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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 PUBLIC SCHOOL NO. 1

MPDF N/A

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

## 2. Location

street & number 2920 FIFTH AVENUE

city or town TROY

state NEW YORK code NY county RENSSELAER code 083 zip code 12180

	not for publication
	vicinity

## 3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,  
I hereby certify that this  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  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  local

Signature of certifying official/Title R. David Mackay Date 10/25/2018

State or Federal agency/bureau or Tribal Government DSH PO

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 12/7/2018

**PUBLIC SCHOOL NO. 1**  
 Name of Property

**RENSSELAER CO., N.Y.**  
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**5. Classification**

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

- private
- public - Local
- public - State
- public - Federal

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

- building(s)
- district
- site
- structure
- object

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

Contributing	Noncontributing	
1	0	buildings
0	0	sites
0	0	structures
0	0	objects
1	0	<b>Total</b>

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

N/A

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

0

**6. Function or Use**

**Historic Functions**  
 (Enter categories from instructions.)

EDUCATION: school

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**Current Functions**  
 (Enter categories from instructions.)

DOMESTIC: multiple dwelling

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**7. Description**

**Architectural Classification**  
 (Enter categories from instructions.)

LATE 19<sup>th</sup> & 20<sup>th</sup> CENTURY REVIVALS:

Collegiate Gothic

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**Materials**  
 (Enter categories from instructions.)

foundation: BRICK, CONCRETE

walls: BRICK, CONCRETE BLOCK

roof: SYNTHETIC

other: WOOD, GLASS, METAL

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**Narrative Description**

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**Summary Paragraph**

Public School No. 1, located in the City of Troy, Rensselaer County, New York, is a former public educational building erected 1910-11 to the plans of the Troy architectural office of M.F. Cummings & Son. The nominated building is a three-story edifice with raised basement and is situated between 5<sup>th</sup> and 6<sup>th</sup> avenues, immediately south of Ingalls Avenue, in the city's north central neighborhood. The former school is of steel-frame and concrete fireproof construction, with brick and stone exterior walls and terra cotta dressings, and was conceived in a distinctive early twentieth century Collegiate Gothic idiom. It consists of east and west blocks and a linking connector which form an H-shaped plan, and an auditorium block which is located on the north side of the connector between the east and west blocks, thereby creating a roughly rectangular but irregular footprint. The raised basement walls consist of rough-hewn and random-coursed limestone and contrasting smoothly dressed limestone, with granite below; the upper three stories have walls of common brick laid up in Flemish bond with terra cotta dressings. A flat roof covers the main portion of the building; a shallow gable roof covers the auditorium block. The former school fronts on 5<sup>th</sup> Avenue to the west, 6<sup>th</sup> Avenue to the east, and Ingalls Avenue to the north; these elevations have formal entrances. The 6<sup>th</sup> Avenue elevation is considered the principal one; it is divided into a tripartite composition with a projecting central section, within which is the offset main entrance, which corresponds with a projecting vestibule with large Gothic-arched aperture and corresponding parapet with decorative panel. The west elevation faces 5<sup>th</sup> Avenue and in large measure mirrors the design of the 6<sup>th</sup> Avenue elevation except for an elevator tower which was added to the central projecting section, immediately south of the entrance bay. The Ingalls Avenue elevation is in large measure defined by the auditorium block, which rises above the raised basement between the largely blind north walls of the east and west blocks, which frame it; it is five bays wide with entrances situated in the outer bays. The south elevation faces the parking lot and is the most utilitarian of the four; it consists of a recessed central section with paired windows flanked by window banks, in addition to windows corresponding with the basement. The interior of the school was symmetrically composed with classrooms located in the east and west blocks and on the south side of the connector, which further accommodated an east-west hallway with fireproof stairs at either end. The building has recently been rehabilitated to function as apartments, requiring the introduction of new features and finishes, though at the same time retaining the principal historic-era ones *in situ*.

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**Narrative Description**

*Location & Setting*

Public School No. 1 is located between 5<sup>th</sup> and 6<sup>th</sup> avenues in the City of Troy's north central neighborhood, on the north side of a city block bounded by Ingalls Avenue, which the building fronts on, and to the south by

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Middleburgh Street. Fifth and 6<sup>th</sup> avenues are major north-south boulevards aligned parallel to the Hudson River and River Street, located to the west, where large textile mills and factories were erected to capitalize on the river's water power and the transportation opportunities it afforded. The immediate environment of the school is characterized in large measure by residential development with scattered commercial properties. South of the building, along 6<sup>th</sup> Avenue, are located a number of brick masonry houses, built as either freestanding dwellings or attached rows, which portray this area's history as a turn-of-the-twentieth-century domestic enclave. To the north, and also fronting on 6<sup>th</sup> Avenue, rise the tall twin Gothic towers of the former St. Patrick's Roman Catholic Church, adjacent to which is the parish's former school. This religious facility, along with the nominated former school building, remain principal among the architectural "anchors" of this area of Troy. As for its immediate setting, the school is positioned on a largely unornamented and flat parcel of land, with off street parking located to the immediate south and accessed from 5<sup>th</sup> Avenue. The associated property was later expanded to include an adjacent lot, now a dedicated parking lot, in addition to another lot further south on 6<sup>th</sup> Avenue which is detached from the main property and not included within the nomination boundary.

Overview

Public School No. 1 was constructed as a fireproof educational building with a load-bearing steel frame, reinforced concrete floors, brick and stone exterior walls, terra cotta dressings and a wood-framed roof. New standards of fire safety, ventilation, hygiene, and natural lighting dictated the building's plan, consisting of east and west blocks linked by a central east-west connector with staircases situated at opposite ends, the plan being rounded out by an auditorium block. The building's windows were intended to provide a healthy, well-lighted learning environment and ample fresh air; the interior classrooms were arranged in relation to the window banks, which provided natural light to one side of each classroom. All windows are currently hung with one-over-one rectangular-shaped metal replacement sash and exterior doorways have metal replacement doors with glazed panels. Exterior detailing was rendered in a restrained but distinctive Gothic manner with Gothic-arched entrance portals, label moulds, crenelated parapets, a corbelled belt course and foliate frieze blocks; three of the four elevations have a curvilinear decorative motif centrally located above parapet level in contrast to the otherwise rectilinear effect of the parapets. In some areas panels have been introduced to serve the new domestic function, and these are located either below window sills or were otherwise incorporated into the belt course. The interior, which has been renovated to function as apartment space, is characterized by former classrooms and other spaces with hardwood strip flooring, plaster finishes, and unmoulded wood trim; in some areas blank wall expanses indicate the position of blackboards while in others wood shelving and cabinetry remain *in situ*. Some of the interior doors are spanned by three-light transoms which allowed for borrowed light; while most all of the openings are original and retain their period trim, the doors are generally of a six-panel replacement type. The most elaborate original finishes are to be found in the

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former auditorium, the principal public interior space historically, which has been transformed from its original full-height volume into two floors, thereby bisecting the proscenium arch and isolating the ribbed plaster ceiling with decorative bosses so that it can only be viewed from the upper level. The lower portion of the arch and the corresponding stage, hardwood flooring and plaster and wood wall finish are visible at first-floor level. The principal staircases are of a steel type in keeping with the building's fireproof design mandate.

