

United States Department of the Interior  
National Park Service

# National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

## 1. Name of Property

historic name Washington Avenue Corridor Historic District

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

name of related multiple property listing N/A

## Location

street & number Generally Central Avenue; Washington Avenue; Western Avenue

not for publication

city or town Albany

vicinity

state NY code NY county Albany code 001 zip code 12203/06/10

## 3. State/Federal Agency Certification

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

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

\_\_\_ national      \_\_\_ statewide      X local

Signature of certifying official/Title \_\_\_\_\_ Date \_\_\_\_\_

State or Federal agency/bureau or Tribal Government \_\_\_\_\_

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

Signature of commenting official \_\_\_\_\_ Date \_\_\_\_\_

Title \_\_\_\_\_ State or Federal agency/bureau or Tribal Government \_\_\_\_\_

## 4. National Park Service Certification

I hereby certify that this property is:

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

Signature of the Keeper \_\_\_\_\_ Date of Action \_\_\_\_\_

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**5. Classification**

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

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

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

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

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

Contributing	Noncontributing	
267	18	buildings
1	0	sites
0	0	structures
0	0	objects
268	18	<b>Total</b>

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

N/A

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

7

**6. Function or Use**

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

- DOMESTIC / Single Dwelling; Multiple Dwelling
- COMMERCE / Business; Financial Institution
- SOCIAL / Clubhouse
- GOVERNMENT / Fire Station
- EDUCATION / School; College; Library
- RELIGION / Religious Facility
- RECREATION AND CULTURE / Museum
- DEFENSE / Arms Storage

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

- DOMESTIC / Single Dwelling; Multiple Dwelling
- COMMERCE / Business; Financial Institution
- SOCIAL / Clubhouse
- GOVERNMENT / Fire Station
- EDUCATION / School; College; Library
- RELIGION / Religious Facility
- RECREATION AND CULTURE / Museum

**7. Description**

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

- EARLY REPUBLIC / Federal
- MID-19TH CENTURY / Greek Revival
- LATE VICTORIAN / Italianate; Second Empire;  
Queen Anne; Romanesque; Renaissance
- Other: Neo Grec
- LATE 19TH & 20TH CENTURY REVIVALS /  
Beaux Arts; Colonial Revival; Classical Revival
- MODERN MOVEMENT / Art Deco; Moderne;  
International Style

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

- foundation: Brick; sandstone; marble
- walls: Brick; sandstone; limestone; marble;  
wood; glass; terra cotta
- roof: Asphalt; rubber; slate
- other: Iron

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## Narrative Description

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### Summary Paragraph

The Washington Avenue Corridor Historic District is located in the City of Albany, Albany County, New York. The nominated historic district encompasses 267 contributing buildings, one contributing site (Townsend Park), 18 non-contributing buildings and seven individually S/NRHP-listed properties. The nominated district was developed and redeveloped steadily over the course of the entirety of the nineteenth and much of the twentieth century, resulting in an architecturally diverse urban environment; the area's building stock ranges from modest one-story wood-frame houses to high-rise steel-and-glass business towers. The architectural styles of those buildings reflect similar diversity in period, style and use; yet, at the same time, they form a cohesive tapestry particularly when viewed in their historic context. The period of significance begins c. 1790, the date of the earliest building located within the district boundary and seven years before Albany became the permanent capital of New York State, in 1797. The latter year also corresponds with the opening of the Albany & Schenectady Turnpike, which was closely followed by the opening of the Great Western Turnpike only two years later in 1799. Both of those important overland routes had their eastern termini at their intersection with Washington Avenue, which forms the principal arterial within the historic district. Traffic along those turnpikes and the commerce they created helped to spur the first wave of development in that neighborhood in the early nineteenth century. Favorably situated as Albany's gateway to the lands that beckoned for settlement to the west, the district area experienced steady growth and physical evolution over subsequent decades. The period of significance extends to 1972, when work on the last of the mid-century office buildings along lower Washington Avenue that are deemed significant in the context of the district was completed.

