

BC 4417
AD 11300/1204



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 Powers Building and Powers Hotel (Additional Documentation)

other names/site number N/A

name of related multiple property listing N/A

Location

street & number 16-42 West Main Street, 20-56 N Fitzhugh Street

N/A	not for publication
N/A	vicinity

city or town Rochester

state New York code NY county Monroe code 055 zip code 14614

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,
I hereby certify that this X nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

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

 national statewide X local

Daniel Macbary 7/31/19
Signature of certifying official/Title Date

DS/PO
State or Federal agency/bureau or Tribal Government

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

Signature of commenting official Date

Title State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

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

[Signature] 9/12/19
Signature of the Keeper Date of Action

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5. Classification

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

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

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

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

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

Contributing	Noncontributing	
1	1	buildings
0	0	sites
0	1	structures
0	0	objects
1	2	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

1

6. Function or Use

Historic Functions

(Enter categories from instructions.)

COMMERCE/TRADE/office building

COMMERCE/TRADE/store

DOMESTIC/hotel

Current Functions

(Enter categories from instructions.)

COMMERCE/TRADE/office building

TRANSPORTATION/parking garage

7. Description

Architectural Classification

(Enter categories from instructions.)

Late 19th century Second Empire

Early 20th century Neoclassical

No style (garage and Skyway)

Materials

(Enter categories from instructions.)

foundation: stone, concrete

walls: cast iron, stone, brick, glass

roof: slate, EPDM

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 Powers Building and the Powers Hotel are two, large, multi-story buildings built ten years apart by the same developer and designed by the same architectural firm for an inter-related purpose; although they are different in style, they have been internally linked on multiple floor levels by a two-bay-wide by two-bay-deep multi-story connector since the Powers Hotel was built. When the Powers Building was listed on the National Register in 1973, the nomination incorrectly failed to include the attached and interconnected Powers Hotel. The nomination for the Powers Building was also lacking in that it had an extremely brief description and a significance statement that failed to specify a period of significance or any applicable criteria. Since that time, the Powers Building has undergone a federal tax credit-approved rehabilitation that reversed some inappropriate alterations and restored its historic character. This nomination amends the Powers Building nomination to update the property description, expands the boundary to include the hotel parcel, corrects some factual errors in the original nomination, extends the period of significance to c.1865-1968 and adds a discussion of the areas of significance of commerce and architecture for both buildings. Since the buildings are functionally related and have been internally connected since the Powers Hotel was built, they are considered as one building for purposes of the National Register. In addition, this nomination also adds the non-historic Sister Cities Parking Garage, which was constructed in 1989 after the Powers Building was listed and is connected to it by a 1990 exterior glass skyway that extends from the rear elevation of the Powers Building across Pindle Alley. The parking garage occupies the lot behind the Powers Hotel.

The Powers Building and Powers Hotel is a large, multi-story building that occupies a city block along West Main Street at the Four Corners section of Rochester, New York, extending between State and North Fitzhugh Streets. The surrounding neighborhood, which makes up Rochester's traditional civic center, consists primarily of mid-rise office and government buildings, including several individually listed National Register properties, three NR listed districts (City Hall Historic District, 1974; the State Street Historic District, 1984; and the Bridge Square Historic District, 1984) and a strong concentration of important works of A. J. Warner and his son, J. Foster Warner, the architects who designed the Powers Building and Powers Hotel and were the leading Rochester architects through the late nineteenth and early twentieth centuries. The original nomination described the Powers Building as a massive nine-story Second-Empire office building built incrementally between 1865 and 1890, with five floors of stone and cast-iron ornamental elevations of three levels plus one mezzanine

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behind three tiers of mansard roofs facing south and east and a four-level tower near the center of the south façade. Included in this amended nomination is the adjacent parcel and structure to the west, connected to the office building by a multi-level linking passageway over Pindle Alley. This building, originally the Powers Hotel, is an eight and one-half story building with limestone trim, built in 1882-83 and repurposed as the Executive Office Building in 1968-69. Pindle Alley runs north to south between the two structures. The alley is a narrow city-owned street crossed by the passageway between the two buildings at levels one through eight. Included with this nomination is a non-historic, one-story glass enclosed walkway that allows interior access from the Powers Building to a seven-story reinforced concrete parking garage with a brick exterior, located at the corner of Church and North Fitzhugh Street.

Narrative Description

The Powers Building is a late nineteenth century Second Empire style building with 169 feet of frontage along West Main Street and 171 feet of frontage along State Street, wrapping around an irregularly shaped interior courtyard. Built about the same time, the two street frontages each feature two different exterior wall treatments from ground level to the fourth floor.¹ The building was advertised as fire-proof, having a stone foundation, cast iron support structure and limestone exterior. The corner portion is faced in decorative limestone and has six bays facing State Street, eleven bays facing West Main Street and one bay facing the corner. Its window openings are round-arched at levels one and three and have flat-arched trim with rectangular upper sash at levels two and four. Stone quoins decorate the sides and heads of each window, and stacked quoins subdivide the elevations into a four-bay, three-bay, four-bay pattern on the south and into three two-bay blocks on the east. Projecting stone cornices follow the sill line at each level. Windows are wood one-over-one double-hung sash.

Beyond the corner portion of the building, the outer sections have eleven bays facing south, also subdivided in a four-three-four pattern, and sixteen bays facing east, subdivided into four sections of four bays each, with quoining dividing the sections. Upper level elements are of cast iron in these building sections. The outer sections also have cornice bands at each sill level, and Corinthian order columns between one-over-one wood windows; however, early photos and documents indicate that the cast-iron building sections originally had iron casement windows. The mansard roofs are continuous across the south and east, although subdivided to reflect the lower building divisions. Built incrementally over two decades, the mansards are faced in gray slate, with an irregular pattern of projecting dormer windows, arched at levels five through seven and rectangular at level

¹Both buildings employ a floor numbering system in which street level is called the Ground Floor and the next level up is the First Floor.

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eight, which has a lower level of ornamental detail. Historic images indicate that originally there was iron cresting at the seven through eighth level sills and at the roof, but these are no longer in place.

At the two outer sections of the building, the ground floor level exhibits much of the original cast-iron storefront configuration, which was largely concealed at the time of the 1973 NR listing. The storefronts were renovated in 1988-90 to expose concealed historic fabric. Surviving historic features include shallow arched building entries at both West Main and State streets, continuous bracketed cornices and cast-iron Corinthian columns at the two outer sections and a continuous limestone storefront cornice at the center section. There are five separate entrances to individual stores at each facade, and storefront infill includes large windows with a base wall below and a transom-level infill panel above.

A four-level tower extends upward from roughly the center of the West Main Street side. It originally functioned as a rooftop observation tower and is now unused. It has projecting cornices at three levels, a combination of flat-arched and round-arched windows, and a small dome and flagpole at the top. Its height allows it to be seen from West Main Street.

The north and west elevations are of unornamented brick with windows facing the side walls of the adjacent structures. The mansard treatment wraps around the top two levels on these sides. The west has eleven bays, with the second bay from West Main Street abutting the passageway to the former hotel. The north mansard has twelve bays on the west side, with a setback section at the location of the northeast stair, eight bays to the west and three to four bays to the east. A c.1990 enclosed raised passageway links level one to the Sister Cities Garage, a public parking structure to the north of the former hotel, built in 1989.

The Powers Building has retail and office space at the ground level and office space at levels one through eight, organized around an irregular L-shaped central courtyard that was originally exterior space, which was enclosed by a full roof level skylight to create an interior atrium as part of a 1988-1990 renovation program. Many interior features and finishes survive to give the structure its distinctive quality as one of Rochester's premier historic office buildings. Chief among these is the original double-return cast-iron staircase extending from levels one to five and extending to level eight as a dogleg stair across the hall to the south. The original layout included stairs from the sidewalk up to level one at three locations, a passenger elevator adjacent to the main stair, and secondary stairs near the southwest, southeast, and northeast corners of the building. The southwest and southeast stairs remain intact, while the northeast stair was replaced with a non-historic stair in the same

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location. The southwest stair was the connecting point for the passageway linking each floor to the adjacent former Powers Hotel building; however, the doorways are now permanently blocked. The southeast stair links only levels five through eight, historically used as an art gallery.

The current layout has a ring of double loaded corridors at each level, with individual offices and office suites facing the street or the courtyard, closely following the original layout. Corridor finishes include original patterned marble and ceramic tile floors, marble wainscoting and door frames, wood and plaster walls and plaster ceilings in a vaulted pattern reflecting the iron and brick fireproof structure. Other surviving original features at the interior include wood doors and trim at corridors, a wood water tank at the tower, griffin sculptures at the entry, and some iron casement windows facing the atrium. A marble plaque mounted in the lobby recognizes the architect and builders. Most windows have original or early wood one-over-one double-hung sash, with single glazing at the atrium and modifications to receive insulated glazing at the exterior. Original ornamental painted finishes at the upper walls and ceilings of the former art gallery spaces at levels six through eight have survived in some office locations, concealed by suspended ceilings.²

The building's support structure is made up of cast-iron columns and beams, with brick infill at interior partitions and shallow brick arches and concrete spanning between beams. The sixth floor is a partial mezzanine level with windows only at the atrium and the north and west facades. The floors at levels seven and eight are irregular, with steps and ramps up to the spaces in the northwest corner. These reflect the higher-ceilings of the fifth-floor Grand Salon originally located in this section of the building and later converted to use as hotel rooms accessible from the hotel next door.

²Craig Smith (collector, Powers memorabilia), interview with authors, February 19, 2019; Brett Sharp (building manager, Powers Building), building tour and interview with authors, March 18, 2019.

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Central Library of Rochester and Monroe County - Historic Monographs Collection



Buildings in 1883. Hotel is to the left, office building to right at corner

Former Powers Hotel (Executive Building)

The Powers Hotel building opened to the public in 1883, and after long time use as a hotel, was remodeled as office space in 1968 and is now known as the Executive Building. The building has 165 feet of frontage along West Main Street and 143 feet of frontage along North Fitzhugh Street, along with approximately 20-feet across Pindle Alley that contains a seven-story connector between the former hotel and the Powers Building. The passageway linking the building to the Powers Building has two bays of windows at levels two through eight, and the area within the passageway now functions as office space accessible from the office building. Rear windows in the passageway are infilled with concrete block.