*Exterior*

The east façade and west elevation are generally identical so far as massing, fenestration and overall detail; each was divided into a tripartite composition consisting of a central projecting section, or pavilion, with flanking recessed sections to either side. The central sections on both the east and west elevations were divided vertically into three asymmetrically arranged bays; however, the original design intent of this arrangement has been altered on the west elevation, where the southernmost bay has been obscured by the addition of a brick-clad elevator tower. The asymmetrical placement of the bays and entrance vestibule of these projecting sections conform with Gothic precedents but are nevertheless balanced by the more rigidly symmetrical treatment of the outlying recessed sections and the overall symmetrical composition of these elevations. The basement windows and doorways have smooth machine-tooled sandstone surrounds which contrast with the effect of the rougher hewn limestone; the sandstone has tightly fitted and flush mortar joints while the limestone has raised and squared joints. The latter consists of both ashlar units and stones with angled sides. The upper window surrounds and other dressings were rendered in terra cotta.

The principal entrance and corresponding projecting vestibule of the east façade are not centered but are instead offset within the projecting central section. Low, broad granite slab steps with associated pipe railing lead to the double-leaf metal doors, which are contained within a cut-sandstone Tudor-arched enframement with blind transom, above which rises a crenelated parapet with raised central panel. The entrance portal features distinctive detailing, including impost blocks with human busts, from which the outer portion of the heavily compounded Gothic arch springs. The central panel above the entrance features decorative enrichment including a perching eagle, garlands, owls and Hudson River-related imagery, and it is framed by a moulded cornice with foliate frieze blocks. The central portion of the panel, which also employs classical design features such as bead-and-reel and guttae, carries the raised inscriptions "SCHOOL NO. 1" and Troy's official motto, "ILIUM FUIT TROJA EST." Below that is inscribed the quotation "NOSTRAE TROJAE PALLADIUM EDUCATIO," or "The Palladium of Troy is Education." A crenelated parapet rises above the cornice of the vestibule, which additionally has small lancet windows on its north and south elevations. Immediately to the south of the entrance is a single window opening, while there is a paired one to the north, these corresponding with the projecting central section and raised

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basement, the walls of which was executed in contrast limestone and sandstone. The remaining fenestration of the raised basement, corresponding with the flanking recessed sections, consists of paired windows, with two pairs to either side of the projecting central section. All of these have smooth sandstone surrounds which contrast sharply with the irregular surfaces of the random range ashlar that faces this level; smooth sandstone was also used to terminate the corners of the vestibule block, the central section and the building's corners. A beveled sandstone water table marks the transition between the raised basement and the principal stories above.

Returning to the projecting central section, the single and paired windows at basement level establish the fenestration pattern of the outer bays, with three paired windows to the north of the entrance at first, second and third-story level, and single windows to the south which also correspond with all three upper stories. Those on the north side are aligned in a stacked arrangement, while the second and third-story windows on the south side are slightly offset to the north from those below. There is additionally a central window bay rising between these outer bays and behind the entrance vestibule, consisting of a four-unit window with a tall six-unit window above, the divisions formed by a central mullion and cross mullions; these provide the staircases within with abundant natural light. All of these windows, excepting that directly above the entrance vestibule, are spanned by label moulds and have rusticated surrounds, rendered in terra cotta; the paired windows additionally have central mullions. As for the window above the vestibule, the lower portion is rusticated while the upper portion and head are framed by a corbelled stringcourse which aligns the entire elevation and which returns around the north and south elevations. This feature serves to visually divide the first and second stories and serves as a continuous sill for the second-story window banks of the recessed outer sections. The paired windows at basement level define the width of the outer window banks, which consist of five narrow windows with mullions, label moulds and rusticated surrounds. These banks are located at the first, second and third-story level to either side of the projecting vestibule. The second and third-story window banks on the recessed and central sections are set within a shallow brick surround which rises from the stringcourse to the building's projecting moulded cornice, above which is a flat parapet pierced by two embrasures above the central section. The parapet, also laid in Flemish bond, extends across the entire elevation. From the center of the parapet rises the terminal motif, a cast-stone ornamental feature composed of a perching eagle framed by a wreath, with flanking consoles, paterae, and a central finial. This identical motif is employed in the same position on the opposite, west, elevation and additionally in three positions on the north elevation—centered above the central bay of the gymnasium block and on the flanking sections of the east and west blocks which frame it.

The west elevation of the building, fronting on 5<sup>th</sup> Avenue, largely mirrors the treatments of the opposite, east, façade. The principal difference between the two is the presence of a later elevator tower located immediately to

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the south of the entrance vestibule and thus corresponding with the projecting center section. Square in plan and laid up in brick stretcher bond, the elevator tower has a water table, string course and cornice which form a continuation of those features as employed on the building itself. With that principal exception (the addition of the tower) the façade and west elevation largely exhibit the same fenestration: two pairs of rectangular windows corresponding with the raised basement, and banks of five windows situated at the first, second and third-story level in the recessed portions of the elevation; and paired windows at basement, first, second and third-story level to the north of the entrance bay on the projecting section, and four and six-light units rising above the entrance bay itself.

The north elevation is symmetrically composed and consists of the five-bay-wide mass of the gymnasium block, consisting of a raised basement with a tall first-story above and positioned in close proximity to the street with only sidewalk between. This rectangular mass projects slightly forward from the adjacent north walls of the east and west blocks, which rise well above the auditorium's roofline; the upper portion of the connector's north elevation rises behind it. The flanking blocks each have two paired windows at basement level but are otherwise blind, with recessed brick panels at first-story level and also at second and third-story level above the stringcourse, which forms a continuation of this feature on the east façade and west elevation. Two pilasters serve to divide the three central bays of the auditorium, each of which has three window bands at basement level, with larger window openings above, those being divided into six units each. The pilasters have brick rustication, as do the outer flanking sections, which have entrances at street level and narrow windows above, these having label moulds with a decorative panel directly below and being divided into upper and lower units. The raised basement employs the same stonework as the other elevations, consisting as it does of random range limestone ashlar which is keyed into the smoothly dressed sandstone window dressings, the joint between the two being dictated by the irregular profile of the limestone. Returning to the two street level entrances which occupy the outer bays, each is set within a smoothly dressed sandstone surround which incorporates rougher limestone as decorative panels on its face and also for the jambs. Impost blocks rendered as figural sculptures, which appear to represent students, serve as the spring point for a modified label mould which incorporates a panel above the entrance. These panels carry the carved inscriptions "BOYS" and "GIRLS," called out in gold and surrounded by distinctive arabesque detailing. The doors are deeply recessed and of a metal type with glazed panel and flanking blind sidelights.

