Areas of Significance

(Enter categories from instructions.)

architecture

social history

commerce

Period of Significance

1892-1953

Significant Dates

1892, 1921, 1953

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Archimedes Russell

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.

Period of Significance (justification)

The period begins with the date of construction and ends with 1953 when it was sold after the death of A. S. Schumacher, illustrating its long-term use as a residence and later use as a funeral home.

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 Whedon-Schumacher House is significant under Criterion C in the area of architecture as an intact representative example of the residential work of prominent Syracuse architect Archimedes Russell (1840-1915), who was active from 1868 until his death in 1915. Russell's prolific catalog of works and his role as a professor of architecture at Syracuse University made him one of the city's most influential local designers and he had a significant impact on the appearance of the growing city, especially in the post-Civil War years, which were ones of tremendous population growth and industrial expansion in the city. Russell designed over 800 buildings in the course of his career, most in the city of Syracuse, and he has been recognized as an architect whose buildings "give human scale to the environment."¹ The nominated property reflects this statement as a large wood frame Queen Anne house where Russell took characteristics of the style (pitched roof with intersecting towers and jerkin-headed dormers, and a variety of projections and fenestration) and enlarged it to dominate a corner, bay or elevation or emphasized it with effusive decoration (colored bands of swags and floral designs, different shaped shingles, combinations of clapboard and multi-patterned shingle siding,) but kept it balanced and within "human scale." The interior was spacious, but comfortable, and embellished with decorative wood paneling, moldings, mantels, multi-wood parquet floors, painted walls and patterned ceilings, among other ornamental materials and treatments. The former residence is also significant under Criterion A in the areas of social history and commerce. When it was built in 1892 for Dr. George Whedon and his family, the residence illustrated the role of West Onondaga Street as a desirable late-nineteenth and early twentieth century street of grand, fashionable residences. After Whedon's death, his widow, Ella Kellogg Whedon, remarried local newspaper publisher Walter E. Garner in 1917. In 1921, she sold the house to A. C. Schumacher, a local undertaker. Schumacher converted the first floor of the house for use as a funeral home and the upper floors to private residential quarters. This new use of the house illustrates the commercial growth of Downtown Syracuse as many of the grand houses on West Onondaga Street found new uses as offices or apartments. The nominated property is significant in commerce for its association with the growth of the funeral industry, serving in a dual purpose as a funeral home and residence. The early twentieth century was a period of professionalization in the funerary industry when undertakers or funeral directors assumed almost all aspects of a private funeral, literally moving it out of the client's house and into a specialized building that still had a familiar and comforting appearance of a home.

¹ Mary Ann Smith, as quoted in Evamaria Hardin, *Archimedes Russell: Upstate Architect* (Syracuse, NY: Syracuse University Press, 1980), introduction.

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

CRITERION A: SOCIAL HISTORY

Prior to 1800, what became the city of Syracuse was a web of swamps and would mostly have been overlooked by early settlers if not for the rich salt deposits at the south end of the Onondaga Lake. The swamps hindered development and when Syracuse received its name in 1820, it only had 250 residents; however, once the swamps were drained and the Erie Canal opened, the population grew rapidly. The opening of the canal in 1825 provided a means to easily transport the products of the growing salt industry to market. The Village of Syracuse was incorporated in 1825 and, in 1827, with a population of 1,000, it was named the county seat. The village combined with the neighboring community of Salina to form the City of Syracuse in 1847.

The corridor that emerged as West Onondaga Street in the mid-to-late nineteenth century evolved from the so-called "Cinder Road," an early throughway across swampland that provided access to Mickle's Foundry, a producer of arms during the War of 1812.² Drained in the 1830s, the former swamp was soon traversed by a street grid and its first residences were erected in the then-popular Greek Revival style. West Onondaga Street began to be viewed as a fashionable place to live, where notables such as the city's first mayor, Harvey Baldwin, lived and entertained the likes of President Millard Fillmore.³ Tradition holds that shortly before the Civil War, on June 17, 1856, the state Republican Party was organized under an elm tree at the corner of West Onondaga Street and South Avenue.

By the late nineteenth century, the street was very popular due to its location being close to the downtown commercial and governmental center, but only minutes by carriage to any of the residents' businesses. The street continued to gain in popularity, but its style evolved as the younger generation bought the older, Greek Revival residences and razed them to make room for new, more fashionable and possibly grander homes. The earliest surviving houses are Italianate residences built in the 1860s with the majority of extant houses being examples of elaborate Queen Anne, Romanesque, and Colonial Revival styles.

At the turn-of-the-twentieth century, West Onondaga Street was populated by major industrialists, bankers, lawyers, prominent local businessmen and many other names found in the Syracuse social register. Banker

² Jack Carpenter, *Streetwise: A Colorful Look at the Avenue in Syracuse* (Syracuse, NY: Pine Grove Press, 1996), 39.

³ "Pillars of History," *The Post-Standard*. 1930. Onondaga Historical Association, Syracuse, NY, clipping file.

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Francis W. Gridley had a Queen Anne style house built for his family at 749 West Onondaga Street; three of the Smith brothers of the L.C. Smith Company, a major manufacturer in the city of Syracuse, had houses built on West Onondaga Street. Monroe C. Smith lived at 627 West Onondaga; Wilbert L. Smith had a house constructed at 652 West Onondaga, and Hurlburt Smith resided at 738 West Onondaga Street. In 1895, Alexander T. Brown, the inventor who designed the Premier typewriter for the Smith Company and who designed the Franklin automobile for the Franklin Manufacturing Company, had a house built at 726 West Onondaga Street.

