Form No 10-306 (Rev 10-74)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES INVENTORY -- NOMINATION FORM

FOR FEDERAL PROPERTIES

FOR NPS USE ONLY
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SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

1 NAME

HISTORIC: UNITED STATES POST OFFICES IN NEW YORK STATE -- 1858 to 1943 -- THEMATIC RESOURCES

AND/OR COMMON:

2 LOCATION

STREET & NUMBER: See individual forms — __NOT FOR PUBLICATION

CITY, TOWN: — __VICINITY OF — CONGRESSIONAL DISTRICT:

STATE: New York — CODE: 036 — COUNTY: see individual forms — CODE:

3 CLASSIFICATION

CATEGORY	OWNERSHIP	STATUS	PRESENT USE	
__DISTRICT	X PUBLIC	X OCCUPIED	__AGRICULTURE	__MUSEUM
X BUILDING(S)	__PRIVATE	__UNOCCUPIED	__COMMERCIAL	__PARK
__STRUCTURE	__BOTH	__WORK IN PROGRESS	__EDUCATIONAL	__PRIVATE RESIDENCE
__SITE	**PUBLIC ACQUISITION**	**ACCESSIBLE**	__ENTERTAINMENT	__RELIGIOUS
__OBJECT	NA IN PROCESS	X YES: RESTRICTED	X GOVERNMENT	__SCIENTIFIC
	NA BEING CONSIDERED	__YES: UNRESTRICTED	__INDUSTRIAL	__TRANSPORTATION
		__NO	__MILITARY	__OTHER:

4 AGENCY

REGIONAL HEADQUARTERS: *(If applicable)* United States Postal Service, Northeast Region

STREET & NUMBER: o Griffin Road North

CITY, TOWN: Windsor — ___ VICINITY OF — STATE: CT 06006-0330

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE, REGISTRY OF DEEDS, ETC.: See individual forms

STREET & NUMBER:

CITY, TOWN: — STATE:

6 REPRESENTATION IN EXISTING SURVEYS

TITLE: See individual forms

DATE:

__FEDERAL __STATE __COUNTY __LOCAL

DEPOSITORY FOR SURVEY RECORDS:

CITY, TOWN: — STATE:

7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
_EXCELLENT	_DETERIORATED	_UNALTERED	X ORIGINAL SITE
X GOOD	_RUINS	X ALTERED	_MOVED DATE_____
_FAIR	_UNEXPOSED		

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

GENERAL OVERVIEW

This thematic resources nomination includes 148 United States post office buildings in New York State that were constructed by the United states Treasury Department and are currently owned by the United States Postal Service (see Appendix I). The earliest building in the nomination was completed in 1858 (Oswego Post Office and Customhouse) and the most recent was completed in 1942 (Richfield Springs Post Office). All nominated buildings were erected as post offices or as combination post office/courthouse facilities as part of a national public buildings program which began in 1853 with the creation of the Office of the Supervising Architect of the Treasury Department. They were selected for nomination by the U.S.P.S. after consultation with the New York State Office of Parks, Recreation and Historic Preservation. The nomination comprises 148 individual components and includes a total of 149 contributing features 148 buildings and one structure). Of the individual components, five have already been listed on the National Register individually. They are: Bronx Main Post Office, Brooklyn Main Post Office, New York General Post Office (James A. Farley Building), Ogdenburg Courthouse and Post Office and Oswego Customhouse, Courthouse and Post Office. Althougn these buildings are considered part of the thematic resources nomination, new nomination forms have not been prepared for them.

Definition of Theme

The buildings identified as components of this thematic resources nomination are examples of a specific type of public building. Although all of the buildings are or have been used as United States post offices, many were constructed as multi-use federal buildings, often combining post office facilities with federal courthouses and customhouses. These buildings share characteristics including original ownership, design, function, location and plan. The sites for the buildings were acquired by the United States Treasury Department and the buildings were constructed by the Treasury Department for use by the Post Office Department (often with other federal offices). The buildings were either designed by or their design was monitored by the Office of the Supervising Architect of the Treasury Department. The designs are, with few exceptions, generally characterized by a symmetrical composition and a high quality of construction (masonry and steel-frame); however, building styles range from simple, modest examples of the Colonial Revival to monumental Beaux-Arts inspired

designs. The floorplans of the buildings are generally characterized by a small public lobby at the front of the building that is entered through the principal entrance, standard postal service accoutrements in the lobby, a postmaster's office adjacent to the lobby and large workroom at the rear. The majority of the buildings are located in or near the central business district of an incorporated village or city and are usually sited parallel to, but set back from, the street and surrounding buildings. Flagpoles are usually located at a front corner of the property or mounted on the facade. Parking, maneuvering and loading areas are generally located at the rear or sides of the buildings.

Methodology

The post offices and combined post office/federal buildings in this nomination were chosen from the 227 that were constructed in New York State between 1855 and 1942 (see appendix IV). A total of 84 buildings have been excluded from the present nomination. These were considered not eligible for the thematic nomination either due to loss of integrity of design or actual or planned disposition by the Postal Service. At least seventeen (17) of these surplused buildings have been demolished; some are owned by the General Services Administration; three of these buildings are now city halls; and one is a local historical society. Each of the surplused postal facilities will be evaluated for integrity and significance and nominated when additional staff and funding can be secured. In any event, no transfer of eligible buildings will be made without an appropriate Memorandum of Agreement between the Postal Service, The N.Y. SHPO and the Advisory Counsil.

The first phase of the identification and evaluation of the project consisted of a comprehensive survey of all U.S.P.S. owned postal facilities built prior to 1945 in New York State. The survey was undertaken by four consultants hired by the postal service and in consultation with the State Historic Preservation Office. The survey recorded data on 182 buildings including two that were subsequently surplused. After the survey was completed, preliminary eligibility determinations were made in consultation with the State Historic Preservation Office. This preliminary evaluation produced a list of 180 properties that appeared to meet the National Register criteria for evaluation. These properties were selected for further research and study within the context of the entire set of post office buildings in New York State. In the next phase of the project, the State Historic Preservation Office supervised the additional documentation and research required to prepare the thematic resources nomination. After an analysis of the entire group of buildings, a final list of post offices eligible for nomination to the National Register was established

and the individual nominations and overview statements were compiled. The evaluation was undertaken systematically and involved review by all SHPO professional staff. Each property was evaluated in the statewide context for integrity and significance, as well as in the federal context for significance.

Criteria for Evaluation

In order for a post office to be included in the thematic nomination, it had to meet the National Register criteria for evaluation and be representative of the overall theme, possessing all of the general characteristics of the building type as defined above, and retain its essential original physical integrity. Because of their use as public buildings, many of the post offices have undergone minor alterations over the years. For the most part, these alterations do not significantly compromise the buildings integrity of design, setting, materials, workmanship, feeling or association. Although the effect of a alterations on each building was evaluated individually , in general, single alterations such as window replacement , wheelchair ramps, front door replacement, additions and lobby alterations were not considered to affect the eligibility of the post offices, but a combination of several alterations often warranted exclusion of a particular post office from the thematic nomination.

GENERAL DESCRIPTION OF RESOURCES

The components of this nomination are all examples of a type of building designed and constructed by the federal government to receive, process and distribute mail and, as such, evince similarities of form, function and siting. In addition, because of their common ownership and function, many of the buildings in this nomination feature similar or standardized designs , often exhibiting variety in amount, arrangement and sophistication of ornamental detail applied to the standard form.

In their general appearance, most of the post offices included in this nomination are one to two stories in height and five bays in width. Buildings as small as one story in height and three bays in width are found in some of the smaller communities. The larger buildings in the set, some occupying entire city blocks, are generally those dating prior to 1915 and located in the state's large urban areas. Other common characteristics of the post offices include steel framing and masonry facades of stone or brick. The buildings are usually set back from the street and from adjacent buildings behind modestly landscaped lawns. The buildings rest on low foundations clad in concrete, stone or brick and often have secondary basement entrances. The majority of the buildings have symmetrically composed principal blocks with central entrances which lead into public lobbies. Decorative elements on the main facades are normally of wood, limestone or cast stone, but are occasionally of terra cotta, limestone or marble. Large rear wings, less decorated than the principal sections, are usually recessed from the principal sections and contain covered loading platforms. Despite many common characteristics, however, the set of New York State post offices exhibits considerable variety in size, style and application of interior and exterior detail.

Location

The 143 nominated post offices and five National Register listed post offices are dispersed throughout the state, although there is a large concentration in the New York metropolitan area. Fifty-five of the sixty-two counties in New York State are represented, with the number of post offices in each ranging from one to fifteen (New York County). All of the post offices are located in cities or villages with populations of over 1,000. The smallest community with a federal post office is the village of Lake George, whose year-round population was 1,047 in 1980. (The population swells to several thousand in the summer.) This is in contrast to the hundreds of post offices in leased spaces

located throughout the state, some of which service a community or town with only two or three hundred inhabitants. Often, the federally constructed post office is the main postal facility for a community and is located in the heart of the city or village, with small leased postal stations located elsewhere. In the New York metropolitan area, many of the post offices included in the nomination were built as and remain as postal stations, serving densely populated neighborhoods. In rural communities, usually incorporated villages, the post office is often the only postal facility and serves a large area.

Siting

Upon construction, post offices in New York State usually occupied a prominent place and generally the most valuable real estate in a city or a village. In the larger communities, it was also common for post offices to be built adjacent to railroad spurs in order to provide maximum access to the major rail lines. Although the value of real estate precluded the siting of postal buildings on anything but relatively small parcels of land, the idea of "isolating" postal buildings from their surroundings for reasons of fire safety was a consistently implemented Treasury Department policy. Most post offices in this nomination, then, are found within a community's major commercial district or amidst other important civic and municipal structures. On the whole, New York's post offices are set back from the street and, even on interior lots, are separated from surrounding structures. Most also feature modest landscaping along the fronts and driveways along the sides of the buildings leading to small maneuvering and parking areas to the rear. The exception remains New York City, however, where even the smaller postal stations occupy the bulk of their small lots.

Plan

Although there is some variation, most of the post offices in this nomination feature a rectangular floor plan with a centrally placed main entrance. A vestibule connects this entrance directly with a public lobby. Lockboxes and service windows generally separate this public area from a large, open workroom which occupies a sizeable percentage of total square footage. Office space for the postmaster and for postal activities such as money order and registered mail transactions almost always flanks either side of the main lobby and looks out onto the main street. Vaults are situated within or immediately adjacent to these main office spaces. Employee lounges, or "swing areas," men's and women's washrooms and any additional offices are placed to one side or at

the rear of workrooms or on upper floors. Mailing platforms, entered through a rear vestibule, are usually situated at the back of the building, although some occupy space along a side facade and are visible from the street. Most of the smaller postal buildings are only one story in height but some feature an interior mezzanine space.

Standardization

Many of the buildings in this nomination were constructed as planned units or relate to one another as groups by virtue of their nearly identical designs. This standardization was a result of their common form and function, their common owner (and in many cases designer) and the cost-effective measures of the federal government, particularly during the Depression. Groups as small as two and as large as thirteen are included here. Despite similarities of buildings within groups, each group fits stylistically within its period of construction. All post offices constructed between 1901 and 1915, for instance, exhibit the three dimensional quality of the Beaux Arts. They range in degree of ornamental detail from the more exuberant designs at Lockport (1902-4) and Corning (1908-9), for instance, to the modestly scaled postal facilities at Penn Yan (1912-13) and Hudson (1909-11).

Post offices authorized by Congress in the Omnibus Public Buildings Act of 1913 and constructed thereafter share a common association. They are the first post offices in New York State to adhere to the Treasury Department directives for simpler, standardized designs and restrained use of ornamentation. Though they were completed at different times, as a group they clearly reflect new trends in the federal buildings program prior to World War I. Examples can be found at post offices in Owego (1919-20), Waterloo (1924-5), Hoosick Falls (1923-5) and Salamanca (1916-17). These buildings were all designed in the Colonial Revival style; as a group they foreshadow the more standardized Colonial Revival post offices of the mid-1930's.

At a more sophisticated level, postal buildings in Norwich (1932-3), Oneida (1931-2) and Herkimer (1933-4) form an association as a group of New York's more fully developed classically inspired designs undertaken by the Office of Supervising Architect in the early part of the decade of the 1930's. Two very modest groups also date to this period. Before 1942, several diminutive postal buildings of only three bays in width with a side entrance were completed for a number of communities including: Painted Post (1937-8), Whitehall (1938), Clyde (1940-1) and Honeoye Falls (1940-1).

Thirteen identical buildings erected between 1935 and 1942 from the largest group of related buildings in this nomination. There are subtle differences among each of these buildings, but the basic form and appearance remain constant -- symmetrically massed one-story brick structures with stone wwatertable, a classical entrance flanked by fluted engaged Doric columns and ppilasters supporting a simple entablature, two window bays flanking the main entrance and a square cupola crowning a gable roof. Buildings in this group include post offices at Albion (1937-8), Ticonderoga (1936-7), Attica (1936-7), East Rochester (1936-7), Springville (1936-7), St. Johnsville (1937), Canajoharie (1937), Harrison (1938-9), Delhi (1938-9), Delmar (1939-40), Lowville (1939-40), and Little Valley (1941-2). Several different designs were used for small post offices in New York State in the 1930's, but they all relate to this larger group in their basic form, symmetrical composition and construction materials.