The south elevation is the least formal of the four and consists of a recessed central section and flanking and projecting outer bays. The latter are blind, excepting paired windows located at basement level. The recessed portion is divided into three bays, with banks of five windows located at each story of the outer bays; the central bay has pairs of rectangular windows at each story. At basement level the recessed section had paired windows located in the outer bays, beneath the window banks, and a tripartite window below the center bay; the two westernmost

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ones are no longer fitted with sash; instead one is fitted with paired metal doors, the other with metal louvers. The same ornamental features employed on the other elevations were also employed here, among them limestone and sandstone for the raised basement with water-table above, terra cotta window dressings, corbelled belt course and cornice, blind wall panels, and a crenelated parapet.

*Interior*

Public School No. 1 has retained many aspects of its historic-period plan and spatial configuration. Fourteen classrooms and activity rooms, as well as the principal's office, teachers' room and two utility rooms, occupied the four corners of the modified H-plan, from basement to third floor level. Seven additional rooms were situated on the south side of the passage linking the east and west blocks and principal staircases, two each at first, second and third-story level, and one larger room at basement level where the boiler and other infrastructure was housed. The school's auditorium occupies approximately two-thirds of the building's plan and has been altered from its original tall single-story volume. Its original height has been subdivided into two stories and a cross partition now divides it and forms an open east section with the stage against the east wall. Historic images depict this space prior to its modification.

The 5<sup>th</sup> Avenue entrance, on the building's west side, leads into the vestibule, which is characterized by terrazzo flooring and expressed brick masonry walls and vaulting. The vestibule is separated from the rest of the interior by means of paired metal replacement doors with glazed panels. These are spanned by the original multi-pane glazed transom, which follows the profile of the Tudor entrance arch outside, and flanked by Gothic-arched sidelights with paneled aprons below. As is the case with the opposite, east entrance from Sixth Avenue, these doors open onto an intermediate landing, with a short flight of stairs leading downward, to basement level, and another higher flight leading upwards to first-floor level. The basement is characterized by a number of wall treatments, including plaster, expressed brick masonry, terra cotta block and concrete block. Ceilings have expressed fireproof vaulting; flooring on this level consists of concrete, which is presently concealed by carpeting, in addition to areas of hardwood strip flooring. Some wood trim survives in the principal corridors, along with newer trim and six-paneled doors introduced with the building's recent rehabilitation. Apartments on this level, along with those on the floors above, combine older features, in this instance hardwood flooring, wood baseboards and window trim, and expressed structure, with newly added material such as cabinetry. The principal historic-period trim found on this level, as throughout, includes unmoulded architraves with plain corner blocks, unmoulded baseboards and moulded window sills.



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The first-floor features of the school are particularly intact and reflect those found in the remaining areas of the building above. Period finishes include the terrazzo flooring in the corridors, hardwood floors in the classrooms, wood trim such as that present around door and window openings and blackboards, as well as many of the blackboards themselves. The first-floor layout is all but replicated on the second and third floors. The second floor deviates from the original plan in that the south classrooms have been converted into a suite of offices with gypsum wall board and glass partitions, dropped ceilings with acoustical tile, carpeting, and a new corridor which runs the length of these spaces. The front, east, classrooms of the second floor have received similar, reversible modernization. Third floors spaces have received similar treatments, with some rooms retaining hardwood flooring and plaster wall surfaces which are now obscured by carpeting and dropped ceilings. All floors have modern florescent lighting.

The auditorium occupies the north-central part of the plan. Formerly a large and open multi-story volume with finished space in the basement below, it now consists of a basement with two stories above, the auditorium area now given over to two separate floors and bisected with a north-to-south partition. At an unknown date the first floor was divided into several multi-purpose rooms, the largest of which corresponds with the original stage; however, it nevertheless retains key features of an assembly room. This includes the raised stage with flanking stairs, although the opening has been enclosed with wallboard. A dropped ceiling with acoustical tiles bisects the space, thus obscuring the upper portion of the proscenium arch, but the area nevertheless retains plaster walls, wood trim and hardwood strip flooring. At second-story level the original ribbed plaster ceiling, the ribs of which spring from projecting imposts, and plaster bosses and frieze blocks remain *in situ* and visible to view, as does the upper portion of the proscenium arch.

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**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.)

**ARCHITECTURE**

**EDUCATION**

**Period of Significance**

1910 -1968

**Significant Dates**

1910-11

**Significant Person**

(Complete only if Criterion B is marked above.)

N/A

**Cultural Affiliation**

N/A

**Architect/Builder**

M.F. Cummings & Son

**Period of Significance (justification)**

The cited period of significance, 1910-1968, is initiated with the school's construction and is carried forward to the 50-year cutoff, given the building's continued use as a public educational facility during this span.

**Criteria Considerations (explanation, if necessary)**

N/A

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**Narrative Statement of Significance**

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**Statement of Significance Summary Paragraph**

Completed in 1911, former Public School No. 1 in the City of Troy, Rensselaer County, New York, was the first school edifice constructed as part of a two-decade-long building campaign initiated to address burgeoning school enrollment in the city, a direct consequence of Troy's rapid industrialization and accompanying population growth. The building incorporated any number of features influenced by increasing standards of school design in the period, among them those relating on fire safety, proper lighting and ventilation, and program-specific spaces. Public School No. 1 was built to the designs of M.F. Cummings & Son, a prolific and prominent architectural firm responsible for a myriad of commissions in Troy and elsewhere. Established by architect Marcus F. Cummings, and later carried on by his son Frederick, this office's work included domestic, religious, commercial and public buildings, among them 10 school commissions. The former school, recently rehabilitated to serve as apartments, is being nominated in association with Criterion A, in the area of Education, given its direct association with the development of Troy's public school system, which was then being transformed to address increasing enrollment. It is additionally being nominated in association with Criterion C, in the area of Architecture, as an excellent example of Progressive-era school design and the work of the office of M.F. Cummings & Son, which offered a building in a distinctive Gothic-inspired design which also satisfied any number of important period school design mandates. The cited period of significance for this NRHP nomination, 1910-1968, begins with the building's construction and terminates at the 50-year cutoff point, given the building's continued use as a public educational facility in that span; it ceased functioning as a school in 1978.