Dr. George Whedon, a local physician and real estate magnate, had two houses built for himself on West Onondaga Street, both designed by esteemed local architect Archimedes Russell. The first was constructed on a previously undeveloped lot. For this, the second house Whedon had built, he chose a property closer to downtown that had been occupied by an earlier residence. Both of Whedon's homes are extant, as are those of Monroe and Wilbert Smith, Francis W. Gridley and Alexander Brown. In addition to the Smith family, a number of prominent Syracuse families had more than one member living on West Onondaga Street, including Erastus and Willis Holden, of Holden & Sons, dealers in coal; Oscar and Frank Soule, of the Merrell-Soule Company, manufacturers of *None Such Mincemeat*; and Ephraim and William West of J.F. Pease Company, furnace manufacturers.

West Onondaga Street could be defined as one of America's nineteenth-century Grand Avenues, in that it reflected the mind-set of the wealthy, prosperous industrialists, professionals and business owners who shaped the community. These families were major employers within their communities as well as supporters of the arts and culture, charity and philanthropy in general and the avenues became enclaves that advertised the achievements of the residents. West Onondaga Street demonstrated the common elements of the grand avenue that distinguished its American development. First and foremost, it was a residential street designed by and for the upper class in the community. Second, the residences were architect-designed and were often elegant, ostentatious, and/or technologically innovative (incorporating elevators, gas or electric lighting, central heating, etc.). Last, but not least, the grand avenue was an urban form, with straight corridors with large lots and landscaped/tree-lined streets punctuated by monumental features.⁴ These elements are still visible on West Onondaga Street despite the effects of in-fill construction and some loss of architectural integrity, illustrating its former role as Syracuse's late-nineteenth century upper-class grand avenue.

⁴ Jan Cigliano and Sarah Bradford Landau, editors, *The Grand American Avenue: 1850-1920* (San Francisco, CA: Pomegranate Artbooks, 1994), xxii.

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As was common throughout Eastern urban grand avenues, West Onondaga Street was framed by a double row of elms, with wide sidewalks on each side of the street shaded by an overarching canopy. The residences were set back from the street with wide green lawns. The street was also wide and straight. In the winter months, this made West Onondaga Street a suitable racing ground for sleighs and turnouts where the rich and famous of Syracuse, including Lyman C. Smith, could show off their fine horses and stylish sleighs.⁵ Benches were set out for the spectators to observe these races.⁶ Residents also lobbied for street improvements and pressed to have only the best in street amenities for West Onondaga Street. In 1868, new flagstone sidewalks were installed and in 1878 the cobblestone street was replaced with macadam.

West Onondaga Street entered a transitional period in the early twentieth century as the next generation inherited what were largely unwieldy, expensive mansions that were difficult to maintain. The heirs often had little desire to take on the financial burden of an immense house with corresponding property taxes, maintenance costs, and wages for increasingly hard to find domestic workers. Following urban trends elsewhere in the United States, many of the second and third generation were already living in new residential neighborhoods within the growing city or had left Syracuse entirely. A solution was to dispose of the property, often selling to organizations or businesses looking for impressive quarters. By the 1920s, some mansions on West Onondaga Street became the new location of a hospital, a rectory, an orphanage, and an American Legion outpost.

As the economy changed, West Onondaga Street transformed from a fashionable Victorian corridor to a neighborhood of a more pronounced middle-income character with apartment buildings, subdivided mansions housing multiple families, and business interests. This mix of high-style late Victorian and early twentieth century apartment architecture characterized the physical fabric of West Onondaga Street until mid-twentieth century, when post- World War II housing decisions made on the local and federal level allowed in-fill development to further weaken the historic image of this once grand avenue. Demolished mansions were replaced with apartment complexes, compromising the street's historic setting. Although the nominated property remained as an excellent example of the high style architecture, new construction around 366 West Onondaga Street isolated it from the street that was one of the grandest of avenues in Syracuse.

⁵ Dennis J. Connors, *Crossroads in Time* (Syracuse, NY: Onondaga Historical Society, 2006), 66.

