

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 of eligibility for individual properties or districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an 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 listed in the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name First Presbyterian Church of Deposit multiple property: no  
other names/site number N/A

2. Location

street & number 129 Second Street ☐ not for publication  
city or town Deposit ☐ vicinity  
state New York code NY county Broome/Delaware code 007025 zip code 13754

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I certify that this ☒ nomination ☐ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property ☒ meets ☐ does not meet the National Register criteria. I recommend that this property be considered significant ☐ nationally ☐ Statewide ☒ locally. ☐ See continuation sheet for additional comments.

R. Daniel Muehly 10/15/2019  
Signature of certifying official/Title Date  
DS-170  
State or Federal agency and bureau

In my opinion, the property ☐ meets ☐ does not meet the National Register criteria. ☐ See continuation sheet for additional comments.

\_\_\_\_\_  
Signature of certifying official/Title Date  
\_\_\_\_\_  
State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that this property is:

- ☒ entered in the National Register.  
☐ See continuation sheet.
- ☐ determined eligible for the National Register.  
☐ See continuation sheet.
- ☐ determined not eligible for the National Register.
- ☐ removed from the National Register.
- ☐ other, (explain:) \_\_\_\_\_

Signature of the Keeper

Date of Action

[Signature]

12/3/2019

First Presbyterian Church of Deposit  
Name of Property

Broome and Delaware Counties, New York  
County and State

## 5. Classification

### Ownership of Property

(Check as many boxes as apply)

- ☒ Private  
☐ public-local  
☐ public-State  
☐ public-Federal

### Category of Property

(Check only one box)

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

### Number of Resources within Property

(Do not include previously listed resources in the count.)

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

### Name of related multiple property listing

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

N/A

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

0

## 6. Function or Use

### Historic Functions

(Enter categories from instructions)

RELIGION/Religious Facility

### Current Functions

(Enter categories from instructions)

RELIGION/Religious Facility

## 7. Description

### Architectural Classification

(Enter categories from instructions)

LATE 19<sup>TH</sup> AND 20<sup>TH</sup> CENTURY REVIVALS

### Materials

(Enter categories from instructions)

foundation STONE

walls BRICK

roof ASPHALT

other

### Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

**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 of age or achieved significance within the past 50 years.

**Narrative Statement of Significance**

(Explain the significance of the property on one or more continuation sheets.)

**9. Major Bibliographical References****Bibliography**

(cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

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

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

**Areas of Significance**

(Enter categories from instructions)

Architecture**Period of Significance**1879-1941**Significant Dates**1879, 1889, 1892, 1941**Significant Person**

(Complete if Criterion B is marked above)

**Cultural Affiliation**N/A**Architect/Builder**Lawrence B. Valk**Primary location of additional data**

- ☒ State Historic Preservation Office
- ☐ Other State agency
- ☐ Federal agency
- ☐ Local government
- ☐ University
- ☒ Other

Name of repository:

First Presbyterian Church of Deposit

First Presbyterian Church of Deposit

Name of Property

Broome and Delaware Counties, New York

County and State

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## 10. Geographical Data

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**Acreage of property** .79 acres

### UTM References

(Place additional UTM references on a continuation sheet.)

1    18    465053    4656876  
    *Zone    Easting    Northing*  
2

3  
    *Zone    Easting    Northing*  
4

☐ See continuation sheet

### Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

### Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

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## 11. Form Prepared By

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name/title Kathleen LaFrank, NYSHPO; from a draft by Alexis DiBartolomeo, Carlie Doggette, Greg Slye, Lorene Sugars

organization Cooperstown Graduate Program date August, 2019

street & number 5838 NY-80 telephone 607-547-2587

city or town Cooperstown state NY zip code 13326

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## Additional Documentation

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Submit the following items with the completed form:

### Continuation Sheets

#### 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.

#### Photographs

Representative **black and white photographs** of the property.

#### Additional items

(Check with the SHPO or FPO for any additional items)

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## Property Owner

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

name \_\_\_\_\_

street & number \_\_\_\_\_ telephone \_\_\_\_\_

city or town \_\_\_\_\_ state \_\_\_\_\_ zip code \_\_\_\_\_

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**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.470 *et seq.*)

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 18.1 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 Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

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### Site

The First Presbyterian Church of Deposit is located in the village of Deposit in the Southern Tier region of New York. The village of Deposit, approximately 31 miles east of Binghamton, straddles the county line between Broome and Delaware Counties. The county line itself, which follows the line established by the treaty of Fort Stanwix in 1784, bisects the small, less than one acre lot associated with the church. Deposit lies in a flat valley surrounded by the foothills of the Catskills. The Columbia Lake State Forest is southeast of the village, while Whittaker Swamp State Forest is south-southwest of the village. The church is centrally located in the village, just one-third of a mile northwest of the West Branch of the Delaware River, which runs parallel to New York State Route 8 between Stilesville and Deposit. In Stilesville, just a few miles to the east, the river is impounded by the Cannonsville Reservoir, part of the New York City water supply system. State Route 17 runs perpendicular to the West Branch of the Delaware River and intersects it just over a third of a mile south of the church.

The church is located on the north side of Second Street, across from its intersection with Monument Street, which terminates at Second. The intersection of Monument and Second is defined by a small civic space marked by a Civil War monument, which is located on a small traffic island in the middle of Monument Street. Three churches surround the monument: Christ Episcopal Church (c1860), which is on the southeast corner of Monument and Second, and the First Baptist and First Presbyterian churches, which are east and west of the Monument Street intersection on the north side of Second Street.

The nominated church occupies a trapezoidal-shaped lot, which was assembled from five different parcels by the congregation in the 1850s. The church, which is the third one built on the site, is adjacent to the First Baptist Church of Deposit on its east and is separated from that church by a large empty lot (now a parking lot) belonging to the latter congregation. Each church is set back from the sidewalk an equal distance behind a substantial expanse of lawn. The Baptist and the Presbyterian churches are nearly identical in form, materials

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and embellishment. They were built in the same year, designed by the same architect and embody virtually the same design with slight variations. The Baptist church also appears eligible for listing; however, its interior was not accessible and its congregation has not expressed an interest in its nomination. Although it is not included in the current nomination, it could be nominated in the future. Another vacant lot is located west of the nominated church. This is the former site of the Deposit High School, which is no longer extant. The First Presbyterian Church has two concrete sidewalks, one leading to each of its main entrances, and a concrete walkway along the northeastern side of the building. On the south walkway on the southeast side of the building is a stone walkway that branches off around the southern corner of the building making an “L” shape. A “U” shaped driveway surrounds the church.

There is a mature deciduous tree on the front lawn between the façade of the building and Second Street. Between the two concrete walkways on the front lawn is an enclosed letterboard with a gabled pediment. Around the letterboard are landscaped bushes and greenery. There are no other buildings on the property, but there is a commemorative marker recognizing the Fort Stanwix Treaty line. The marker takes the form of a large stone with an inset plaque placed by the local chapter of the Daughters of the American Revolution in 1925.

### Exterior

The First Presbyterian Church of Deposit, constructed in 1880, is a late nineteenth century auditorium plan church building with an overlay of eclectic, Victorian era decoration, much of derived from the Gothic Revival mode. The building is constructed of brick and rests on a cut stone foundation with a stone water table; it features stone trim and its roof is now covered in asphalt. The building can be generally described as two intersecting rectangular masses with steep gable roofs forming a square, cross-gabled form. A square engaged entrance tower marks the southwest corner, while a one-story projecting entrance, also with a steep gable roof, marks the southeast corner. The four-stage tower is currently surmounted by a pyramidal roof; however, it

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originally featured a tall, hexagonal steeple with spire; this was removed in 1941. The bell tower features buttresses with stone trim that taper to the belfry stage. The tower also has stone band courses and stone “buttress-like” forms outlining the corners of the belfry. Corbelling marks the top stage of the tower and outlines the two main gables. The major gabled forms have deep overhanging eaves and, on the façade and side elevations, exposed decorative wood modillions. Fenestration varies; however, nearly all of it embodies Gothic Revival motifs; openings include both pointed arched windows and pointed and round arched door openings throughout.

The façade (south elevation) is defined by a single, large, Gothic-arched window opening with a stone sill in the gabled end wall. The window itself is composed of four wood lancet-arched sections supporting a rose window within; it is glazed in decorative glass. The gabled wall is flanked by the four-story engaged entrance tower and a single-story projecting entrance bay with gabled roof. Small brick and stone buttresses on the one-story entrance echo those on the tower. Each of the two entrances features paneled wooden doors surmounted by glass transoms characterized by foliate forms. Each entrance is approached by a set of stone steps on a low cut stone base. The tower entrance is larger and more elaborate; it features only one door, which faces Second Street. The west elevation of the tower features two small, stepped lancet-arched windows on the ground floor. The second stage of the tower is marked by one Gothic-arched opening on each of two elevations, while each elevation of the third stage features paired lancet arched windows, and the belfry is marked by tall, narrow louvered openings on all four sides.

The side elevations (east and west) of the building are identical. Each features three narrow, lancet arched wood windows, a taller one flanked by two shorter ones, in a steep gabled wall. On the east, the one-bay entrance projects south from this wall and the fellowship hall addition extends to the north. On the west, the wall is set between the engaged tower on the south and the session room and its entrance on the north. The rear (north) elevation is now obscured by the fellowship hall addition, which projects from the rear gabled wall. The

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addition is four bays long under a gabled roof. Above its roof, the original oculus window lighting the interior of the church can be seen.

There are two one-story brick wings: The one in the northwest corner, which accommodates the session room, was added in 1889 but matches the church exactly in form and materials. The entrance to the session hall, which faces Second Street, is almost identical to the one-story projecting front entrance and is also flanked by brick and stone buttresses. The session room projects to the west and there are two much smaller additions behind it, one brick and one with vinyl siding.

The wing off of the rear elevation was added between 1899 and 1904 to create a fellowship hall (a small wing connecting the session room and fellowship hall was apparently added at the same time). The brick fellowship hall wing is one bay wide and four bays deep and rests on a stone foundation (partially repaired in concrete). It features vinyl replacement windows within segmental-arched openings. The church has two chimneys: one in the northwest corner and one near the southeast face of the structure.