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### Narrative Description

Stretching several blocks inland from Albany's Capitol Hill—a low escarpment rising above the city's historic downtown core along the Hudson River—the spine of the district, Washington Avenue, follows what was originally high ground between two east-to-west ravines: to the north, the Foxen Kill ran through what is now known as Sheridan Hollow; and to the south ran the Rutten Kill, which was channelized and its ravine filled in during the nineteenth century development of what is now Center Square and the Empire State Plaza.

The Washington Avenue Corridor Historic District is a long and narrow east-west corridor that commences just west of the city's most important complex of public buildings. It includes several distinct historic neighborhoods that were developed in different periods following the city's general expansion westwards from the Hudson River. The nominated district is bounded on the east, south and a portion of the west by the Lafayette Park, Center Square, Washington Park and Elberon Triangle historic districts (S/NRHP-listed or locally certified), and

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on the north and west by neighborhoods that have not yet been comprehensively evaluated for their potential eligibility. The district is narrower at the east end and fans outward to the west, taking in the initial sections of three of Albany's most important east-west thoroughfares: Central, Washington and Western avenues. The distance between these routes widens and separates as they head westward through the city. The district can be effectively characterized as a transportation corridor from the city center that moves through a concentration of civic, commercial, and educational buildings framed by and interspersed with urban housing. Its unusual juxtaposition of resources is the result of the rapid redevelopment of resources along the corridor and the westward progression of the corridor over time. A second defining feature of the district area is its mixed-character streetscapes, which encompass architecturally significant buildings erected with similar setbacks from the street but dating from different periods and exhibiting a considerable range of scale, architectural styles and stylistic elaboration.

The district's somewhat unusual shape is to some measure resultant from two separate street grids that intersect with each other at an acute angle. The older of these two grids follows a plan from the 1760s, which ran at right angles to what was the city's northern boundary at the time. The primary east-west street within that grid is Washington Avenue, an even older road that roughly followed the trail Native Americans used to bring furs into the trading post at Albany and which later formed a segment of the Kings Highway to Schenectady. Within the district, Spring Street (once a service alley) and Elk Street run parallel to Washington Avenue, while the cross streets of Swan, Dove, Lark, Henry Johnson Boulevard, parts of Robin Street, Thurlow Terrace, and North and South Lake avenues run perpendicular. The newer street grid runs at right angles to Central Avenue—at one time the Albany & Schenectady Turnpike—and was likely laid out around the time that road opened in 1797. Within the district, West and Bradford streets run parallel to Central Avenue, while Lexington Avenue and parts of Robin Street were realigned to run perpendicular to the turnpike. The district's other major historic thoroughfare, Western Avenue—formerly the Great Western Turnpike—extends outward from Washington Avenue at a complementary angle to Central Avenue, raking sharply across several blocks.

While the layout of the streets was the purview of Albany's municipal government, the division of the adjacent blocks into building lots was left to private land owners—although, even in that matter, the local authorities exercised some influence since they determined who could purchase what had previously been city-owned land. Thus, east of Lark Street the lots were generally much larger—initially just six per block—and supported the construction of large semi-urban residential villas. West of Lark Street the land was divided into more typical urban lots, usually measuring about 25 feet wide, a street frontage particularly well suited for row house construction. Municipal laws—including nineteenth-century fire limits and the 1920s zoning ordinance—also strongly influenced the size and shape of the neighborhood's lots and building stock. In many of these laws

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Lark Street served as the dividing line between the more densely developed blocks to the east and the lower-scale residential streets to the west, a pattern that remains perceptible to this day.