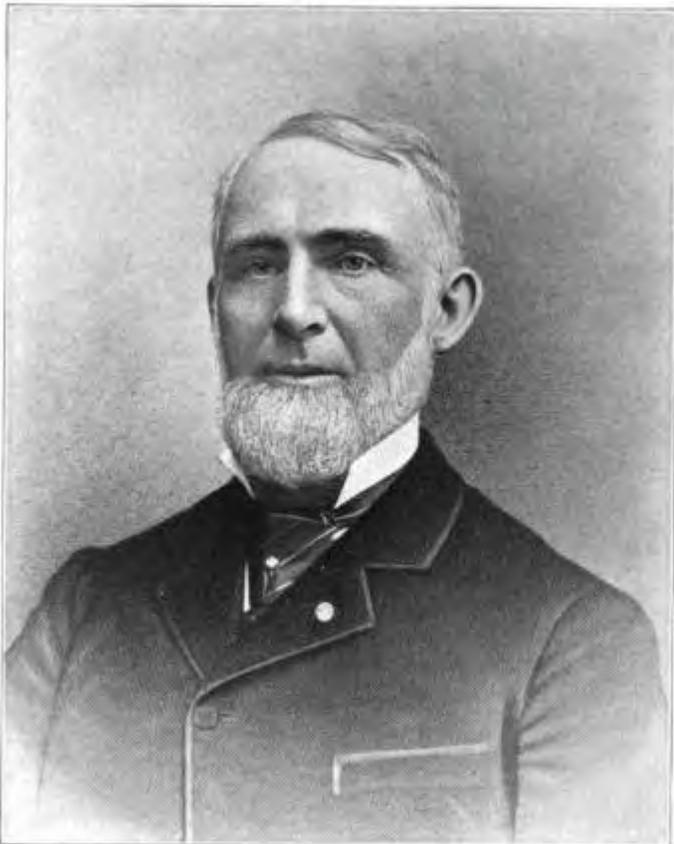
⁶ *Syracuse Journal*, December 25, 1878. Onondaga Historical Association, Syracuse, NY, clipping file.

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Dr. George Denison Whedon had two houses built on West Onondaga Street. The nominated building, 366 West Onondaga Street, was built in 1892 and became his primary residence in that year. Whedon was a prominent physician and real estate businessman who as was born in nearby Camillus in 1832. After graduating from the Albany Medical College in 1853, he returned to Onondaga County, settling in the village of Plainville (Town of Baldwinsville). At the outbreak of the Civil War, he enlisted with the Tenth Regiment, New York Cavalry (formed in Elmira) and served as an assistant surgeon and a hospital administrator. After the war, he returned to Syracuse and married Ella Kellogg in 1871. They had two daughters, Florence and Ethel. Ella was quite active in the social scene, using 366 West Onondaga Street for meetings and events.

In addition to his medical career, Whedon made a fortune through real estate investments and was described in



GEORGE D. WHEDON.

the local paper as a shrewd investor who “firmly believed in Syracuse and its future development.”⁷ His social position and income made him a perfect fit for the fashionable West Onondaga Street, and he hired the popular and prolific architect Archimedes Russell to build a brick residence at No. 672 [originally 530]. He and his family lived there for only a few years before he commissioned Russell for another, larger residence further east on the street (366 West Onondaga). This larger, more ornate mansion, built on two large lots that he purchased in 1892, better displayed his wealth and prosperity. (The new property was numbered 350 West Onondaga, though this would be changed to 366 West Onondaga in a few years’ time.)

Whedon’s last years were hampered by a stroke that paralyzed his right hand and left him an invalid,

confined to the house.⁸ When he died in 1912, his obituary stated that in spite of his illness, “he was able to be

⁷ “Dr. Whedon, Ill for years, Dies.” *Syracuse Post Standard*, February 14, 1912, 5.

⁸ <https://www.findagrave.com/memorial/85073843/george-denison-whedon>.

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about the house, and...became an omnivorous reader and spend [sic] many hours each day in perusing standard works of science and history and current magazines and newspapers.” The article also stated that “his policy in all his real estate transactions was to dispose of enough of the property to reimburse him for the original expenditure, holding the remainder for the appreciation incidental to the natural growth of the city. His preference was for realty in the business and downtown residence districts.”⁹ Ella Whedon continued to live at 366 West Onondaga, remarrying in 1917 to Walter Gardner, the editor and publisher of the *Post Standard* and a prominent local civic leader. The two continued to reside in the mansion until 1921, when the house became too much for the ageing couple to manage. Ella and Walter Gardner sold the property and moved to an apartment in the elegant Kasson Apartment Building (NR listed) at 622 James Street in Syracuse.

CRITERION A: COMMERCE

The Gardners sold the house to Catherine Cole, wife of Albert Schumacher, a local undertaker who transformed the mansion into a dual-purpose facility that provided funeral services on the ground floor while the upper floors served as Schumacher’s private quarters. This pattern of re-purposing was consistent with the trend on the street at large, with the beautiful mansions appealing to organizations or businesses looking for impressive quarters.¹⁰ This also coincided with the professionalism of the funeral industry in the early-twentieth century. Prior to the Civil War, family members (mostly women) were responsible for preparing the deceased for burial and services were usually held in the homes. The family was also responsible for acquiring a suitable cemetery or burial plot. During this period, casket makers began to assume the logistical burdens of funerals and mortuary rituals, including places outside of the home for services, an idea that could be traced back to the earliest known funeral home, established in 1759 in Virginia.¹¹

Preparing bodies for transportation and burial to a cemetery was always the role of the undertaker, but after embalming was introduced during the Civil War, it became a way for long distance transportation to allow families to receive fallen soldiers for burial back home. As the practice of embalming increased, the concept of the funeral home increased in popularity as a place to perform the procedure and formalize arrangements for viewing and cemetery burials. Rooms in the funeral home were set aside for the purpose of viewing after the body was prepared. The term funeral parlor became synonymous for funeral home as it was formerly the place

⁹“Dr. Whedon, Ill for years, Dies.” *Syracuse Post Standard*, February 14, 1912, 5.

¹⁰ Evamaria Hardin, *Syracuse Landmarks: An AIA Guide to Downtown and Historic Neighborhoods* (Syracuse, NY: Syracuse University Press, 1993), 294.