### Interior

The First Presbyterian Church of Deposit is divided into three main interior spaces. The sanctuary occupies the main section of the building, while the session room is located to the northwest. To the rear of the sanctuary and session room are the fellowship hall and kitchen. There are two primary entrances into the sanctuary and one secondary entrance from the session room. Each of the primary entrances from Second Street opens into a small vestibule. Doors are set within tall pointed-arched openings outlined with wood moldings. Rectangular entrance doors feature elaborate beaded-board wood surrounds and dark wood transoms. Those from the east entrance are decorated with an engraved floral pattern facing the vestibule and engraved inscriptions facing the sanctuary. The pediment on the southern side reads, "With every going forth of the sanctuary." The pediment on the other side reads, "Mark well the entering in of the house." The tower vestibule has a wood-paneled



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square patch in the ceiling for the rope from the bell and the left wall has wood paneling. The tower vestibule to the sanctuary has one window above the exterior door. This window is arch-shaped overall with a green clover-shaped glass area in the top center with two yellow figure shapes below it. The other vestibule has two windows, one above the door and one on the exterior wall. The small wall window is arched, like the larger sanctuary windows, and is outlined in dark blue glass with a center rectangle of clear glass. The window above the door is a half flower shape. The wood stairways to both the basement and the bell tower are accessed from the southern vestibule to the sanctuary at the front of the church. Each is very steep and narrow.

The sanctuary is a single open space below a groin-vaulted ceiling. A large chandelier hangs from the center of the vault. Walls are beaded board to the chair rail and plaster above. The floors are narrow boards of light covered wood. Curved pews are arranged in a semi-circular pattern and divided into four sections, with two sections on either each side of a center aisle. Pews feature beaded-board backs and solid seats with cushions and have curved end pieces. Each pew has a metal number on the side and a rack on the back to hold Bibles.

The front of the church is defined by a two-stage semi-circular curved platform. The lower section is the location of the baptismal font and communion table, while the upper section, which has beaded-board sides and is reached by steps on the east side, features the pulpit and clergy chairs; the latter are original. A third stage, marked by a taller beaded-board and paneled wall, rises behind the platform. This is also reached by stairs from the east side. Atop this platform is space for the choir and access to the pipes from an older organ, which no longer functions. All of the furniture is original to the church and was donated by members of the congregation between the construction of the building and the 1960s.

All of the church windows (with the exception of the dedication window) are decorated glass and each features the same three floral patterns. The three patterns are a compass flower with a circular center, a compass flower with a sunflower center, and a single tulip with a black netting background. The patterns were applied to clear,

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diamond-shaped glass panes using paint, while the borders and decorative elements at the top were created from colored glass pieces. The application of the paint patterns appears to have been done using a stencil. The technique is not unique to this building and was used at other upstate New York protestant churches.<sup>1</sup>

A single window, that on the right side of the platform, known as the dedication window, is a true stained-glass window featuring blue, green, red, yellow, and white glass. The bottom square section contains a white Greek cross motif set within a red circle and surrounded by a blue field. Yellow, white, and red half circles radiate from the central motif. The upper section is an elongated pointed-arch shape, matching the same shape as the doors and majority of windows in the building. At the bottom of the rectangular section features lilies and water lilies. From around the lilies, a vine/leaf motif arises up the length of the window. In the vines is a dedication written on a scroll which states: "In Memoriam/Emily H. Lusk/Died December 8/1871/This woman was full of good works/and almsdeeds/which she/ did." A blue border with grapes sets off the design.

The bell tower contains decorated glass windows similar to those of the church. At least one has been patched. On the second platform of the bell tower, there are four small arched windows, two on each of the exterior walls. Each of these matches the lower windows with panels made up of the lone tulip motif. In the belfry of the bell tower are eight openings, two on each of the four walls, which are louvered openings. Inside the belfry is the church bell. The church bell was gifted in 1878. The inscription on one side of the bell reads "The Jones & Company Troy Bell Foundry Troy, N.Y. 1878." The other side reads "'In Memoriam' William and Eleanor Wheeler." Lastly, the bell tower ceiling is composed of wood boards.

### *Session Room*

The session room, built in 1889 as part of the addition referred to in the church history as the "church parlors," is located in the northwest corner of the building and has its own entrance, which faces Second Street. The

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<sup>1</sup> For example, the Fly Creek United Methodist Church in Otsego County has similar decorated windows.

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session room is rectangular and features beaded-board siding on the lower part of the walls and plaster above; the floor is hardwood and the ceiling is now covered in acoustical tiles. There are two pointed-arched windows in the end wall filled with decorated glass in the lone tulip motif. One of the windows is missing the bottom section, which has been filled with clear glass. The connector between the vestibule and the session room contains one window, which is in an arch shape and contains a three leaf clover panel. A small addition connected the session room to the fellowship hall.

### *Fellowship Hall*

The fellowship room, added between 1899 and 1904, extends off the rear elevation and is rectangular in shape. It features beaded-board siding on the lower walls and plaster above and has a stamped tin ceiling with a decorative cornice. There are six rectangular, vinyl one-over-one double-hung windows; the flooring has been recently refinished.

### *Kitchen and bathroom*

The kitchen is located in a small shed-roof addition between the session room and the fellowship hall. It was apparently added at the same time as the fellowship hall. It is constructed of brick and contains windows with non-historic replacement sash. The kitchen has linoleum floors and sheetrock walls with linoleum backsplashes above the counters but below the cabinets.

### *Basement*

The external door to the fellowship hall from the parking lot and the session room entry door are both composed of diagonal thin wood boards. The basement has a dirt floor and features support pillars of brick with large stones interspersed to prevent moisture from wicking into the building. The main level of the building sits a few feet higher than the ground, with the exception of the entrance to the back of the fellowship hall. There, a wood stoop and a handicap ramp has been built over top of the cement steps. A discreetly located unornamented

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paneled door provides access to and from the fellowship hall kitchen. In the basement, there are three windows present and two that are bricked over. There are two rectangular windows, one on the southwestern wall and one on the northeastern wall, which are of approximately the same size. The window on the northeastern wall appears to have once been used as a coal chute. The third window is in the northwestern wall of the original basement and leads into the basement of a later addition.

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### Summary

The First Presbyterian Church of Deposit is significant under criterion C as an distinctive intact example of late nineteenth century religious architecture in Deposit that illustrates popular trends in Protestant ecclesiastical architecture in the period and in Delaware County. Built in 1880, the church was designed by architect Lawrence B. Valk (1838-1924) of New York City, an important designer of Protestant churches who built a national reputation and practice in this field, specializing in the design of the auditorium plan church, a topic he covered thoroughly in his publication, *The New Form of Plan for Churches*, in 1873. Valk argued that churches were built for the salvation of souls and that comfort and cheerfulness should not be sacrificed to architectural exhibition.<sup>1</sup> This was the essence of what those who promoted the changes in liturgy and design adopted by many Protestant churches in the late nineteenth century believed: that a comfortable congregation surrounded by beautiful spaces was better able to hear and accept the word of god. The small brick and stone church, which cost \$9,000, a portion of which may have been granted by the Presbyterian Church of the USA, is an excellent example of Valk's work, featuring an eclectic exterior design characterized by a cross-gabled form and a full complement of Victorian and Gothic-inspired decoration, including steep gabled roofs with deep overhangs and decorative modillions, corbelling, lancet-arched windows, buttresses, colored-glass windows with tracery, and a highly detailed engaged corner entrance tower. The building is especially notable for its intact interior, which is characterized by an open and unobstructed plan with clear views of the minister from every direction, curved pews separated by radiating aisles, a central semi-circular raised platform with pulpit, beaded-board finishes and windows with decorative colored glass in foliate and geometric patterns. Elements of its design are similar to those in other churches designed by Valk for small congregations, as well as those found in a number of other Presbyterian churches in Delaware County. Despite the loss of its spire, the church retains a near perfect level of integrity, especially on the interior, and has two additions, a 1899 wing in the northwest corner erected to serve as a session room and a slightly later rear wing that provided space for a fellowship room and kitchen.

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<sup>1</sup> Lawrence B. Valk, *Church Architecture, General Description of Some of the Most Prominent Buildings Recently Erected in Iron, Brick and Stone, Together with Full Explanation of The New Form of Plan for Churches invented by Lawrence B. Valk, Architect* (New York: Holt Brothers, 1873), 3.

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The period of significance begins with the construction of the church and extends through the removal of the tower, the last significant alteration.

### Village of Deposit

Deposit is located in the valley formed by the West Branch of the Delaware River. The Lenni Lenapes, Mohawks, Oneidas, and Tuscaroras once lived on this land and in the surrounding areas near Deposit.<sup>2</sup> The history of these tribes, Deposit, and the First Presbyterian Church of Deposit all intersect in a boundary line that divides the land upon which the church sits. At the conclusion of the Seven Years' War, thousands of Haudenosaunee gathered at Fort Stanwix, known today as Rome, New York, and signed the Treaty of Fort Stanwix with the British. This treaty, known as the treaty of Fort Stanwix, required that the Haudenosaunee give up their land from Fort Stanwix to the Delaware and Allegheny Rivers, as well as the Tennessee and Ohio Rivers.<sup>3</sup> The treaty line bisects the village of Deposit and, specifically, the church lot. A plaque commemorating the treaty is sited on the front lawn of the First Presbyterian Church.

Deposit's first permanent European settlers were from the Hudson Valley. They include John Hulce from Orange County, who arrived in 1789, and Phillip Pine from Fishkill, who came in 1791. Both settled in the Delaware County portion of the future village, which was lot 143 of the Evans Patent, 156 acres in size. Captain Nathan Dean, a New Englander from Massachusetts, relocated from Kortright into the adjacent town of Sanford in 1791. In 1811 the Evans Patent land, then containing twelve dwellings, was incorporated as a village in Delaware County. In 1851 the village expanded to take in 400 acres in the town of Sanford, Broome County, originally settled by a Captain Dean.<sup>4</sup> The county boundary remained unchanged, however, creating the unusual situation of Deposit being divided between two different counties.<sup>5</sup> This may be because the county

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<sup>2</sup> Deposit Historical Society, "The History of Deposit," Deposit Historical Society, Deposit, NY.

<sup>3</sup> Encyclopaedia Britannica, "Treaties of Fort Stanwix," Encyclopaedia Britannica, Inc.

<sup>4</sup> Mary Cable, "Historic Deposit," Deposit Historical Museum, <https://www.dcnhistory.org/deposit.html>

<sup>5</sup> Deposit Historical Society, "The History of Deposit."

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boundary continued to follow the much older Fort Stanwix treaty line. Thus those village lots that fell along the treaty line, such as the church parcel, remain in two counties.<sup>6</sup>

The village's name, "Deposit," is supposedly based on the fact that it served as the location for lumber traveling down the Susquehanna to be placed, or "deposited," on the river's banks in winter to wait for spring floods before it could resume its journey to the Philadelphia market. Lumber was the village's earliest economic mainstay, followed by agriculture, bluestone, and, in contemporary times, recreation.