The majority of buildings within the historic district were built for residential use, especially those which date from the nineteenth century. Tax assessments records indicate that the bulk of those were investment properties, built to be rented out to tenants by speculative builders. Relatively few were constructed as part of a unified row or group; most were built either individually or perhaps as part of a pair. The district's architecture reflects this lot-by-lot development pattern—as well as the long history of the neighborhood, in which blocks were built up and then redeveloped over an extended period of time. Many blocks therefore display a range of architectural styles side-by-side, which lends the district its unusual character and sense of place.

Early to mid-nineteenth century buildings within the district can be characterized as Federal, Greek Revival, or Italianate in style, while those from the later nineteenth century are typically Queen Anne, Romanesque Revival, or Renaissance Revival in style. Architecture dating to the first half of the twentieth century was designed in the traditional Classical Revival or Colonial Revival modes, or otherwise in the forward-looking Art Deco or Art Moderne modes. The most recent buildings in the historic district embraced the sleek lines of Modernism and represent the last phase of architecturally significant development therein.

The eastern part of the district, moving westward from Swan Street, past Dove to Lark Street, contains the densest collection of large-scale buildings, among them the Albany Institute of History & Art and the Washington Avenue Armory, both located on the north side of Washington Avenue and previously listed individually on the S/NRHP. The 20-story office tower addressed as One Commerce Plaza (99 Washington Avenue variously), along with the 34-story Alfred E. Smith State Office Building—the former is within the district boundary while the latter is outside of it but within the existing Center Square/Hudson Park Historic District—frame a distinctive entry point into the district at the intersection of Washington Avenue and South Swan Street. Between those two high-rise buildings and the armory, located two blocks to the west, a sense of the district's diverse architectural character is readily apparent; domestic, civic and commercial buildings of varying age, scale and architectural style are there juxtaposed. To the south lie largely residential streets that are located within the Center Square/Hudson-Park Historic District; the area to the immediate north, along Elk Street, is largely characterized by parking.

Immediately west of Lark Street the district encompasses Townsend Park, a narrow triangular-shaped park the shape of which was defined to the north by Central Avenue, to the west by Henry Johnson Boulevard, and to the south by Washington Avenue. It is at that point that Washington and Central avenues assume divergent western courses; west of Henry Johnson Boulevard, an early nineteenth century brick commercial row occupies the wedge created by their divergent courses. This part of the district lacks large-scale buildings, and

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it is characterized in large measure by mixed-use brick rowhouses dating to the nineteenth century, most all of which house street-level commercial functions, along with some later commercial architecture.

At Sprague Place, which provides communication with Washington Park (S/NRHP-listed) to the south, the district widens again to include Western Avenue, which begins here and extends west at a widening angle from Washington Avenue. The divergence of those two roads creates a small wedge-shaped park, McQuade Park, immediately west of Sprague Place. This area is the widest part of the district, and it includes resources located on adjacent side streets located to the north, West Street and Bradford Street; those streets, while following the precedent exhibited in areas in terms of its mixed architectural character, is in part defined by modest dwellings, some of frame construction and many freestanding. That area of the district is less densely developed than the easternmost part of the district. After following Washington and Western avenues for two blocks, the district meets its western terminus at Lake Avenue. Anchoring the southwestern part of the district is a large wedge-shaped parcel that is bounded to the south by Western Avenue, to the west by North Lake Avenue, to the north by Washington Avenue, and to the east by Robin Street. It contains the State University at Albany downtown campus, the architecture of which forms an impressive collection of Classical Revival and Colonial Revival educational buildings. A former educational building, Albany Public School 12, is located to the immediate east, across Robin Street, and there is a church located to the south, on the southeast corner, which was built in 1899 for the Park United Presbyterian Church.