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Like the Powers Building, the Powers Hotel has a metal support structure, this time of steel with a brick curtain wall, concrete floors and interior walls of brick and tile. The former hotel has eight full floors plus a partial ninth floor level at the northeast section. The West Main Street façade is symmetrical with a center entrance and 14 bays of metal casement windows dating from 1969, with infill panels above. It has two-bay projecting blocks at the ends and a six-bay, three-part projecting block at the center, with limestone quoins defining the edges at each projection, in contrast to the painted red brick of the exterior walls. The west (North Fitzhugh Street) elevation has a symmetrical 14-bay design, with a three-bay projecting block at the south end, a seven-bay center section and a four-bay projecting block at the north end, with quoining at the projection points. The east wall has 16 bays of windows facing Pindle Alley, plus one to the south of the passageway. The north wall abuts but is not interconnected to the adjacent non-historic Sister Cities Parking Garage. As the garage is lower than the hotel, the hotel wall is exposed from the fifth-floor level and above, and has small square windows overlooking the garage at levels seven and eight. Three light wells are along the north wall, which provide natural light to some rooms at the lower levels.

Both the building cornice and the storefronts reflect the loss of original fabric and replacement with non-historic treatments. The Powers Hotel underwent alterations in 1968-69 to convert the former hotel to an office building and to give it a mid-twentieth century appearance, especially at the exterior. Along with window replacement, this program included covering the brick exterior with aluminum panels and removing its original building cornices. This modernization effort was partially reversed in 1989, when a new owner removed the panel system and re-exposed the original masonry exterior and installed a projecting fabric band in the building cornice position at the top of the street frontages.

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Hotel, ca. 1985



Former hotel in 2019 showing sheathing removed

The storefronts at the two street frontages were first altered during a hotel renovation around 1950, which included removal of the original storefront cornices and construction of a flat fascia/sign board and a projecting marquee along the West Main Street elevation, wrapping a short distance around the North Fitzhugh Street corner. This storefront treatment was retained in the 1968 alterations and modified in the 1989 renovation program, using cement plaster finishes to enlarge the projecting marquee and to further ornament the storefronts with a stylized bracketed cornice and cement plaster quoining. Despite this long sequence of alterations at the storefronts, all eight of the original storefront bays retain their original cast-iron columns or pilasters, encased on the inside and outside by non-historic materials. At the North Fitzhugh Street side, the painted brick exterior extends down to the sidewalk level with a modest and irregular array of entrances and windows. Despite the loss of its original features at the roof line and the storefront level, the building retains its brick cladding and original masonry openings, its stone sills (painted white) and lintels (painted red), its original stone quoins at levels one through eight, the linking passageway, and some concealed storefront elements that could be uncovered as part of future storefront level alterations.

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Like the Powers Building, the former hotel is built around a central courtyard, which is roofed above the street level; upper floor rooms facing the courtyard have windows to the exterior. The ground floor entrances and corridors lead to a central space which was originally the hotel's sky-lit lobby and main gathering space. The original layout had four separate stores flanking the Main Street entry and five separate spaces, some for hotel-related functions, flanking the North Fitzhugh Street entry. The brick interior walls separating these ground floor spaces remain largely in place, although there has been extensive turnover and interior renovation as the stores changed hands over the years.

The original plan had a grand cast-iron staircase leading from the lobby to the first floor, where the banquet room was located at the northwest corner. The room is now subdivided; however, the columns are still in evidence. The decorative open stairway was removed from the ground to first levels but remains in place between levels one and six, as does the secondary decorative iron stair on the east side of the building. The double-loaded corridors at levels one through eight retain the original configurations. Surviving features from the original construction include the two stairways, several different styles of classical cast-iron columns at the basement through the second floors, the original lobby skylights, now partially concealed from below and covered by a secondary roof structure from above, a Cutler Mail Chute that was a Rochester-developed original feature/invention, and exposed vaulted ceilings throughout the building.

Skyway and Sister Cities Garage

The 1990 Skyway and 1989 Sister Cities garage are located north and east of the Powers Building and Powers Hotel and are considered non-historic due to the date of construction. The Skyway is suspended from the northwest corner of the Powers Building for approximately 50-feet over, but not connected to the adjacent former Monroe County Savings Bank (NR listed 1985). It bends for a short distance west where it connects to the second level of the Sister Cities Garage. The Skyway is of metal and glass with the glass forming the walls, and tiled floors. The garage is seven stories with roof-top parking and is constructed of reinforced concrete with a brick curtain wall. The ground level consists of six storefronts in eight-bays before the entrance ramp along North Fitzhugh Street. Stair towers and elevators are located at the corners indicated by three bays with large nine-light windows and hipped roofs. The Church Street façade has eight bays of tall, fifteen-light ground level windows between the end towers. The North Fitzhugh elevation has arched openings in the second and fifth floor parking levels. Three bays of the east elevation along Pindle Alley have brick cladding with square nine-

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light windows and the rest of the elevation is concrete with open bays and supports. The openings have low metal protective railings.

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8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

Property is:

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

Areas of Significance

(Enter categories from instructions.)

Commerce

Architecture

Period of Significance

c. 1865-1968

Significant Dates

c. 1865, 1868, 1882, 1905, 1937, 1950, 1968

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

A.J. and J. Foster Warner

Period of Significance (justification)

The period begins with the initial construction of the Powers Building, continues through the construction of the hotel and ends with the conversion of the Powers Hotel into an office building in 1968.

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 Powers Building was originally individually listed on the National Register on April 3, 1973 with documentation that contained an extremely brief description and a significance statement that failed to specify a period of significance or any applicable criteria. The nomination also incorrectly failed to include the attached and historically interconnected Powers Hotel. The Powers Building and the Powers Hotel are two, large, multi-story buildings built by the same developer and designed by the same architectural firm for an inter-related purpose ten years apart. Although they are different in style, the buildings were internally linked on multiple floor levels by a two-bay-wide by two-bay-deep multi-story connector since the Powers Hotel was built in 1882. This amendment expands the Powers Building nomination to update the property description, amend the boundary to include the hotel parcel, correct some factual errors in the original nomination and expand the discussion of the period and areas of significance.

The Powers Building and Powers Hotel is significant under Criterion A in commerce for its association with the development of the Four Corners area as Rochester's civic and financial center. The nominated property functioned historically as a complementary pair in establishing and bolstering the importance of West Main Street and the Four Corners area, as bankers, businessmen and government officials gravitated toward this part of Rochester throughout the nineteenth century. The Powers Building and Powers Hotel offered related services, including office and meeting space, restaurants, accommodations for visitors and salesmen, and space for conventions. The two buildings served as the backdrop for annual parades and community celebrations and provided venues for local cultural events with art and music at the Powers Art Gallery and for politicians, organizations and family groups to gather at the hotel's dining and banquet rooms. The hotel's continuing efforts to modernize during the 1937-1955 period, culminating in the panelized facade treatment of 1968-88, reflected the decline in popularity of revival style architectural ornament, the popular appeal of modern materials and unornamented surfaces, and competition for office space as downtown Rochester changed from primarily a place to shop to a place to work. Subsequently, the reversal of this aesthetic and the rise in popularity of historic preservation was a motivating factor to restore much of its intact original fabric. In 1990, the Powers Building underwent a preservation-friendly renovation program which solidified its position as one of the city's best-designed and best-preserved historic office buildings.

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In addition, the nominated property is significant under Criterion C in architecture as examples of commercial-scale Second Empire and Classical Revival architecture. It is also significant for its association with father and son architects A. J. and J. Foster Warner. The Warners designed both original buildings and the later addition of upper floor space to the hotel and mansard additions to the Powers Building. The Warners maintained their offices in the Powers Building and designed a host of other distinguished surviving buildings within a one block radius of the two buildings, giving this area a critical mass of strong revival style institutional and commercial buildings between 1860 and 1905. The period of significance has been identified as c.1865-1968 to reflect the history of the Powers Building and Powers Hotel as intertwined at multiple periods and recognize that both were instigated by Rochester entrepreneur and banker Daniel Powers. Both were designed by the locally prominent Warner family of architects, and the two were physically and operationally linked during much of the period of significance across a multi-level passageway. They were also owned and managed by the same or overlapping entities for five decades and during a 13-year period in the mid twentieth century.

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

A Concise History of Early Rochester

The area that is now the City of Rochester, New York, was once part of the Phelps and Gorham Purchase, an investment by two New England investors, Oliver Phelps and Nathaniel Gorham, to open a large part of Western New York for rapid development. In 1800, Colonel Nathaniel Rochester, William Fitzhugh, and Major Charles Carroll, three land speculators from Hagerstown, Maryland, purchased a 100-acre tract from Phelps and Gorham that was on the west side of the Genesee River; this tract included what is now Rochester's west side business district. Of the three investors, Colonel Rochester was the only one to relocate to the area. After arriving in 1811, he noted that other tracts of land surrounding his were rapidly being developed and a bridge was being built over the Genesee River from the east. Rochester set out to establish a village to compete with these other tracts. He mapped out his principal street to extend west from the bridge over the Genesee River and named it Buffalo Street (later renamed Main Street) to assure migrants that his settlement was not the last outpost on the frontier. His settlement of Rochesterville, on the west bank of the Genesee River in what was then Genesee County, was chartered in 1817. It was 617 acres in size and had 700 residents.

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The village that Colonel Rochester laid out was located at the falls of the Genesee River, which gave it superior advantages as a trading center. An abundance of water power enabled the early residents to mill lumber and grain for more economical shipping to distant markets. As a result, agricultural products from the surrounding settlements in the valley were shipped in increasing volume to the village. The mills also encouraged the development of small foundries and machine shops to make and repair the equipment. From this beginning, the village, eventually known as Rochester, became the leading industrial city in upstate New York, a status it retained well into the twentieth century.³ The village of Rochester quickly surpassed other nearby villages and other speculative settlements on both sides of the Genesee River were eventually absorbed by Rochester when Monroe County was formed in 1821, giving the new county a population numbering 27,000 residents.⁴

Construction of the Erie Canal had an enormous impact on the growth of the village of Rochester. When news that a canal extending the length of New York State from the Hudson River to Lake Erie would cross the Genesee River, the village began to see an increase in development in anticipation of its opening. New mills appeared along three competing raceways, prompting the establishment of adjacent cooperages and other wood and metal-working shops to serve them. Enterprising newcomers flocked to the village from less promising hamlets throughout the Genesee country and from the east and abroad resulting in the building of 200-300 new houses each year and the opening of new shops.⁵ A canal aqueduct was completed over the Genesee River in September 1823 and the canal was opened to traffic east of Rochester to the Hudson River the following October. Also, in 1823, the rapidly developing village annexed its first area, the eastside subdivision of Elisha Johnson, to accommodate its growing population, increasing its size to 1,011 acres and its population to 3,700. Rochester would continue this practice of annexation as part of its development and expansion well into the twentieth century.⁶

In 1825, the entire length of the Erie Canal officially opened across New York State. Rochester was now connected to the transportation networks of the Great Lakes, the Hudson River, and the Atlantic Ocean, allowing it to develop as a major commercial center and as a leader in flour milling and shipping in Western New York. As a result, Rochester's population increased 600 percent in the following decade and it was

³ "Sibley-Elmdorf Historic District," *National Register of Historic Places Nomination*, February 2016, Section 8, Page 102 (note 3).