### First Presbyterian Church of Deposit

The First Presbyterian Church of Deposit was founded on July 21, 1812 by a small group of nine local residents. At that time there was no church building and members held services led by visiting missionaries in homes. Although most Presbyterian congregations in Delaware County were established by recent immigrants from Scotland, that does not appear to be the case here, as Deposit's early settlers apparently relocated from the Hudson Valley. After the first church was built in 1818 on Upper Main Street, the congregation grew from 21 to 193 members. Like many early Presbyterian congregations in Delaware County, this group appeared to follow a strict Calvinist interpretation of their covenant with no music and stern discipline. In 1853, the congregation sold that building and accepted a gift of land on Second Street from the Dean Family. That parcel, along with several others acquired by the congregation, make up the current lot. The group quickly built a new building, which was dedicated in 1854; however, the new church burned only twenty months later under suspicious circumstances. The congregation rebuilt on the same land in 1856 and welcomed the first officially installed minister of the Deposit Presbyterian Church. Unfortunately, the second church also burned, in 1877, in another instance of suspected arson. Everything was destroyed except two lamps, a marble top table, and a Bible.<sup>7</sup>

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<sup>6</sup> *One Hundred Seventy Fifth Anniversary*, Provided by the First Presbyterian Church of Deposit, February 19, 2019.

<sup>7</sup> *One Hundred Seventy Fifth Anniversary*.

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Two years later a third church, the nominated building, was built, this time in brick with stone trim. The new church was dedicated on May 11, 1880. Various furnishings for the church were donated by members. The most important include the bell, which was donated by the Wheeler family in honor of William and Eleanor Wheeler, and a stained-glass window, which was installed in the name of Emily H. Lusk. The chandelier was a gift from A.L. Knapp; stone for sidewalks and walks was donated by Bolivar Radeker and Charles Knapp.

In 1881, the original session room, then a separate building, was purchased by A. Devereux, donated to the "colored society," and moved to a new location on Front Street. Several years later, in 1889, a small addition was added to the northwest corner of the church for use as a session room. This addition mimicked the original church exactly in form, materials and style. Sanborn maps reveal that a second addition was built a few years later, between 1899 and 1904, to create a fellowship hall (a small wing connecting the session room and fellowship hall was apparently added at the same time). A manse was built for the church in 1916. The two-story wood frame building was located about a block away on Second Street. However, this building was sold many years ago and is no longer associated with the church.

Interior alterations include the installation of a pipe organ between 1919 and 1939.<sup>8</sup> The pipes are still intact but the organ has not been used since the 1990s. During the Great Depression, 1929-1930, the church financially struggled, went into debt, and made drastic cuts. In 1941, the church spire was demolished, for unknown reasons. In 1952, the woman's organization donated funds to lay a new floor in the sanctuary. During the 1950s, the kitchen was modernized, the pipe organ was replaced with an electric piano, and a new baptismal font was installed in 1960. The congregation celebrated its 150<sup>th</sup> anniversary in 1970.

There have been very few changes to the Deposit church since the historic period. Most relate directly to the building's upkeep and preservation. In 1970, a Restoration Committee formed to restore the church windows



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and re-shingle the roof.<sup>9</sup> A new church Restoration Committee formed in 1981. This committee replaced the furnace, installed insulation in the social rooms of the church, repainted the doors, and added ceiling fans in the sanctuary and church school rooms, located in the back of the fellowship hall. The Restoration Committee applied for a grant to replace the roof and completed the project in August of 1982. In 1996 a Remo Tedeschi piano replaced the Baldwin electric organ with the dedication occurring in 1998 in memory of Dorothy Weiss. The church flooded in 2007 and, as a result, the furnace needed replacement. In 2012 the church received new front steps and a new accessible ramp.<sup>10</sup>

### Architecture

The First Presbyterian Church of Deposit is one of at least five Presbyterian churches in Delaware County that were constructed or re-modeled in the 1880s and 1890s. As a group, these churches share a number of design characteristics, including the overlay of eclectic combinations of Victorian-era decoration, and, most important, the incorporation of open, auditorium plans. In some cases these features were grafted onto earlier Greek or Gothic Revival style buildings, while in others, such as the nominated church, entirely new buildings were built. Designs for all of them reflected current trends in Protestant church architecture, in particular the use of the auditorium plan and the movement toward more decorative and comfortable interior spaces designed to improve acoustics and increase the congregation's interest and participation in the services.

The use of the auditorium plan for Protestant church design was recommended as early as the late eighteenth century by European theorists and members of the clergy and became popular in the United States around the

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<sup>8</sup> Church documents are unclear on the exact installation date of the pipe organ, only that it occurred during the time under Reverend Henry Baker between 1919-1939.

<sup>9</sup> *Two Hundredth Anniversary*, Provided by the First Presbyterian Church of Deposit, February 19, 2019.

<sup>10</sup> *Two Hundredth Anniversary*.

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middle of the nineteenth century.<sup>11</sup> The auditorium plan reflected changes in liturgy that grew out of religious revivalism, a movement that emphasized the individual conversion experience. As such, the role of the preacher shifted from that of a more or less objective interpreter of the Scriptures to a more personal advocate for individual conversions. Revivalist preachers tended to eschew the high pulpits that symbolized a connection with a higher authority for small-scale desks that shifted the authority to the preacher him/herself. At the same time, the horizontal expansion of the platform provided a “stage” on which the preacher could move about actively in an effort to engage individual members of the congregation in the personal conversion process. Therefore, the ideal setting for this type of service was one in which each member of the audience had the opportunity to see, hear, and make eye contact with the preacher. Revivalists also sought to create an atmosphere conducive to worship. Music, texture, and color were seen as things that could engage the senses and thus increase the opportunities for an emotional commitment to salvation.

Architecturally, the traditional meeting house plan churches, which established hierarchies and emphasized the formal relationship between worshipper, minister, scripture and almighty, were ill-suited for the more intimate religious experience of the revival service. However, as revivalism (with its origins in the camp meeting) began to dominate mainstream American Protestantism, church buildings began to incorporate features that better expressed the liturgical focus of the service and facilitated the religious experience itself. Features such as corner entrances, open plans, curving pews, radiating aisles, and sloping floors were intended to create the maximum amount of usable interior space, minimize the distance between individual members of the congregation and the preacher, and ensure that all participants had an unobstructed view of the pulpit. The placement of the pulpit in the center of a semi-circular platform also helped to focus attention on the activities of the minister (in particular the sermon) and facilitate direct connection between the preacher and the audience. The full-width platform was functional, providing space for the preacher to move around and accommodating

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<sup>11</sup> Information about the auditorium plan from A. Robert Jaeger, “The Auditorium and Akron Plans – Reflections of a Half Century of American Protestantism,” (Master’s Thesis, Cornell University, 1984). Information about revivalism from James F. White, *Protestant Worship and Church Architecture* (New York: Oxford UP, 1964).

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the choir, organ, and visiting clergy and also helped keep the audience focused on a single sphere of activity. Among the variations of the auditorium plan was the “combination church,” or so-called Akron plan, which incorporated adjoining classroom space into the church building. In small, modest churches, the classroom was often placed to the side of the auditorium and separated from it by movable partitions that could be opened when a larger auditorium space was desired.

Although auditorium plan churches were advocated by preachers and church officials, they were popularized by architects, sometimes in architectural periodicals but more often through catalogues or manuals of standard designs and descriptions. In addition to discussing floor plans, architects also noted appropriate dimensions and recommended materials and furniture. Plans could be purchased by mail or were sometimes made available by the denominations themselves. In 1875, the American Methodist Church Extension Board created a department of architecture and hired Philadelphia architect Benjamin D. Price to develop plans and elevations that could be used for the construction of new churches. These were published in a catalogue that was updated annually. Price’s designs were particularly suited to new churches and those of modest means, and in some cases they included only the most basic features needed to produce the desired effects in the auditorium. While construction costs for some of the buildings were as low as \$3,500, the cost of the most expensive building in the catalogue was estimated at \$20,000.<sup>12</sup> The design of the First Presbyterian Church of Margaretville (NR listed) bears a close similarity to one of the designs in Price’s catalog.

The Presbyterian Church in the USA also published church plans and, beginning in 1870, actually assisted small congregations which could not afford to erect their own buildings. Beginning in the mid-1870s and for at least the next five years, the annual report of this group’s Board of Church Erection Fund published perhaps a dozen designs each year in its annual report, along with specifications for size, materials, cost and possible variations.

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<sup>12</sup> Jaeger, 85-90.

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The plans themselves could be purchased for a small fee.<sup>13</sup> The 1881 catalogue, for example, featured fourteen designs, ranging in construction estimate from less than \$1,000 to about \$15,000; however, most were in the \$1,500-\$2,500 range. The 1881 designs were an eclectic group; they included buildings to be constructed in wood, brick and stone, and exterior designs ranged from a simple rectangular wood building reflecting the Carpenter Gothic style to buildings with ornament in the Stick style, Victorian Gothic, High Victorian Gothic, and many eclectic variations thereof. Many buildings were simple rectangles, while a number were cross gabled; however, most featured engaged entrance towers and/or corner entrances. And, while not every interior plan showed an auditorium form, a number of them did, and others were accompanied by notes that specified that they could be varied to feature curving pews and/or sloping aisles. Almost every plan showed a semi-circular center platform, a corner entrance, and a potential division for classroom space.<sup>14</sup> Most plans featured in these catalogues were designed by name architects, including Lawrence B. Valk, architect of the nominated church. While the 1881 catalogue did not feature any designs by Valk, the 1879 catalogue included two of his sketches and plans, different on the exterior but with nearly identical auditorium plan interiors. The catalogue for the previous year, 1878, also had two designs by Valk. These also had very different exterior designs but their interiors varied only in size.