A final group of related postal buildings in New York State is found in Ulster and Dutchess counties. President Franklin D. Roosevelt was involved in the design of each of these buildings, which he chose to portray in the Dutch Colonial style of the region. The most distinguishing features of these buildings are their steeply sloping roofs and fieldstone facades. The five buildings of this group include: Poughkeepsie Post Office (1937-9), Rhinbeck Post Office (1939-40), Wappingers Falls Post Office (1939-40) and the Hyde Park Post Office (1940) and the Ellenville Post Office (1940).

Style

New York's post offices mirror the evolution of architectural style that characterized the nation's federal building program over a period of nearly a century. As a result, the buildings in this nomination represent a broad spectrum of styles. In turn, each style represented here varies in degree of architectural sophistication, use of materials and attention to ornamental detail. Those structures built prior to 1900 reflect the picturesque Romanticism and historicism of nineteenth-century American design. Prior to the Civil War, the prevalent style in federal architecture was the Italian Renaissance or Italian "palace" style; however, the French Second Empire also emerged as a popular style for government buildings in the decade of the 1870's. Although the Office of Supervising Architect of the Treasury designed several New York State post offices in these styles, only three of these buildings remain, those in Oswego (1855-8, N.R. listed), Ogdensburg (1867-70, N.R. listed) and Al-

bany (1877-84, surplused, not included in nomination).

Victorian eclecticism characterized federal architecture in the remaining decades of the nineteenth century. Most designs were derived from historical forms to which each Supervising Architect gave his own interpretation. The most distinguishing feature of these late nineteenth century postal facilities was the bell or clock tower placed as a centerpiece to a building or at either end of the main facade. The Brooklyn Post Office (1885-91, N.R. listed) is the only surviving late nineteenth century Romanesque style post office that is still in use by the postal service, although three other Romanesque style post offices still exist in the state. These include the buildings in Auburn (1888-90, surplused), Rochester (1885-91, surplused), and Buffalo (1894-1901, surplused).

Early twentieth century post offices followed the precedents of Beaux-Arts massing and Neoclassical ornamentation that were established in federal architecture as early as 1901. The Beaux-Arts style post office buildings are readily distinguishable from those dating to other periods by virtue of their vigorous classical detailing, heavily rusticiated lower levels, strongly accentuated upper floors with sharply marked bays and window decoration and the straight balustrades crowning their facades. Among the more notable examples included in the nomination are the facilities in Niagara Falls (1906-8), Ithaca (1908-10), and Little Falls (1907-9). The Colonial Revival also emerged in the years before World War I. The Geneva Post Office (1905-6) was the state's first postal facility executed in this style. Although simple, standardized interpretations of the Colonial Revival were to become common in the ensuing decades, the sophisticated and fully developed individualized design used for the Geneva building link it more closely with the set of high individually designed buildings constructed before 1915.

Buildings in this nomination erected shortly after 1915 continue the Neoclassical and Neo-Georgian precedents set earlier in the century and retain a distinctive Beaux-Arts massing and symmetry. However, the exuberant ornamentation of earlier years is absent on these buildings. Their most common feature is, in fact, their restrained architectural detail and standardization of form, a result of Treasury Department measures to increase efficiency and economy. Examples in the thematic nomination include the post offices in Mount Vernon (1915-18) and Gouverneur (1915-17).

The majority of post offices constructed in New York State after World War I were designed in the Colonial Revival style, which emerged at that time as the most popular style for post offices and other public buildings. During this period, the majority of post offices constructed in New York State were simple, standardized interpretations of Georgian, Federal and Greek Revival architecture. In these buildings, the basic form and appearance remain constant: a symmetrical, one-story brick building; however, details derived from historic American architecture, such as fanlights, transoms, multi-paned windows, classical columns, eagles and cupolas, were added to the basic model according to the needs of a particular locality and the funds available for construction. Approximately 80 buildings in the thematic nomination illustrate this phase of federal design.

In contrast, New York State post offices designed by private architects during the 1920's and 1930's vary somewhat from this pattern. Many of New York's privately commissioned post offices feature architectural detail of exceptional quality, while retaining the traditional post office layout. The post offices in Scarsdale (1937-8), Glen Cove (1931-2), Jamaica (1932-3), Hempstead (1931-3), Oyster Bay (1935-6) and Garden City (1936) are good examples of this.

Modernist influences are evident on only a few of the buildings included in this nomination. On the whole, these buildings were designed by consulting architects and adhere to the basic form and layout of traditional post office design. The Madison Square Station Post Office (1935-7), Canal Street Station Post Office (1937-9), Great Neck Post Office (1940) and Bronx Main Post Office (1935-7) provide extremely sophisticated examples of the severe, stripped down classicism with elements borrowed from European Modernism and the International style of architecture. Art Deco also appears but only as ornamental detail on a few buildings, most notably the Hempstead Post Office (1932-3) and the Patchogue Post Office (1932-3).

Artwork

Sculptural relief panels appear on the exterior of a number of buildings in the nomination. Some of these are an integral part of the design of the building, such as the Art Deco style reliefs on the Hempstead, Scarsdale and Malone Post Offices. Others were designed for post offices by known sculptors who were commissioned by the Treasury Department to design them specifically for an individual building. These include those on the post offices in Great Neck, Forest Hills and the Madison Square Station

and Church Street Station in New York City.

Murals and sculptures decorate the interior public lobbies of 80 post offices included in the nomination and two of the five National Register listed post offices. All but one, in Wellsville, were commissioned by the Treasury Department art programs between 1933 and 1942 (see Appendix II). One mural has been removed and is in storage (East Rochester) and one has been removed and its whereabouts is unknown (Tonawanda). In general, the murals are rectangular in shape and approximately 5' x 12' in size. They are normally affixed to the upper wall of the public lobby above the entrance to the postmaster's office. In some cases, several murals adorn the walls of the lobbies or run in a continuous band around the entire space. The sculptures, which are fewer in number, are generally bas-reliefs that are also affixed to the walls above the entrances to the postmasters' offices.

1. New York State Department of Transportation, New York State Atlas. (New York: 1980).

8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW				
_PREHISTORIC	_ARCHEOLOGY-PREHISTORIC	X_COMMUNITY PLANNING	_LANDSCAPE ARCHITECTURE	_RELIGION	
_1400-1499	_ARCHEOLOGY-HISTORIC	_CONSERVATION	_LAW	_SCIENCE	
_1500-1599	_AGRICULTURE	_ECONOMICS	_LITERATURE	X_SCULPTURE	
_1600-1699	XARCHITECTURE	_EDUCATION	_MILITARY	_SOCIAL/HUMANITARIAN	
_1700-1799	XART	_ENGINEERING	_MUSIC	_THEATER	
X1800-1899	_COMMERCE	_EXPLORATION/SETTLEMENT	_PHILOSOPHY	_TRANSPORTATION	
X_1900-	_COMMUNICATIONS	_INDUSTRY	XPOLITICS/GOVERNMENT	_OTHER (SPECIFY)	
		_INVENTION			

SPECIFIC DATES various BUILDER/ARCHITECT various

STATEMENT OF SIGNIFICANCE

SUMMARY

The U.S. Post Offices in New York State -- 1858-1943 -- Thematic Resources consist of 148 buildings that were constructed by the United States Treasury Department for use as post offices, some combined with use as courthouses and/or customhouses. As a group, these buildings are significant in illustrating the evolution of the nation's public building program from its inception in the mid-nineteenth century through the New Deal. Chronologically, these resources reflect the government's changing philosophies regarding the proper appearance and function of public architecture, beginning with the search for an appropriate "republican" architectural image and the early experimentation with standardized design, through years of eclectic historicism in public building with an emphasis on depicting a nation of strength and opulence, to the simple frugality and functionalism of twentieth-century design wrought by Progressive Era reform, world war and lengthy economic depression. The design and construction history of these buildings, including details of congressional authorization and appropriation, site selection and contracting, also reveals the history of public building practices throughout the period of significance and chronicles the effects of patronage and politics as well as those of efficiency, economy and bureaucratic rationalization.

Architecturally, these post offices represent a broad range of styles from the eclectic, Victorian period forms of the mid-to-late nineteenth century, through the Beaux-Arts exuberance of the turn of the twentieth century, to the standardized and increasingly streamlined Colonial-inspired interpretations of the 1920's, 30's and early 40's. Designs range from outstanding to representative examples and include those produced by the Office of the Supervising Architect of the Treasury Department as well as those executed by a variety of individuals and firms employed as consulting architects. Several of the Supervising Architects, such as James Knox Taylor and Louis A. Simon, exerted considerable influence in determining the appearance of federal architecture over the course of several decades. The consulting architects,

who included both local architects and some of the well-known firms of their day, produced buildings under the direction of the Treasury Department that range from simple, standardized designs to some of the most innovative and distinguished designs within the set. Although the set includes a substantial number of individually designed buildings, it is mostly characterized by repetition and standardization -- of plan, of form, of decoration and of materials, such that the primary significance of each building is as an example of a building type, defined by its form and function.

In addition to their architectural importance, New York's post offices contain a wealth of significant artwork, the majority of it murals and sculptures executed under the New Deal art relief programs. The realistic style and local history theme of these artworks express the nation's ideals during the Depression years and recall the government's influence on art and architecture during this period.

Beyond their importance within the set, each nominated post office is significant for its importance within the local context. At the time of their construction, the majority of these buildings were the first federal buildings in their communities and many remain as the primary symbol of the federal government in the community. As many of the state's post offices were designed as part of local community improvement programs, they are often key architectural landmarks in the civic or business centers of their communities designed to harmonize with the local building stock.

The 148 New York State post offices included in this thematic nomination are significant in the various areas of politics/government, community planning, architecture and art. Collectively, they recall almost the entire history of federal building programs in New York State. Individually, they illustrate the variety in interpretation of a common building type over time and symbolize the federal presence in cities and villages across the state.

HISTORICAL OVERVIEW: POSTAL SERVICE

Mail service in New York State began with the first ships that arrived in New York harbor following the settlement of New Amsterdam in 1626. For at least the next century, colonists received and distributed mail under an unofficial system known as "coffee house" delivery. Britain's Postmaster General did not set up a "chief letter office" in the colony until 1710. And, despite the creation of a regulated postal route between New York and Boston as early as 1672, mail service among the various colonies remained primitive until the time of the Revolution. By then, American patriots had become acutely aware of the need to improve intercolonial communication in order to resist British authority. With that objective in mind, the Second Continental Congress moved quickly to take control of the postal system, doing so in July 1775.[1]

Benjamin Franklin was appointed first Postmaster General of the United States. Under his innovative leadership, the new nation's postal system grew to include seventy-five post offices and a staff of over one hundred postal employees by the end of the eighteenth century. In 1794, the future expansion of the nation's mail system was assured with the passage of the country's first postal act establishing the Post Office Department as a permanent part of the federal government.[2] Over the next two centuries, the Post Office Department, now the United States Postal Service (U.S.P.S.), changed dramatically, evolving into one of the nation's true "big" businesses. At the turn of the century, more than 76,000 post offices were in operation around the country (the greatest number in existence at any time in U.S. history). Postal employment as well skyrocketed throughout the decades, from a mere 118 in the 1790's, to 326,000 in 1922 and to a record 740,000 in 1970.[3]

In step with massive demographic changes and shifts in the geographic distribution of the general population in the nineteenth and early twentieth centuries, the Post Office Department initiated a number of innovative practices for both urban and rural mail delivery. These initiatives began about 1845 and included such reforms as the introduction of the postal stamp in 1847 and the addition of prepaid postage, registered mail, and letter boxes in the decade of the 1850's. Free urban delivery was begun in forty-nine cities in 1863. By 1920, the number of cities receiving this service increased to an unprecedented 3000. In 1864, the adoption of the money order significantly reduced the risk of sending money through the mails and in 1896 Rural Free Delivery (R.F.D.) was adopted, followed by parcel post in 1913.

These latter two changes, in particular, brought the farmer into the mainstream of American economic and intellectual life.[4]

Over the years, development of the postal system in the United States has had impact far beyond its initial goal of improving communication among the citizenry. The expansion of postal service within large cities, for instance, led to the establishment of such urban amenities as sidewalks, crosswalks, and a system of consecutively numbered street addresses. The reliance of the post office on fast and efficient transportation resulted also in an early and important reciprocal relationship between the Post Office Department and the railroads. In particular, the introduction of "fast mail service" contributed to the drive to establish a network of transcontinental railroads in the late-nineteenth century. Rural Free Delivery created demand for county road and highway improvements throughout the century and the Post Office Department's experimentation with airmail service in 1911 added significantly to the general attraction of that "new" form of transportation.[5]

PUBLIC BUILDINGS PROGRAM

Systematic construction of public buildings to house the nation's burgeoning postal system was not undertaken by the federal government until the mid-nineteenth century and for several decades the process of selecting sites for post offices followed political imperatives rather than rational administrative needs. The United States Treasury Department assumed responsibility for the nation's public buildings program in 1787 as part of its constitutional directives to supervise the spending of all money appropriated by Congress. The department continued to oversee the federal buildings program for over 150 years until the New Deal Administration's Federal Works Agency (F.W.A.) absorbed that activity in 1939. After World War II, all federal building, including post office construction, was reconstituted under the General Services Administration (G.S.A.) where it continues to be administered today.