⁴ "East Main Street Downtown Historic District," *National Register of Historic Places Nomination*, December 2017, Section 8, Page 27.

⁵ Blake McKelvey, *Rochester: A Brief History* (New York: The Edwin Mellen Press, 1984), 6-7.

⁶ Blake McKelvey, *Rochester on the Genesee: The Growth of a City* (Syracuse: Syracuse University Press, 1993), 4.

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recognized as one of America's early nineteenth century boom towns.⁷ In April 1834, a charter incorporating the village as the city of Rochester was approved by the New York State legislature, greatly expanding the area it encompassed to 4,819 acres on both sides of the river. The city population was 12,252, and its first city directory was published that year.⁸

By the mid-nineteenth century, the city prospered, and commercial activities concentrated along Main Street on both sides of the river. The smaller-scale building types associated with the earlier village were replaced by larger structures, typically up to four stories, used for commercial purposes. The earliest industrial sites were clustered along the river banks and raceways, near the canal, nearby streets and beginning in the 1840s, along the paths of railroads. Residential buildings filled the areas adjacent to stores and offices, but, as industry moved into an area, residential development often moved out.⁹

The middle decades of the nineteenth century brought shifts in Rochester's economy. While milling and especially flour milling were the mainstays of the industrial base in the 1825-1860 period, competition from the Midwest and transportation advances by canal and, later, the railroad, created a decline in flour milling, which was offset in Rochester by the appearance of new industries such as iron, textiles, optics, horticulture, and, later, photography. Industry relocated from the city center to sites along railroad lines in the outlying areas, and commercial activities concentrated along Main Street. The small-scale building types associated with the earlier village were replaced by larger, taller structures used for commercial purposes. By the turn-of-the-twentieth century the character of downtown on both sides of the river was transformed from a low-scale market/industrial area to a financial, legal, commercial, and retail center with large masonry office buildings and department stores that often occupied an entire city block.¹⁰

Development of Four Corners and Powers Building

In 1850, the commercial center of the city was the Four Corners area at State and Main Streets (originally Carroll and Buffalo Streets), which consisted of buildings no taller than five floors, typically with brick perimeter walls and wood floor and roof structures. Acquisition of the Eagle Hotel and its conversion to an

⁷"Sibley-Elmdorf," Section 8, Page 102 (note 4).

⁸"East Main Street," Section 8, 27.

⁹"East Main Street," Section 8, 27.

¹⁰"East Main Street," Section 8, 27-28.

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office building in 1863 were the first steps by entrepreneur Daniel Powers in his plan to create the city's pre-eminent structure, superior to any other in Rochester or western New York in size, grandeur, amenities and technology, and be fire resistant as well. His building featured cast iron in the building's structure, its façade materials and even the casement windows, following the latest trends in building technology from New York and Boston and employing the industry leader Daniel Badger's Architectural Iron Works as the supplier.

Local banker, developer and self-made entrepreneur Daniel W. Powers (1818-1897) was the driving force in the creation of the Powers Building and, later, the hotel complex. Powers was considered one of Rochester's great self-made men in its mid-to-late nineteenth century period of prosperity. Originally from Batavia, New York, he came to Rochester at the age of 19 and was hired by Ebenezer Watts to work in his hardware store, located at the Four Corners on the site of the Wilder Building (NR listed, 1985). Powers worked at the hardware store for 12 years and in March 1850 ventured out on his own to begin work as a banker and broker. He opened the Powers Banking Offices in the Eagle Hotel at the Four Corners, where the Powers Building stands today, which was also the site of the first residential structure built in Colonel Rochester's One Hundred Acre Tract, the log cabin



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of Hamlet Scrantom (1812). During the Civil War, Powers invested in Union bonds, which made him a wealthy man by the end of the war. During the war, he began purchasing real estate in the Four Corners area and, in 1865, he demolished the Eagle Block and hired Rochester architect A. J. Warner to design a five-story, cast-iron-fronted building facing State Street, the first phase of the Powers Building.

Powers's first wife, Lucinda Young, died early in life and their only child, Edward, died in boyhood. In 1856, Powers married Helen M. Craig and they had five children: daughters Helen and Jessie, and sons William C., John C., and Walter W. In addition to his business, Powers was involved in community affairs, being elected twice to serve as an alderman. He was also a member of the commission that directed the construction of the city hall and

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the elevation of the Central Hudson Railroad tracks. He was one of the founders of the city park system and was on the board of trustees of the Rochester City Hospital, the Home of the Friendless, and the Industrial School. He was a Knight Templar Mason and attended and supported the Brick Presbyterian Church, which was also designed by A. J. Warner and his son J. Foster Warner.¹¹

While Powers was Rochester's most successful private banker, he was probably best known as the man who built the extraordinary business block known as the Powers Building at the northwest corner of the Four Corners. When he died of a stroke on December 11, 1897, his obituary praised him as one of the Rochester's greatest benefactors, whose name was connected with the city's prosperity. After his death, his sons J. Craig Powers and Walter W. Powers continued to be involved with the management of the Powers Bank, Fidelity Trust, and the Powers Building and Hotel until the hotel was sold in 1935 and the office building was sold in 1945.

Daniel Powers was first associated with the Powers Building/Hotel site in 1850, when he opened the Powers Banking Office in leased first floor space in the Eagle Hotel, at the corner of Buffalo and Carroll Streets, now West Main and State Streets. The bank prospered before and during the Civil War, and between 1861 and 1869 Powers assembled the necessary parcels to control the footprint for the Powers Building.¹² Construction of the Powers Building began in 1865 on the State Street side, and the 16-bay east-facing cast-iron-fronted section was completed first, followed by the stone-faced center section with a fifth and sixth floor mansard roof, and finally the eleven-bay cast-iron section facing south, completed in 1869-70. The limited extent of the original mansard, together with the more highly ornamented treatment of the corner segment to emphasize the corner section and entrance of the building.

By 1872, the fifth and sixth floor and its mansard were extended to cover the full building and a three-tiered observation tower was added, set back from the center, on the West Main Street elevation. By 1880, the full seventh floor and the second tier of mansard roofs were completed. Expansions accommodated a growing list of clients. From the late 1800s through the mid-twentieth century, the Powers Building was primarily occupied by

¹¹"Daniel W. Powers," *The Biographical Record of the City of Rochester and Monroe County, New York* (New York: S.J. Clarke, 1902), 247-249.

¹²Written and Historical Descriptive Data, HABS No. 5649, 1968.

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bankers, lawyers, real estate and insurance companies. Gentlemen's clubs, stenographers, doctors, dentists, architects—including the Warners-- and other smaller companies were also tenants.



Construction of Powers Building, c. 1865, photo in private collection.

After its opening and the completion of each interim expansion, the Powers Building was well-documented in illustrated directories commissioned by Powers. The books described in detail the layout of the building, its tenants, and its uses. “From basement to tower no expense has been spared to make it a perfect architectural unity; the beauty of marble, the strength of iron, the solidity of masonry, the richness of wood and stone carvings, the transparency of plate glass, and the reflection of mirrors have all been drawn upon in this wonderful microcosm.”¹³ The building was filled with abundant light, ample ventilation, steam heat, and gas/electric lights. Building on the scale of a full block allowed for the “tubular” design with inner courtyard, which offered light and ventilation to adjacent rooms, as well as relief for the noise and dirt of the street. It included “all the latest improvements in construction heating, ventilation, lighting, ease of access, and safety from fire, have been utilized for the accommodation and comfort of the thousands who daily pass through its spacious corridors.”¹⁴

¹³ *Notes on the Powers Building and Art Gallery of Rochester, N.Y.*, (New York: Atlantic Publishing and Engraving Company, 1884), 1.

¹⁴ *Notes on the Powers Building*, 1.

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Sheet music cover, c. 1870 (private collection)

To maintain the building's claim to superlative height, it was designed for upward expansion, with the enlargement of the original mansard level in 1870 and construction of the towers and the second and third mansard tiers around 1880 and 1889. These expansions allowed the structure to retain its claim as the tallest in the city. As the neighboring Elwood, Wilder, and Ellwanger and Barry buildings were built in the 1880s (the latter two both A.J. Warner designs), the new buildings challenged the Powers Building's height.¹⁵ According to a press release issued by the City of Rochester when the building was designated a city landmark in 1971, the second mansard roof was added so that the Powers Building would be taller than the gargoyles on the tower of the Elwood Building (1879, demolished 1967), which was designed by James G. Cutler (another Rochester architect), on the northeast corner of State and Main Streets. The third mansard roof was added to rise above the

¹⁵ Betsy Brayer, "Powers Block," *The Warner Legacy in Western New York: The Architecture of Andrew J. and J. Foster Warner* (Rochester, N.Y.: The Landmark Society of Western New York, 1984), 6.

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Ellwanger and Barry Building (1887), designed by Warner and Brocket, on State Street. Finally, the reconstructed tower was extended higher to keep above the Wilder Block (1887), also designed by Warner and Brocket, on the southeast corner of the Four Corners.¹⁶

In addition to its impressive height, the Powers Block used high quality materials, including ten acres of marble floor, French marble wainscoting and sills, cast-iron staircases, marble washstands, and cherry woodwork, stained-glass, cast-iron and silvered bronze doors.¹⁷ It boasted offices for 1,000 clients as well as the Powers Law Library, Powers Art Gallery, an Art Exchange, a ballroom with a gold-starred ceiling, a grand rotunda with balcony, a museum of stuffed birds, a corridor of mirrors and the United States Signal Observatory in the tower. Three hydraulic passenger elevators were the first in Western New York. Ten boilers and other machinery were installed in a granite basement that extended under the street.¹⁸ The entrance into the corner section of the Powers Block was faced with dark green serpentine rock imported from Vermont. Fire safety was achieved with brick walls and iron floor beams with brick arches along with non-load bearing brick partitions. To make the building flood proof, the structure was built deep into an underlying foundation of Lockport dolomite.

Powers intended that his building accommodate almost every kind of business and occupation. When it first opened, the occupant of the Powers Building included a bank, 15 stores, two offices on the ground floor, and commercial, professional and social activities in the upper stories.¹⁹ As the building grew in size, it also came to be known for its art gallery, art exchange, law library, and observation tower. The art gallery opened in 1876 in four rooms on the fifth floor of the building after Powers assembled a collection of art during a trip to Europe, soon becoming the largest private art display in America at the time.²⁰ Powers opened the gallery “for the advantage and culture of the community.”²¹

By the 1880s, the art collection filled 30 rooms on the building’s upper floors with nearly 1,000 paintings and 17 pieces of statuary.²² In addition to rooms with names like the Turquoise, Blue, Green, Black and Drab Rooms, the art gallery had a balcony, a court and a reception room. A 30-foot by 90-foot grand salon adjoining

¹⁶ City of Rochester, “Powers Building,” news release, November 11, 1971. Accessed from City of Rochester Archives, Preservation Board files, February 11, 2019.