¹¹ www.thefuneralsource.org/funhomhist.html.

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in the private home were deceased relatives were “laid out” for services earlier in the nineteenth century.

Undertakers gradually became known as funeral directors as the practice became more professional. By the turn-of-the-twentieth century, thousands of funeral directors were practicing in the United States. Most maintained a “funeral home,” often their own house, with a portion reserved for formal viewing and yet a comfortable place for the grieving. The director and his family would live on the premises, usually upstairs, while the basement and ground floor provided convenient space for embalming and presenting the deceased for formal viewing for friends and family. By 1920, about the time that 366 West Onondaga Street was purchased by Catherine and Albert Schumacher, over 24,000 private funeral homes were in service in the United States.¹² By the time Schumacher opened the funeral home on West Onondaga Street, duties of undertakers changed from transporting the dead to the cemetery to making arrangements for flowers, services of clergy, pall bearers, dealing with formal procedures (arranging for death certificates, notifying government authorities, assisting in securing the burial plot and the committal of the deceased) and handling the technical aspects such as embalming and restoring facial features, if needed. Such skill required a knowledge of chemistry, anatomy and pathology.¹³

After working in the undertaking establishment of John Bauer for four years, Schumacher passed the State Board of Examiners' test in embalming and was awarded his license in 1901.¹⁴ Schumacher had been an undertaker for over 20 years when he purchased 366 West Onondaga Street. An ad for his services while on South Warren Street boasted of access to a private chapel, the “latest type of automobile hearse”, and laying out rooms wherein “...with the same privileges as in their own homes, the relatives and friends of the departed loved one may hold their communion with the last remains until the final services.”¹⁵ This description explicitly refers to comfort of the home-like atmosphere to be found in a professional funeral parlor situated within a residence. His purchase of 366 West Onondaga Street would have enhanced this feeling, as the large, opulent house could simultaneously provide both hominess and stateliness to a funeral. To accommodate his family's needs, a rear room on the second floor was converted to a kitchen. The addition of coffin lift in what was the original kitchen, direct access to the exterior rear entry, and the construction of an embalming room (still extant) in the basement prepared the house for its use as a funeral home, as it was known in its earliest days.

¹²www.thefuneralsource.org/funhomhist.html.

¹³ LeRoy Bowman, *Funeral Rites and Ceremonies*, (Washington, D.C: Public Affairs Press, 1959), 38. Online at <https://catalog.hathitrust.org/Record/001277652>.

¹⁴Albert Carl Schumacher," Biographical entry in Franklin H. Chase, *Syracuse and Its Environs*, vol. 3, (New York: Lewis Publishing Co.), 315.

¹⁵"A Reputation that Will Stand," *Syracuse Herald*, November 11, 1917, 11.

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After an additional 30 years, Schumacher semi-retired and sold the business to brothers Jack and Edward Whelan in 1952 and the business was known as Schumacher-Whelan Funeral Home. It kept the name for 20 years even though Albert Schumacher died in 1953. The Whelans likely kept the name for recognition; a 1953 ad for the newly merged business proclaimed its “half a century” of community service. The same advertisement promoted its "home-like atmosphere of this beautiful air-conditioned Funeral Home with its Minshall Estey organ, unlimited parking space, paved drive and bus stop at the door that adds to its convenience and accessibility from all sections of the city." The large advertisement with photo, goes on to mention extensive redecorating and the addition of “new, modern facilities”, that "made this beautiful, centrally located funeral home the most ideal in Central New York."¹⁶

The Whelan Brothers eventually dropped the Schumacher name from the funeral home in 1972 and the house was used as part of the business until 1989, when they moved to a new location in the Syracuse suburb of Fairmont. The building at 366 West Onondaga was then sold and resold several times over the next 30 years. During this period, the eyebrow dormer was lost to reroofing and the carriage house burned down. The changes to the property and the eventual abandonment of the building reflected a decline in the local economy and the loss of architectural integrity of West Onondaga Street in the late twentieth and early twenty-first centuries. Even with its compromised setting, 366 West Onondaga still reflects the bygone era of the “grand avenue” at the turn of the twentieth century and remains as an example of a high-style, architect designed residence.

CRITERION C: ARCHITECTURE

Records kept by architect Archimedes Russell noted that on April 1, 1889, Dr. George D. Whedon contracted with him "for plans and services to erect a dwelling on W. Onondaga Street" for a fee of \$400.¹⁷ This was a subsequent notation regarding design work for Dr. Whedon, following an earlier contract for another building on West Genesee Street in 1889 for \$500. A third entry dated September 15, 1892 noted "Dr. George D. Whedon plans and services in erection of dwelling and stable on W. Onondaga St. \$350."¹⁸ Without specific addresses/house numbers, it was clear that given the dates indicated in the notebook, Russell designed both of the Whedon houses on West Onondaga Street.

¹⁶Serving the Community for More than Half a Century,” Syracuse *Post Standard*, September 13, 1953, 30.

¹⁷Archimedes Russell Notebook, *Archimedes Russell Collection 1880-1980*, Bird-Syracuse University Library Archives, Syracuse, New York, 53.

¹⁸Archimedes Russell Notebook, 53.