During the late eighteenth and early nineteenth centuries, the Treasury Department was concerned primarily with the construction of major public buildings in the nation's capital. Restoration of the Capitol Building, after its burning by the British in the War of 1812, consumed the energies of the country's leading architects, including Benjamin Latrobe, Charles Bulfinch, and Thomas U. Walter. Other major Washington edifices dating to the decade of the 1830's and 1840's included the monumentally

scaled Treasury and Patent Office buildings and the General Post Office, the first marble building erected in the capital city. Robert Mills, a student of Thomas Jefferson and Benjamin Latrobe, designed these structures in his capacity as the nation's "official in charge of public building." Mills adhered to the classical standards set by his predecessors and during his tenure the Greek Revival became the undisputed national style.[6]

In sharp contrast to work being carried out in the nation's capital, federal building outside the District of Columbia, in the form of mints, customhouses, arsenals and post offices, was sporadic and generally contained within the country's larger cities. Until the decade of the 1850's, with the exception of such notable structures as the U.S. Custom House in Boston (1837-1847), the few buildings authorized by Congress to carry out its constitutionally assigned duties remained small in scale and rarely achieved architectural distinction. As the nation expanded in population and wealth in the years before the Civil War, however, there grew a need for increased governmental services and public buildings in which to house them. Concomitantly, import duties and postal revenue had swelled the nation's treasury to such a point by mid-century that government officials could justify the costs of substantially augmenting the federal building inventory.

FEDERAL BUILDING CONSTRUCTION IN NEW YORK STATE

The history of postal building construction in New York State from the mid-nineteenth century through the decade of the 1930's parallels the evolution of the nation's federal building program. The history of that program subdivides into three distinctive periods, each characterized by particular political imperatives, administrative/legislative procedures, and architectural styles or stylistic motifs. The divisions are as follows:

1853-1915: This was a period of unprecedented expansion in the federal building program marked by a system of site selection and public building authorization frequently characterized by partisan politics and congressional excesses. These years witnessed an individualized approach to federal building design defined in the early part of the period by a clear break with the classical tradition, followed by a lengthy foray into historical eclecticism, and closing with a return to classicism as official federal building policy.

1915-1932: A period of retrenchment for the public buildings program, these years were characterized by both a streamlining of congressional authorization and appropriation procedures and a drive toward standardization of design. The predominant architectural style adopted by most federal architects in this period was some form of the Classical or Colonial Revival.

1932-1943: An era of dramatic new initiative in public building programs, this period was influenced by the relief programs of the New Deal Administration. An emphasis on standardized design continued through the end of this period. The Colonial Revival and Neoclassical styles prevailed as well, although regional and modernist influences were evident, particularly in the work of private architects.

I. 1853-1915

Unlike the period after 1915, in which federal architecture was characterized by a particular architectural style or stylistic motif, the era prior to 1915 defies easy definition. It was not represented by a single architectural style. Rather, it was a time in which the federal government employed a wide range of regional and historical models in its buildings program. Individualized design and the use of extravagant detail best

characterize the period. Although an official return to classicism occurred in the last two decades of this period, it emerged as an extravagantly ornamental version of the classical tradition, and the pattern of personalized interpretation of the style continued until 1915.

a. Pre-Civil War

A deluge of federal building projects characterized the early years of this period. It was a time in which Treasury Department architects looked away from the responsibilities of public building in the nation's capital and began designing smaller structures (primarily post offices, customhouses, and courthouses) in smaller, more remote locations across the country. In order to meet the needs of a more intensive building program and to handle an increasing work load more effectively, a new centralized bureaucracy was developed within the Treasury Department.[7] In 1853, an Office of Construction, precursor to the Office of Supervising Architect, was established. From this point forward, responsibility for all federal building operations was to be centralized in this single office rather than being allocated to numerous local building commissions around the country as had previously been the practice.

Under the combined leadership of the Office of Construction's first director, Alexander H. Bowman, and his assistant, architect Ammi B. Young, the Treasury Department nearly doubled its work capacity within only the first few years of operation. Increased productivity was possible at that time not only because of the enhanced efficiency of centralized control, but because of a series of uniform practices instituted by Bowman and Young in the preparation of building specifications and working drawings. Together Bowman and Young developed a system of standards for public buildings which spelled out the type and grade of materials required, the quality of the workmanship demanded from all trades and exactly how particular sections of a building must be assembled.[8]

In its early years, the construction office undertook a number of other important measures toward effectively controlling the quality of federal buildings. None was more significant than Young's introduction of standardized designs for buildings intended to serve the same governmental function. Young initiated the practice of duplicating uniform designs in 1852. At the same time, he also began regularly publishing elevations, plans, and

detailed working drawings of each building type as lithographic prints. This practice significantly reduced the amount of time spent in tracing working drawings for multiple copies needed by contractors, manufacturers, and field supervisors.[9] Within only a two-year period, between 1855 and 1856, these new procedures enabled the Office of Construction to design and issue specifications for a record thirty-five new federal buildings. Under Young's standardization program, only fifteen different design types were actually prepared for all thirty-five structures.[10]

In New York State, Young's design for the post office in Oswego (N.R. listed 1976) was replicated in nine different cities around the country including: Buffalo, New York (demolished); Newark, New Jersey; New Haven, Connecticut; Chicago, Illinois; Milwaukee, Wisconsin; Wheeling, West Virginia; Cleveland, Ohio; Detroit, Michigan; and Dubuque, Iowa. For each of these post offices, a set of nine working drawings was prepared which controlled the building's structure and appearance. In order to meet local preferences or requirements, however, the arrangement and function of rooms within each building was varied,[11] but all other aspects of their design remained constant. The Oswego Post Office, originally the Oswego Post Office, Custom House and Courthouse (1855-8), is the earliest federal building in New York State constructed specifically to house a post office. It is owned by the U.S.P.S. and the post office has remained the most important occupant of the building since its construction.

Ammi B. Young was the first to bear the title of Supervising Architect of the United States Treasury Department although that position was not officially established until 1864.[12] Young first came to the Treasury Department from New England in 1842, probably because of his work on the Boston Custom House (1837-47)[13] which he chose to present in the guise of a Greek Temple. Working under Robert Mills for nearly a decade, Young's early designs understandably reflect an extension of Jeffersonian classical traditions. However, upon Mills' departure from the Treasury Department and Young's elevation to the position of the nation's "chief architect," classical prototypes with their temple fronts, columnar porticos, and refined classical details, were abandoned.

From the first, as an executive member of the new central construction branch of the Treasury Department, Young relied on the Italianate style in his designs for federal buildings. It was through this style, with its rectangular massing and simple de-

tailing, that he could develop standard models which, with only slight variation, would result in buildings of different appearance. As in the case of the Oswego, New York model, the basic form and materials remained constant -- a symmetrical, five-bay facade clad in limestone with a simple denticulated and modillioned cornice, round-arched windows, and a rusticated first story. But the introduction of decorative ironwork or intricately carved stonework or interior room variations could offer each community what seemed to be a unique design.[14]

b. The Late Nineteenth Century

In part due to the innovations introduced by Alexander Bowman and Ammi B. Young, the nation's federal building inventory underwent a 17-fold increase in the second half of the nineteenth century. In 1853, federal post offices, customhouses, courts and mints numbered only 23, with an additional fifteen under construction. By 1897, that figure had expanded to include some 300 completed structures and another ninety-five in progress.[15] Not only did the total inventory of federal buildings grow during the latter half of the nineteenth century, but the size and complexity of these buildings increased as well. Government revenues and a general national prosperity continued to justify a more monumental approach to federal architecture. The government workforce also continued to expand during these years, adding to minimum square footage requirements. The introduction of iron and steel framing and new developments in sophisticated plumbing and temperature control also contributed to the construction of post offices, customhouses and courthouses of often gigantic proportions. Supervising architects of the late nineteenth century were able to develop their unique designs to the fullest under such conditions.

Influenced by these changes, the number of public buildings authorized by Congress increased to such an extent that by the end of the nineteenth century, almost every large municipality as well as small towns with particularly effective congressmen had acquired an architecturally distinctive federal building. In New York, most of the state's major cities and a number of smaller communities had received federal post offices of considerable architectural sophistication by the turn of the century. A total of seventeen post offices were constructed throughout the state in the forty-year period between 1855 and 1895. (See Appendix IV.)

Ironically, the major part of this late-nineteenth century federal building program occurred after the Civil War when the

Office of Supervising Architect had abandoned the concept of standard building types so successfully introduced by Alexander Bowman and Ammi B. Young. Immediately following Young's departure from the Treasury Department, the practice of standardized design fell into general disuse. In its place, a more individualized approach to public building emerged. In contrast to the severe classicism of the 1830's and the sober decoration of the Italian Renaissance came a score of often extravagant designs which followed particular historical periods or popular national motifs. In large measure, the styles represented in federal architecture through the turn of the century did not differ from those being produced in private practice for homes, railroad stations, banks, or factories. Both public and private architecture in the late nineteenth century were dominated by eclectic picturesque interpretations of medieval and classical forms.[16]

The reason for this extensive stylistic variety in federal building was in part attributable to the fact that throughout the late nineteenth century, a far greater number of supervising architects occupied that office than at any time previously.[17] (See Appendix III) During a thirty-year period between 1865 and 1895, nine individuals filled that position. Each tended to adhere to a particular architectural style. Alfred B. Mullett, Supervising Architect from 1865-1874, for instance, is best remembered for his monumental French Second Empire federal buildings. In contrast, Mullett's successor, W. A. Potter (1874-1877), remained an ardent Gothicist throughout his tenure. James B. Hill (1877-1883) set a precedent for the adaptation of the Romanesque to federal architecture and the six Supervising Architects who followed him maintained that tradition through the turn of the century.

Alfred B. Mullett was the first to make a conscious break with the standardization practices and repetitive facades that so characterized the work of his predecessor. Born in Somerset County, England in 1834, Mullett moved with his family to Ohio in 1845. As a young man, he travelled through Europe, and after his return became an assistant to Supervising Architect Isaiah Rogers (1862-1865), assuming the duties of that office in 1865.[18] Mullett's personal agenda as Supervising Architect was to design each building "according to the material adopted; the wants of the officers and the public; to the peculiarities of soil and climate; and the necessities of the various localities."[19] He flatly rejected the idea of standard building types, extending that rejection not only to the basic plan of a building and the

composition of its exterior design, but also to all the ornamental detailing of its interior. He abandoned the previous practice of using identical designs for buildings in different locations and, instead, required that the central office "provide innumerable drawings in ink and in watercolor to ensure that the construction of the actual building, under the direction of the site architect, followed the original, approved design."[20]

As Supervising Architect, Alfred B. Mullett became the country's most prolific designer in the Second Empire Style. He was able to develop this style to the fullest largely because his term in office coincided with an interest in and a need for ever-larger federal buidings and, on the whole, his buildings reached immense proportions. They were "substantially built, usually of granite, with the use of iron limited to interior stairs and skylighted courts." Recurrent columns and arched openings characterized each floor. His elaborate skylines, in particular, which were achieved by an interplay of curved mansard roofs, dormers, cupolas, and lanterns, became a hallmark of the federal style in the years following the Civil War.[21] Mullett's most noteworthy design was that for the State, War, and Navy Building in Washington, D.C. (now the Executive Office Building), the largest office building in the world at the time of its completion in 1888. Gigantic custom houses and post offices in such major U.S. cities as Philadelphia, Chicago, St. Louis, Cincinnati, Boston, and New York further established his reputation.

The New York City Courthouse and Post Office (1869-75), now demolished, was one of his most exceptional designs, "with its crescendo of multiple breaks leading to a center pavilion capped by a bulbous dome supporting an open lantern." This was a modern postal building according to the standards of the day, featuring such facilities as loading bays and a pneumatic system that linked the building with other postal stations in the city.[22] Elsewhere in New York State, however, Mullett's unique style proved slow in evolving. This is particularly evident in his design for the Ogdensburg Post Office and Courthouse (1869-70; N.R. listed 1977), which varies little from the simple Italianate designs of his predecessor, Ammi B. Young. The Ogdensburg Post Office has also remained in continuing use as a post office since its construction and is a rare surviving example of federal architecture from this period.

Following the work of Alfred B. Mullett, perhaps the closest

to an American model for the period of the late nineteenth century was H. H. Richardson's Allegheny Courthouse in Pittsburgh, Pennsylvania (1884-1888). It was this "towered Romanesque style" which had a major influence on city halls, courthouses, and post offices throughout the country.[23] Yet, even before the appearance of Richardson's prototype, William H. Potter, Supervising Architect of the Treasury Department from 1874-1877, had introduced the motif of a central clock or bell tower to federal architecture in his design for a post office in Nashville, Tennessee (1875). The projecting tower quickly became a symbol of national government and "from that moment on subsequent architects relied on the bell tower as the centerpiece of their designs, whatever their style."[24] Examples in New York State were numerous. They include the square, castle-like towers of Romanesque buildings in Auburn (1888-90), surplused by the U.S.P.S., Binghamton (1888-91), demolished, Rochester (1885-91), surplused by the U.S.P.S., and Troy (1890-5), demolished; the more graceful Gothic tower of a French Second Empire design for the Buffalo Post Office (1897-1901), surplused by the U.S.P.S.; and the arched tower of the eclectic Brooklyn Main Post Office (1885-90), N.R. listed. The Brooklyn Main Post Office is the third of the three nineteenth-century federal buildings remaining in use by the U.S. Postal Service.