¹⁷ Donovan A. Shilling, *A Rochester Ramble: Strolling Through Our Vibrant Past* (Victor, N.Y.: Pancoast Pub., 2012), 134.

¹⁸ Betsy Brayer, *The Warner Legacy*, (6).

¹⁹ Shilling, *A Rochester Ramble*, 30.

²⁰ *Notes on the Powers Building*, 2.

²¹ *Notes on the Powers Building*, 2.

²² Arch Merrill, *Rochester Sketchbook* (Rochester, N.Y.: The Gannett Company, Inc., 1946), 113-114.

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the gallery contained a marble bust of Daniel W. Powers that was sculpted in Rome.²³ This room was later known as the Mirror Hall, which was used for two decades as the favorite gathering place for social events in Rochester, entertaining many distinguished visitors prior to the development of hotels with similar facilities.²⁴ The public paid 25 cents for an elevator ride up to the gallery. During their visit, they also enjoyed music from an orchestrion, an automatic musical instrument that played the sounds of 23 different instruments through cylinders that were five feet long and ten inches in diameter. It was designed and manufactured by Bernard Dufner of Buffalo, New York.²⁵ They could also view four stereoscopes for a simulation of the world travel experience. After Powers's death in 1897, the art gallery closed, and its holdings were dispersed through an auction in New York City.

The Powers Building art exchange was also located on the fifth floor. It was organized in 1881 and directed by 30 women from the community for the mutual convenience, encouragement, and support of young artists. It offered free admission, classes in painting and art embroidery, exhibitions and meetings to bring artistic talent to light. It also employed instructors who had offices in the building.²⁶

For the benefit of the many lawyers who were tenants in his building, Powers opened a law library in the 1880s. He assembled the collection of books after asking the lawyers to list every important book that should be in such a library. After compiling the list, Powers spent \$25,000 on twice as many books as the list contained.²⁷ Its location moved around the building over the years, being first located on the fourth floor and moving up to the seventh floor after the art gallery closed. In 1902, the library had 10,000 volumes.²⁸ The library remained in the building until the 1940s.

The United States Signal Observatory, one of sixty-six weather stations around the country was located in the tower of the Powers Building after moving from the Reynolds Arcade in the 1870s. With four barometers, eight thermometers, and an anemometer that measured wind velocity and force, a weather observer telegraphed a report to Washington, D.C. three times-a-day. In turn, Washington sent 15 reports-a-day to Rochester.²⁹ The

²³ Betsy Brayer, "Daniel Powers' Palace of Commerce Rises at Four Corners," *Brighton-Pittsford Post*, May 11, 1978, 1-2.

²⁴ "Powers Building," news release, November 11, 1971.

²⁵ *Notes on the Powers Building*, 3.

²⁶ Hopkins, *Powers Fire-Proof Commercial and Fine Arts Buildings*, 58-59.

²⁷ Brayer, "Powers Palace," 2.

²⁸ Caroline Wandell, "The Typewriter for Card Catalogs," *Library Journal* 27, May 1902, 269. Accessed from <https://books.google.com> March 25, 2019.

²⁹ Hopkins, *Powers Fire-Proof Commercial and Fine Arts Buildings*, 71-72.

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tower was also a tourist attraction. Visitors would pay 10 cents to climb its steps for a panoramic view of the city and beyond.³⁰

Development of the Powers Hotel

Between 1881 and 1882, Powers and a group of partners purchased and demolished a group of four-to-five story buildings on the block to the west of the Powers Building, clearing the site for the six- and partial seven-story Powers Hotel, which opened in 1883. The two parcels were separated by the city-owned Pindle Alley, but the structures were linked by a connecting passageway at levels one through six, giving hotel guests and office tenants and visitors easy internal access to each other as well as a supplemental fire escape route, both features touted as important innovations at the hotel's opening.³¹

In the early 1880s, Powers was concerned with the eastward migration of the city's hotel and retail interests and took the lead in organizing a company of west-siders who purchased the property to the west of the Powers Building and made plans to construct a hotel that would rival those on the east side of the river. Like Powers, his partners had major investments near the Four Corners and included the important businessmen Samuel Wilder, Patrick Barry, George Ellwanger and Mortimer F. Reynolds. The adjacent property had served as a hotel site since 1832, when the Monroe House was erected, and, by the time Powers and his partners acquired the parcel along with other buildings on the block in 1881, it was known as the National Hotel.³² The 1875 Rochester atlas listed the estate of A.M. Schermerhorn, L. Brooks, and Curtis & Butts as owners of property in that block. Powers again hired the firm of A.J. Warner to design the hotel. At the time, Warner's 23-year old son, J. Foster Warner, was working at the firm and was credited as the supervising architect.

When the hotel opened on April 26, 1883, Daniel Powers was the first to sign the register. The building incorporated the latest fireproof construction techniques, being constructed of brick, concrete and iron. Like the Powers Building, it was planned as a hollow square, with the lobby area roofed in glass. Brick arches resting on iron beams were used to make the building as fireproof as possible. Its design was symmetrical with geometric masses, prominent quoins on the corners, the use of central doorways at the Main and North Fitzhugh Street

³⁰ James Matthews, *Powers's Commercial Fire-Proof Buildings* (Rochester, N.Y.: James Matthews, 1872), 17-19.

³¹ Alphonso Hopkins, *The Powers Commercial and Fine Art Buildings* (Rochester, NY: E. R. Andrews, 1883), 187.

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entrances, a cornice supported on modillions, and balustrades around the roof. The lobby featured marble floors and statuary, reflecting Powers' growing interest in art.³³

At the time of its construction the Powers Hotel was the largest building erected in Rochester, with six full stories and a partial seventh floor in the front/south facade where the hotel offices were located.³⁴ The hotel had four dining rooms, 300 bedrooms, three reception rooms, broad upstairs halls, a marble staircase that led to a 500-seat banquet hall, ten stores that opened into both the lobby and the street and two elevators.³⁵ It was hailed as "the safest and most palatial hotel in America" and was remarkably sophisticated for a small upstate city.³⁶ Powers and his partners hired two gentlemen named Buck and Sanger to run the hotel who previously operated the Osborn House on the east side of the river.

The 1892 Sanborn map shows two street entries and a skylit central lobby, originally called the Exchange and later the Rotunda, eight storefronts on the West Main Street elevation, a reading room, barber, Turkish baths, billiards room, and a connector extending over Pindle Alley to the adjacent Powers Building. Most of the building was six floors, with seven floors in the southeast and southwest corners and at the center of the West Main Street elevation.

The Powers Building, meanwhile, reached its full size by 1890. After the death of Daniel Powers, the Powers Bank was absorbed into the Fidelity Trust Company, which assumed the corner storefront location. On the bank's board were Daniel Powers's sons J. Craig Powers, secretary, and Walter W. Powers, trustee.³⁷ The art gallery was closed, and the collection dispersed. Up until 1905, the grand salon or Mirror Hall continued to be used as a gathering/performance hall.

After the death of Daniel Powers in 1897, the Powers family continued to play a role in management of the office building and the hotel for several more decades. The location of the Powers Bank was assumed by its successor bank, the Fidelity Trust Company. In 1905, the owners undertook a major expansion of the hotel, completing the seventh level and adding a full eighth floor, while relocating the ornamental cornices,

³² Blake McKelvey, "From Stagecoach Taverns to Airline Motels," *Rochester History* 31, no. 4 (October 1969), 15.

³³ "Executive Office Building," *Central Business District Historic Resources Survey*, Landmark Society of Western New York, 1985.

³⁴ Bob Marcotte, "Powers Hotel was 'Waldorf' of Western New York," *Democrat and Chronicle*, January 26, 2012.

³⁵ "Executive Office Building," *CBD Survey*.

³⁶ Local author Arch Merrill also called it the "Waldorf of Western New York." Arch Merrill, *Rochester Sketchbook*, 115.

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balustrades and rooftop pediment to the new roofline. With demand for hotel rooms stronger than that for office space, the top two floors of the Powers Building were converted to hotel rooms, with access through the existing Pindle Alley passageways.³⁸



Powers Hotel after 1905 expansion, Detroit Publishing Co., Library of Congress, 1905

In the early 1900s the need for more hotel facilities in Rochester became apparent. In 1905, the hotel underwent a major renovation. Electricity, new elevators, an ice plant, dishwashing machine, revolving doors, and two new stories with 75 rooms were added.³⁹ The sixth and seventh floors of the adjacent Powers Building, including the famous Mirror Hall, were converted to 150 hotel rooms.⁴⁰ A 1910 postcard booklet emphasized the hotel's fire safety and advertised the amenities of the newly remodeled hotel including a spacious lobby, a restaurant called the Rathskeller in the basement, public dining room, café, a banquet hall that could accommodate 500 diners or seat up to 1,200 for other functions, private banquet rooms, parlors, guestrooms with connecting private baths, a writing room, sample rooms for salesmen to display their wares, a billiard room, laundry and a modern

³⁷ *The Rochester House Directory and Family Address Book, A Supplement to the Rochester Directory* (Rochester: The Drew Allis Company, 1899-1900), 899.

³⁸ "Costly Changes in Powers Hotel," *Democrat and Chronicle*, October 10, 1906, 12.

³⁹ "Reminiscing Rochester: 'The Finest Hotel in New York State,'" *Democrat and Chronicle*, March 27, 1999.

⁴⁰ "Costly Changes in Powers Hotel," *Democrat and Chronicle*, October 10, 1906, 12.

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kitchen.⁴¹ Ground floor shops provided hotel guests with places to get a shave and a haircut, a manicure or purchase cigars or flowers. Other tenants included a confectionary, a Bell Telephone station, a coal sales company, a typewriter company and a druggist.⁴²

Both properties reached their full size and prominence by 1905 and the buildings remained largely unchanged through the first half of the twentieth century, with the exception of occasional storefront alterations reflecting new tenancies. Original stone and cast-iron storefronts at the ground floor of the Powers Building were removed or covered over by new sign boards, but the original upper level facades remained intact. Between 1926 and 1935 Sanborn maps indicated that a parking garage for 100 cars was constructed for hotel patrons on the property to the north of the hotel, which is no longer extant.