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**Narrative Statement of Significance**

Historic Overview

Incorporated in 1789 as a village and subsequently as a city, Troy was at one time contained within the Hudson Valley land holdings of the Vanderheyden family. This immediate region had previously been inhabited by the Mohicans and, during the period of Dutch colonization, it fell within the domain of the seventeenth-century feudal land owner Kiliaen Van Rensselaer.<sup>1</sup> Troy's initial growth and prosperity was dependent on the Hudson River for sloop trade, later yet by the Erie and Champlain canals, and, finally, on the convergence of four major railroad networks, all of which contributed to the continual growth of its manufacturing concerns. Troy's commercial success and ascendancy in the nineteenth century was swift and extensive. Multi-storied warehouses and stores developed along the Hudson River to sustain commerce, the first indicators of Troy's emerging commercial

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<sup>1</sup> Thomas Phelan, *The Hudson Mohawk Gateway* (Northridge, CA): Windsor Publications, 1985), 78.

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ambitions. As early as 1807, a small iron mill was in operation on the Wynantskill creek, where water power was harnessed to process iron ore extracted in the Adirondacks, while early paper mills established in the 1820s drew power from the Hudson River. Ambitious industrialists Erastus Corning and Henry Burden initiated careers that would eventually lead to the development of the city's considerable iron and steel industry. By 1860 the city had become one of the nation's leading iron producers, with several large mills and numerous smaller ones. During the 1860s and 1870s the city's shirt and collar industry grew from a cottage industry to a large-scale manufacturing enterprise. This textile industry at its peak in the early twentieth century employed 15,000 workers, the majority of them women.<sup>2</sup> Troy industries also produced merchantable products such as stoves in huge quantities, and thriving small businesses offered everything from groceries to cigars.

Public School No. 1 was erected in an urban area which is now considered north central Troy, an area which was absorbed by the developing City of Troy but which in the early nineteenth century was known as Middleburgh. Lots began selling along the Hudson River and the Piscawenkill Creek, but this area, which was known as Batestown, remained relatively small, consisting of the Bull's Head Tavern and a few shops in 1823.<sup>3</sup> Situated between Troy, to the south, and the thriving community of Lansingburgh to the north, Batestown was destined to lose its individual identity in the face of the city's expansion and growing industrial base. Still, it provided the physical framework for the later city neighborhood, which came to be defined by domestic, religious, educational, and commercial and industrial properties. In 1845 Batestown, which was bisected by the major route of Vail Avenue, or what is now 6<sup>th</sup> Avenue, remained in large measure an expanse of open land, but the arrival of the Troy & Lansingburgh Railroad by 1869 spurred new and increasing development. By that time the H. Green & Son Spring Factory and the J.B. Carr & Company Chain Works first appeared near Douw Street, and in 1873 a paper mill was erected at the west end of Middleburgh Street. Sixth Avenue and River Street soon developed as parallel north-south thoroughfares from which short, densely built residential side streets extended. By 1889 the area had been developed with a series of paper mills, a flour mill and a major paint manufacturer, all of these being clustered around a hydraulic canal that supplied water power from the Hudson River. Dwellings along River Street and 6<sup>th</sup> Avenue would have co-existed with these factories.

The G.M. Hopkins city atlas, published in 1881, indicated that there were nevertheless still many vacant and undeveloped lots at that time. Such was not the case by 1885, by which time substantial brick buildings began to appear in the landscape. These included, within two blocks along 6<sup>th</sup> Avenue, the first School No. 1 (1884), situated

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<sup>2</sup> *The Encyclopedia Americana*, entry on Troy, N.Y. (The Encyclopedia American Corp., 1920), 99.

<sup>3</sup> "Batestown, NY," *Troy Times*, 4 April 1906.

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on the same lot as the current building; St. Patrick's Church, founded in 1871, and followed by its school building in 1887; and Christ and St. Barnabas Church, a mission chapel begun in 1871. During the last quarter of the century the manufacture of detachable collars and cuffs blossomed as Troy's preeminent industrial enterprise and a principal employer, which provided work for thousands of women during the first quarter of the twentieth century. The idea of the detachable collar had been pioneered by Hannah Montague, who devised the removable collar in 1827 to make laundering her husband's shirts easier by separately washing the more heavily soiled collars instead of the whole shirt. Ultimately, collars in a wide variety of styles became a fashion statement and a way to separate the "white collar" class from "blue collar" class. Five of the largest cuff and collar factories were built on River Street along the Hudson River shoreline, and many who worked in this industry resided in the nearby neighborhoods. Searle, Gardner & Company built its factory nearly across from the School No. 1 schoolyard in 1899. To the south, Van Zandt, Jacobs & Company built its factory in 1895; Wilbur, Campbell, Stephens Company located next to it in 1899; and Miller Hall and Hartwell was established in 1880 and expanded in 1891. The largest cuff and collar maker, Cluett, Peabody & Company, occupied an extensive brick complex only the most recent portions of which survive to this day.<sup>4</sup> Thus the north central neighborhood of Troy was located on the eastern periphery of a densely built-up manufacturing corridor centering on River Street.

By the 1880s, Troy had assumed the characteristics of a mature industrial city, with a population swelled by the arrival of new immigrants. The first of the European-born immigrants were the Irish, who fled the potato famine in their homeland in the 1840s. Their ranks dominated Troy's powerful mid-nineteenth century iron industry and the growing textile industries. By 1860, 23,000 residents—almost 60 percent of the city's population—were either immigrants or the children of recent immigrants. Eastern and southern Europeans constituted the next major influx of immigrants, after the 1880s. In 1901, with a population of 60,651 people, there were as many as 26 collar and cuff makers as well as 38 laundries where collars were cleaned. Collar businesses in north central Troy employed many of the neighborhood's residents. By the turn of the twentieth century over half of the neighborhood's residents who had jobs worked in the collar industry.<sup>5</sup> Industrialization and the population boom, which peaked at 76,813 in 1910, were principal variables in the maturation of Troy's public school system.

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<sup>4</sup> A number of these former cuff and collar factories have in recent years been nominated to the S/NRHP as part of the MPDF, *Textile Factory Buildings in Troy, New York, 1880-1920*.

<sup>5</sup> Elisabeth A. Bakker Johnson, and Peter Shaver, *St. Barnabas Episcopal Church*, NRHP nomination, New York State Historic Preservation Office, 2003. Section 8, 1-2.