### Lawrence B. Valk, architect

Lawrence B. Valk (1838-1924) was one of the most important proponents of the auditorium plan church. Valk was a Florida-born architect who practiced primarily in Brooklyn and Los Angeles but designed numerous churches (and other buildings) throughout the United States between 1859 and his death in 1924. Little is known of his early life and training; however, he apparently practiced first in Manhattan, with an office at 229

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<sup>13</sup> *Annual Reports of the Board of the Church Erection Fund of the General Assembly of the Presbyterian Church in the United States* 1879-1881 (NY: Presbyterian Church in the USA) <https://catalog.hathitrust.org/Record/100111731>

<sup>14</sup> *Annual Report of the Board of the Church Erection Fund of the General Assembly of the Presbyterian Church in the United States* 1880-1881 (NY: Presbyterian Church in the USA) <https://catalog.hathitrust.org/Record/100111731>

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Broadway, before moving to Brooklyn c1885-1890; his Brooklyn practice was known as L.B. Valk and Son and included his son, Arthur. His name continued to appear in Brooklyn directories until about 1903 and, during their Brooklyn years, Valk and Son designed houses in Park Slope, Rhinebeck, and Auburn, New York, as well as churches throughout the eastern United States, primarily east of the Mississippi. Among them was the New Utrecht Reformed Dutch Church in Brooklyn, 1892. (NR listed).<sup>15</sup> By the late 1890s, and certainly by 1903, the firm had moved California, where Valk and Son specialized in Craftsman bungalows, more churches, and some of California's early movie theaters.<sup>16</sup>

Valk was most celebrated for his church designs, and in 1873 he wrote all or most of a publication called *Church Architecture: General Description of Some of the Most Prominent Buildings Recently Erected in Iron, Brick and Stone, Together with Full Explanation of the New Form of Plan for Churches Invented by Lawrence B. Valk, Architect*. In *The New Form of Plan for Churches*, which constitutes the bulk of the publication, Valk declared his purpose in reconceiving church interiors:

Churches are built for the *salvation* of souls, not for architectural display to the sacrifice of comfort, of acoustic, lacking in cheerfulness, and the very essentials to make religious worship a matter of pleasure. We see around us what may be called dead churches, with no working power in them, simply because the form of the building itself is more at fault than anything else. Some are dark, dismal and gloomy, some over-loaded with ornaments and stained glass, some on the old cathedral plan, cross shaped, with naves and aisles, high peaked roofs supported by columns obstructing the view of chancel or platform, and the main essential, the comfort of the audience, entirely lost sight of.<sup>17</sup>

Valk asserted that his new plan, which he claimed to have invented, would “produce the greatest comfort to each individual member, no matter where he sits, the highest style of beauty according to the present taste, and

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<sup>15</sup> A number of Valk's churches in other states have been listed on the National Register

<sup>16</sup> Biographical information on Valk was compiled from a variety of short write-ups compiled for National Register, Landmarks Preservation Commission, and other such nominations. No primary sources have been found.

<sup>17</sup> Valk, *The New Form of Plan for Churches*, 3.

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the adaptation of this form to any outward style of architecture that may be desired.”<sup>18</sup> His views about design were absolutely in line with the liturgical reforms of the period, which aimed to facilitate the religious experience itself by creating a direct connection between the individual and the minister – especially during the sermon – and which held that beautify and comfort itself, enhanced by atmospheric effects such as soft, diffused light and good acoustics, would bring the individual closer to god. As an architect, Valk talked about how to create these conditions through design, and he distilled what he believed to be the essential features of a church interior into a list of formal components:

- half circle shape of the audience room, whether or not it was reflected in the exterior design
- inclined floor, six feet per one hundred foot depth, in order to give a clear view to everyone
- pews (of different sizes) in concentric circles, with aisles radiating from the center of the platform
- his own system of ventilation (Valk’s System of Ventilation), which involved a gas furnace and brick flues in the side walls
- ceiling lined with iron, paneled with metal and wood ribs, plain or ornamental and embellished with center pieces, level for acoustic value
- side walls lined with fine ribbed iron that can be painted any color
- lighting by means of reflections and using ornamental gas fixtures<sup>19</sup>

Some of these features were designed for their value in providing unobstructed views, others to enhance perfect acoustics, and still others to augment comfort. In the article, Valk listed fifteen churches that had been built in accordance with all of his recommendations. The least expensive had a budget of \$13,000 and the costliest was \$120,000; however, all were larger and considerably more elaborate than those listed in the Methodist or Presbyterian Church catalogues of the period, which were intended for small congregations, often those that needed help with construction costs. Valk’s two designs for the 1879 Presbyterian church catalogue, for example, were estimated to cost \$3,400 and \$6,400; those for the 1878 catalogue were priced at \$1,500 and \$18,000. The latter, the most expensive, was the only one of the four to call for the groined iron ceiling. The others either specified plaster and lathe or did not specify. None of the four mentioned the manner of heating

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<sup>18</sup> Valk, *The New Form of Plan for Churches* 3.

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but all had half-round interior layouts oriented to a center platform, radiating aisles, and corner entrances. Their exteriors were an eclectic mix and each was quite different from the others.

Valk provided two designs for congregations in the small village of Deposit in 1878: one for the Presbyterian congregation and one for the Baptists, which owned adjacent lots on Second Street at the end of Monument. It is not known how Valk came to design churches for both congregations in the same year. The Presbyterian Church in the USA may have granted money or assistance to the Presbyterian congregation; however, there is no one reference that verifies this, and no research has been done into the history of the Baptist church, which is not included in the nomination. The information comes from a building trade book, which merely noted:

Mr. L.B. Valk, of New York, is the architect of the new Presbyterian Church, costing \$9,000, and the new Baptist church, costing \$8,000, to be built in Deposit, N.Y.<sup>20</sup>

It should be noted that both churches, which were similarly sited, face a Civil War Monument that occupies an island in the center of Monument Street. A somewhat earlier Episcopal Church (c1860) occupies a third corner of the intersection. Perhaps the installation of the monument sparked some kind of civic improvement around its site. Unfortunately, currently available research does not provide an answer.

The sizes, forms, materials, and exterior designs for the two churches are nearly identical and they were clearly designed as a pair. Both use combinations of brick and stone, cross-gabled forms, steep gable roofs, engaged corner entrance towers and corner vestibule entrances, and each features an overlay of eclectic, Victorian era decoration based primarily on Gothic forms. Interestingly, each features an unusual decorative feature: stone “corbelling” on the tower. There is some interplay between the two, with the tower and entrance bay on the Presbyterian church projecting forward, while those two features on the Baptist church are recessed. Unfortunately, interior access to the Baptist church to compare plans was not possible. Some writeups about

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<sup>19</sup> Valk, *The New Form of Plan for Churches*, 4-5.

<sup>20</sup> *The Manufacturer and Builder: A Practical Journal of Industry* 10.3 (1878), 56.

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Volk's work note that he favored the Romanesque style; however, these buildings, as well as accessible drawings for his other work, seem to suggest that he paid very close attention to form and that his work is marked by a great consistency of plan; however, his exterior designs embody a very eclectic and varied period vocabulary.

Certainly the design for the nominated church, built for the Presbyterian congregation, fits well within the auditorium plan typology. On the exterior, the auditorium plan is clearly expressed in the building's cross-gabled form, created by two equal sized intersecting rectangular volumes. This created a non-hierarchical interior plan of one large, "square" auditorium accommodating a semi-circular plan arranged in reference to a center platform. Curving pews of different sizes are divided by radiating aisles. The engaged entrances set into each corner of the façade were a typical feature of Volk's designs and of auditorium plan churches in general. They allowed entrance directly into a large undivided worship space. Large windows on the four exterior walls bathe the sanctuary in diffused light from all four elevations (although the rear elevation contains only an oriel window), and the spaces for session and fellowship (and possibly education) are set off as secondary wings. The exterior embellishment generally relies on forms derived from the Gothic Revival, such as pointed arches, buttresses, and steep gables; however, the form of the building is not Gothic and the combination and application of these ornaments is more decorative than archeological. The overall decorative program relies on a pleasing combination of different forms and textures, including the wooden modillion blocks and brick and stone corbelling.

On the interior, the character of the sanctuary is defined by the openness and richness typical of auditorium plan churches. In particular, the lofty open space under a soaring, groin-vaulted ceiling, unobstructed sight lines, circular seating oriented to a central pulpit, textured finishes, and abundant lighting filtered through decorative patterned and colored glass enhanced the rich atmosphere advocated by contemporary theorists as conducive to worship, all supposedly enhancing the congregation's relationship with the divine. Interestingly, similar interior



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layouts and finishes are found in the New Kingston, West Kortright, Davenport and Margaretville Presbyterian churches (all NR listed), all in Delaware County, all of which were updated or built new in the same period. No architects have been found for any of the other churches except for Margaretville, believed to have come from one of Price's catalogues.

In addition to the windows, the sanctuary also features unusual decorative carved woodwork above the two doors that connect the vestibules to the sanctuary (this is a feature not found in the other local examples). These feature a verse from the Bible, Ezekiel 44:5, engraved into wood panels. The portion on one door reads, "Mark well the entering in of the house." The second door finishes the sentence, reading, "with every going forth of the sanctuary."

Also typical of Protestant churches in this mode, and of those in the Delaware County examples, the majority of the windows in the First Presbyterian Church of Deposit are not true stained glass. Rather, they are diamond-shaped panes onto which designs have been painted using a stencil; they appear similar to Grisaille-style windows. Grisaille was created using iron oxide paint placed on the glass and then fused to it, creating a monotone appearance.<sup>21</sup> The creation of the windows in the First Presbyterian Church appears to have been done using a set of three stencils. The lines are straight with a consistency that points to a stencil used as opposed to free hand, and the designs themselves on each diamond glass panel appear crooked, implying that they were not mechanically manufactured. This kind of general pattern, often geometric or foliate, was preferred over figurative stained glass, again for its impressionistic qualities. It was meant to create a religious atmosphere rather than teach a lesson.

The one true stained-glass window at the First Presbyterian Church of Deposit is a dedicated window located in the sanctuary. Donated in memory of Emily H. Lusk, a dedicated church and community member who died in

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<sup>21</sup> "Grisaille," *Glass Dictionary*, Corning Museum of Glass. <https://www.cmog.org/glass-dictionary/grisaille>

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1871, this window shows an example of how a late nineteenth century stained-glass window appears in comparison to the stenciled windows around it. The composition is created from brilliant blue, red, green, yellow, burgundy, and purple, and clear colored and stained glass. It features Christian symbols including lilies, grapes, and vines, as well as a dedicatory passage. This window exemplifies a larger trend of installing dedication memorial windows for female members during the nineteenth and early twentieth centuries. These windows were seen as ways in which female community members could make a religious statement at a time when they were not allowed other official roles in the church.<sup>22</sup>

Most auditorium plan churches included separate rooms for other learning and outreach purposes. Sometimes these were close to the worship space and could be opened and included within it. This church features a separate session room, kitchen, and fellowship hall, all conceived as appendages and all constructed later than the original building. The earliest, the session room, matches the church in form and detail exactly and may have been part of Valk's original design that was just added later when the group could afford it. The fellowship hall was a few years later but its design was compatible with the church. These rooms represent not only the historical trend but also how the First Presbyterian Church of Deposit served the local community over the years. The kitchen served as a cafeteria for the local school, while the other two rooms become meeting spaces for kindergarten classes, youth groups, a couples' club, and women's organizations.