The tower motif, which gave a familiar look to most late-nineteenth century federal buildings, became popular during the tenure of Supervising Architect James B. Hill (1877-1883). Hill's decidedly "functional" buildings were rectangular in form and generously decorated, featuring open courts, Romanesque arched windows, and the pointed tower either at one corner or at the center of a building. However, in New York State, Hill's earlier designs, which include the Albany Courthouse and Post Office (1877-84), surplused by the U.S.P.S., and the Utica Courthouse and Post Office (1877-82), demolished, reflect the still strong influence of A. B. Mullett in their distinctive mansard rooflines and use of dormers. Nevertheless, the work of his successors in various locations across the state clearly demonstrate the dominance of Hill's basic form in federal architecture through the end of the nineteenth century.

c. Turn of the Century

The 1893 World Columbian Exposition marked the beginning of the reinstatement of the classical mode as the "sole, proper style for the public buildings of the United States."[25] James Knox Taylor, Supervising Architect from 1897 to 1912, announced the nation's "official return" to the classical style in his Annual Report of 1901. But, as introduced by Taylor, the new "American" style represented a broadened concept of what had previously been considered "classicism." Taylor's designs followed an established classical formula of monumentality and symmetrical floor plans but included, as well, richly ornamented facades and interiors. This was in direct contradistinction to the chaste and severe models of classical antiquity.

James Knox Taylor (1857-c.1929) was born in Knoxville, Illinois, and studied architecture at M.I.T. and in the office of Cass Gilbert. Like his teacher, Taylor did not study at the Ecole des Beaux-Arts in Paris but, as with Gilbert, his work was imbued with a Beaux-Arts spirit and inspired particularly by French precedents. As interpreted by Taylor, the Beaux-Arts became a conspicuous architectural image-maker, reflecting the institutional values and status of a prideful and confident nation.[26] This image was perpetuated in hamlets, villages, towns, and cities across the country through the first two decades of the twentieth century. Knox alone was able to alter the image of American federal architecture after the nation's long foray into Victorian eclecticism primarily because of the length of his occupancy in office and the sheer number of new buildings authorized during his tenure (approximately 800 in total).[27]

In keeping with his Victorian predecessors, Taylor staunchly rejected the concept of standardization. He nevertheless developed a specific and clearly recognizable building type that would reign supreme in the design of all federal buildings until World War I. It was a "vigorously classical building with a high, heavily rusticated lower level and a strongly accentuated upper story with sharply marked bays and window decorations, crowned by a straight balustrade."[28] Although he worked in the same stylistic idiom throughout his federal career, Taylor produced a wide variety of individualized designs that, in fact, are a tribute to his talent as an architect.[29] This diversity was possible by means of varying materials and combinations of classical details in such a way as to create truly unique designs.

In New York State, Taylor supervised the construction of

twenty-five individual post offices. Thirteen are included in this nomination. As a group, they exhibit the sculptural, three-dimensional quality and formal massing of the Beaux-Arts style. For the larger or more important cities such as Niagara Falls (1906-08) and Schenectady (1911-13), Taylor used more highly sophisticated designs characterized by stone facades and elaborate ornamentation. For less important cities, such as Little Falls (1907-09), Penn Yan (1912-13) and Hudson (1909-11), he used brick for the facades and less exuberant detail.

In addition to strictly classical ornamentation, Taylor also introduced Neo-Georgian and Federal elements into his Beaux-Arts designs, thereby formally introducing the Colonial Revival into federal architecture. In New York, Taylor's Geneva Post Office (1905-06), included in the nomination, was the state's first Colonial Revival postal facility. It was followed by similar designs for Hudson (1909-11), Penn Yan (1912-13) and others under both Taylor and his successor Oscar Wenderoth (1913-14). Details of their Colonial Revival post offices, such as fanlights, transoms, multi-paned sash, classical columns and pilasters, pediments and balustrades, were arranged in a manner suggestive of eighteenth- and nineteenth-century architecture without being imitative of a particular Colonial-era building. The Colonial Revival became the most favored design in federal architecture in the 1920's and 1930's.

The Treasury Department's individualized treatment of federal buildings continued from the years under Alfred B. Mullett on through the tenure of James Knox Taylor. The practice became increasingly cumbersome after the turn of the century, however. Coupled with related problems of congressional excesses in the building authorization process, extravagant Treasury Department policies led eventually to sharp criticism and serious charges both from the general public and within government circles. At no time were the excesses of the federal buildings program more evident than in the first two decades of the twentieth century. Between 1899 and 1912, for instance, the number of new buildings authorized by Congress exceeded the total number of buildings erected since the beginning of the republic.[30] During Taylor's fifteen-year term as Supervising Architect alone the federal building inventory swelled from 399 to 1,126.

To meet the challenge of an increasing work load and to remove some of the pressures and some of the autonomy from the Supervising Architect's Office, legislation was passed as early as 1893 (Tarnsey Act) giving the Treasury Secretary authority to com-

mission private architects to design federal buildings. The department only used the act some thirty-five times, however, before its repeal in 1912 and in the end, it did not significantly improve the administrative efficiency of the Supervising Architect's Office. In New York State, designs for only three post offices were undertaken by private architects under provisions of the Tarnsey Act. These buildings are: Canandaigua Courthouse and Post Office (1910-12), Allen & Collens, architects (included in this nomination); New York Grand Central Station (1906-09), architects Warrant & Wetmore, Reed & Stem (not included in this nomination); and the New York City General Post Office (1910-14), architects McKim, Mead & White (N.R. listed 1973). Each of these buildings follows the stylistic precedent established by James Knox Taylor in its Beaux-Arts inspiration and classical detailing. However, where Taylor's buildings tend to be somewhat restrained and most often feature simple engaged three pilasters, these three private commissions exhibit elaborate and fully articulated columned porticoes.

As criticism of the public buildings program continued in the first two decades of the twentieth century, the Treasury Department tried to discourage excessive congressional authorizations. But the presence of grand buildings in small cities throughout the country clearly demonstrated the "power of Congress over the Supervising Architect's analysis of need."[31] Thousands of public building bills were, in fact, introduced into Congress each year, often by incumbent congressmen seeking federal largess for their districts. "Pork barrel" legislation of this kind frequently resulted in appropriations for public buildings that bore no reasonable relation to the needs of the communities in which they were to be placed. The diminutive, but extravagantly detailed, Beaux-Arts post offices in small towns such as Newark (1911-1913) and Little Falls (1907-09) provide two examples in New York State. Both buildings are included in this nomination.

Post offices generally became the most favored of "federal presents." Yet, despite their admitted importance to incumbent politicians, postal buildings were perhaps the most neglected of federal undertakings in the early years of the twentieth century, and new construction did not keep pace with the dramatic population changes occurring at this time. Even in view of the high level of public building in the decades of the 1880's and 1890's, by 1900 the United States Post Office Department still generally occupied congested and inadequate quarters, often sharing space with other federal offices. In 1906, for instance, conditions in the New York General Post Office were considered acute. This old-

er building, postal officials felt, was totally inadequate for the needs of the city and as a distribution center for the mails of the rest of the country. The postmaster lamented that the "present building is woefully inadequate in the matter of space and light. It is thirty years old, but it is fifty years behind the times." Of more than 900 post offices of the first and second class at this time, only 225 were, in fact, housed in buildings owned by the federal government. The remaining facilities were leased by the Treasury Department for use by the Post Office Department.[32]

In response to this growing concern over inadequate facilities, a new federal policy for constructing buildings "exclusively for post office purposes" was established early in the twentieth century.[33] From this point through the mid-twentieth century, appropriations for post office buildings probably exceeded funding for all other public buildings outside of the District of Columbia.

A progressive attempt to bring some order to the public buildings program and, in particular, to the authorization process came in 1902 with the passage of the first Omnibus Public Buildings Act. The intent of this act was to consolidate all public building requests under one piece of legislation and thus streamline the authorization process. However, hundreds of building authorizations could be attached to a single bill of this kind. The 1902 act, for instance, included authorization for over one hundred new post offices alone (eight of which were earmarked for construction in New York State). As a consequence, rather than streamlining the process, such enactments continued to encourage congressional excesses. The omnibus approach subsequently became so controversial, bringing cries of "pork barrel" from the press and allegations of waste from within the Treasury Department, that the practice was discontinued after 1913.

Congress passed omnibus public buildings legislation in 1908 and again in 1913. Twenty-one new buildings were authorized for New York State under the 1908 act and eighteen under the 1913 legislation. Of particular importance to the future of the public buildings program, the latter act carried with it certain reformatory provisions. In the first place, to prevent further authorizations of unneeded federal buildings, particularly in small, remote locations, Congress disallowed appropriations for new post offices where the previous year's receipts did not exceed $10,000. Additionally, the 1913 Public Buildings Act authorized

the creation of a Public Buildings Commission (P.B.C.) which was to present to Congress a "connected scheme" for completing, in a timely manner, the construction of previously authorized public buildings not yet under contract. This commission was also directed to develop a set of standards to help guide Congress in determining the appropriate size and cost of all future public buildings and to report as to the adaptability in size, accommodations, and cost of buildings thus far authorized to the requirements of the communities in which they were to be located.[34]

The ultimate goal of the P.B.C. was to remove the public buildings program from the political arena and to create a rationalized system for controlling the cost, siting, and construction of all federal buildings. The commission's findings and recommendations reflected current progressive philosophies in its expressed desire to place government construction upon a "business basis" in which "efficiency" and "economy" would thenceforth dictate policy.

In its 1914 report to Congress, the Public Buildings Commission decried the extravagance and waste of the federal buildings program. Public buildings, it was noted, had been authorized in the past for places "where the needs of the Government do not now, and probably never will, require such accommodations. Authorizations have been made for buildings costing more than $50,000 in places where the population is less than 1000. Such buildings would be large enough to house the entire population, and their authorization is indefensible."[35] Commission members conceded that buildings should be constructed with the view of securing the greatest degree of efficiency from the business to be accommodated. Aesthetic considerations were only secondary. Attractive exteriors were desirable in all buildings, the commission felt, but should not be secured at the sacrifice of more practical considerations. "Many rooms in public buildings are practically useless on account of a lack of natural light and ventilation," they said. "Wide corridors decorated with carved marble and extending around three sides of the building are perhaps very attractive from the architectural viewpoint, but they not only add to the cost of construction and maintenance, but involve the sacrifice of much natural light and ventilation. . . ." The commission recommended, then, that not even in large cities should ornamentation be indulged in at the expense of utility. The policy was one under which buildings would be authorized primarily for economic reasons and constructed primarily for utilitarian purposes.[36]

Standardization of building design became an effective method

for meeting these new goals. And the plethora of accumulated authorizations under previous legislation made the adoption of standardized building forms an immediate priority. According to the commission's 1914 report, "standard plans of several types should be prepared for each class of building . . . and one of the type plans of its class should be used in the construction of every public building except those that must be treated as special projects."[37] Post office buildings, in particular, exhibited a large number of recurrent features which lent themselves easily to standardized treatment.

II. 1915-1932

The year 1915 marked a watershed in federal building policy. After that time there was a clear and irreversible trend away from individualized design in federal architecture and a conscious impulse toward standardization and restrained use of ornamentation. This change occurred in direct response to the mounting concern over extravagance and waste in the federal buildings program so aptly stated in the Public Building Commission's first annual report. Based on the Commission's recommendations of the previous year, the Secretary of the Treasury in 1915 developed a classification scheme for regulatng post office construction. Under a new uniform system of site selection and design specifications, the location, size, and appearance of the country's post offices would no longer be determined by individual Congressmen or reigning federal architects but, instead, would hinge on the size of a community's population and the amount of its annual postal receipts. Four classes were established according to the new criteria as follows:[38]

CLASS A

DEFINITION: Buildings that include a post office of the first class with annual receipts of $800,000 or over; the site forming part of a city development plan or situated on an important thoroughfare of a great city; improvements on adjoining property reaching the higher valuation of metropolitan real estate.

CHARACTER OF BUILDING: Marble or granite facing; fireproof throughout; metal frames, sashes, and door; interior finish to include the finer grades of marble, ornamental bronze work, mahogany, etc. Public spaces to have monumental treatment, mural decorations; special interior lighting fixtures.

CLASS B

DEFINITION: Buildings that include a post office of the first class with receipts from $60,000 to $800,000; valuation of adjoining property somewhat below the higher valuation of metropolitan real estate.

CHARACTER OF BUILDING: Limestone or sandstone facing; fireproof throughout; exterior frames and sash metal; interior frames, sash, and doors wood; interior finish to exclude the more expensive woods and marbles; ornamental metal to be used only where iron is suitable. Restricted ornament in public spaces.