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Development of Troy's Public Educational System

Troy made tentative but increasingly significant steps towards educating its children, first as a village and then as a growing city. In 1791 Troy's first dedicated school building was erected and in 1795 the village adopted an "Act For the Encouragement of Schools." As a newly incorporated city in 1816, Troy established a district council to create schools in four wards and to raise \$500 per annum through taxes to support them.<sup>6</sup>

In 1815 New York State endorsed Quaker-inspired Lancasterian educational models and Troy immediately followed suit, thereby relying on a system in which older students were pressed into service to assist with educating younger children. While economical and aimed at benefiting the poor, the Lancaster schools still collected tuition. These so-called "rate bills," paid by parents who could afford tuition but otherwise waived for impoverished children, which thus stigmatized them, became the crux of a local, state and national movement towards the establishment of common, or free, schools. Common tax-supported schools were most famously championed in the 1830s and 1840s by the Massachusetts educational reformer Horace Mann, who rode on horseback to inspect individual schools throughout the commonwealth. What he found was a vast system of unevenly supported schools, with buildings often in decrepit condition and lacking adequate ventilation, heat and lighting, as well as basic tools such as standardized books, blackboards and comfortable furniture. Wealthy children could attend school longer; poor children could not afford to go at all.<sup>7</sup>

Mann's theory of education as the great equalizer soon gained traction nationally and even internationally. In 1849, New York State founded a free school system; Troy established common schools that same year.<sup>8</sup> Troy's tuition-based system had bordered on chaos up to that point, with teachers expected to collect tuition. Due to the level of arrears, the trustees of Troy's first school district tried reducing fees, then in 1848 hired a tax collector whose salary at times exceeded the amount of tax collected.<sup>9</sup> Arthur James Weise, in his 1889 book, *Troy's One Hundred Years*, wrote that the free school movement "buried a system which pinned the fluttering rags of poverty to the garments of the unfortunate, and helped to usher in an era which opened the doors of our schools to rich and poor alike, which unified the system and extended it throughout the entire city."<sup>10</sup>

Initially, Troy's school board was composed of two commissioners from each of the city's then 10 wards; additionally, the board relied on a clerk to see to the actual operation of the schools. The board of education

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<sup>6</sup> A.J. Weise, *The City of Troy and Its Vicinity* (Troy: Edward Green, 1886), 264-266.

<sup>7</sup> Sarah Mondale and Sarah B. Patton, eds., *School: The Story of American Public Education* (Boston: Beacon Press, 2001), 27.

<sup>8</sup> Mondale and Patton, 29.

<sup>9</sup> Weise, *Troy*, 298-99.

<sup>10</sup> Weise, 299.

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gradually decreased; in 1873 there were 12 elected commissioners, in 1892 seven, and just three mayoral-appointed commissioners in 1903.<sup>11</sup>

At the end of the nineteenth century, the Troy public school system, like those in other American cities, witnessed expansive growth. In 1884 Troy had 15 elementary schools, a high school, and a presence in two privately run orphanages.<sup>12</sup> As immigration and industrialization continued to grow, school systems and reformers came to grips with how to keep children in school and what to teach them. In the early twentieth century the term “progressive” took on various meanings in education, from I.Q. testing and the curricular tracking of college-bound students, to vocational education for the “hand-minded,” primarily immigrant children who some educators predicted would most likely enter the industrial workforce.<sup>13</sup> Early proponents of the so-called “manual training” of children believed that manual dexterity and visual observation were important components of a holistic education. Even in its purest form, the manual training method did include some trade skills, such as carpentry and general use of tools. Supporters acknowledged that manual training might lead some of these students to later work in related industries, but insisted that the primary goal was to round out a child’s education by encouraging learning by means of touch and sight. Calvin Milton Woodward, a Washington University professor who once taught in secondary schools, and the founder of the first manual training school, in St. Louis, Missouri, consistently held this position, summarizing his philosophy with the motto, “Hail to the skillful, cunning hand! Hail to the cultured mind! Contending for the world’s command, here let them be combined.”

Troy educators viewed manual training as vocational, directed at primarily immigrant students who, they believed, would soon enter the industrial workforce. In his 1910 annual report, issued during the construction of Public School No. 1, Superintendent Edward Edwards Jr. described the vocational curriculum as “educating the hand as well as the brain” of children destined to enter the manufacturing workforce. Edwards and labor advocates, it was reported, believed that vocational education equipped these youngsters with “self-helpfulness” when it came time for them to work in Troy industries.<sup>14</sup> Boys had the chance to work in metal and wood, girls in cooking and sewing. Former Troy High School Principal Leigh R. Hunt, in a speech before the High School Alumni Association in 1910, inferred that tracking was needed to encourage diversity and, therefore, students differing intellects. “The schools need to cultivate intellectual assertiveness rather than reduction to a popular average. There is too much leveling. Intellectual energy is a gift of the gods ... Let us in a word encourage diversity of mental industry rather than intellectual sameness and mediocrity.”<sup>15</sup>

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<sup>11</sup>“School Board Manual of 1867 Reveals Interesting Information,” *Troy Record*, 7 December 1910.

<sup>12</sup> Mondale and Patton, 58.

<sup>13</sup> Mondale and Patton, 66-67.

<sup>14</sup>“Troy’s Public Schools,” *The Troy Times*, 2 February 1910.

<sup>15</sup>“Home Matters: High School Alumni,” *The Troy Times*, 23 July 1910.

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**Public School No. 1, 1910-11**

Troy's new Public School No. 1 was constructed to replace an existing brick school building which had come to be viewed as deficient, given its lack of indoor toilets and artificial lighting; that building occupied the same site as the nominated school and had previously served the same neighborhood. The new building was billed at the time as a state-of-the-art educational facility and its construction initiated a long campaign of new school construction and renovation in Troy. This improvement campaign continued through the 1910s until 1930, during which time a series of new buildings was erected to serve the city's public educational needs. These included a new central school, built in 1913 to serve as a middle, high and vocational school; Public School No. 14, completed in 1923, also been designed by M.F. Cummings & Son; Public School No. 18, built in 1927 to serve the suburban neighborhood of Sycaway; and Public School No. 12, which was built in 1930 to serve the residents of south Troy.

The nominated school's distinctive Collegiate Gothic styling, its fireproof steel, concrete and masonry construction, and its internal layout, which was intended to promote safe egress and provide optimal lighting and ventilation, were central elements of American school design in the first decades of the twentieth century. Space reserved for manual training and the new school's designation as a grammar, or what is otherwise termed a middle school, allowed Public School No.1 to adequately serve the needs of immigrant and disadvantaged children who resided in that working-class neighborhood. The school's role in preparing some children for a career in the trades was clear, as described in a *Troy Press* account of the building's dedication, which took place in April 1911. The president of the school board, William Leland Thompson, noted that the school had been changed from a grade to a middle school whose students would seamlessly transition to the new central school, where they would learn the trades. A large portion of the lower floor of the school was reserved for cooking classes and manual training.