The Powers Hotel continued to be a community gathering place well into the mid-twentieth century. The list of guests who stayed at the Powers Hotel over the years included a mixture of politicians, community activists, businessmen, and entertainers. They included Presidents Benjamin Harrison, Teddy Roosevelt, and Grover Cleveland, all of whom stayed during their presidential campaigns; silent film star Tom Mix; financiers “Diamond Jim” Brady and John D. Rockefeller, Sr.; politician and orator William Jennings Bryan; poet James Whitcomb Riley; and pianist Ignacy Paderewski. Its banquet hall and three parlors were in demand for social events and meetings. Susan B. Anthony addressed the New York State Suffrage Convention held at the hotel in August 1905. Governor Franklin D. Roosevelt spoke at a meeting of the City Club in 1932 and Frances Perkins reported on the New Deal at a City Club meeting a few years later. Sports figures Mickey Mantle and Otto Graham were recognized for their careers by the Rochester Press Radio Club in the Powers Hotel ballroom. Rochester Rotary Club meetings attracted 350 to 400 people every week. Up through the mid-1960s, the hotel’s tap room and restaurant were popular with those working in the Four Corners area.⁴³ Several advertisements appeared in the local newspaper for meals at the hotel, especially around holidays such as Thanksgiving, Christmas, Mother’s Day and Easter, showing that it was a popular location for family and business gatherings.

⁴¹ *Powers Hotel, Rochester, N.Y.*, promotional brochure, 1910. From the Collection of Alan Mueller.

⁴² Rochester City Directory, 1905.

⁴³ Various newspaper articles from the *Democrat and Chronicle* and *Times Union*, 1930-2015.

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In 1937, the hotel was sold by the Powers family and its partners to the Knott hotel chain and it was noted as the first time that the Powers family would no longer be actively involved in the hotel.⁴⁴ Both parties agreed by deed to continue to maintain the linking passageway. Powers descendants continued to be involved in management of the Powers Building until 1945, when it was sold to local investor Isaac Gordon. Between 1946 and 1953, the Knott company undertook a façade modernization program of the hotel, including streamlining of the interior décor and replacement of the earlier Main Street storefront configuration with a new marquee with plate glass and granite facing above and below the storefront windows. The original canopies at the two street entrances were eliminated with this renovation program, and the North Fitzhugh Street first floor entry was relocated.

In 1952, Isaac Gordon, a real estate mogul from nearby Brighton, purchased the Powers Hotel from the Powott Corporation for \$671,000. Gordon previously purchased the Powers Building in 1945.⁴⁵ The hotel came to be known as “Ike Gordon’s baby,” as he enjoyed passing out menus in the restaurant. He lavished much personal attention on the combined properties, living in the hotel himself and personally handling the operations, but was unable to maintain a high level of profitability, as the downtown area experienced competition from suburban locations in both the office and the hotel markets. Gordon’s efforts to compete by modernizing his properties were mostly devoted to the hotel, and by 1965, the year of Gordon’s death, some key ornamental façade features, the cast iron balconies and the rooftop balustrades, were removed and the brick facades were painted white with dark cornices. In 1966 both buildings were sold, then resold to separate investors. The hotel closed, for good in February 1967. Deeds transferring both properties at this time reflected a continued joint responsibility for the linking passageway, but there was no evidence that it remained in active use.

With the rise in popularity of motor inns in the 1960s, outdated hotels like the Powers lost customers. Gordon (and later his estate) was reported to have spent more than \$500,000 from 1953 to 1965 to keep the hotel in operation. Changes to the exterior of the hotel during Gordon’s ownership included the removal of the cast-iron balconies and rooftop balustrades and painting the brick white with dark cornices. After his death in January 1965, the hotel went up for sale. At the time, possible uses considered for the site included tearing the hotel down for parking or some other facility, remodeling it as an office building, or demolishing and replacing both

⁴⁴ “Hotel Chain Pushes Deal for Powers” and “Powers Hotel Half Century Made Colorful City History,” *Democrat and Chronicle*, February 22, 1937.

⁴⁵ “New Owners Take Over Powers Hotel,” *Times Union*, July 2, 1953.

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the hotel and Powers Building with new office buildings. Later that year, both buildings were sold to local real estate broker John Petrossi and the Golden Game, Inc. for \$1,225,000.⁴⁶

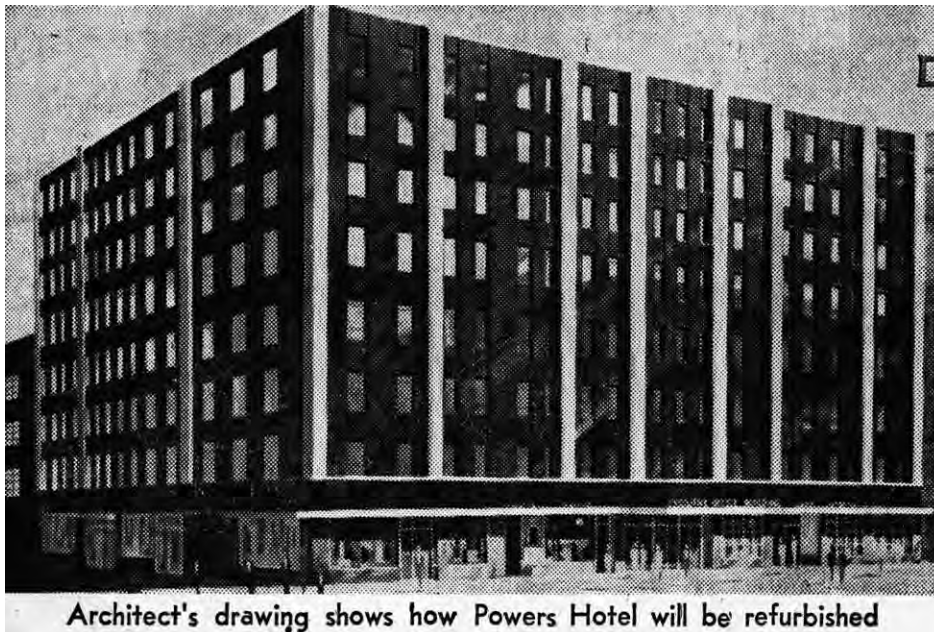
The Powers Hotel closed its doors on December 31, 1965. At the time, it employed 130 people and housed 40 permanent residents, including some Rochester Institute of Technology students. It reopened temporarily in September 1966 to house 200 delegates for the Republican State Convention, and construction workers for the new Xerox building and Monroe Community College, both being built at the time. In 1967, local contractors Dimco Corporation and S.P. Spoleta & Son, organized the Powers Hotel, Inc. to acquire the hotel from Petrossi. Residents were asked to vacate the property by February 28. The new owners planned to remodel and repurpose the building into the Executive Office Building. A metal and glass facade would be added to the Main and North Fitzhugh Street elevations; extensive interior renovations would include new elevators, air conditioning, new wiring and plumbing, and the conversion of hotel rooms to law and professional offices and suites. An architect's rendering of the new façade was published in the *Democrat and Chronicle* in 1967. The masking of the historic façade features at the former hotel followed a local trend toward modernization, also seen in 1969 at the former Warner-designed Richford Hotel at 67 Chestnut Street on the east side of downtown.

The various owners during the 1965-67 period considered options for redevelopment or demolition and replacement of the two with new office buildings. In 1967 the hotel property owners announced plans to modernize the interiors and exterior and repurpose the property as the Executive Office Building, proposing that the brick facades and ornamental details be concealed by aluminum and glass street facades and new windows. In the period 1988 to 1990, both buildings changed hands and underwent new rounds of alterations, this time focused on capitalizing on the growing popularity of historic preservation and historic office buildings. Renovations at the Powers Building (an Investment Tax Credit project) included construction of a roof over the interior courtyard to create an atrium space adjacent to the main stair, a second level passageway link to the adjacent Sister Cities Parking Garage to the northwest, and alterations to the storefronts to re-expose historic features and provide more compatible infill where original storefronts were removed. Renovations at the Executive Office Building included removal of the c. 1969 panel system, repairs to original masonry facades, and alterations at storefront level to enlarge the c. 1950 marquee and modify the storefront infill.

⁴⁶ "Powers May Be Sold in January," *Democrat and Chronicle*, December 1, 1965; Don Knorr, "Real Estate Broker Petrossi to Buy Powers Hotel for \$1,225,000,"

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Architect's drawing shows how Powers Hotel will be refurbished

Democrat and Chronicle news photo, March 2, 1967⁴⁷

During the renovation, the existing café and shops continued to occupy the Main Street level. The Monroe County Board of Elections moved in to occupy 30,000 square feet on the ground floor, and an additional 140,000 gross square feet of office space was prepared for office occupancy. Exterior work was completed during 1969. The transformation of the building to office use fell short of being a complete financial success, as there were three foreclosure actions and two property sales between 1973 and 1986. A branch of Chemical Bank continued as a key ground floor tenant in the Executive Office Building from the 1970s into the 1990s, but vacancies increased in the Powers Building as it fell into disrepair. After a 1988-90 rehabilitation that utilized historic tax credits, the Powers Building occupancy stabilized. A new set of owners at the Executive Office Building undertook a similar rebranding effort in 1988-1990, focusing on the historic features of the former hotel. They removed the façade panels and undertook other interior and exterior alterations to re-expose original fabric.

When a HABS team documented the Powers Building in 1968, the panelized facades were being installed at the former hotel and any changes to the Powers Building prior to 1968 were primarily at storefront level, including streamlined fascia and signboards covering original cast-iron storefront columns and cornices. The main street

Democrat and Chronicle, December 6, 1965.

⁴⁷ "Powers Hotel Emptied of Last Residents," *Democrat and Chronicle*, March 2, 1967.

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level entries and the facades above street level the building remain relatively unchanged. The Powers Building was designated a City of Rochester Landmark in 1971 and was placed on the National Register in 1973. In 1985, the Landmark Society of Western New York documented the panelized street façade of the former hotel in its survey of Rochester's Central Business District historic resources.



1968 HABS Photo, Library of Congress

Criterion C: Architecture

The Powers Building and the Powers Hotel are significant under Criterion C in the area of architecture as notable buildings that offer an outstanding example of Second Empire and Neoclassical Revival designs applied to unified commercial context. Both were prominently placed in Rochester's Four Corner's area, making them important buildings in the late-nineteenth and early-twentieth century development and concentration of civic and commercial buildings at the core of Rochester's west-side downtown. Each were designed to incorporate innovative structural and fire safety features, top quality materials, and provide luxurious accommodations for

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tenants and visitors, and to generally stand out as the best that Rochester and Western New York had to offer. The Powers Building and Powers Hotel are also significant as the work of prominent Rochester architects A. J. Warner (1833-1910) and his son, J. Foster Warner (1859-1937). Despite some loss of detail, both structures remain as strong examples of the early design work of the Warner family firm of architects, which dominated the Rochester design scene from the 1860s through the 1920s.