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Russell's design for the house at 366 West Onondaga Street was an eclectic mix of the Queen Anne form with a generous application of exterior shingles. Popular in the late nineteenth and early twentieth centuries, Queen Anne houses displayed a variety of decorative details. The effect was particularly pronounced in large residences, which often used combinations of massing, horizontal banding, variable siding, asymmetry, and ornaments to keep each section distinct while simultaneously maintaining a cohesive aesthetic. Russell's design for 366 West Onondaga Street was an outstanding example of the use of these stylistic features. He divided the façade vertically into three sections: a western bay topped by a clipped gable wall dormer to create the impression of a projecting bay; a central bay with the entry; and a round tower on the eastern corner. A single-story porch extended between the edge of the tower and curved around to the west side of the house. Combined with the flare of the tower, it divided the façade horizontally between the first and second floors. A frieze between the second floor and the roof divided it yet again. The alternating bands of siding and interspersed belt courses provided differentiation across larger wall spaces. Flaring tower walls also provided a pleasing interruption to catch the eye. Where opportunities existed for decorative trim, he incorporated one or more types of moldings and three-dimensional details, some painted to enhance the decorative effect.

Another feature of the style Russell employed was the use of highly textural and ornamented walls. The first-floor walls under the porch were narrow clapboard. The second floor was sided with narrow clapboards divided vertically between the western and central bays. Additional textural elements to the façade were wave-cut and fish-scale shingles, moldings and carved panels in floral and crest designs. The complex hipped and gabled roof with the three-story round tower with its bell-shaped roof contributed to the asymmetrical massing. The towers, gables, and porches created the characteristically balanced asymmetry for which the Queen Anne style is known and included an eye brow window on the front (no longer extant).

In the house's interior, Russell planned for decorative woodwork that included the woven patterns of the parquet floors, beamed ceilings, and wood paneling under the windows and on the walls in the stairwell and dining room. An Adams-style wreath and ribbon swag molding were over the windows and doors. He designed a large fireplace for the main room of the first floor with a typical Queen Anne aesthetic of variable moldings, columns, medallions, and may have been responsible for the ornately painted walls between the dining room windows.¹⁹

Archimedes Russell (1840-1915) was one of the most prolific architects in the City of Syracuse, designing over

¹⁹ While clearly historic, it is not clear whether the painting in the dining room was designed by Russell or was added later.

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800 projects during the course of his 50-year career. Born in Andover, Massachusetts, in 1840, Russell received his first training from his carpenter-builder father and worked for well-known Boston architect John Stevens in 1860. His apprenticeship with Stevens was cut short by a decrease in business brought on by the Civil War. In 1862, Russell moved to Syracuse and found work with the prominent architect Horatio Nelson White, staying with White until 1868, when he opened his own office. Russell opened his office at a time when the city of Syracuse experienced a population increase between 1865 and 1868 of nearly 23 percent. Working in an age of eclecticism, Russell experimented with a variety of styles. His first major commissions were for the Park Central Presbyterian Church in 1871 and St. Lucy's Roman Catholic Church in 1873, both in the Gothic Revival style. Also in 1873, Russell became an instructor in the newly formed Department of Architecture at Syracuse University.

In 1874, Russell designed a high style Italianate house at the corner of North State and Willow Streets (214 North State Street, still extant) in Syracuse, with symmetrical full-height bay windows, balanced fenestration, and a centrally placed cupola on a bracketed, overhanging roof. Following this, his attention soon turned to the asymmetrical massing and highly textural surfaces associated with the late nineteenth century Romanesque and Queen Anne styles. In 1887, he designed the Crouse College building (NR listed 1974) at Syracuse University in the Romanesque Revival style. Situated at the top of the hill, the building dominated the landscape and was the third largest building on the campus. Built of sandstone, Crouse College was three-stories with four tall chimneys on a grey slate roof. A high tower was placed at the northeast corner and the roofline featured parapets, domes and prominent gables.

Between 1885 and 1900, approximately half of Russell's commissions were residences that displayed "a great facility in all the fashionable styles of the day," including Richardsonian Romanesque and the Queen Anne styles.²⁰ In her biography of Russell, historian Evamaria Hardin noted that the nineteenth-century critic Montgomery Schuyler was highly critical of the eclecticism of the Queen Anne style and suggested that the proponents of the style were to be considered "the extreme left, a frantic and vociferous mob, who welcomed the new departure as the dis-establishment of all standards, whether of authority or of reason, and as an emancipation of all restraints, even those of public decency."²¹ Russell, however, reveled in the "emancipation of all restraints," as illustrated by the profusion of textures and applied decorative elements seen in so many of

²⁰ Evamaria Hardin, "The Architectural Legacy of Archimedes Russell (abstract)", MA Thesis, Syracuse University, 1979.

²¹ Evamaria Hardin, *Archimedes Russell: Upstate Architect*, Syracuse: Syracuse University Press, 1980., 49.

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his late nineteenth century works.

According to a newspaper account of Russell's career, "His repertoire of styles and devices for ornamentation was endless and he was able to give the people of an era when prestige and ostentation were held synonymous exactly what they wanted."²² Two of his best-known Queen Anne designs in Syracuse were the first house he designed for George D. Whedon at 672 West Onondaga Street (1890) and the Francis W. Gridley house at 749 West Onondaga Street (1894). The two and one-half story, asymmetrical Whedon house was brick highlighted with stone trim and sunflower ornamentation that became a common motif of Russell's. The two-story bay windows, hipped and gabled roof and prominent chimney added visual interest to the home. The two and one-half story, Queen Anne style Gridley house (1894) had a hipped and gabled roof, a shingled corner tower with the flare between the first and second stories, a wraparound porch and used applied wreath and swag ornamentation. Russell also used a combination of narrow clapboards on the body of the house with decorative shingles in the gables and on a prominently placed tower.