CLASS C

DEFINITION: Buildings that include a post office of the second class with receipts of $15,000 or over, and of the first class to $60,000 receipts; valuation of surrounding property that of a second-class city.

CHARACTER OF BUILDING: Brick facing with stone or terra-cotta trimmings; fireproof floors; nonfireproof roof; frames, sashes, and doors wood; interior finish to exclude the more expensive woods and marbles; the latter used only where sanitary conditions demand; public spaces restricted to very simple forms of ornament.

CLASS D

DEFINITION: Buildings that include a post office having annual receipts of less than $15,000; real estate values justifying only a limited investment for improvements.

CHARACTER OF BUILDING: Brick facing, little stone or terra cotta used; only first floor fireproof; stock sash, frames, doors, etc., where advisable; ordinary class of building, such as any businessman would consider a reasonable investment in a small town.

A rigid application of this scheme, the Treasury Secretary felt, would lead to postal facilities best adapted to local conditions and designed in keeping with the importance of the communities in which they were to be placed; and, additionally, that buildings suitable for the business of government would be erected at the least possible cost, regardless of the amount of Congressional appropriations.[39]

As a result of the Treasury Department's efforts to economize through standardized building forms, federal classicism underwent a decided transformation after 1915. The Great Depression and the subsequent influence of the emerging "Modern" schools of architecture accelerated that change. The new standard building types retained the classical tradition of the Beaux-Arts in terms of massing and floor plan; however, due to the cost limitations imposed by the Treasury Secretary, classical details were kept to a minimum, especially in smaller buildings, and the detail and ornament of the pre-1915 postal building began to vanish. Although the quality of construction remained high, exterior surfaces for the most part remained flat, simple and unembellished; interior decoration was severely restrained. The appearance of many of the buildings constructed during this era has, in the recent past, been described as a gaunt, underfed or "starved classicism."[40]

The Treasury Department's new standardized practices were expected to decrease quickly the backlog of buildings authorized under previous public buildings acts, some dating to omnibus legislation passed in 1908. However, the intervention of World War I cut short the public buildings program, and it was not to resume pre-war levels of construction until after 1926. In fact, no new public buildings legislation was passed following the 1913 Omnibus Act until the Keyes-Elliott Act of 1926. Instead, the Treasury Department attempted, only somewhat successfully, to deal with the backlog of construction authorizations created under previous legislation. At the end of 1919, for instance, 156 federal buildings remained to be placed under contract, the construction of which had been authorized principally in the Omnibus Public Buildings Act of 1913. In New York State, more than a dozen postal buildings awaited construction until after World War I; three of these facilities -- Lyons, Bath, and Malone (all included in this nomination) -- were not finally erected until after 1930.

The slowdown in federal building was primarily attributable to the fact that the respective limits of cost fixed by previous legislation, although originally adequate, had become insufficient to meet the abnormal increase in the cost of labor and material occasioned by the war.[41] As a consequence, federal building moved slowly, resulting in a shortage of post offices and other public buildings by the end of the decade of the 1920's. The Treasury Department completed only eight post offices for New York State between the end of the war and the public buildings legislation of 1926. Each of these buildings retains the Beaux-Arts form, as was common practice in this period; but in keeping with the Treasury Secretary's new directives, these postal buildings clearly illustrate a move away from the extravagant use of or-

namentation and other architectural embellishments and a greater emphasis on simpler, standardized forms.

In an effort to resolve the problem of increasingly inadequate facilities, the Treasury and Post Office Departments together in 1926 persuaded the Coolidge Administration to initiate a massive new public buildings program. Departmental pressures resulted in the passage of the Public Buildings Act of 1926, also known as the Keyes-Elliott Act. Under the new legislation, Congress did not authorize appropriations for specified buildings as had previously been the practice. Rather, the law was structured as general enabling legislation and allocated a lump sum of $100,000,000 for the construction of federal buildings outside the District of Columbia. Spending was limited to $5,000,000 within any one state, and no more than $25,000,000 was to be spent annually, thus extending the program over a four-year period.[42]

An important provision of the Keyes-Elliott Act was one that directed the Secretary of the Treasury and the Postmaster General to work jointly in identifying and selecting towns and cities in which public buildings were to be constructed. The act provided further "that at least two buildings shall be estimated for during the period covered by this act in each State for post offices with receipts of more than $10,000 during the last preceding year, for which post offices no public buildings have been provided."[43]

In order to meet obligations spelled out in this legislation, the Treasury Secretary and Postmaster General undertook a comprehensive survey of the building needs of the country. A joint committee was formed to explore the matter and its members presented their findings in a 1927 report to Congress.[44] Without analysis and without definite recommendations, the committee identified more than 2,300 locations which were in need of federal post offices alone. The $100,000,000 limit precluded any consideration of implementing such a massive undertaking, however. Instead, the committee recommended the allocaton of the $100,000,000 sum among 181 communities for the purpose of new post office construction and to another 97 locations for building improvements or other federal building needs.[45] Funds were allocated for over forty post offices in New York State at this time.

The committee's final recommendation called for an amendment to the 1926 Public Buildings Act increasing the total authorization by an additional $100,000,000. The amendment was passed by Congress the next year, and in 1929, the joint committee revised

its recommendations to reflect the increased allocation.[46] A total of 571 projects were designated for funds in the Committee's 1929 report. That number included 293 post office buildings at places without federal buildings, 100 new buildings to replace old or inadequate federal buildings, sixteen additional new buildings at places currently provided with federal buildings, 107 additions or extensions to present buildings, seventeen marine hospital and quarantine station projects, and thirty-eight border inspection stations for the customs and immigration services.[47] The 1929 House document cited only thirty-five new post offices or postal building extensions for New York State, and most of these had been previously recommended in the joint committee's 1927 report.

Despite the substantial appropriations provided for under the 1926 legislation and subsequent amendments, few postal buildings were actually constructed in the early years of the new public buildings initiative. In New York State, for instance, only seven post offices date to the years 1926-1929, whereas perhaps six or seven times that number were allocated for funding in the 1927 and 1929 reports to Congress. These include the post offices in Syracuse, Yonkers, Utica, Bath Beach Station in Brooklyn, Dunkirk, Long Island City and Plattsburgh. (The Yonkers, Dunkirk and Long Island City Post Offices are included in the nomination.) The economic crisis of the Great Depression, however, propelled the federal buildings program ahead at a rapid pace and an additional twenty buildings were erected or begun in New York State in just a two-year period between 1930 and 1932. These include the post offices in Peekskill, White Plains, Bath, Fort Plain, Lyons, Newburgh, Oneida, Medina, Nyack, Staten Island, Dansville, Freeport, Glen Cove, Hempstead, Norwich, Patchogue, Potsdam, Wellsville, Flushing and Seneca Falls (all except White Plains and State Island are included in the nomination).

The joint committee reviewing the nation's public buildings needs continued to request increased authorizations under the Public Buildings Act following the economic crisis of 1929. An additional $215,000,000 was set aside in two separate amendments in 1930 and 1931.[48] By the latter year, appropriations for the new enlarged public buildings program totalled $415,000,000. Also at that time, the Treasury and Post Office Department's joint committee issued another House report which recommended the allocation of this lump sum to over 1,600 individual projects. Postal buildings were designated for 1,085 places which up to that time had no federal building. New post offices in places with existing federal buildings were designated for 245 additional communities.[49] One hundred and thirty-six (136) post offices or post office extensions were allocated for New York State at this time.

Implementation of this enlarged building program received impetus from relief efforts initiated by the federal government in response to the economic crisis of the 1930's. The Emergency Stabilization Act of 1931, for instance, allowed the government to accelerate its public buildings program under "emergency construction" appropriations. Section 7 of the law stated that:

> For the purpose of aiding in the prevention of unemployment during periods of business depression and of permitting the Government to avail itself of opportunity for speedy, efficient, and economical construction during such periods the President may direct the construction agencies to accelerate during such periods, to such extent as is deemed practicable, the prosecution of all authorized construction within their control.[50]

Among the programs to which emergency appropriations could be applied was the Public Buildings Act of 1926, as amended in 1928, 1930, and 1931.

The early years of the Depression brought other measures intended to accelerate federal construction activity. In the same month as the Emergency Stabilization Act, Congress passed an act to expedite the construction of public buildings and works outside the District of Columbia by enabling possession and title of sites to be taken in advance of final judgment in proceedings for acquisition under the power of eminent domain.[51] The next year, July 21, 1932, the first Emergency Relief and Construction Act was passed. Among other things, this legislation provided $100,000,000 for the emergency construction of public building projects outside the District of Columbia that had previously been selected by the Secretary of the Treasury and Postmaster General from public building projects previously specified in their 1931 report to Congress.[52] To expedite these projects, the act allowed for the use of standardized plans, generally in the construction of post offices.

James A. Wetmore, Acting Supervising Architect from 1915 to 1933, directed the federal building program during its years of transition under the new standardized building code and through the first several years of the nation's new public building initiative. The designs for federal buildings that emerged from the Supervising Architect's office under Wetmore's tenure conformed to the standardization codes set in place by the Secretary of the Treasury in 1915. Restrained Neoclassical and

Neo-Georgian styles characterized this period of retrenchment in the public buildings program and projected a national image of economy, simplicity, and efficiency.

A lawyer by profession, James Wetmore did not determine the architectural direction of the public building program during his years with the Treasury Department. That role was assumed by Louis A. Simon, who had served as superintendent of the architectural section of the Supervising Architect's Office since 1905.

Louis Adolphe Simon was born in Baltimore, Maryland, and graduated from M.I.T. in 1891. He started in private architectural practice in 1894 and was appointed to the staff of the Office of the Supervising Architect of the Treasury in 1896. He eventually succeeded to the position of Supervising Architect in 1933 and served until 1939 when the office was subsumed under another branch of the Treasury Department.[53] Simon remained on the staff and his designs were still used until his retirement in 1941. The following year he was reappointed as a consulting architect, and he served in that capacity for two more years. It is likely that Simon was the single most influential person in the design of federal buildings between World War I and World War II, the most prolific period of federal construction in the nation's history.

III. 1932-1942

The period of greatest volume of public works in United States history occurred between the years 1933 and 1942. In New York State, for instance, three times as many post offices (141) were constructed as had been undertaken in the previous fifty years. (See Appendix IV.) This sudden surge of construction occurred as a response both to the long-term need for new public buildings and to the immediate need to provide employment to architects, engineers, construction specialists, artists and laborers who were struggling under the economic constraints of the Great Depression.[54] Because of the economic context in which the public buildings program emerged in the decade of the 1930's, Treasury Department officials continued to emphasize the need to develop efficient programs that would offer solutions to the economic crisis rather than to create "architectural monuments to patriotic idealism."[55]

With the appearance of the New Deal relief programs after 1932, a number of changes occurred within the Treasury Department that affected the administration of and appropriations for the nation's public building program. The first change came in 1933.

Under an executive order of that year, the Office of Supervising Architect lost its independent status within the Treasury Department and was subsumed under the Public Buildings Branch of the Department's Procurement Division. In the same year, under the National Industrial Recovery Act (June 16, 1933), all public construction by the Treasury Department not necessary to the completion of contracts made previous to that date, became subject to allotment under the newly formed Public Works Administration (PWA). Finally, under an act of Congress dated March 31, 1933, all unobligated funds appropriated by Congress for public buildings under the Keyes-Elliott Act and subsequent amendments became unavailable except for items necessary to the completion of projects already under contract.[56]

From this point forward, all new public building projects were to be funded through emergency construction relief programs, although site selection and design considerations remained the domain of Treasury Department officials until 1939. Many projects for which funding had previously been appropriated were actually never built but were, instead, reauthorized under emergency relief legislation. The "Deficiency Appropriation Bill of 1934," for instance, recommended the appropriation of $65,000,000 for the construction of a number of projects selected from a list of 800 communities, 604 of which had already been identified in the Treasury Department and Postmaster General's joint House report of 1931. The new list included 58 post offices for New York State, most of which had also previously been authorized. In fact, it would not be until 1937 that the department would complete most post offices selected for construction under the Public Buildings Act of 1926 and its subsequent amendments.[57]

Throughout the decade of the 1930's, the exigencies of economic depression demanded a continued emphasis on functional design and simple, restrained ornamentation in federal architecture. Most of Supervising Architect Louis Simon's designs for post offices during these years were executed in the popular Colonial Revival style, and they vividly illustrate this increased emphasis on simplicity of design and standardizaton of form. The Colonial Revival style emerged as a popular style for post offices and other public buildings in the early twentieth century. The earliest New York State post office in that style is in Geneva, which was built in 1905-6 and is included in the nomination. The Colonial Revival style was easily adapted to meet the cost-effective design and construction measures of the Treasury Department during the Depression. Ornamentation was reduced and components of the designs were standardized, while the overall designs retained a sophisticated Georgian appearance.

Many of the post offices designed under the direction of Louis A. Simon were actually so standardized that they were built as planned units, probably nationwide. In New York State, Simon was responsible for 80 post offices, many of which are similar or identical. In one example, thirteen virtually identical post offices were built in New York State between 1936 and 1942. These includes post offices at Ticonderoga (1936-7), Attica (1936-7), East Rochester (1936-7), Springville (1936-7), St. Johnsville (1937), Canajoharie (1937), Harrison (1938-9), Delhi (1938-9), Delmar (1939-40) and Little Valley (1941-2). These thirteen buildings, all individual components of the thematic nomination, form the largest group of stylistically related post offices erected in New York State. Typical of Simon's work elsewhere in the country, their simplified design and decoration is derived from American Colonial and Federal period forms.