The district boundary abuts several S/NRHP-listed historic districts and includes seven individually listed S/NRHP resources. The district immediately adjoins the Lafayette Park Historic District, to the east, and the Center Square/Hudson-Park and Washington Park Historic Districts, to the south, and is a few blocks south of the Clinton Avenue Historic District. Those resources previously listed individually on the S/NRHP are the Albany Institute of History & Art; the Benjamin Walworth Arnold House and Carriage House; the Building at 44 Central Avenue; the Harmanus Bleecker Library; the University Club of Albany; the Walter Merchant House; and the Washington Avenue Armory. The western and northern boundaries terminate at major roadways—South Lake Avenue, North Lake Avenue, and Central Avenue—or at natural barriers such as Sheridan's Hollow north of Elk Street.

### **Building List**

The following building list is organized alphabetically by street name, then by side of street (even numbers first, odd numbers second), then by house number. In instances where a building is known by multiple addresses, the description is only included under the primary address. Each building entry includes an approximate date of construction, the original owner (if known), and the original architectural style. Construction dates were determined through a variety of sources, primarily tax assessment records and historic maps. In many cases

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exact dates could not be determined, in part due to the nature of tax assessment records, which for much of the nineteenth century existed only at intervals of five or ten years, and since detailed maps were produced even less regularly. Those gaps in the historic record also make it difficult to conclusively determine the original owner. Some records indicate a building as being "in progress," in which case the original owner is clear. However, in most cases, it would be presumptuous to assume the first recorded owner of a building was also the original owner (especially since many were built as investment properties to be sold once they were completed). The dates provided therefore liberally use terms (circa, by, after) that acknowledge that uncertainty, while also attempting to provide the most accurate history of the district.

### **Bradford Street**

*South Side (Even Numbers), Lexington Avenue to Robin Street*

#### **18 Bradford Street**

*See 347 Washington Avenue*

#### **20 Bradford Street**

Vacant lot.

#### **22 Bradford Street**

*See 351 Washington Avenue*

#### **24 Bradford Street (1 contributing building)**

Date: After 1908

One-story, one-bay brick garage. Replaced an earlier wood-frame garage or carriage house built by 1892.

#### **26 Bradford Street**

Vacant lot.

#### **28 Bradford Street (1 contributing building)**

Date: c. 1875

Style: Classical Revival

Built as a pair at 28 and 30 Bradford Street. Two-story, three-bay brick row house. Raised basement with a short stone stoop. Paneled wood-and-glass door (not original but matches neighboring house). Flush brownstone lintels and projecting window sills. Denticulated cornice and corbelled brick frieze. Windows and stoop railing replaced.

#### **30 Bradford Street (1 contributing building)**

Date: c. 1875

Style: Classical Revival

Built as a pair at 28 and 30 Bradford Street. Two-story, three-bay brick row house. Raised basement with a short stone stoop. Paneled wood-and-glass door (not original but matches neighboring house). Flush brownstone lintels and projecting window sills. Denticulated cornice and corbelled brick frieze. Windows and stoop railing replaced.

#### **34 Bradford Street (1 contributing building)**

Date: Likely by 1857

Style: N/A

Two-story, five-bay wood-frame row house. Symmetrical facade with central entrance. Wood six-over-six window sash. Facade covered with faux brick, entrance door replaced, metal awning installed, storm windows installed.

#### **36 Bradford Street (1 contributing building)**

Date: c. 1875

Style: Italianate

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Two-story, three-bay brick row house. Raised basement with short stone stoop. Flush brownstone lintels and projecting window sills. Wood six-over-six window sash. Projecting cornice with foliated brackets. Door and stoop railing replaced.

**38 Bradford Street (1 contributing building)**

Date: By 1935

One-story, one-bay concrete block garage.

**40 Bradford Street**

Vacant lot.

**42 Bradford Street (1 contributing building)**

Date: c. 1875

Style: N/A

On same tax lot as nos. 44 and 46. Two-story, three-bay wood frame freestanding house. Gabled roof with ridgeline running parallel to street, central brick chimney. Entrance now at grade, aluminum or vinyl siding, windows replaced, asphalt roof.

**44 Bradford Street**

Vacant lot on same tax lot as nos. 42 and 46.