The second Whedon house at 366 West Onondaga Street was more or less forgotten as one of Russell's designs, but its similarity to his other works, especially the Gridley house, makes it clearly recognizable as his design, along with it being documented in his notebooks. It shows a repeated use of complex roofs and rooflines, a varied exterior of clapboard and shingle, towers and large porches. One stylistic detail common to Russell's work was also used in the nominated property. Russell was known for his use of decorative terra cotta panels and the house displays an ornate terra cotta fireplace with an elaborate molding and central medallion (still extant).²³

Russell's characteristic use of garlands and the Adamesque swags on the exterior of 366 West Onondaga Street was also repeated in the hearth tiles and first floor lintels.²⁴ The first Whedon house, at 672 West Onondaga Street, of brick and stone construction, is actually closer to Romanesque in style; however, both of the Whedon houses use floral motifs in moldings and terra cotta elements. The massing of the eastern tower coupled with a western-projecting gable were also similar Russell features found in both buildings. The house at 366 West Onondaga Street serves as an excellent comparison of details Russell used in his residential work when

²² Nancy Yars, "Builders of Syracuse: Archimedes Russell—Master of the Cast Iron Lintel," *Syracuse Post-Standard*, February 12, 1961, 4.

²³ https://library.syr.edu/digital/guides_sua/html/sua_russell_a_prt.htm.

²⁴ Hardin, "The Architectural Legacy of Archimedes Russell", 233.

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compared to 672 West Onondaga Street. These two Russell residences were remarkably diverse and yet united by his signature elements.

Although the majority of Russell's work was in Syracuse, he designed buildings in 60 communities across New York State. He is remembered as a prolific designer. His best-known work may be the Onondaga County Court House in Syracuse (1904-1907). Another impressive achievement was being an advisor to the State Capitol Commission and developing a plan that led to the completion of that building. Shortly before he died in 1915, Russell took on Melvin King as a business partner, and the firm lives on as King & King, the fourth oldest practicing architectural firm in the country. Over the years, some interior elements of the Whedon house were lost, presumed when the Whelan brothers had some remodeling done in 1972. In spite of change, much of the house remains intact and serves as an excellent example of the Queen Anne style and of the residential work of Archimedes Russell.

CONCLUSION

The Whedon-Schumacher House is significant as an ornate example of a high style, architect designed Queen Anne residence in the city of Syracuse and as an example of the work of one of Syracuse's most prolific and talented architects, Archimedes Russell. His work, combined with the efforts of real estate developers, had a long-lasting influence on the appearance of turn-of-the-century Syracuse. Many of the mansions on West Onondaga Street were demolished or significantly altered over the years, isolating the nominated property from the remnants of the grand avenue further to the west. The Whedon-Schumacher House is currently surrounded by parking lots, apartments and large retail buildings. The house retains nearly all of its historic exterior characteristics, making its well-preserved exterior a reminder of the street's earlier days. The historical significance of 366 West Onondaga Street also includes its long period as a funeral home. This ornamental Queen Anne residence was the archetype of a twentieth century funeral "parlor," where mourners could grieve in the comfort of gracious, surroundings.

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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: Renaissance Studio, Syracuse NY

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property Less than one acre
(Do not include previously listed resource acreage.)

UTM References

(Place additional UTM references on a continuation sheet.)

1	<u>18N</u> Zone	<u>406275</u> Easting	<u>4769793</u> Northing	3	<u> </u> Zone	<u> </u> Easting	<u> </u> Northing
2	<u> </u> Zone	<u> </u> Easting	<u> </u> Northing	4	<u> </u> Zone	<u> </u> Easting	<u> </u> Northing

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 is the same as for the period of significance.

11. Form Prepared By

name/title Andrea Zlotucha Kozub with Cynthia Carrington Carter
organization Renaissance Studio date March 21, 2019
street & number 219 Crawford Avenue telephone 315-446-1310
city or town Syracuse state NY zip code 13224
e-mail cynthiacc@verizon.net; andrealzk@icloud.com

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.

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

- **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: Whedon-Schumacher House

City or Vicinity: Syracuse

County: Onondaga State: New York

Photographer: Cynthia Carrington-Carter (Renaissance Studio)

Date Photographed: Summer 2018

Description of Photograph(s) and number:

- 0001 of 0020: Façade (south) elevation, view looking north-northwest from West Onondaga St.
- 0002 of 0020: Exterior east elevation, view looking northwest.
- 0003 of 0020: East and north elevations, view looking southwest.
- 0004 of 0020: Partial view of west elevation, view looking northeast.
- 0005 of 0020: Interior view of first floor tower and entry, view looking southeast.
- 0006 of 0020: First floor view from main hall looking into dining room.
- 0007 of 0020: Detail view of dining room showing windows and wall decoration in west tower.
- 0008 of 0020: Detail view of dining room wall painting.
- 0009 of 0020: Interior of first floor southwest parlor.
- 0010 of 0020: View of coffin lift, northwest end of first floor.
- 0011 of 0020: Basement view of coffin lift.
- 0012 of 0020: Embalming area in basement.
- 0013 of 0020: Second floor looking southwest from main hall.
- 0014 of 0020: Second floor view looking down corridor into southeast tower room.
- 0015 of 0020: Second floor view of west tower room into south corridor.
- 0016 of 0020: Second floor main hall with view of servant's stair on right.
- 0017 of 0020: Third floor/attic main hall.
- 0018 of 0020: Third floor/attic southeast tower room.
- 0019 of 0020: Third floor/attic southwest room.
- 0020 of 0020: Third floor/attic west tower room.