Other related groups of post offices design by Louis Simon for New York State communities include four more complex buildings at Frankfort (1940-1), Middleport (1940), Lake George (1940) and Westhampton Beach (1940-1). At yet a more sophisticated level, Simon's Colonial Revival design for a post office in Haverstraw (1935-6) closely relates to an earlier postal station in Norwich (1932-3). These two structures, in turn, replicate designs for two post offices in Oneida (1931-2) and Herkimer (1933-4). All four of these buildings, included in the nomination, are brick and limestone Colonial Revival structures notable for their entrances framed by swan's-neck pediments and for their round-arched openings flanked by pilasters. Although consulting architects were commissioned for both the Herkimer and Norwich buildings, they appear to have used the standardized forms established within the Supervising Architect's Office.

In a move to extend relief to unemployed architects at the outset of the Depression, a 1930 amendment to the Keyes-Elliott Act permitted the re-entry of private architects into the federal building process. Between the years 1930 and 1933 alone, 378 architects were commissioned for federal projects aggregating close to $350,000,000.[58] The Treasury Department commissioned more than 62 designs from consulting architects for post offices in New York State in subsequent years (1932 to 1942). On the whole, private architects in New York did not imitate designs issued by the Supervising Architect's Office. Many architects, in fact, had considerable leeway in expressing their own personal style in these commissions. Yet, although many of New York's privately commissioned post offices featured architectural detail of ex-

ceptional quality, in plan these buildings followed the traditional post office layout.

The post offices designed by consulting architects in New York State range from the extremely simple Colonial Revival style Boulevard Station in the Bronx (William Dewey Foster, 1935-6) to sophisticated modernistic-inspired Forest Hills Station (Lorimer Rich, 1937-8). (See Appendix I.)

Classicism was a dominant but not the only theme developed by consulting architects for public buildings in the decade of the 1930's. In keeping with the precedent established by Supervising Architect Louis Simon, many federal post offices adhered to the Colonial Revival style. In New York, the Glen Cove Post Office (1932-3) (included in this nomination), for example, is an outstanding example of small-scale Colonial Revival public architecture and a superb example of the work of the prestigious early twentieth century firm of Delano and Aldrich. The building contrasts sharply with the simple and standardized designs that characterize the majority of post offices built in this period. Likewise, Kensington Station Post Office (Lorimer Rich, 1935-6) in Brooklyn represents a unique academic interpretation of the Colonial Revival style to federal architecture.

Only a few post offices in New York State display the new Art Deco style, born of the 1925 exposition of decorative arts in Paris, and they too are mostly the work of consulting architects. The decorative ornament of the Hempstead Post Office (1932-3), for example, is in the stylized Art Deco taste of the 1930's. Its refined use of ornamental detail can be compared with that at the Patchogue Post Office (1932-3), where a somewhat simple Neoclassical design was transformed into a modern composition by the introduction of oversized window openings and fully developed Art Deco embellishment.

These two post offices are the earliest in the state to use Art Deco forms. As the Art Deco style became more popular, certain elements of the style were employed in post offices designed by the Office of the Supervising Architect. This can be seen in the decorative trim on the small post offices in Lake Placid, Mechanicville and Suffern, all constructed in the mid-1930's.

During the New Deal era when national trends in architecture predominated -- Neoclassicism, Colonial Revival, Art Deco, etc. -- regional influences in federal design rarely emerged. In New York State, it took the personal intervention of President Franklin Roosevelt to effect such a departure. Roosevelt, an amateur

architect in his own right, had definite ideas about federal architecture. But it was his kinship with the old Dutch families of the Hudson Valley region of New York State that ultimately involved him directly in the process of designing public buildings. In this work, Roosevelt never sought architectural sophistication. Rather, he stressed the need for economy and the importance of integrating his buildings with the surrounding country "which the hand of man has not greatly changed since the days of the Indian."[59] To this end, Roosevelt directed Treasury Department architects to design new Hudson Valley post offices in harmony with the local tradition of Dutch Colonial architecture.

The President's personal interests involved him in all aspects of the building process, including site selection, choice of materials, building design, and subject matter for murals. Those New York State postal buildings in which Roosevelt had a direct personal involvement include the Poughkeepsie Post Office (1937-9), Wappingers Falls Post Office (1939-40), Rhinebeck Post Office (1938-9), Hyde Park Post Office (1940), and the Ellenville Post Office (1940). Among the most distinguishing characteristics of these buildings, all included in this nomination, are their steeply sloping roofs and the irregular fieldstone of their facades. Roosevelt remained insistent about the importance of this natural building material, used by the earliest settlers, as an exterior treatment for the postal buildings of this region. As a group, these five post offices represent a significant departure from the standardized post office designs of the 1930's and are a testament to President Franklin Delano Roosevelt's interest in Hudson Valley architecture and local tradition as well as to his authority as president.

POSTAL BUILDING ARTWORK

Though rarely expressed in architectural design during the 1930's, regionalism and the ideals of local tradition so esteemed by Roosevelt were, in truth, strong countercurrents underlying the nationalistic ideologies of the New Deal. The material and cultural diversity of the nation and the distinctive social history of each of its regions were themes more easily captured in art rather than architecture, however. Ninety-four post offices in New York State received artistic embellishment during the Depression; all but one (Wellsville Post Office) having received the mural or sculpture through a New Deal art program.

The arts, including easel and mural painting and sculpture, received funding under a variety of New Deal programs between 1935 and 1943. These government-sponsored cultural programs were concerned immediately with employing hundreds of artists left destitute by the Depression. By the time of World War II, the federal government had employed over 10,000 artists, some established and famous, others virtually unknown. These artists produced a staggering amount of work including 100,000 easel paintings, 18,000 sculptures, over 13,000 prints, and more than 4,000 murals.[60] Many of the murals were designed for public buildings, including schools, courthouses, theatres and post offices.

The most notable programs under which these artists worked were the Works Progress Administration's Federal Arts Project (WPA/FAP), the U. S. Treasury Department's Section of Painting and Sculpture, later the Section of Fine Arts, and two subsidiaries of the Treasury Department called the Treasury Relief Arts Project (T.R.A.P.) and the Public Works of Art Program. The W.P.A./F.A.P. functioned largely as a relief net for unemployed artists and work was generally doled out based on financial need. Projects included a range of programs in all the arts including music, painting, writing, and theater. The Treasury Department, in contrast, preserved the notion of the "artist as an entrepreneur" who contracted for his work.[61] In the selection of artists, the Section of Fine Arts conducted anonymous competitions as the fairest means of obtaining "quality" art. The section's program differed also from W.P.A. programs in that it was somewhat less comprehensive in scope, being structured almost exclusively to "provide decoration for federal buildings." The Treasury Relief Arts Project, although supported by grant money from W.P.A., was also used to hire such "good" relief artists as could be found. It too was intended to provide art work for federal buildings.[62]

New Deal Administration officials believed that post offices

were by far the most visible and frequented of federal buildings. They were, in effect, "the one concrete link between every community of individuals and the Federal government " -- whether those individuals resided in large cities or the smallest of remote communities.[63] The post office, then, became an important conduit for expressing the ideals and goals of national art and culture as interpreted by the New Deal Administration --goals and ideals that extended far beyond the practical concerns of job generation or economic relief. Through the mural arts programs, in particular, New Dealers expected that art projects would help create a "national culture," and in so doing take the "snobbery" out of art and make it the "daily food of the average citizen."[64]

The Treasury Department spread its patronage across the entire country through thousands of post office murals and relief sculptures. Because of an insistence upon "authentic subject matter" and local input in thematic selection, the works of the Treasury Department are more "regional" than those of other federal arts programs.[65] New York State was the recipient of the largest number of art works under the Treasury Department arts programs. Over one hundred murals and works of sculpture in all were commissioned for the post offices by the Section of Fine Arts, fifteen of these under the section's subsidiary Treasury Relief Arts Project and one under the earliest Treasury program, the Public Works of Art Program (see Appendix II). Thematically, New York State's post office murals reflect the social history and development of the state from the period of earliest settlement up to the time of the New Deal. They tend to express certain geographical variations as well. The contrast in the subject matter of murals completed for New York City post offices and those in central New York, for instance, is quite vivid.

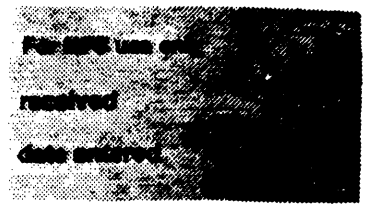
Stylistically and thematically, New York's postal murals are typical of the work issued from the various New Deal arts relief programs after 1935. During the decade of the Depression, the "common man" and "the people" became popular ideals. Reflecting these notions, post office murals of the New Deal era, for the most part, "depict ordinary people engaged in daily routines and they reinforce a strong sense of local identity. Yet, the ideals they express are national and sometimes universal in scope. The family, the pioneer, the worker, the farmer, and the 'common man' from scattered and often isolated communities are tied together in these murals as one nation enjoying a common heritage and purpose."[66]

Artists of all backgrounds competed for commissions within the section's mural arts program. The practice of anonymous com-

petition avoided favoritism, but it also resulted in the granting of commissions to artists of every political persuasion. On the whole, these artists did not adhere to any one stylistic school, although the section itself, believing that the language of the public was "realism," insisted that artists work in "realistic styles."[67] With some stylistic uniformity, then, post office murals varied mostly in thematic content. New York State was no exception in this regard. Broad themes depicted in these murals include, for instance, the "frontier" (a metaphor for the New Deal itself) and "settlement" (murals portraying a social history of America based on community enterprise). See, for example, murals in the Nyack and New Rochelle post offices, which depict a group of Dutch settlers constructing a log cabin in Nyack and a group of French Huguenots building the settlement of New Rochelle. Scenes of American Indians are exceptional for their variety of subject matter. Some portray contact between native Americans and Europeans as peaceful, while others, in contrast, depict scenes of violent and tragic encounter.[68] In New York, this subject matter can be found in the Amsterdam Post Office, the Fulton Post Office and Scotia Post Office. In Amsterdam, the subject is "Sir William Johnson Conferring with the Indians" while in Scotia it is the "Glen Family Spared by the French and Indians" and, with some variation, in the town of Fulton, it becomes "Father LeMoyne Trying to Convert the Indians on Pathfinder Island."

Additional themes represented in New Deal post office murals include transportation, for example, "The Black River Canal" at the Boonville Post Office and at Harrison, the "Early Days of the Automobile"; community solidarity, for example, "Barn Raising" at the Rome Post Office (surplused); folklore, for example, at the Troy Post Office, "Rip Van Winkle" and "Legends of the Hudson," and at the Cooperstown Post Office, figures of James Fenimore Cooper, Natty Bumppo, and Chief Chingachgook; agriculture, for example, a harvest scene at the Fredonia Post Office and in Middleburgh, "Dance of the Hop Picker." There are also themes depicting local industry and invention, for example, at the Canajoharie Post Office, "Invention of a Paper Bag in Canajoharie," and Endicott, "Excavating for the Ideal Factory"; and other themes, for example, those portraying the role of women in the history of the state, in such places as the Angola Post Office which relates the story of "A Pioneer Woman's Bravery."

Finally, murals in the metropolitan New York region are ambitious and broad in theme while those in interior regions tend to evoke the smallness and rural nature of towns and villages. Contrast, for instance, murals at the Bronx Main Post Office (N.R. listed 1980), "Resources of America," and the New York City



General Post Office (N.R. listed 1973), "The Triborough Bridge in Process of Construction" and "Skyline and Waterfront Traffic as Seen from Manhattan Bridge," with such small town works as "Saratoga in Racing Season" (Saratoga Springs Post Office) and scenes from local history at the Rhinebeck Post Office.

The work of a wide range of artists is represented in New York State's post office murals. Among those murals completed by the more notable mid-twentieth century artists are the "Arrival of the First Mail " by John Sloan (Bronxville Post Office); "Winter Scene... " by William Gropper (Freeport Post Office); "American at Work " by Ben Shahn (Bronx Main Post Office); and "Vineyard " by Peter Blume (Geneva Post Office).

Postal building construction continued throughout the New Deal era under annual "emergency appropriations acts" and under a variety of PWA programs. A total of 406 post offices were built using PWA funds between the years 1933 and 1939. However, construction of post offices funded through these various programs remained entirely under the auspices of the Treasury Department until 1939 and allocations continued to be based on interdepartmental reports to Congress from the Treasury Secretary and Postmaster General.[69] In 1939, for instance, a joint report called for the emergency construction of more than 230 post offices in New York State alone, many in communities which had not yet received a federal building.[70] However, fewer than thirty of these post offices were completed before the nation's entry into World War II, and only one was erected during the war. All remaining post office projects were postponed, if not entirely abandoned, until after World War II.