The First Presbyterian Church of Deposit retains almost complete integrity to the period of significance. Despite the unfortunate loss of the spire, it continues to illustrate all the character-defining features of an auditorium plan church and is a good example of the work of an important church architect.

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<sup>22</sup> Amy R. Gundrum, *Woman to Woman - Legacy of Stained Glass: Memorial Windows in Two of Cooperstown's Churches*, Cooperstown Graduate Program Thesis, 2007.

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*Annual Reports of the Board of the Church Erection Fund of the General Assembly of the Presbyterian Church in the United States.* 1879-1881. NY: Presbyterian Church in the USA

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## Verbal Boundary Description

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

## Boundary Justification

The boundary encompasses the original lot assembled by the church in c1855.

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Photographer: Cynthia Falk, Professor  
Cooperstown Graduate Program  
PO Box 4, 5838 NY 80  
Cooperstown, NY 13326

Date: 2019

Tiff Files: CD-R of .tiff files on file at  
National Park Service  
Washington DC

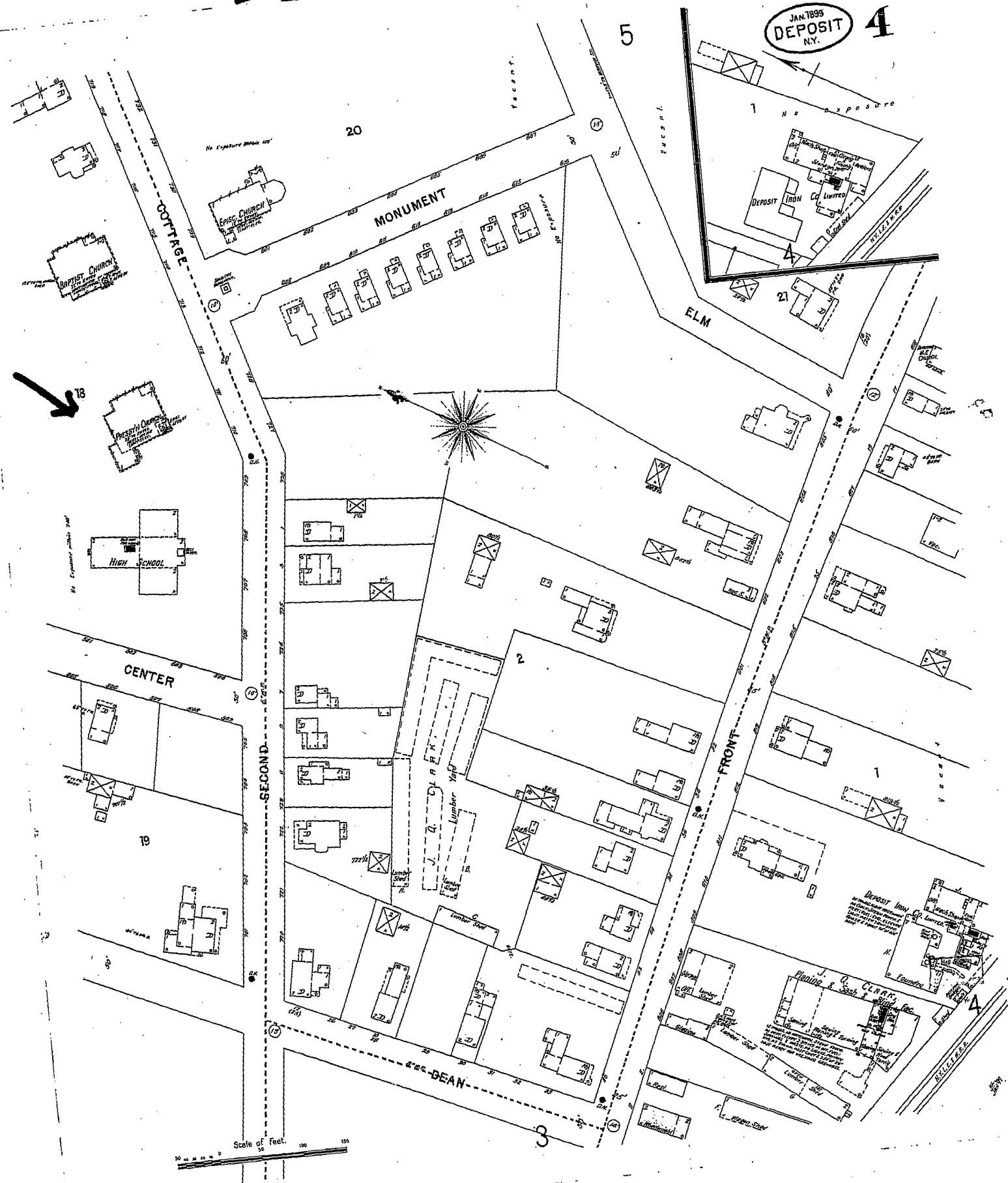
and

New York SHPO  
PO Box 189  
Waterford, NY 12188

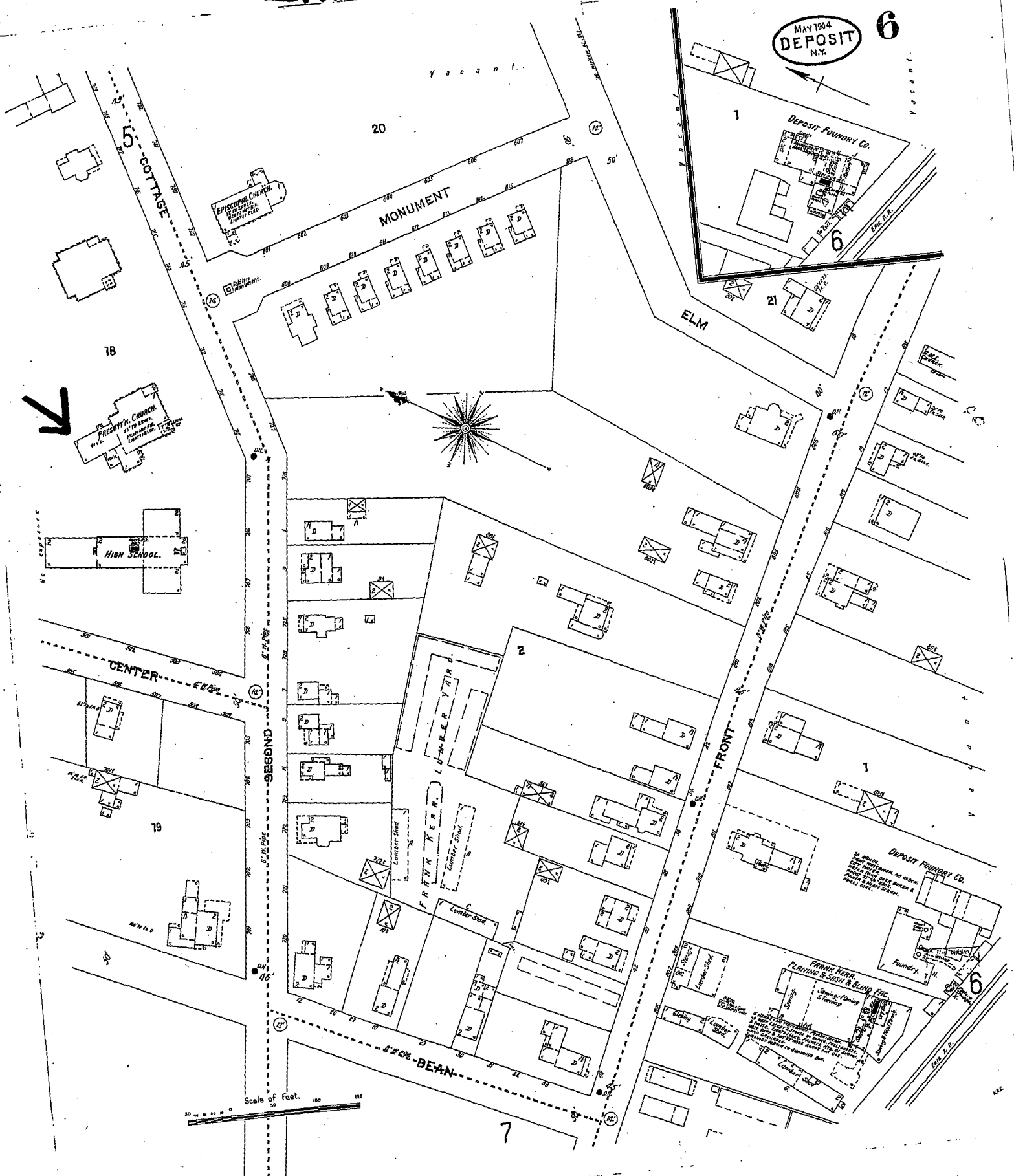
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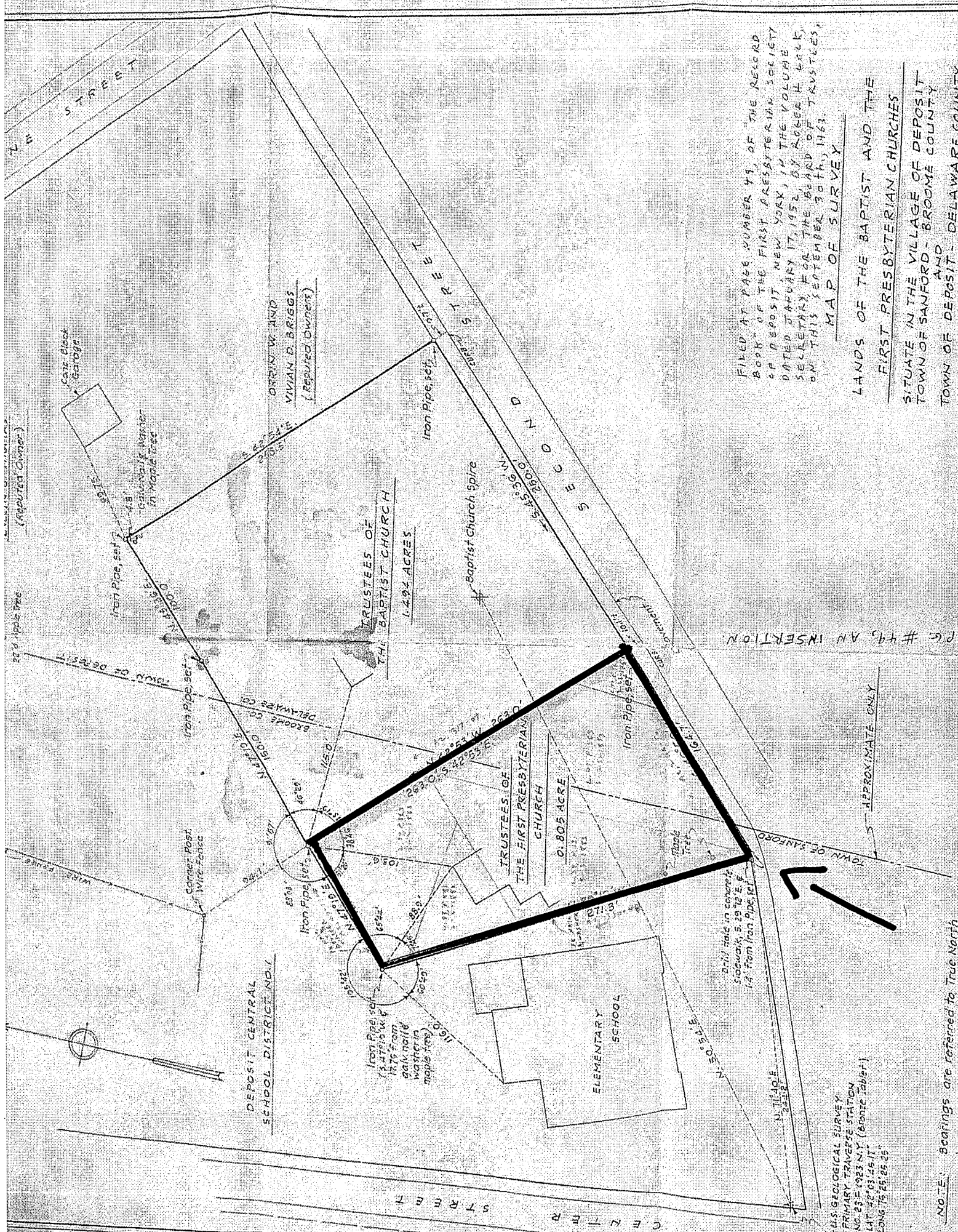
- 0001. façade and west elevation, looking northeast
- 0002. west elevation, looking east; Baptist church in the distance
- 0003. east and north (rear) elevations, showing fellowship hall addition
- 0004. east (side) elevation, looking west
- 0005. detail of entrance portico
- 0006. interior; vestibule inside east entrance portico looking into the auditorium
- 0007. interior; looking from the platform back toward the front wall of the church; corner entrances can be seen on the sides
- 0008. interior; showing curved pews, side wall
- 0009. interior; platform
- 0010. interior; fellowship hall addition