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.).

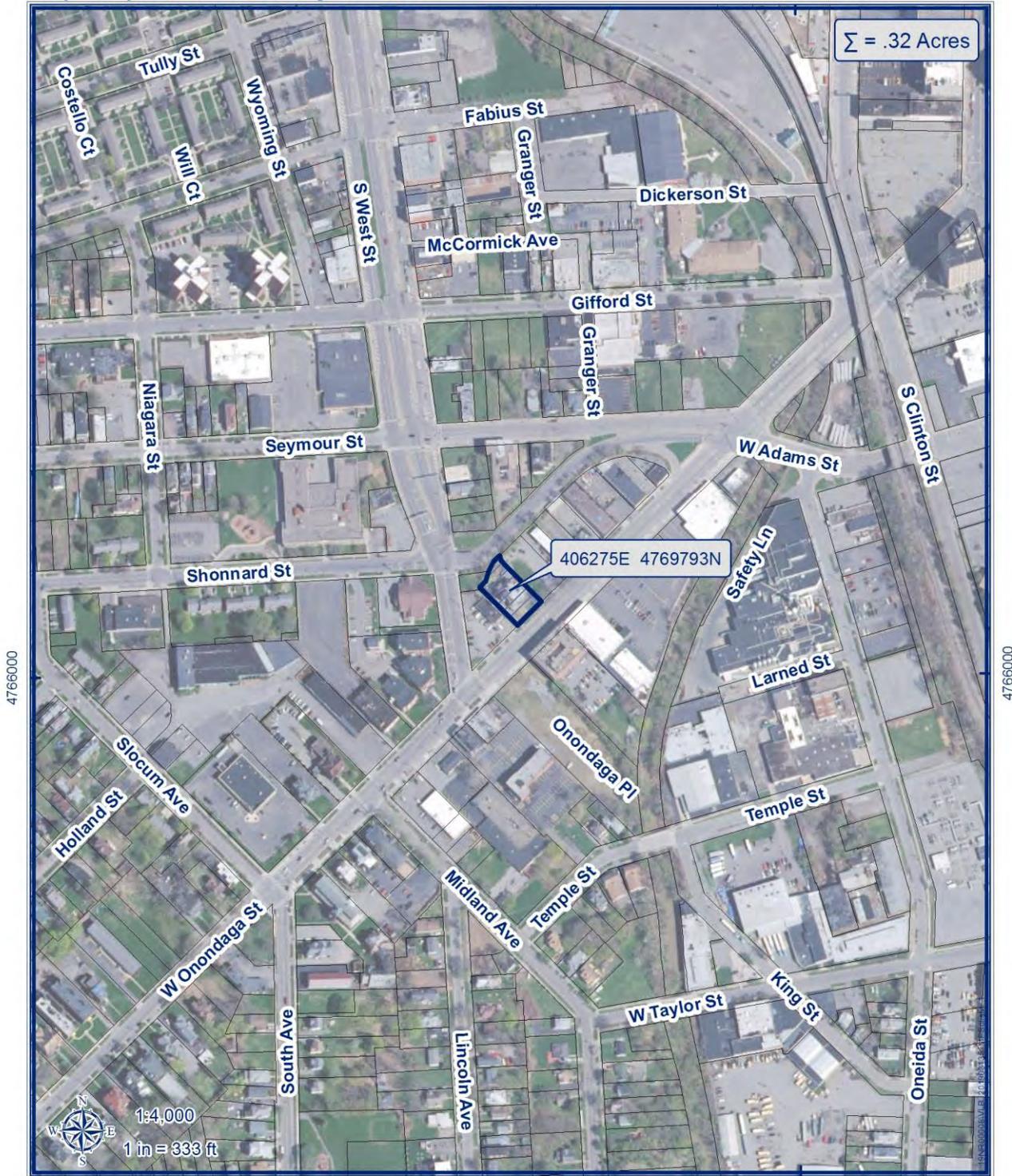
Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to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