In 1913, Public School No. 1 graduates had the opportunity to attend the new Central High School on 7<sup>th</sup> Avenue. Set on a hillside on the periphery of downtown Troy, that building remains extant and now serves as office space for Rensselaer County government. Students there received what was termed a "practical education," with girls learning the household and domestic arts under the supervision of Mettie B. Hills and boys training to be carpenters, machinists and electricians in a program led by the supervisor of manual training, S.W. Rounds. If there was any doubt about the future work life of these children, it was engraved on a bronze plaque at the entrance: "The City of Troy has erected this building to give its children the opportunity to learn the rudiments of those industries to which Troy owes its prosperity."<sup>16</sup> In 1917 Public School No. 1 and the high school were merged.

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<sup>16</sup>George B. Anderson, *Landmarks of Rensselaer County* (Syracuse, NY: Mason & Co. Publishers, 1897), 293-94.



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**Period School Design, 1900-1910; Public School No. 1 as a Standardized School Building**

Susanne Warren, in her contextual study of New York State school architecture, described school architecture of this period as maturing into a fairly uniform practice that consolidated reforms pertaining to an optimal, healthy learning environment; by 1910, concerns relative to proper ventilation, lighting, and style were codified either through legislation or standardization of best practices. From the late nineteenth century to 1900, educators and architects who came to specialize in school design focused on the link between sanitation, hygiene, and the proper means of ventilation to combat contagious disease. There emerged complicated formulae about ventilation in order to dispel carbon dioxide and other impurities thought to be toxic in expelled air, while uniform natural lighting, provided by banks of large closely spaced windows, was deemed best if cast from the left of students. Restraint in exterior design was also extolled, with ornamentation used conservatively to evoke a Tudor or Collegiate Gothic architectural effect.<sup>17</sup>

With these concerns to some extent settled, attention was focused sharply toward fire safety after the turn of the twentieth century, a subject of increasing focus among design practitioners and government legislators. Increasingly, specifications called for outer and interior bearing walls to be built of brick, stone, or reinforced concrete; stairs and stairwells were to be similarly built, with steel also being employed for stairs. Fire safety also evinced itself in terms of spatial layout, with distinctly separated stair halls situated to facilitate rapid and effective egress during emergencies. This new standard was spelled out in 1904 in New York State law, which mandated that “all halls, doors, stairways, seats, passage-ways and aisles ... (be) arranged to facilitate egress in case of fire or accident.” School design also required state oversight and review beginning in 1904.<sup>18</sup> School design had arrived at the “one best way” to define the optimal educational building.<sup>19</sup>

Troy’s Public School No. 1 exemplifies the best practices in period school design in the first decade of the twentieth century; its design embodied state-of-the-art standards for fire safety, ventilation, hygiene, illumination, and architectural style. The building was among those schools featured in *Grade School Buildings*, a 1914 compilation of American educational architecture that held sanitation and lighting, as well as economy and convenience, in high regard, according to author William C. Bruce, who was also editor of the *American School Board Journal*. It additionally appeared in *The American School Board Journal* in 1912, and in the context of appropriate school ventilation and hygiene, further evidence that the design embodied any number of features which marked it as an

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<sup>17</sup>Susanne R. Warren, “The School of 1910,” *The Schools of New York State Development of the School as a Building Type* [Context Study], (Albany, NY: New York State Office of Parks, Recreation, and Historic Preservation, 1990), 192.

<sup>18</sup>Warren, 169.

<sup>19</sup>Warren, 154.

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appropriate prototype for period school design.<sup>20</sup> The building employed fire-resistant construction methods in its steel frame, sub-basement and ground floor of brick and reinforced concrete, and concrete floors. Stair halls were linked by east-west corridors lined with classrooms and the auditorium in a standard design intended to facilitate effective and logical egress in the event of fire. Pairs and banks of windows provided the interior with abundant fresh air, and the school's modified H plan accommodated the natural illumination standards of the day. The Cummings office chose Gothic elements as the overarching architectural theme, inclusive of Gothic-arched portals and crenelated parapets, and stone and terra cotta detailing and dressings which contrasted with the red Flemish bond brick walls. The plaques such as that located above the principal entrance incorporated iconography from Troy's official seal, among them Hudson River vessels and the mercantile products they once freighted, along with Troy's official motto, *Ilium Fuit Troja Est*.

**M.F. Cummings & Son**

Marcus Fayette Cummings (1836-1905) was the principal figure of the Cummings office, which was carried on after his death by his son Frederick, who joined the firm in 1890. Born in Utica, New York, Marcus Cummings worked for a time in architectural offices located in the cities of St. Louis, Baltimore, and Buffalo, where he learned the rudiments of the field. After returning briefly to his native Utica he relocated to Troy, advertising his services in the aftermath of the fire of 1862, a disastrous conflagration that killed several people and burned most of the downtown area. Cummings's first known commission, fielded in 1864, was the design of the Second Presbyterian Church, a monumental Romanesque Revival-style edifice erected in downtown Troy. The talented and prolific Cummings distinguished himself locally, and, to a degree even nationally, leaving an architectural legacy of numerous buildings and three influential architectural publications: *Designs for Street Fronts, Suburban Houses and Cottages* (1865), *Modern American Architecture* (1872), and *Cummings' Architectural Details* (1873).<sup>21</sup>

Marcus Cummings and, after his death, the firm of M.F. Cummings & Son, designed 10 Troy schools between 1865 and 1923. The office designed a portion of the downtown Russell Sage College campus (the Romanesque Revival Gurley Memorial Hall, 1891, extant) and the original Jacobean Revival campus of Emma Willard School (1910, extant). The firm's public building commissions included the Neoclassical style Rensselaer County Courthouse (1898, extant) and the Second Empire City Hall (built in 1876; 1938). The Cummings office designed two downtown office buildings (the Ilium Building and the National State Bank Building, built in 1904 and both extant);

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<sup>20</sup>*The American School Board Journal*, vol. XLIX-L (1912), 18-19.

<sup>21</sup> Kathleen LaFrank and Judy Coyne Becker, *Public School No. 10*, National Register nomination, 1994.

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and two factories, the Romanesque Revival-style Van Zandt & Jacobs textile factory (1895, extant) and the minimally adorned but classically inspired Troy Waste Company (1909, extant).