In 1939, as part of an overall New Deal retrenchment, the Public Buildings Branch within the Treasury Department's Procurement Division merged with the Buildings Management arm of the Park Service to become the Public Building Administration (P.B.A.). In the following year, control of federal architecture was removed from the auspices of the Treasury Department where it had resided for over one hundred and fifty years and was subsumed under the new Federal Works Agency. The PBA subsequently folded into the General Services Administration after World War II, and authority for all federal building remains with that agency today.

FOOTNOTES

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10. "Six of these were unique designs for buildings in six different cities. Of the remaining nine design types . . . one was used at ten different sites; three types were used in three different locations; and five types were applied to buildings in at least two different cities." (Ibid., pp. 53-54; see also United States Treasury Department, A History of Public Buildings Under the Control of the Treasury Department Washington, D.C.: Government Printing Office, 1901 .)

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13. Lowry, Building a National Image, p. 49.

14. Ibid., pp. 53-54.

15. Craig, The Federal Presence, pp. 148 and 202; Lowry, Building a National Image, p. 58.

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38. Taken from: U.S. Secretary of the Treasury, Annual Report of the Secretary of the Treasury on the State of the Finances for the Fiscal Year Ended June 30, 1915 (Washington, D.C.: Government Printing Office, 1915), p 31.

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9 MAJOR BIBLIOGRAPHICAL REFERENCES

See continuation sheet

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY See individual forms

UTM REFERENCES

	ZONE	EASTING	NORTHING
A			
B			
C			
D			

VERBAL BOUNDARY DESCRIPTION

See individual forms

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
NA			
NA			

11 FORM PREPARED BY See also continuation sheet

NAME / TITLE
Larry E. Gobrecht, National Register and Survey Coordinator

ORGANIZATION New York State Office of Parks, Recreation and Historic Preservation, Field Services Bureau

DATE December 1986

STREET & NUMBER
Empire State Plaza, Agency Building One

TELEPHONE
(518) 474-0479

CITY OR TOWN
Albany

STATE
New York

12 CERTIFICATION OF NOMINATION

STATE HISTORIC PRESERVATION OFFICER RECOMMENDATION

YES ✓ NO ___ NONE ___

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

In compliance with Executive Order 11593, I hereby nominate this property to the National Register, certifying that the State Historic Preservation Officer has been allowed 90 days in which to present the nomination to the State Review Board and to evaluate its significance. The evaluated level of significance is ___ National ___ State ___ Local.

FEDERAL REPRESENTATIVE SIGNATURE William J. Moreau

TITLE Regional Historic Preservation Coordinator USFS DATE 8/26/88

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

Beth L. Savage DATE 11-17-88

~~DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION~~

ATTEST: DATE

KEEPER OF THE NATIONAL REGISTER

GPO 899-214

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APPENDIX I: Post Offices included in thematic nomination

The following post office buildings are components of this multiple property submission. All are currently owned by the U.S. Postal Service:

	Date of Construction	Architect
Akron, Erie County	1939-41	
Albion, Orleans County	1937-8	
Amsterdam, Montgomery County	1935-6	
Angola, Erie County	1938-9	
Attica, Wyoming County	1936-7	
Ballston Spa, Saratoga County	1935-6	
Bath, Steuben County	1931-2	
Bay Shore, Suffolk County	1934-5	
Beacon, Dutchess County	1935-7	Gilbert S. Underwood
Boonville, Oneida County	1937-8	
Bronx, Bronx County:		
Morrisania Station	1936	William Dewey Foster
Bronxville, Westchester County	1937-8	Eric Kebbon
Brooklyn, Kings County:		
Flatbush Station	1936	Lorimer Rich
Kensington Station	1935-6	Lorimer Rich
Metropolitan Station	1936-7	Unknown
Parkville Station	1936-7	Carroll H. Pratt
Canajoharie, Montgomery County	1937	
Canandaigua, Ontario County	1910-12	Allen & Collens
Canastota, Madison County	1940-1	
Canton, St. Lawrence County	1936-7	
Carthage, Jefferson County	1934-5	
Catskill, Greene County	1935-6	E.P. Valkenburgh
Clyde, Wayne County	1940-1	
Cooperstown, Otsego County	1935-6	
Corning, Steuben County	1908-9	
Cortland, Cortland County	1913-15/1940-1	
Dansville, Livingston County	1932-3	Chas. A. Carpenter
Delhi, Delaware County	1938-9	
Delmar, Albany County	1939-40	
Depew, Erie County	1938-9	
Dobbs Ferry, Westchester County	1935-6	
Dolgeville, Herkimer County	1939-40	
Dunkirk, Chautauqua County	1928-9	
E. Rochester, Monroe County	1936-7	

Ellenville, Ulster County	1940	R. Stanley Brown
Endicott, Broome County	1936	Walter Whitlack
Far Rockaway, Queens County	1935-6	Eric Kebbon
Flushing, Queens County:		
Forest Hills Station	1937-8	Lorimer Rich
Jackson Heights Station	1936-7	Benj. C. Flournoy
Main Post Office	1932-4	Baum & Knowles
Fort Plain, Montgomery County	1931-2	
Frankfort, Herkimer County	1940-1	
Fredonia, Chautauqua County	1935-6	
Freeport, Nassau County	1932-3	Tacheu & Vought
Fulton, Oswego County	1912-15	
Garden City, Nassau County	1936	Walker & Gillette
Geneva, Ontario County	1905-6	
Glen Cove, Nassau County	1932-3	Delano & Aldrick
Goshen, Orange County	1935-6	E.P. Valkenburgh
Gouverneaur, St. Lawrence County	1915-17	
Granville, Washington County	1935-6	
Great Neck, Nassau County	1940	Wm. Dewey Foster
Hamilton, Madison County	1936-7	
Harrison, Westchester County	1938-9	
Haverstraw, Rockland County	1935-6	
Hempstead, Nassau County	1932-3	Tooker & Marsh
Hoosick Falls, Rensselaer County	1923-5	
Homer, Cortland County	1937-8	
Hoosick Falls, Rensselaer County	1923-5	
Hudson, Columbia County	1909-11	
Hudson Falls, Washington County	1935-6	
Hyde Park, Dutchess County	1940-1	R. Stanley-Brown
Ilion, Herkimer County	1935-6	
Ithaca, Tompkins County	1908-10	
Jamaica, Queens County:		
Main Post Office	1933-4	Cross & Cross
Johnson City, Broome County	1934-5	
Johnstown, Fulton County	1912-14	
Lake Placid, Essex County	1935-6	
Lancaster, Erie County	1938-9	
Larchmont, Westchester County	1937-8	Wm. Dewey Foster
LeRoy, Genesee County	1937-8	
Little Falls, Herkimer County	1907-9	
Little Valley, Cattaraugus County	1941-2	
Lockport, Niagra County	1902-4	
Long Beach, Nassau County	1937	
Long Island City, Queens County	1928-9	
Lyons, Wayne County	1931-2	
Malone, Franklin County	1934	
Medina, Orleans County	1932	

Middleburgh, Schoharie County	1939-40	
Middleport, Niagara County	1940	
Mineola, Nassau County	1935-6	Peabody, Wilson & Brown
Mount Vernon, Westchester County	1915-18	
Newark, Wayne County	1911-13	
Newburgh, Orange County	1931-2	
New Rochelle, Westchester County	1937-8	Frost; Hart & Shape
New York, New York County:		
Canal Street Station	1937-9	Alan Balch Mills
Church Street, F.O.B.	1934-8	Cross & Cross
Cooper Station	1936-7	Wm. Dewey Foster
Inwood Station	1935-7	Carroll H. Pratt
Knickerbocker Station	1935-7	Wm. Dewey Foster
Lenox Hill Station	1935	Eric Kebbon
Madison Square Station	1935-7	Lorimer Rich
Old Chelsea Station	1935-7	Eric Kebbon
Niagra Falls, Niagra County	1906-8	
Northport, Suffolk County	1936	
Norwich, Chenango County	1932-3	George Ketcham
Nyack, Rockland County	1932	
Olean, Cattaraugus County	1910-12	
Oneida, Madison County	1931-2	
Owego, Tioga County	1919-20	
Oxford, Chenango County	1939-40	
Oyster Bay, Nassau County	1935-6	Bottomley,Wagner,White
Painted Post, Steuben County	1937-8	
Patchoque, Suffolk County	1932-3	John V. VanPelt
Pearl River, Rockland County	1935-6	Fred W. Acock
Peekskill, Westchester County	1930-1	
Pen Yan, Yates County	1912-13	
Port Chester, Westchester County	1933-4	Zoller & Muller
Port Jervis, Orange County	1914-16	
Potsdam, St. Lawrence County	1932-3	
Poughkeepsie, Dutchess County	1937-9	Eric Kebbon
Rhinebeck, Dutchess County	1938-9	R. Stankey-Brown
Richfield Springs, Otsego County	1941-2	
Riverhead, Suffolk County	1935	
Rockville Centre, Nassau County	1937-8	Wm. Dewey Foster
Rye, Westchester		
St. Johnsville, Montgomery County	1937	
Saratoga Springs, Saratoga County	1909-11	
Scarsdale, Westchester County	1937-8	Schultz & Weaver
Schenectady, Schenectady County	1911-13/1934-5	
Scotia Station, Schenectady County	1939-40	
Spring Valley, Rockland County	1936-7	
Springville, Erie County	1936-7	
Suffern, Rockland County	1935-6	
Ticonderoga, Essex County	1936-7	
Tonawanda, Erie County	1939-40	
Troy, Rensselaer County	1936-8	

Walton, Delaware County	1936-7	
Wappingers Falls, Dutchess County	1939-40	R. Stanley-Brown
Warsaw. Wyoming County	1934-5	
Waterloo, Seneca County	1924-5	
Watkins Glen, Schuyler County	1934-5	
Waverly, Tioga County	1936-7	
Wellsville, Allegany County	1932-3	Olmstead & Murphy
Westhampton Beach, Suffolk County	1940-1	
Whitehall, Washington County	1938	
Yonkers, Westchester County	1927	

*If no architect is noted, the Office of Supervising Architect was not responsible for the design.

The following New York State post office buildings (currently owned by U.S.P.S.) have already been individually listed on the National Register and are considered to be components of the thematic nomination.

Bronx Main Post Office, Bronx County (N.R. listed 1980)
Brooklyn Main Post Office, Kings County (N.R. listed 1974)
New York General Post Office, New York County (N.R. listed 1973)
Ogdensburg Customhouse & P.O., St. Lawrence Co. (N.R. listed 1977)
Oswego C.H., Cthouse, P.O., Oswego County (N.R. listed 1976)

The following New York State post office buildings (currently owned by U.S.P.S.) are not eligible for inclusion in the thematic resources nomination because they have lost their architectural integrity (see Methodology, Item 7).

Brockport, Monroe County
Brooklyn, Kings County:
  Bath Beach Station
  Brevoort Station
Cobleskill, Schoharie County
Gloversville, Fulton County
Liberty, Sullivan County
Monticello, Sullivan County
Rensselaer, Rensselaer County
Saranac Lake, Franklin County
Walden, Orange County

The following New York State post offices buildings (currently owned by the U.S.P.S.) are not individually eligible for inclusion in the National Register; however, they are considered to be contributing elements in N.R. listed historic districts or historic districts determined eligible by the National Park Service.

Batavia, Genesee County (Genesee County Courthouse Historic District, listed 1982)
Cohoes, Albany County (Downtown Cohoes Historic District, listed 1984)
Ossining, Westchester County (within Main Street Crescent Historic District, declared eligible 1978)

APPENDIX II: Murals and sculptures in United States Post Offices included in the thematic nomination.