Whedon-Schumacher House
Name of Property

Onondaga County, NY
County and State

Whedon-Schumacher House
City of Syracuse, Onondaga Co., NY

366 West Onondaga Street
Syracuse, NY 13202



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



 Whedon-Schu...
House

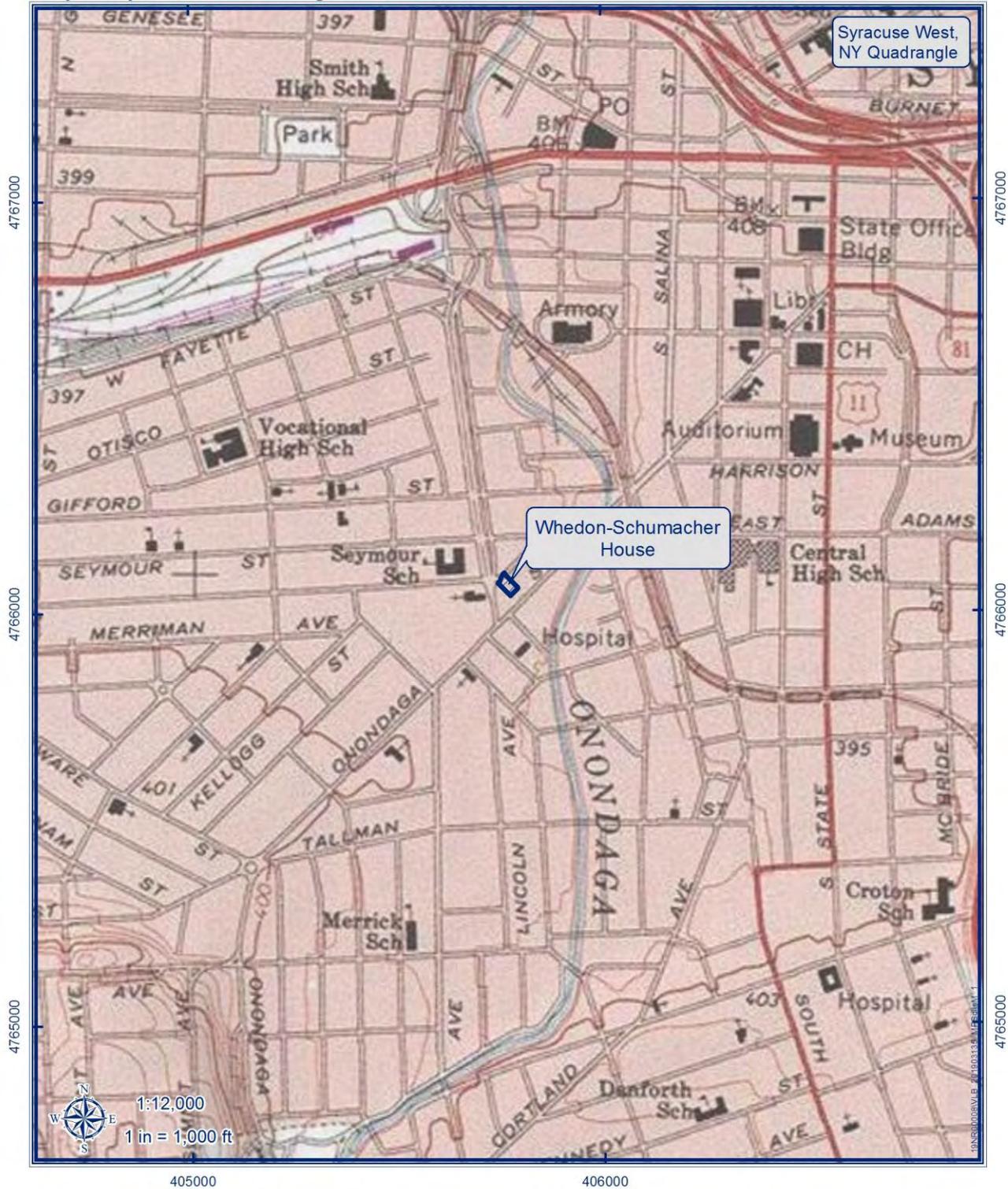
 NEW YORK
STATE OF
OPPORTUNITY. Parks, Recreation
and Historic Preservation

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Whedon-Schu...
House



Parks, Recreation
and Historic Preservation









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UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action:

Property Name:

Multiple Name:

State & County:

Date Received: 5/30/2019 Date of Pending List: 6/19/2019 Date of 16th Day: 7/5/2019 Date of 45th Day: 7/15/2019 Date of Weekly List: 7/12/2019

Reference number:

Nominator:

Reason For Review:

Accept Return Reject 7/8/2019 Date

Abstract/Summary
Comments:

Recommendation/
Criteria

Reviewer Alexis Abernathy Discipline Historian

Telephone (202)354-2236 Date _____

DOCUMENTATION: see attached comments : No see attached SLR : No

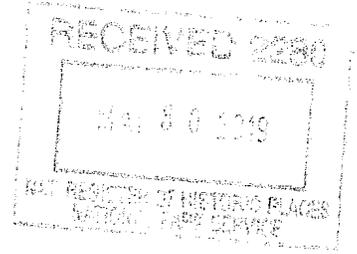
If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.



**Parks, Recreation
and Historic Preservation**

ANDREW M. CUOMO
Governor

ERIK KULLESEID
Acting Commissioner



24 May 2019

Alexis Abernathy
National Park Service
National Register of Historic Places

Mail Stop 7228

1849 C Street NW
Washington DC 20240

Re: National Register Nominations

Dear Ms. Abernathy:

I am pleased to submit the following two nominations, both on disc, to be considered for listing by the Keeper of the National Register:

Whedon-Schumacher House, Syracuse, Onondaga County
Pig knoll School, Pomona, Rockland County

Please feel free to call me at 518.268.2165 if you have any questions.

Sincerely:

Kathleen LaFrank
National Register Coordinator
New York State Historic Preservation Office