Recent History & Conclusion

Beginning in 1950 the City of Troy's population began to decline. The city's once robust textile manufacturing base, centering on its detachable collar and cuff interests, began to decline after 1920 and by 1962 had dwindled to six firms that had managed to reinvent themselves and remain viable. The iron industry had peaked earlier, with the last vestiges disappearing by the late 1940s. The central school district followed suit, with the number of schools dropping from 15 in 1925 to just nine in 1981. Troy Public School No. 1 remained in service until 1976, then became an alternative learning center and district administrative offices; after a brief period of vacancy it was recently rehabilitated. Public School No. 1 remains a highly intact example of a Progressive-era school designed and built in the early twentieth century. Designed by the noted Troy architectural firm of M.F. Cummings & Son, the building's fireproof construction, internal layout to achieve safety and strategically placed fenestration for proper lighting and ventilation, together with its distinctive Collegiate Gothic styling reflect many aspects standard to school design in that era.

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**Developmental history/additional historic context information** (if appropriate)

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**9. Major Bibliographical References**

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

Anderson, George B. *Landmarks of Rensselaer County*. Syracuse, NY: Mason & Co. Publishers, 1897.

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The Encyclopedia Americana, entry on *Troy, New York*. The Encyclopedia American Corp., 1920.

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Weise, A.J. *The City of Troy and Its Vicinity*. Troy, NY: Edward Green, 1886.

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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: \_\_\_\_\_

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

**10. Geographical Data**

**Acreage of Property** .51 acres  
(Do not include previously listed resource acreage.)

**UTM References**

(Place additional UTM references on a continuation sheet.)

1	<u>18</u> Zone	<u>607837</u> Easting	<u>4733545</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 for this NRHP nomination is depicted on the enclosed mapping, which was drawn at a scale of 1: 24,000, 1: 12,000 and 1: 3,000. All maps, four in total, are entitled "Troy Public School No. 1, City of Troy, Rensselaer Co., NY."

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

The boundary has been drawn to reflect historic circumstances and includes only land directly associated with the school's construction and historic period of use. As such, a parking area to the south of the building and the original school parcel, constructed on land once occupied by buildings, has been excluded. The rectangular-shaped nominated parcel is largely occupied by the footprint of the school excepting those areas to the immediate east, south and west of the building.

**11. Form Prepared By**

name/title Michael E. Lopez, TAP; edited by William E. Krattinger, NYS Division for Historic Preservation  
organization NYS DHP, Peebles Island State Park date August 2018  
street & number PO Box 189 telephone (518) 268-2167  
city or town Waterford State NY zip code 12188  
e-mail [william.krattinger@parks.ny.gov](mailto:william.krattinger@parks.ny.gov)

**PUBLIC SCHOOL NO. 1**  
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**RENSSELAER CO., N.Y.**  
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**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.
- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

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**Photographs:**

Photographs by Kathleen LaFrank, DHP, October 2018 and Michael Lopez, TAP, April 2017  
Original digital files/TIFF file format at NYS Division for Historic Preservation, Waterford, N.Y. 12188

- 001 EXTERIOR, perspective view looking to southwest showing east and north elevations
- 002 EXTERIOR, view west showing east façade
- 003 EXTERIOR, view south showing auditorium block
- 004 EXTERIOR, view to northeast showing west elevation and portion of south elevation
- 005 EXTERIOR, view north to south elevation
- 006 EXTERIOR, detail view of plaque above principal entrance, east façade
- 007 EXTERIOR, detail view of bust/impost block, principal entrance, east façade
- 008 INTERIOR, inner vestibule doors, principal entrance
- 009 INTERIOR, auditorium, view of stage, lower portion of proscenium arch and dropped ceiling
- 010 INTERIOR, upper portion of auditorium proscenium arch and ribbed ceiling
- 011 INTERIOR, classroom, view showing original flooring, moldings and blackboard
- 012 INTERIOR, classroom, view showing original cabinetry and shelving
- 013 INTERIOR, upper-story cross hall, view showing intact flooring, wall and ceiling treatments

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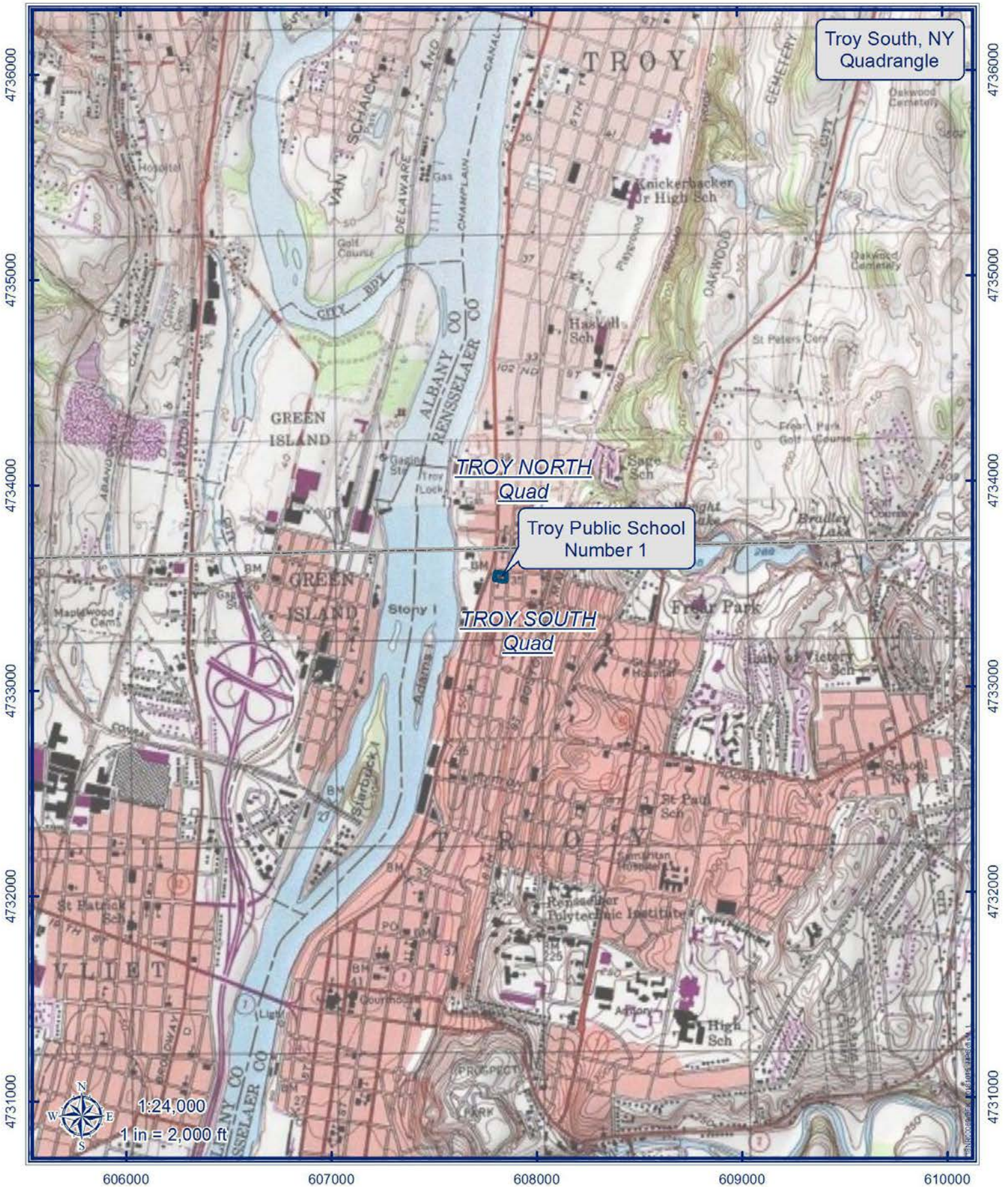
**Property Owner:**