Innovative features

When first built in 1865-1870, the Powers Building stood out as the city's largest and tallest structure, conceived on the grand scale of a full block along Buffalo Street (now Main Street), and it offered the major innovation of a fire-resistant structural system. Historic images confirm its contrast with the surrounding structures. Early and mid-nineteenth century commercial buildings were typically up to five-stories, with brick perimeter walls, wood floor and roof structures, discreet exterior windows with two or three bays per building section and prone to fire. Examples of these early commercial buildings of the 1830s through the 1850s are seen in the State Street Historic District (NR listed 1984) and Teoronto Block (NR listed 2010), both located several blocks to the north along State Street. Daniel Powers and his architect, A. J. Warner, opted for a contrasting building that would stand out in the midst of the earlier buildings by being taller, larger and more ornate, filling the full south end of the block as a single building focused on an internal courtyard and a central grand stair.

Always the entrepreneur, Powers was eager to publicize the superiority of his building. He published accounts of its construction and amenities in 1871, 1872 and 1883. Innovative features he touted included:

- The fire safety of the structure due to its use of iron columns and beams with brick vaults supporting the floors, supplied by Badger's Architectural Iron Works of New York City, a pioneer in popularizing the use of cast iron building materials in the mid-nineteenth century period.
- Use of cast-iron structural and ornamental elements in the outer street elevations along State and West Main Streets. The iron storefronts allowed for larger sized windows and improved the lighting quality within the office spaces.
- Wide corridors and non-combustible iron exit stairs.
- The internal courtyard, giving offices facing the courtyard windows onto an outdoor space sheltered from the wind, dirt and noise of the street, as well as natural light.
- Iron casement windows at the interior court and the two outer elevations.
- Rochester's first six-story building and tallest building; the later claim was renewed with construction of a new floor or a heightened tower whenever a challenger appeared.

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- Early use of a passenger elevator in an office building.
- Use of gas illumination, steam heat, and later electric illumination with a generator in the basement.
- Extensive use of marble for flooring, wall finishes, and decorative trim.
- Use of a clock system throughout the entire building.
- Public amenities such as the art gallery, the law library, the weather signal station and the observation tower.
- Early use of the Cutler Mail Chute system developed in Rochester to deal efficiently with the collection of mail in a multi-story structure.⁴⁸

The planning and construction of the Powers Hotel in 1882-83 also illustrated the urge for overwhelming superiority over competitors by using the latest innovations and the best quality materials available. The hotel's footprint was larger than that of the Powers Building, and its initial height of six and one-half floors was close to that of its neighbor. Once again, the fire safety of the building was paramount in the promotional descriptions. The hotel employed brick with a more restrained level of stone trim compared to the Powers Building's use of ornamental cast iron, and the ornamental embellishments at the roof level, specifically the cornice, balustrades and pediment, were constructed to allow for removal and re-installation after the construction of the additional stories in 1905. An 1883 description at the time of completion touts the following features:

- Location immediately west of Powers Building.
- Connection to Powers Building by continuous corridors on each story above the ground floor, allowing for additional fire exit opportunities.
- Hotel amenities included an exchange or lobby, office, reading room, parlors and dining spaces at the second level, and, on the upper levels, "a long array of rooms, single and *en suite*, luxurious in appointments and unsurpassed by the best metropolitan establishments."⁴⁹
- Open court providing light and ventilation to upper level rooms.
- Marble stair from the lobby to the second level, and two iron stairs serving upper floors.
- Corridors of eleven-to-sixteen-feet wide.
- Two elevators from basement to roof, one for passengers and one for freight.
- Main dining room with 16.5-foot ceiling and white Italian marble floor, plus ordinary and private dining rooms.
- Iron and brick construction, faced with Philadelphia pressed brick and Connecticut freestone, fireproof throughout.

A hotel brochure published after the 1905 renovation details the further improvements:

- Large perfectly ventilated bathrooms with white tile, porcelain tubs, and nickel fixtures.
- 350 guest rooms, "all large, lofty and light, nearly all with shower or bath" and beds of brass or mahogany, with connecting suites.
- 50 sample rooms with telephones in every room for sales displays.
- Cosmopolitan cuisine offered in dining rooms, Hunt Room gentlemen's cafe, and the basement Rathskellar.

⁴⁸ The Ashley Companies, "History," The Powers Building, online at <http://www.powersbuilding.com/index2.asp%3Fpage=history.asp.html>.

⁴⁹ Hopkins, *The Powers Commercial and Fine Arts Buildings*, 188.

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- Banquet hall accommodating 500 diners or 1200 seated as auditorium.
- Skylit lobby with office desk and cigar stand of Siena marble and wainscoting of grained Tennessee marble, decorated with murals and sculptures.
- Telephone exchanges at the lobby, and vaults for safekeeping.
- Grand staircase suitable for public address to one thousand or more people.
- Guest spaces adjacent to the lobby included a writing room, library, stenographer's room and entrances to stores for a druggist, florist, jewelers, and bond and stock brokers.
- Barber shop and billiards room.⁵⁰

The Powers Building and Hotel both exemplify the late nineteenth and early twentieth urge to present Rochester as a modern urban center, with the latest technologies and amenities. The changes to the buildings from 1905 up to the 1960s were fairly superficial, principally storefront level exterior upgrades and hotel decor changes, both intended to keep the buildings from appearing outdated in the context of competing newer properties. These include the streamlined marquee of c.1950 at the hotel and the redecorated corner section of the Powers Building storefront. The removal of the hotel's balustrade c. 1965 and the installation of the facade panel system as part of the 1968-69 repurposing reflected the aesthetic sensibilities of the period.

A marble plaque in Powers Building lobby reads:

Powers' Commercial Fire-Proof Building
1869-1870
A. J. Warner & Co., Architects
W. H. Gorsline, Mason
J. C. Wagner, Carpenter
Architectural Iron Works, New York
Henry S. Hebard, Marble
Peter Pitkin, Stone Front
Whitmore, Carson & Co., Medina Stone
John Siddons & Son, Plumbing
Sherlock & Sloan, Gas & Steam
A. Ernisse, Painting
M. Briggs & Son, Iron Vaults, W. G. Frutchey, Slating
M. & E Huntington, Plate Glass

A list of the participants in the construction foreman's diary for the Powers Hotel reads:

Architects
Warner and Brockett

⁵⁰ Powers Hotel, Rochester, N.Y., promotional brochure.

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Superintending Architect J. Foster Warner

Wm. H. Gorsline contractor for whole building. Sub-let as follows -
Robert G. Boyd, carpenter work
John Siddons, Gravel roofing
H. S. Hebard, Marble Work
F. L. Houghs, Rolled Beams from Passaic Rolling Mills
Little & Roe, Agricultural [sic] Iron Works*
Pell & Roberts, Pressed Brick, Trenton, N.J.
Whitmore, Rauber & Urcinnus, Curb Stone & flagging
E. H. Cook & Co., Steam Heating & Plumbing
L. S. Graves & Son, Elevators
Paulson & Egar, Iron Stairs
Travis, Murray & Co, Gas Fixtures
M. Briggs & Son, Knob lights, walk & roof
A. Ernisse & Son, Painting

*should be Architectural Iron Works

A. J. (Andrew Jackson) and J. (John) Foster Warner

The practices of this father-son team and their partners encompass 90 years of Rochester history (1847-1937), with their designs including many of Rochester's most noted landmarks. Several Warner-designed civic, commercial, ecclesiastical, scholastic and residential buildings still stand, providing an inventory of the tastes, styles, and technologies of the period in which these important architects practiced. The Powers Building remains one of the most notable and important of A.J. Warner's designs, while the Powers Hotel is one of the earliest works in which J. Foster Warner played an active role in the design and construction phases.

A.J. Warner was born in New Haven, Connecticut, in 1833, the son of a farmer and grandson of a Revolutionary War soldier. Two of his maternal uncles were architects: Henry Austin and Merwin Austin. Merwin Austin moved to Rochester in 1845 and two years later A. J. Warner joined his uncle's office as a draftsman. Warner branched out on his own by the 1860s, obtaining many of Western New York's major commissions. The most important commission of his early career was the Powers Block, followed by the Powers Hotel, designed just as son J. Foster Warner joined the practice, then known as Warner and Brockett. In 1887, A.J. Warner went on, with partners and nephews Frederick A. and William J. Brockett, to design three more prominent office

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buildings, among Rochester's tallest, near the Four Corners: The Wilder Building (1887), the German Insurance Building (1887), and the Ellwanger and Barry Building (1887). Warner's office was located on the second floor of the Powers Block.

On March 22, 1855, A.J. Warner married Kate Foster. They had four children, two surviving to adulthood, William Amos (1855-1917) and John Foster, known as J. Foster (1859-1937). These two sons followed their father's profession and apprenticed in his office. J. Foster Warner married Mary Adams in April 1883. They had two sons, Andrew Jackson Warner II, a columnist, and John Adams Warner, superintendent of the New York State Police. J. Foster Warner established an independent practice in 1889, eventually moving across the river to the tenth floor of the newly constructed Granite Building, also designed by him, in 1890. During his career, he designed many of the city's finest residences and business buildings.⁵¹

In addition to his work in architecture, J. Foster Warner was on the board of directors of the Rochester Home Telephone Company, a governor of the Genesee Hospital, a director of Union Trust Company, one of the first members of the Rochester City Planning Commission, and first chairman of the city's planning board. He was also an automobile pioneer, owning one of the first automobiles in the city. He set many early speed records between various communities in Western and Central New York. J. Foster Warner died of a heart ailment on April 20, 1937.⁵²

Together, the Warners dominated the architectural scene in Rochester for nearly 90 years. Beginning in the blocks at and near the Four Corners and spreading throughout the city and region, the Warners' architectural designs left an indelible imprint on the visual character of the city of Rochester. Some of their other key commissions in Rochester are shown on the following chart; properties within two blocks of the Powers Building complex are shown in bold.

Building	Year	Architect
Brick Presbyterian Church*	1860, 1903	A.J. Warner, J. Foster Warner
Rochester Free Academy*	1872	A.J. Warner
Old City Hall*	1873-75	A.J. Warner

⁵¹ Emerson Klees, *Rochester Lives* (Rochester, NY: Friends of the Finger Lakes Publishing, 2004), 229.

⁵² "Death Takes J. F. Warner in 78th Year," *Democrat & Chronicle*, April 21, 1937, 17-18.