# Sanborn Map 1889



# SAUBOIN MAP 1894





FILED AT PAGE NUMBER 49, OF "THE RECORD BOOK" OF THE FIRST PRESBYTERIAN SOCIETY OF DEPOSIT, NEW YORK, IN THE VOLUME DATED JANUARY 17, 1952, BY ROBERT H. WALK, SECRETARY, FOR THE BOARD OF TRUSTEES, ON THIS SEPTEMBER 30th, 1963.

MAP OF SURVEY

LANDS OF THE BAPTIST AND THE FIRST PRESBYTERIAN CHURCHES  
SITUATE IN THE VILLAGE OF DEPOSIT  
TOWN OF SANFORD - BROOME COUNTY  
AND  
TOWN OF DEPOSIT - DELAWARE COUNTY

FIG. #44, AN INSERTION

APPROXIMATE ONLY

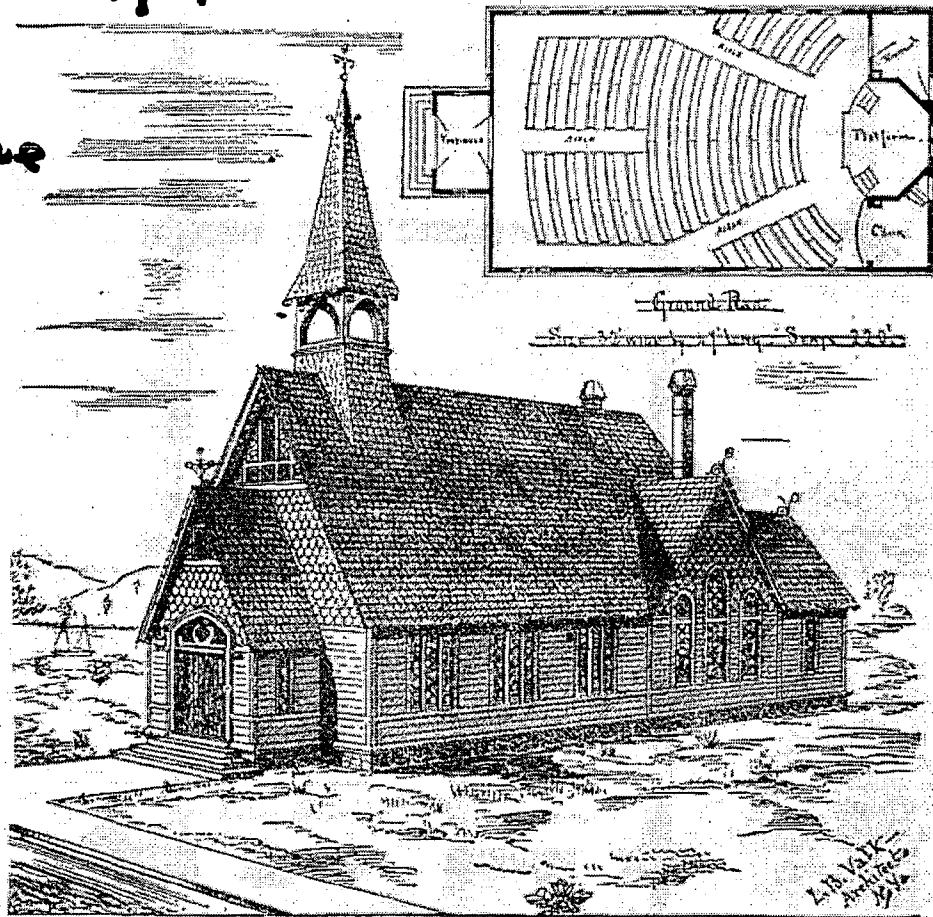
U.S. GEOLOGICAL SURVEY  
PRIMARY TRAPLINE STATION  
NO. 23-1923 N.Y. (Biotic Table)  
LAT. 42° 03' 25" N.  
LONG. 75° 55' 25" W.

NOTE: Bearings are referred to True North



## DESIGN No. 10.

Valk design  
1878  
Catalogue



## DESIGN No. 10.—DESCRIPTION.

Is a frame building on a stone foundation, shingle roof and bellcote on same. Sidewalls 11 feet, to center of ceiling 20 feet. Ceiling and sidewalls plastered and tinted, with timbers showing. Floor descends to Platform. Choir is on one side. Stained and enameled glass in windows. Heating by 2 stoves.

COST.—Mason and Carpenter work.....\$1,200 00  
Pews of pine felled and varnished..... 300 00

\$1,500 00

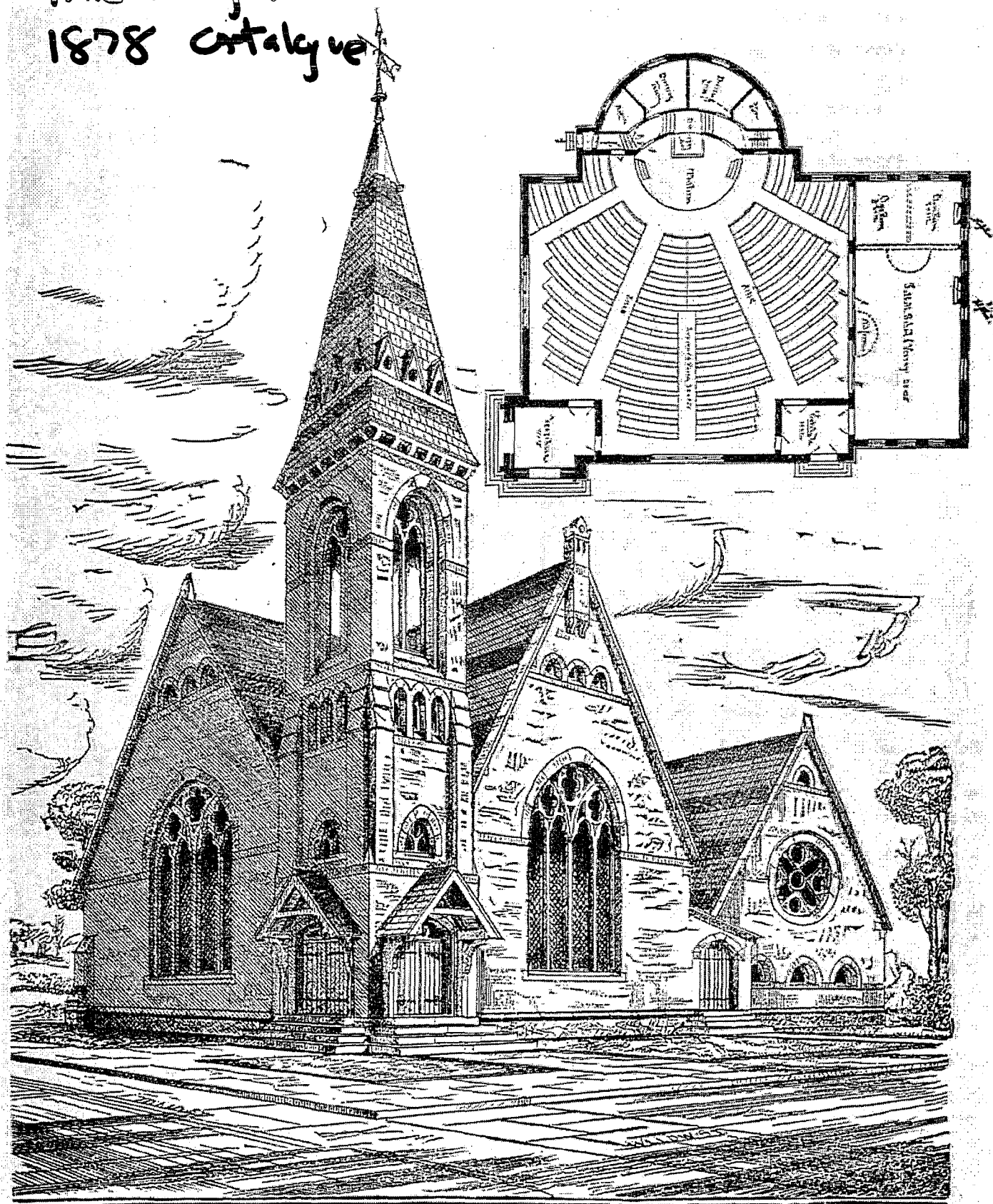
FURNISHING.—167 yds 2-ply ingrain carpet.....\$142 00  
Cushions on pews..... 208 00  
Pulpit, 3 chairs, and table of ash..... 75 00  
2 kerosene corona and porcelain shades..... 60 00  
2 Morning Glory stoves..... 44 00

Complete plans, drawings, details and specifications, and everything necessary to complete the work.