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

name \_\_\_\_\_  
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.).

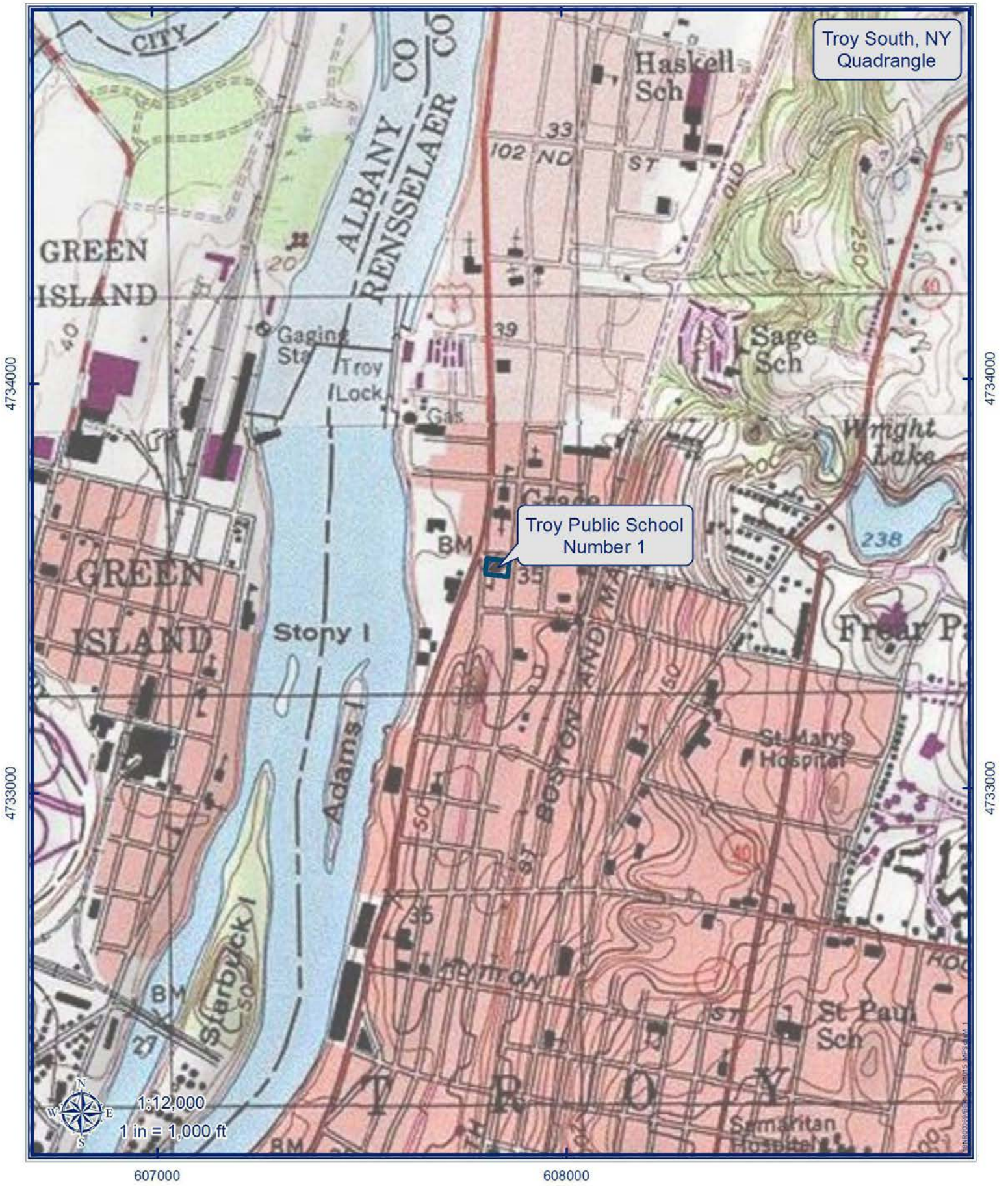
**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form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



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



Parks, Recreation and Historic Preservation



Troy South, NY  
Quadrangle

Troy Public School  
Number 1

1:12,000  
1 in = 1,000 ft

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



Troy Public  
School No. 1



Parks, Recreation  
and Historic Preservation



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



Parks, Recreation  
and Historic Preservation





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



Parks, Recreation  
and Historic Preservation



A large, multi-story brick building with a stone base, situated at a street corner. The building features numerous windows and decorative architectural elements. A traffic light and a street sign are visible in the foreground. The sky is blue with scattered clouds.

A traffic light with red, yellow, and green lights, mounted on a wooden pole.

A green street sign with white text, mounted on a wooden pole.

A white sign with a black arrow pointing right, mounted on a wooden pole.

A blue pickup truck parked on the street.

A white pickup truck parked on the street.

A small, single-story building with a green roof and white walls, located in the background.











SCHOLA Nº 1

ILLIUM FUIT TROIA EST

NO STRAE TROJAE PALLADIUM EDUCATIO.







EXIT

EXIT

EXIT













FIRE  
EXIT  
↓

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: 11/5/2018      Date of Pending List: 11/16/2018      Date of 16th Day: 12/3/2018      Date of 45th Day: 12/20/2018      Date of Weekly List: 12/7/2018

Reference number:

Nominator:

Reason For Review:

Accept       Return       Reject      12/7/2018 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

ROSE HARVEY  
Commissioner



30 October 2018

Alexis Abernathy  
National Park Service  
National Register of Historic Places

Mail Stop 7228

1849 C Street NW  
Washington DC 20240

Re: National Register Nomination

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:

Public School 1, Rensselaer County  
Rock Rift Fire Observation Tower, Delaware 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