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Name of Property

Mt. Hope Cemetery Gatehouse*	1874	A.J. Warner
Holy Sepulchre Cemetery Chapel, Gatehouse, Bell Tower	1875, 1881-1885, 1886	A.J. Warner
Asbury Methodist Church	1884	Warner & Brockett
Ellwanger & Barry Building	1887	Warner & Brockett
German Insurance Building	1887	Warner & Brockett
Wilder Building*	1887	Warner & Brockett
Soule House	1890-1892	J. Foster Warner
The Granite Building*	1890-1893	J. Foster Warner
St. Bernard's Seminary*	1891- 1908	A.J. Warner, Warner and Brockett
Third Monroe County Courthouse (County Office Building)*	1891-1896	J. Foster Warner
East High School*	1902-1903	J. Foster Warner
George Eastman House*	1902-1905	J. Foster Warner with McKim, Mead & White
West High School	1903-1904	J. Foster Warner
Sibley, Lindsay & Curr*	1904, 1911, 1926	J. Foster Warner
Mt. Hope Mortuary Chapel*	1910-1912	J. Foster Warner
Richford Hotel*	1915	J. Foster Warner
Lincoln Alliance Building*	1920s	J. Foster Warner with McKim, Mead & White
Aquinas Institute*	1923-1924	J. Foster Warner
National Clothing Company*	1924	J. Foster Warner
Rochester Savings Bank*	1924-1928	J. Foster Warner with McKim, Mead & White

*National Register listed

While many local architects specialized in a particular style or building type, the Warners were eclectic in their use of different styles, but known for their distinctive designs, described as an amalgam of fine proportions, building materials, craftsmanship, style and siting. Their extensive scope of work left an impact on the architectural character of Rochester, and, to a lesser extent, on Western New York.⁵³

⁵³"East Main Street," Section 8, Page 29.

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Conclusion

The Powers Building's preservation-oriented renovation in 1990 made excellent use of original materials to restore its exterior and interior character, and the measures taken to allow it to compete within the modern-day office market. These included the enclosure of the interior court with a roof level skylight that were inconspicuous and well-integrated with the historic fabric and a walkway hidden along Pindle Alley that connected the building to a large parking garage built in 1989 at the northwest corner of Church and North Fitzhugh Streets. Particularly notable surviving features are the cast-iron and stone exteriors with original window openings, original metal casement windows at the atrium and wood double-hung windows at the perimeter, the cast-iron and marble grand stairs, the brick-walled atrium space, the marble wall and floor finishes at the corridors, original wood doors, base and trim, and the vaulted ceiling system, exposed at the corridors throughout the building.⁵⁴

The former Powers Hotel is also well-preserved in its massing and original materials. These include the brick and stone elevations, original masonry openings at the upper levels, most of its original iron stairs, the central skylight at the former hotel lobby (now partially concealed by suspended ceilings), brick vaulted ceilings (concealed behind suspended ceilings in some areas), and the many decorative columns exposed within the lobby area, some offices, and the basement. The loss of the building's cornices and incompatible storefront changes on the south and west have compromised the historic appearance of the building to a certain extent, but the overall building retains its historic integrity and the surviving historic fabric provides the potential for a tax credit-funded renovation highlighting its historic features, following the 1990 example of the Powers Building. Both structures have integrity of location and setting, surrounded by numerous other buildings from the mid-nineteenth through to the mid-twentieth century, many of them also designed by the Warner firms. The location, design, materials and workmanship that went into making these buildings within the local and regional context remain apparent and give the two-building complex a high degree of integrity.

⁵⁴ Brett Sharp (building manager, Powers Building), building tour and interview with authors, March 18, 2019.

Powers Building & Powers Hotel (additional documentation)
Name of Property

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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 #NY-5649
- 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: Monroe County Public Library

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property 2.42 acres
(Do not include previously listed resource acreage.)

UTM References

(Place additional UTM references on a continuation sheet.)

1	<u>18N</u> Zone	<u>287488</u> Easting	<u>4781474</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 property boundary in the 1973 Powers Building nomination is amended to include the parcel for the former Powers Hotel building at 26-42 West Main Street, the section of Pindle Alley which lies between the two parcels, the non-historic Sister Cities Parking Garage at Church and North Fitzhugh Streets and the walkway that connects the Powers Building to the parking garage. While the ownership of the two historic properties was separate at the time of construction, both owners were partnerships created and dominated by Daniel W. Powers, the driving force behind the creation of both buildings. The historic buildings are reasonably proximate and have been physically linked by passageways at all upper floors and shared a common circulation system at the upper floors from 1883 at least up to 1937. The historic parcels remained under common management for their first five decades and again for a decade in the mid-twentieth century. The internal connections and the

Powers Building & Powers Hotel (additional documentation)
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intertwining ownership and management make the two historic buildings meet the definition of "functionally related structures".

11. Form Prepared By

name/title Saralinda Hooker and Gina DiBella, Preservation Consultants
organization _____ date 13 June 2019
street & number 3414 West Lake Road telephone 585-394-5052
city or town Canandaigua state NY zip code 14424
e-mail Shooker7373@gmail.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.
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: Powers Building and Powers Hotel

City or Vicinity: Rochester

County: Monroe State: New York

Photographer: Saralinda Hooker and Gina DiBella

Date Photographed: March & May 2019

Description of Photograph(s) and number:

- 001 of 0030: Powers Building and Powers Hotel, looking northwest from across State and Main intersection. N- ot included
- 002 of 0030: East elevation, Powers Building, looking southwest from across State Street. - Not included
- 003 of 0030: South elevation of former hotel, looking northwest from across W. Main Street
- 004 of 0030: West and south elevations of former hotel, looking northeast from across W. Main Street
- 005 of 0030: Looking south along Pindle Alley. Hotel is at right and link is at center.
- 006 of 0030: Powers Building, east entrance.
- 007 of 0030: Powers Building, corner entrance.

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- 008 of 0030: Powers Building, detail of south façade at south entrance.
009 of 0030: Powers Building, detail of south-facing mansard at 6th floor.
0010 of 0030: Former hotel, detail of façade above south entrance.
0011 of 0030: Powers Building, 1st floor atrium looking west.
0012 of 0030: Powers Building, 1st floor atrium looking west and up.
0013 of 0030: Powers Building, grand stair at 1st floor.
0014 of 0030: Powers Building, first floor south corridor looking east.
0015 of 0030: Powers Building, south stair first floor to ground level.
0016 of 0030: Powers Building, west stairway at 7th floor, looking west. Note former opening to link.
0017 of 0030: Powers Building, east stairway at 6th floor, looking southwest.
0018 of 0030: Powers Building, 7th floor lobby looking northwest. Note evidence of former light wells.
0019 of 0030: Powers Building, 8th floor north corridor, looking east.
2000 of 0030: Former hotel, location of original lobby, looking south. Note columns, skylights.
0021 of 0030: Former hotel, location of original banquet room, looking east.
0022 of 0030: Former hotel, west stair at 3rd floor, looking north.
0023 of 0030: Former hotel, east stair at ground level, looking east.
0024 of 0030: Former hotel, vacant office within passageway link to Powers Building.
0025 of 0030: Former hotel, courtyard from 1st floor, looking north. Note gable roof concealing former skylights. - Not
0026 of 0030: Former hotel, cast iron pilaster at south end of Pindle Alley, looking west. included
0027 of 0030: Powers Building Tower, looking east.
0028 of 0030: Connecting walkway between Powers Building and Sister Cities Garage, viewed from Pindle Alley.
0029 of 0030: Interior of connecting walkway, view toward Powers Building.
0030 of 0030: Sister Cities Garage viewed looking southeast from Church and North Fitzhugh Streets.

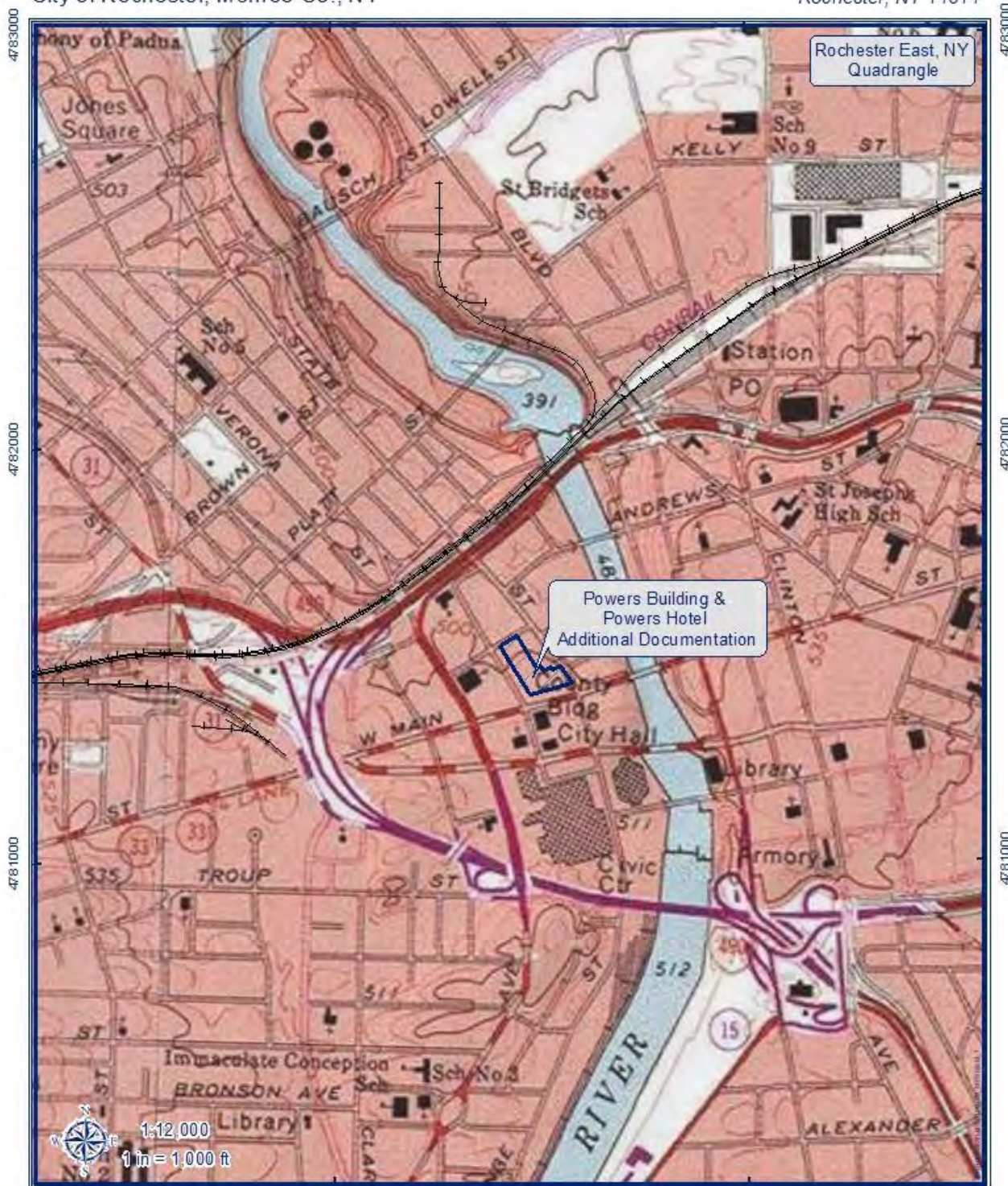
Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain 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.