LAWRENCE B. VALK, *Architect*,  
229 Broadway, New York.

Volk design  
1878 catalogue

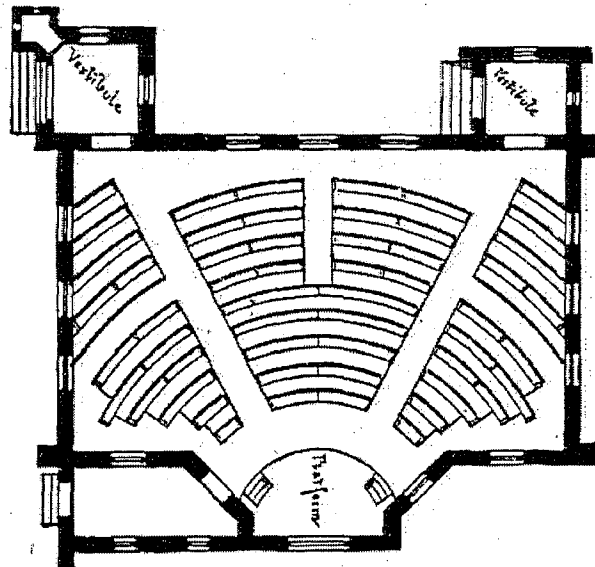
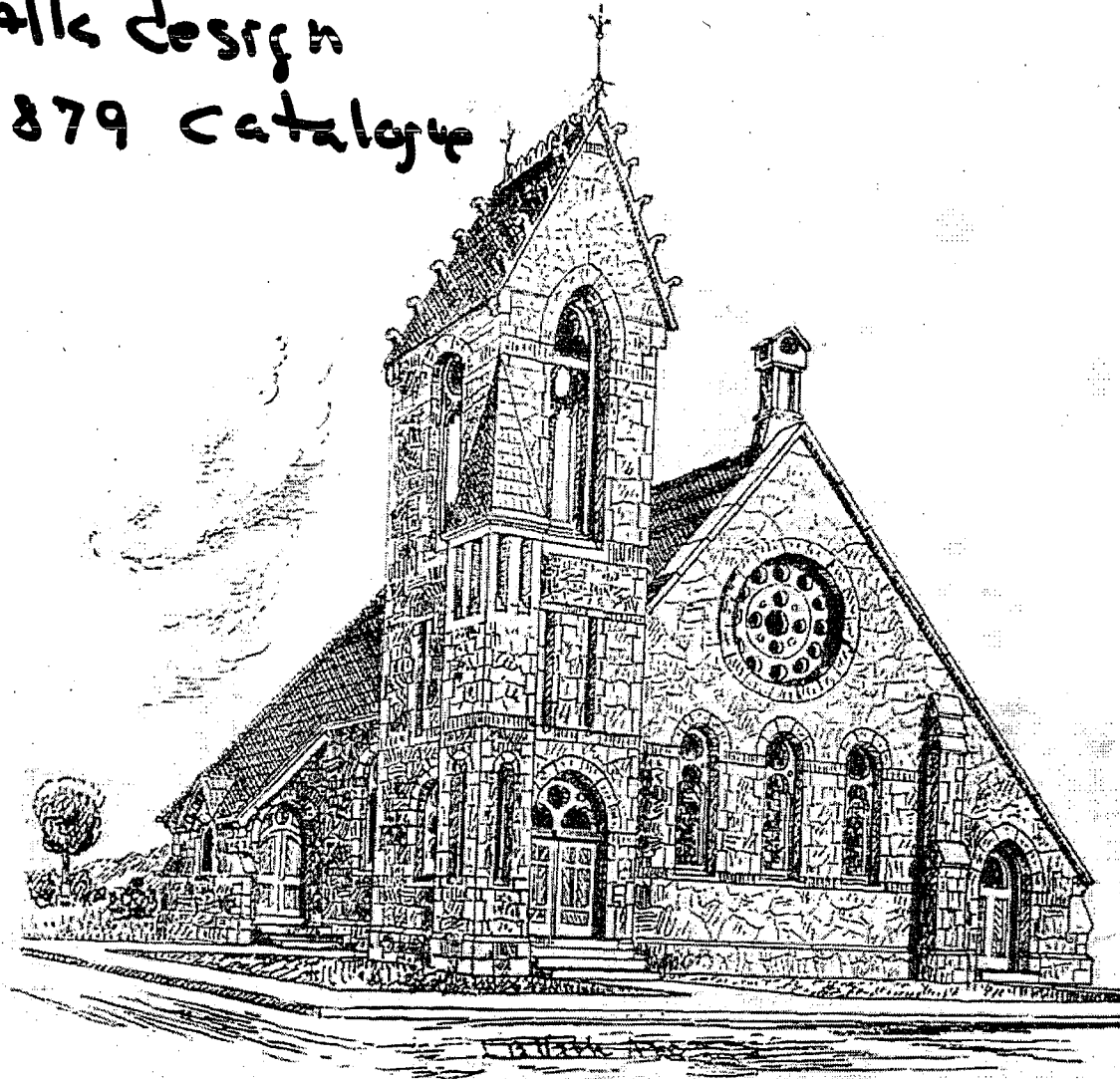
DESIGN No. 13.



DESIGN No. 13.—DESCRIPTION.

Brick and stone edifice, hollow walls on stone foundation, groined iron ceiling, richly decorated, sidewalls decorated, pews of ash—cabinet.

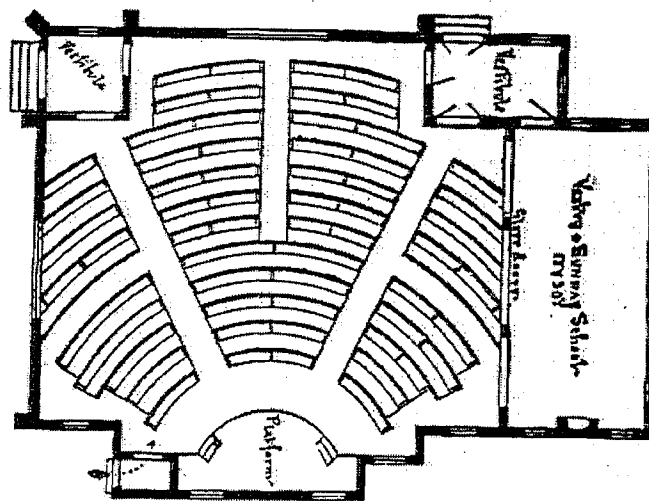
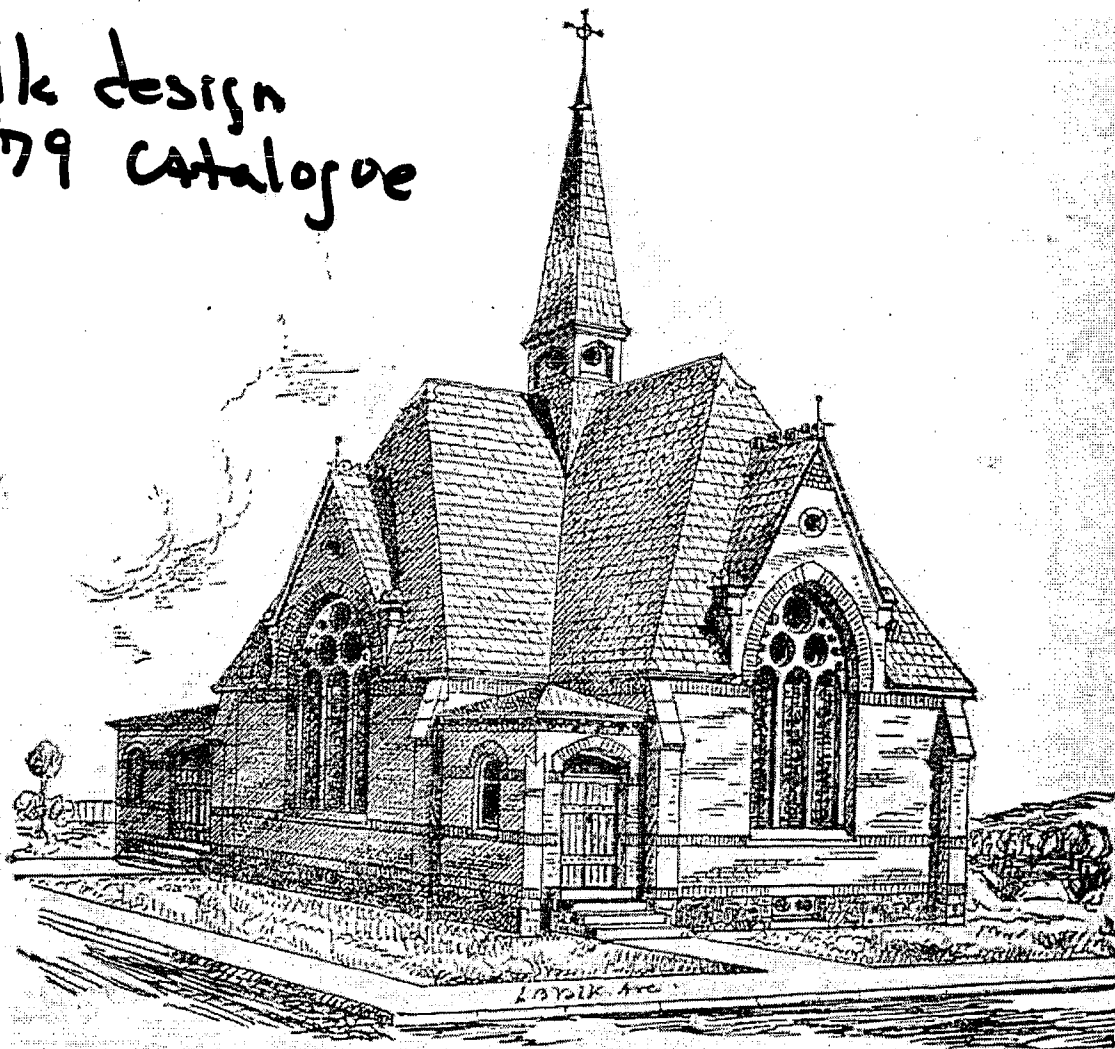
Valk design  
1879 catalogue



DESIGN No. 10.—DESCRIPTION.