**46 Bradford Street (1 contributing building)**

Date: c. 1875

Style: N/A

On same tax lot as nos. 42 and 44. Two-story, two-bay wood frame freestanding house. Gabled roof with ridgeline running parallel to street. Very short stoop replaced, aluminum or vinyl siding, windows replaced, asphalt roof.

**48 Bradford Street**

Vacant lot.

**50 Bradford Street (1 contributing building)**

Date: By 1860

Style: Italianate

Two-story, three-bay wood-frame row house. Flat roof. Short raised basement with short concrete stoop. Projecting cornice with modillion course. Aluminum or vinyl siding, windows replaced.

**52 Bradford Street (1 contributing building)**

Date: c. 1875

Style: Italianate

Two-story, four-bay row house with brick primary facade and wood frame structure. Gabled roof with ridgeline running parallel to street. Raised basement with brownstone stoop and iron railing. Flush stone lintels and projecting window sills. Pressed metal cornice with brackets and dentil course. Windows and door replaced, facade painted.

**54 Bradford Street (1 contributing building)**

Date: c. 1875, facade possibly c. 1890

Style: Italianate

Tax records list this property as a two-story wood building starting 1875 and as a two-story brick-fronted building starting 1890. Two-story, three-bay row house with brick front and side facades on a wood-frame structure. Flat roof. Raised basement with stone stoop and iron railings. Projecting rectangular sills and molded lintels. Double-leaf wood-and-glass door with rectangular transom. Two-over-two double hung wood window sash. Bracketed cornice with incised frieze, modillion course, and incised ornament. Storm windows installed, facade painted.

**56 Bradford Street (1 contributing building)**

Date: c. 1875

Style: Italianate

Two-story, four-bay brick row house. Flat roof. Raised basement with stone stoop and iron railings. Projecting rectangular sills and molded, segmental-arched lintels. Double-leaf wood-and-glass entrance doors and storm doors, with rectangular

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transom. Bracketed cornice with molded frieze, modillion course, and incised ornament. Windows replaced, storm windows installed, facade painted.

**58 Bradford Street (1 contributing building)**

Date: c. 1875

Style: Italianate

Two-story, three-bay wood-frame row house. Flat roof. Raised basement with short stoop. Windows, door, stoop and railing replaced. Aluminum or vinyl siding, cornice enclosed. Attached one-story, one-bay garage with pent roof.

**60 Bradford Street (1 contributing building)**

Date: c. 1875

Style: Italianate

Two-story, three-bay wood-frame row house. Flat roof. Raised basement with short stoop. Bracketed cornice with decorative frieze, modillion course, and incised ornament. Windows, door, stoop and railing replaced. Aluminum or vinyl siding. Awning above ground-floor entrance and window.

**62 Bradford Street (1 contributing building)**

Date: c. 1875

Style: Italianate

Two-story, three-bay wood-frame row house. Flat roof. Raised basement with short stoop. Windows, door, stoop and railing replaced. Aluminum or vinyl siding, cornice enclosed.

**64 Bradford Street (1 contributing building)**

Date: After 1908

Two-story, one-bay mixed use building with ground-floor garage and upper story residential. Brick facade, concrete block side walls.

*South Side (Even Numbers), Robin to North Lake Street*

**70 Bradford Street**

*See 90 Robin Street*

**72 Bradford Street (1 contributing building)**

Date: One story by 1870, two stories by 1908

Style: N/A

Two-story, two-bay house, wood-framed and semi attached. Flat roof. Raised basement with short stoop. Right bay arranged with grouped windows and second-story angled oriel. Molded window lintels. Small molded cornice with corner brackets. Asphalt or composite siding, windows and doors replaced.

**74 Bradford Street (1 contributing building)**

Date: c. 1875

Style: N/A

Two-story, three-bay house, wood-framed and semi attached. Flat roof. Raised basement with short stoop. Second-story fenestration reconfigured, aluminum or vinyl siding, windows and door replaced, cornice removed.