Post Office	Artist	Mural Sculpture	Date
Akron	Elizabeth Logan	M	1941
Albion	Judson Smith	M	1939
Amsterdam	Henry Schanakenberg	M	1939
Angola	Leopold F. Scholz	S	1940
Attica	Thomas Donnely	M	1941
Bay Shore	Wheeler Williams	S	1937
Beacon	Charles Rosen Clarence Bolyon	M	1937
Boonville	Lucerne McCullough	M	1937-38
Bronxville	John Sloan	M	1939
Canajoharie	Anatol Shulkin	M	1942
Canastota	Alison M. Kingsbury	M	1942
Canton	Berta Margoulies	S	1939
Clyde	Thomas Donnelly	M	1941
Cooperstown	Bela Janowsky	S	1938
Cortland	Ryah Ludins	M	1943
Delhi	Mary Earlry	M	1940
Delmar	Sol Wilson	M	1940
Depew	Anne Poor	M	1941
Dolgeville	Michael Newel	M	1940
E. Rochester	Bernard Gussow	M	1938 (in storage)
Ellenville	Louis Buche	M	1942
Endicott	Douglass Crockwell	M	1938
Flushing:			
Forest Hills	Sten Jacobsson	S	1938
Jackson Heights	Peppino Mangravite	M	1940
Main Post Office	Vincent Aderente	M	1933-34
Frankfort	Albert Wein	S	1942
Fredonia	Arnold Branch	M	1937
Freeport	William Gropper Morris Pass	M	1936
Fulton	Caroline S. Rahland	M	1942
Garden City	J. Theordore Jonnson	M	1937
Geneva	T. Barbarossa	M	1938
	Peter Blume	S	1942
Goshen	Georgia Klitgaard	M	1937
Great Neck	Gateano Cecero	S	1940

Hamilton	Humbert Albriszio	S	1938
Harrison	Harold Goodwin	M	1941
Hempstead	Peppino Mangravite	M	1937
Homer	Frank Romanelli	M	1937
Honeoye Falls	Stuart Edie	M	1942
Hudson	Vincent Glinsky	S	1938
Hudson Falls	George Picken	M	1937
Hyde Park	Olin Dows	M	1941
Ilion	Edmund Amateis	S	1937
Johnson City	Frederick Knight	M	1937
Lake George	Judson Smith	M	1942
Lake Placid	Henry Billings	M	1937
Lancaster	Arthur Geta	M	1940
Long Beach	Jon Corbino	M	1939
Middleburgh	Mary Farley	M	1941
Middleport	Marianne Appel	M	1941
New Rochelle	David Hutchinson	M	1940
New York City:			
Canal Street	Wheeler Williams	S	1938
Church Street/FOB	C.P.Jennewein	S	1937
Madison Square	Edmund Amateis	S	1937
	Louis Slobodkin	M	1939
	Kindrid McLeary		
Old Chelsea	Paul Fiene	S	1937
Nyack	Jacob Getlar Smith	M	1936
Oxford	Mordi Gassner	M	1941
Oyster Bay	Ernest Peixotta	M	1936-37
	Leo Lentelli	S	1936-37
Painted Post	Amy Jones	M	1939
Port Chester	Domenico Mortellito	M	1936
Poughkeepsie	Gerald Foster	M	1939-40
	Georgina Klitgard		
	Charles Rosen		
Rhinebeck	Olin Dows	M	1940
Richfield Springs	John W. Taylor	M	1942
Rockville Centre	Victor White	M	1939
Rye	Guy Pene duBois	M	1938
St. Johnsville	Jirayr Zorthian	M	1940
Saratoga Springs	Guy Pene duBois	M	1937
Scarsdale	Gordon Samstag	M	1940
Scotia	Amy Jones	M	1941
Spring Valley	Stephen Etnier	M	1938

Springville	Victori Huntley	M	1938
Suffern	Eliot Means	S	1938
Ticonderoga	Frederick Massa	M	1940
Troy	Waldo Pierce	M	1939
Wappingers Falls	Henry Billings	M	1940
Waverly	Musa McKim	M	1939
Westhampton Beach	Sol Wilson	M	1942
Whitehall	Axel Horn	M	1940
Bronx:			
Main Post Office	Henry Kreis	S	1938
	Charles Rudy Ben Shann & Bernarda Bryson	M	1939
New York City:			
General Post Office	Louis Lozowick	M	1938

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APPENDIX III: HEADS OF OFFICE OF THE SUPERVISING ARCHITECT*

Robert Mills (title, Federal Architect)	1836-1842
Ammi B. Young (Architectural Advisor)	1842-1852
Ammi B. Young (Supervising Architect)	1852-1862
Isaiah Rogers (Supervising Architect)	1962-1865
A. B. Mullett (Supervising Architect)	1865-1874
W. A. Potter (Supervising Architect)	1874-1877
James B. Hill (Supervising Architect)	1877-1883
M. E. Bell (Supervising Architect)	1884-1886
Will A. Freret (Supervising Architect)	1887-1888
James A. Windrim (Supervising Architect)	1889-1890
W. J. Edbrooke (Supervising Architect)	1891-1892
Jeremiah O'Rourke (Supervising Architect)	1893-1894
William Martin Aiken (Supervising Architect)	1895-1896
James Knox Taylor (Supervising Architect)	1897-1912
Oscar Wenderoth (Supervising Architect)	1913-1914
James A. Wetmore (Acting Supervising Architect)	1915-1933
Louis A. Simon (Supervising Architect)	1933-1939

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* Taken from: Lois Craig, The Federal Presence: Architecture, Politics, and Symbols in United States Government Building (Cambridge, Mass.: The MIT Press, 1978), p. 195.

APPENDIX IV: U. S. Post Offices Constructed in New York State Before 1945 (listed chronologically)*

	Date of const.	Status
Oswego C.H. & P.O.	1855-8	N.R. listed
Buffalo C.H. & P.O.	1855-8	demolished
Plattsburg C.H. & P.O.	1856-8	demolished
Ogdensburg C.H. & P.O.	1867-70	N.R. listed
N.Y.C. C.H. &. P.O.	1869-75	demolished
Utica C.H. &. P.O.	1877-82	demolished
Albany Courthouse & P.O.	1877-84	surplused, N.R. listed
Poughkeepsie P.O.	1884-6	demolished
Syracuse Courthouse & P.O.	1884-9	demolished
Brooklyn P.O.	1885-91	N.R. listed
Rochester Cthouse & P.O.	1885-91	surplused, N.R. listed
Auburn Courthouse & P.O.	1888-90	surplused
Binghamton Cthouse & P.O.	1888-91	demolished
Watertown P.O.	1890-2	demolished
Troy Courthouse & P.O.	1890-5	demolished
Buffalo P.O.	1894-1901	surplused, N.R. listed
Newburgh P.O.	1895-8	demolished
Elmira Courthouse & P.O.	1902-3	surplused, N.R. listed
Lockport Courthouse & P.O.	1902-4	
Rome	1902-4	demolished
Jamestown	occ.1904	demolished
Geneva	1905-6	
Gloversville	1905-6	demolished
Niagara Falls	1906-8	

* Note: this list does not include the few buildings constructed only as Custom Houses or Courthouses. Also, several construction dates have not been confirmed. The status column indicates the known current status of each building and is subject to change. The five buildings indicated as N.R. listed and the buildings with no status indicated are components of the thematic nomination. These buildings indicated as "G.S.A." were formerly main post offices but are now principally federal offices owned by the General Services Administration.

N.Y.C., Grand Central		1906-9	
Little Falls		1907-9	
Kingston	occ.	1908	demolished
Watertown		1908-9/1929-31	
Corning		1908-10	
Ithaca		1908-10	
Hudson		1909-11	
Saratoga Springs		1909-11	
Amsterdam		1910-11	demolished
Canandaigua Cthouse & P.O.		1910-12	
Olean		1910-12	
N.Y.C., General Post Office		1910-14/1930-6	N.R. listed
Malone		1911-12	demolished
Newark		1911-13	
Schenectady		1911-13/1934-5	
Middletown	occ.	1912	surplused
Penn Yan		1912-13	
Johnstown		1912-14	
North Tonawanda		1912-14	
Fulton		1912-15	
Cortland		1913-15/1940-1	
Oneonta		1913-15	surplused, N.R. listed
Glens Falls		1914-16	surplused, U.S. Army
Port Jervis		1914-16	
New Rochelle		1915-16	demolished
Gouverneur		1915-17	
Mount Vernon		1915-18	
Hornell		1916-17	surplused
Salamanca		1916-17	
Batavia		1916-19	not elig. for them. nom.
Owego		1919-20	
Hoosick Falls		1923-5	
Saranac Lake		1924	not elig. for them. nom.
Cohoes		1924-5	not elig. for them. nom.
Waterloo		1924-5	
Walden		1925-6	not elig. for them. nom.
Syracuse P.O. & Cthouse		1926-8	surplused, N.R. nominated
Yonkers		1927	
Utica Federal Building		1927-9	G.S.A.
Brooklyn, Bath Beach		1928/1975	not elig. for them. nom.
Dunkirk		1928-9	
Long Island City		1928-9	
Plattsburgh P.O. & Cthouse		1929-30	G.S.A.?
Peekskill		1930-1	
White Plains		1930-2	surplused, N.R. eligible
Bath		1931-2	
Fort Plain		1931-2	

Lyons	1931-2	
Newburgh	1931-2	
Oneida	1931-2	
Medina	1932	
Nyack	1932	
Staten Island F.O.B.	1932	G.S.A.?
Dansville	1932-3	
Freeport	1932-3	
Glen Cove	1932-3	
Hempstead	1932-3	
Norwich	1932-3	
Patchogue	1932-3	
Potsdam	1932-3	
Wellsville	1932-3	
Flushing, M.P.O.	1932-4	
Seneca Falls	1932-4	
Herkimer	1933-4	
Jamaica, M.P.O.	1933-4	
N.Y.C., Morgan Gen'l Mail	1933-4	
Port Chester	1933-4	
Rochester	1933-4	surplused, N.R. eligible
Albany Cthouse, C.H. & P.O.	1933-6	G.S.A., N.R. listed
Malone	1934	
Bay Shore	1934-5	
Carthage	1934-5	
Cobleskill	1934-5	not elig. for them. nom.
Johnson City	1934-5	
Liberty	1934-5	not elig. for them. nom.
Monticello	1934-5	not elig. for them. nom.
Warsaw	1934-5	
Watkins Glen	1934-5	
Rensselaer	1934-6	not elig. for them. nom.
Saugerties	1934-6	
N.Y.C., Church St. F.O.B.	1934-8	
Binghamton P.O. & Cthouse	1935	G.S.A.
Granville	1935	
Mamaroneck	1935	
Mechanicville	1935	
N.Y.C., Lenox Hill Sta.	1935	
Ossining	1935	not elig. for them. nom.
Port Washington	occ.1935	surplused
Riverhead	1935	
Silver Creek	1935	
Amsterdam	1935-6	
Ballston Spa	1935-6	
Bronx, Boulevard Sta.	1935-6	
Bronx, Morris Heights Sta.	1935-6	

Bronx, West Farms Sta.	1935-6	
Brooklyn, Kensington Sta.	1935-6	
Catskill	1935-6	
Cooperstown	1935-6	
Dobbs Ferry	1935-6	
Far Rockaway	1935-6	
Floral Park	1935-6	surplused
Fredonia	1935-6	
Goshen	1935-6	
Hamburg	1935-6	
Haverstraw	1935-6	
Hudson Falls	1935-6	
Ilion	1935-6	
Lake Placid	1935-6	
Massena	1935-6	
Mineola	1935-6	
N.Y.C., Audubon Sta.	1935-6	
N.Y.C., Washington Bridge Sta.	1935-6	surplused
Oyster Bay	1935-6	
Pearl River	1935-6	
Rye	1935-6	
Suffern	1935-6	
Beacon	1935-7	
Bronx, M.P.O.	1935-7	N.R. listed
Mount Kisco	1935-7	surplused
N.Y.C., College Sta.	1935-7	
N.Y.C., Inwood Sta.	1935-7	
N.Y.C., Knickerbocker Sta.	1935-7	
N.Y.C., Madison Square Sta.	1935-7	
N.Y.C., Old Chelsea Sta.	1935-7	
Bronx, Morrisania Sta.	1936	
Bronx, Mott Haven Sta.	1936	
Brooklyn, Flatbush Sta.	1936	
Endicott	1936	
Fort Edward	1936	
Garden City	1936	
N.Y.C., Cathedral Sta.	1936	
N.Y.C., Planetarium Sta.	1936	
Northport	1936	
Attica	1936-7	
Baldwinsville	1936-7	surplused
Brooklyn, Metropolitan Sta.	1936-7	
Brooklyn, Parkville Sta.	1936-7	
Canton	1936-7	
East Rochester	1936-7	
Flushing, Jackson Heights Sta.	1936-7	
Gowanda	1936-7	

Hamilton	1936-7	
N.Y.C., Cooper Sta.	1936-7	
Rome	1936-7	surplused
Spring Valley	1936-7	
Springville	1936-7	
Ticonderoga	1936-7	
Walton	1936-7	
Waverly	1936-7	
Troy	1936-8	
Canajoharie	1937	
Huntington	1937	surplused
Long Beach	1937	
St. Johnsville	1937	
Albion	1937-8	
Boonville	1937-8	
Bronxville	1937-8	
Fairport	1937-8	surplused
Flushing, Forest Hills	1937-8	
Homer	1937-8	
Larchmont	1937-8	
LeRoy	1937-8	
New Rochelle	1937-8	
Painted Post	1937-8	
Rockville Centre	1937-8	
Scarsdale	1937-8	
N.Y.C., Canal St. Sta.	1937-9	
Poughkeepsie	1937-9	
Whitehall	1938	
Angola	1938-9	
Delhi	1938-9	
Depew	1938-9	
Harrison	1938-9	
Horseheads	1938-9	surplused
Lancaster	1938-9	
Rhinebeck	1938-9	
Delmar	1939-40	
Dolgeville	1939-40	
Jamaica, Woodhaven Sta.	1939-40	
Lowville	1939-40	
Middleburgh	1939-40	
Oxford	1939-40	
Scotia	1939-40	
Tonawanda	1939-40	
Wappingers Falls	1939-40	
Akron	1939-41	
Gloversville	1939-42	not elig. for them. nom.
Brockport	1940	not elig. for them. nom.

Ellenville	1940
Great Neck	1940
Lake George	1940
Middleport	1940
Bronx, Wakefield Sta.	1940-1
Canastota	1940-1
Clyde	1940-1
Frankfort	1940-1
Honeoye Falls	1940-1
Hyde Park	1940-1
Moravia	1940-1
Orchard Park	1940-1
Westhampton Beach	1940-1
Little Valley	1941-2
Richfield Springs	1941-2