This design is for a stone church, rock face work, laid up irregular—the stone being a white lime stone and pointed with dark red mortar. Slate roof, hard wood interior finish, arched ceiling of wood, stained glass windows. Cost \$6,400.

Valk design  
1879 Catalogue

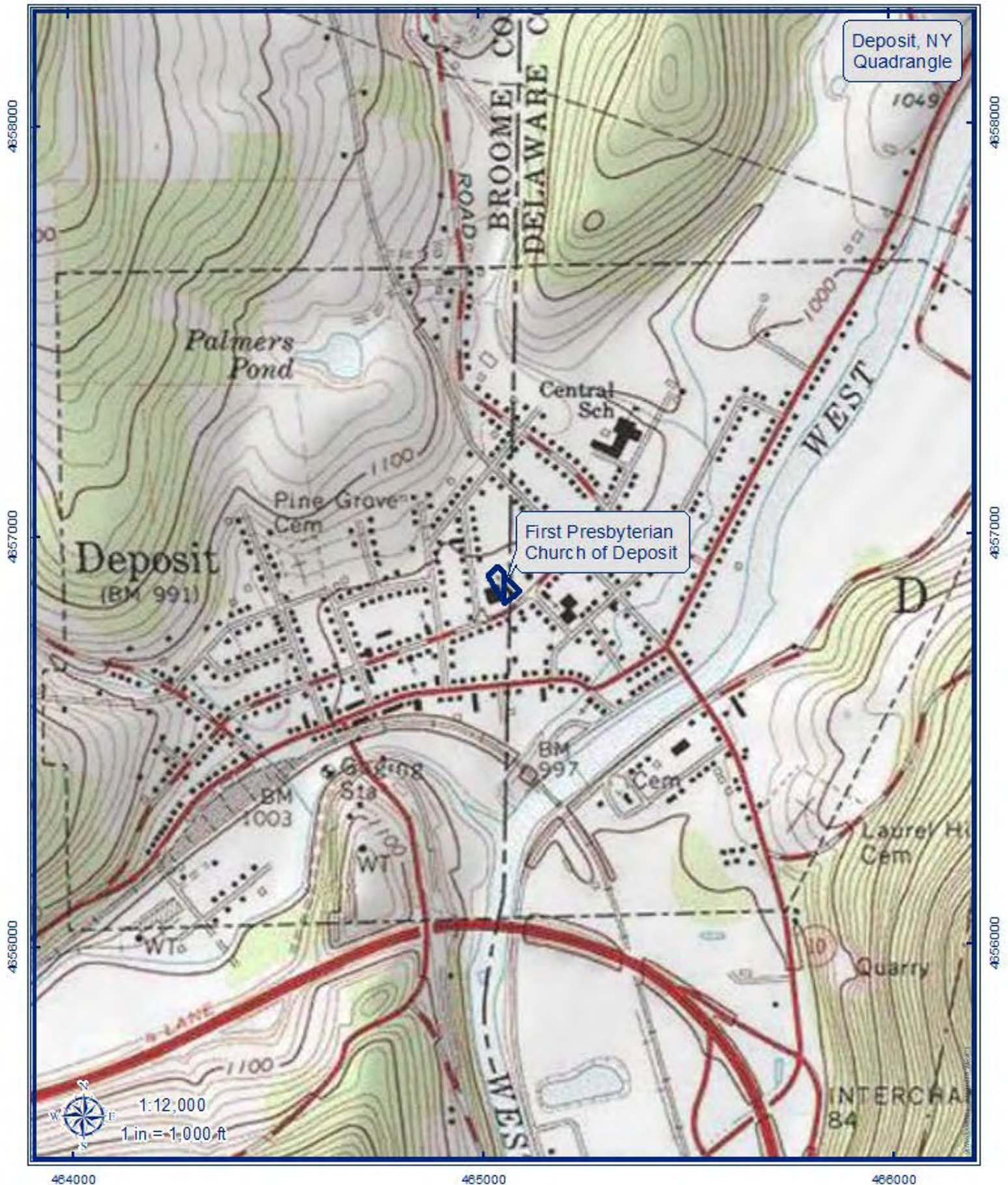


DESIGN No. 11.—DESCRIPTION.

This is a brick church—in peculiar form—having no gables, but bold projecting dormer windows. The walls are built of local hard brick—hollow—the outside face rubbed, stained and pencilled. Slate roof, stained glass windows, interior woodwork ash and dark maple. Cost was \$3,400.

LAWRENCE B. VALK, *Architect*,  
229 Broadway, N. Y.







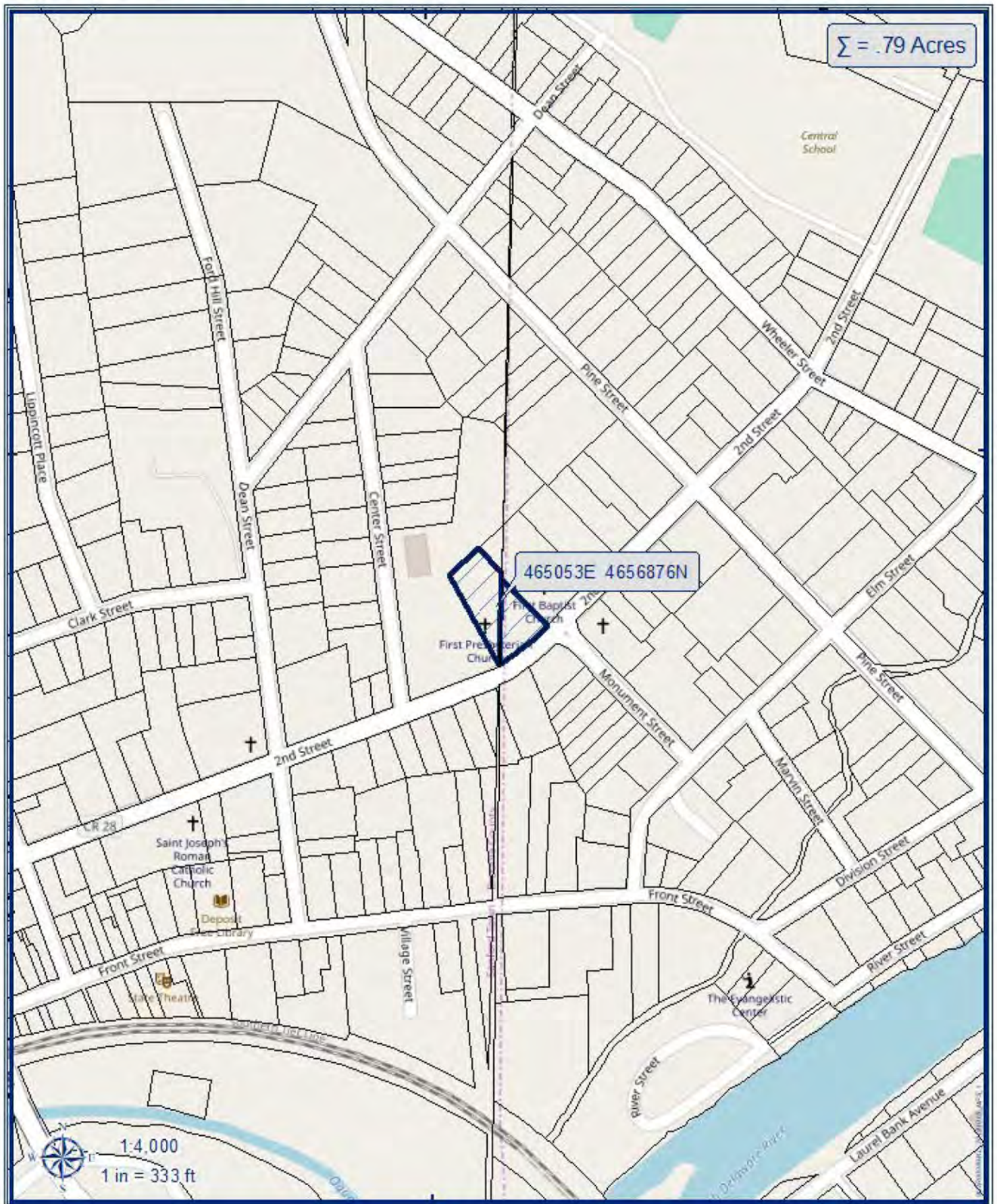
129 Second Street  
Deposit, NY 13754



 First Presbyterian Church of Deposit

Parks, Recreation  
and Historic Preservation





$\Sigma = .79$  Acres

465053E 4656876N



First Presbyterian Church

First Baptist Church

Saint Joseph's Roman Catholic Church

Deposit Free Library

State Theatre

The Evangelistic Center

Central School



1:4,000  
1 in = 333 ft

0 105 210 420 Feet

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

First Presbyterian Church of Deposit



Parks, Recreation and Historic Preservation









































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: 10/23/2019      Date of Pending List: 11/14/2019      Date of 16th Day: 11/29/2019      Date of 45th Day: 12/9/2019      Date of Weekly List: 12/6/2019

Reference number:

Nominator:

Reason For Review:

☒ Accept      ☐ Return      ☐ Reject      12/3/2019 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



18 October 2019

Alexis Abernathy  
National Park Service  
National Register of Historic Places

Mail Stop 7228

1849 C Street NW  
Washington DC 20240

Re: National Register Nominations

Dear Ms. Abernathy:

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

Rutherford House, Edmeston, Otsego County  
First Presbyterian Church of Deposit, Deposit, Broome and Delaware Counties  
St. Matthias Episcopal Church Complex, East Aurora, Erie County  
Sacred Heart Roman Catholic Church Complex, Niagara Falls, Niagara County  
Schaeffer & Brothers Malt House, Buffalo, Erie 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