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Name of Property

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Powers Building & Powers Hotel Additional Documentation 16-42 W Main St. & 2056 N Fitzhugh St.
City of Rochester, Monroe Co., NY Rochester, NY 14614



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



Powers Building
& Powers Hotel
Additional
Documentation

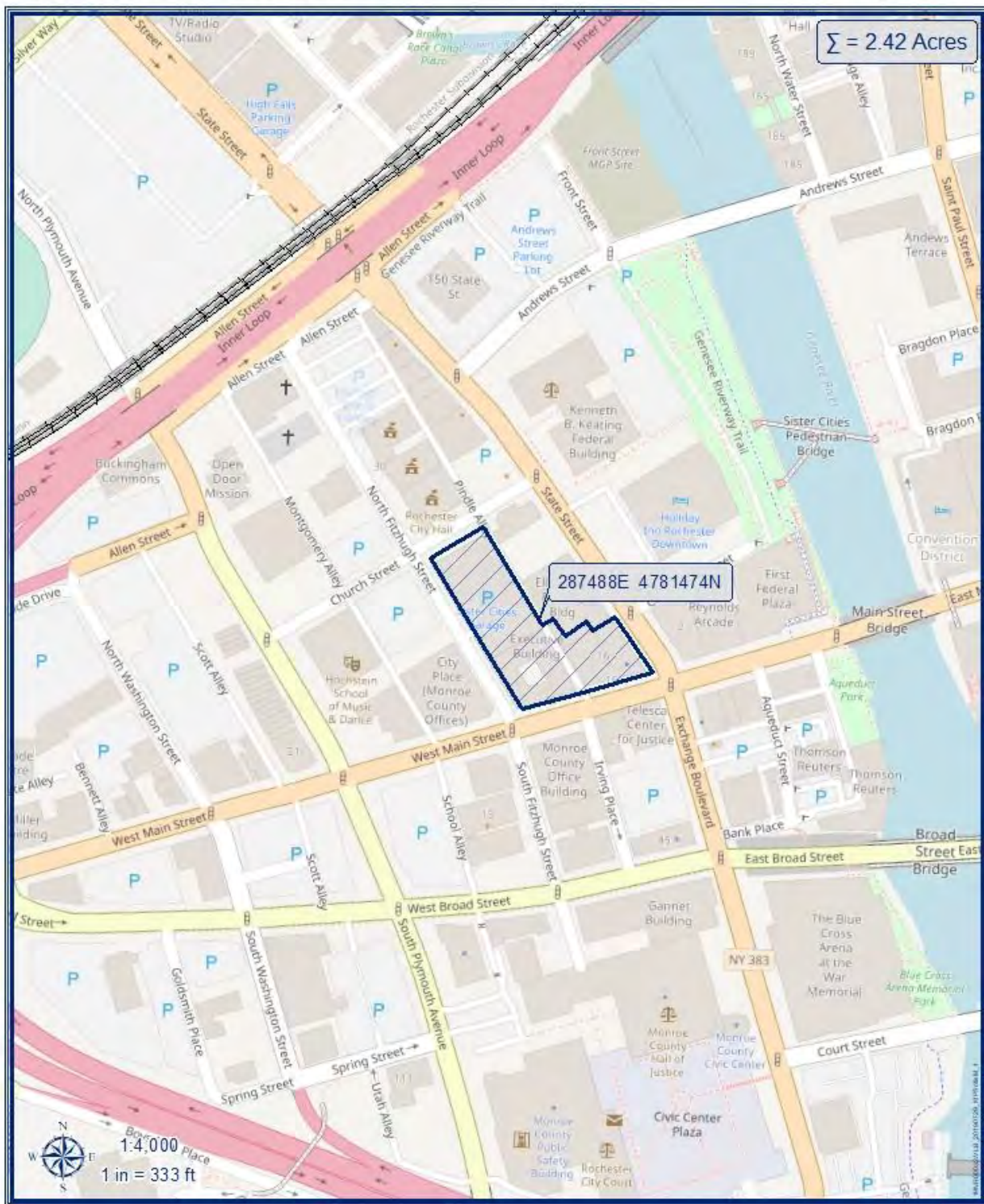


Parks, Recreation
and Historic Preservation
Division for Historic Preservation

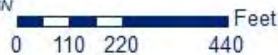
Powers Building & Powers Hotel (additional documentation)
 Name of Property

Monroe County, New York
 County and State

Powers Building & Powers Hotel Additional Documentation 16-42 W Main St. & 2056 N Fitzhugh St.
 City of Rochester, Monroe Co., NY Rochester, NY 14614



Coordinate System : NAD 1983 UTM Zone 18N
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Powers Building
 & Powers Hotel
 Additional
 Documentation



**Parks, Recreation
 and Historic Preservation**
 Division for Historic Preservation

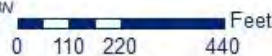
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Powers Building
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Parks, Recreation
and Historic Preservation
Division for Historic Preservation



PATRICK PRINTING

EXECUTIVE BUILDING

ONE WAY

10 10'



PATRICK PRINTING

EXECUTIVE BUILDING

MAIN

FITZHUGH



RIGHT LANE
BUSES & RIGHT
TURN ONLY

232-1800

232-1800



POWERS BUILDING

CLINIC

JEWELRY CLINIC
Bob Colombo - Berch Jeweler

STOP
THE DOOR IS LOCKED
To Enter Push Outside
Lever Push In

Mon - Fri 9:30 - 4:15h
(585) 232-5920

OPEN

JEWELRY

DOWNTOWN

YourCare Health Plan

A MONROE PLAN COMPANY

YourCare

YourCare

NO STOPPING
ANY
TIME

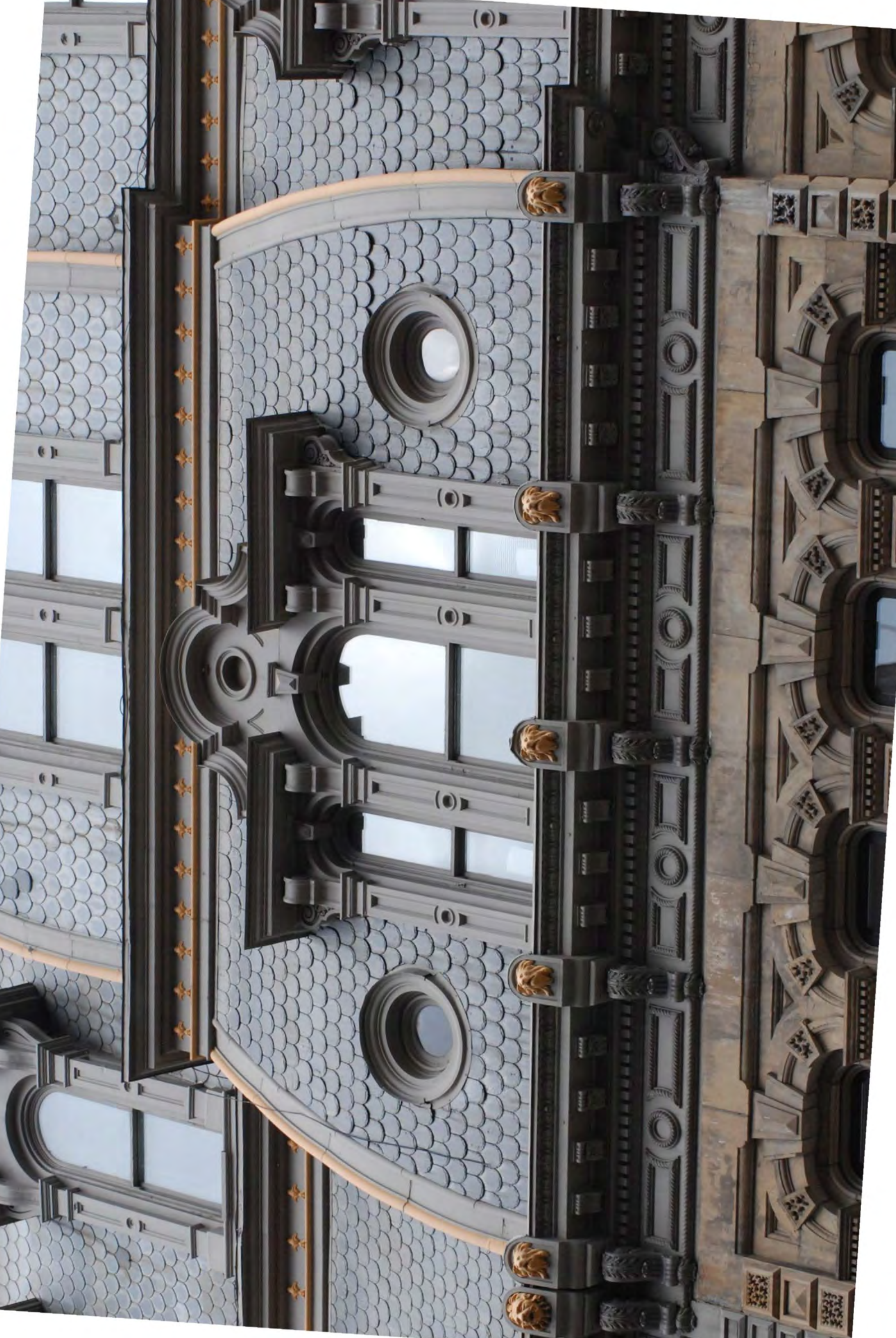
2

Holiday

PUBLIC
PARKING



POWERS BUILDING





EXECUTIVE BUILD











Emergency Exit Only
Do Not Obstruct















2

2A















Stacy O'Neil Gallery

SHOP
P&L
P&L
P&L
P&L

Blue sign with white text, possibly a business or public notice.

Bicycle symbol on a white sign.

Blue sign with white text, possibly a business or public notice.

Blue sign with white text, possibly a business or public notice.

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: 8/9/2019 Date of Pending List: 8/28/2019 Date of 16th Day: 9/12/2019 Date of 45th Day: 9/23/2019 Date of Weekly List: 9/13/2019

Reference number:

Nominator:

Reason For Review:

Accept Return Reject 9/13/2019 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
Commissioner



5 August 2019

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:

Hasbrouck Stone House, Woodbourne, Sullivan County
Powers Building and Powers Hotel (Additional Documentation), Rochester, Monroe 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