**76 Bradford Street (1 contributing building)**

Date: By 1892

Two-story wood frame garage or carriage house. Irregular fenestration, board-and-batten siding. Windows and doors replaced.

**78 Bradford Street (1 contributing building)**

Date: By 1870

Style: Italianate

One-story-and-attic, three-bay dwelling, wood-framed and freestanding. Raised basement with tall wood stoop. Peaked roof with ridgeline parallel to street. Molded wood window and door surrounds. Aluminum or vinyl siding, asphalt roof, windows and doors replaced.

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**80 Bradford Street**

Vacant lot.

**82 Bradford Street (1 contributing building)**

Date: By 1870

Style: N/A

Two-story-and-attic, three-bay house, wood-framed and freestanding. Slightly raised basement with short concrete stoop. Peaked roof with ridgeline parallel to street. Center windows enlarged, aluminum or vinyl siding, asphalt roof, windows and doors replaced.

**84 Bradford Street (1 contributing building)**

Date: By 1851

Style: Italianate

Two-story-and-attic, three-bay house, wood-framed and freestanding. Slightly raised basement with concrete stoop. Peaked roof with ridgeline parallel to street. Simple wood window and door surrounds, minimal bracketed cornice, all likely replacements. Aluminum or vinyl siding, asphalt roof, windows and doors replaced.

**86 Bradford Street (1 contributing building)**

Date: By 1851

Style: Italianate

Two-story, three-bay house, wood-framed and freestanding. Slightly raised basement with short concrete stoop. Aluminum or vinyl siding, windows and doors replaced, cornice encased.

**88 Bradford Street**

Vacant lot.

**90 Bradford Street (2 contributing buildings)**

Date: c. 1830 and later; garage by 1935

Style: Classical Revival

Two-story, three-bay freestanding brick house on a lot extending through the block to West Street. Raised basement with stoop. Brick laid in Flemish bond with a common-bond water-table. First story features splayed brick lintels, second story has rough brownstone lintels. Cornice with dentil and modillion courses. Windows replaced, two-leaf wood and glass door installed. One-story, three-bay garage on West Street featuring paneled doors with upper lights, central parapet.

**94 Bradford Street (1 contributing building)**

Date: By 1851

Style: Italianate

One-story-and-attic, four-bay house, wood-framed and freestanding. Slightly raised basement with stoop. Peaked roof with ridgeline parallel to street, Large front shed dormer. Molded window and door surrounds, bracketed wood cornice. Four-over-four wood window sash. Aluminum or vinyl siding, asphalt roof, storm windows installed.

**96 Bradford Street**

Vacant lot.

**98 Bradford Street (1 contributing building)**

Date: By 1851

Style: Italianate

One-story-and-attic, four-bay house, wood-framed and semi-attached. Slightly raised basement with wood stoop. Peaked roof with ridgeline parallel to street, Gabled front dormer. Clapboard siding. Applied ornament likely added in the later 19th century. Elaborate molded wood window and door surrounds with pedimented lintels and incised ornament. Bracketed cornice with modillion course. Some multi-paned wood casement windows. Metal roof. Front door and windows replaced.

**100 Bradford Street (1 contributing building)**

Date: c. 1855

Original Owner: William Kennedy

Style: N/A

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Two-story-and-attic, three-bay house, wood-framed and semi-attached. Slightly raised basement with short stoop. Peaked roof with ridgeline parallel to street. Aluminum or vinyl siding, asphalt roof, windows and doors replaced.

**102 Bradford Street (1 contributing building)**

Date: By 1870

Style: N/A

Two-story-and-attic, three-bay house, wood-framed and semi-attached. Slightly raised basement with short stop. Peaked roof with ridgeline parallel to street. Aluminum or vinyl siding, asphalt roof, windows and doors replaced.

**104 Bradford Street (1 contributing building)**

Date: By 1870

Style: N/A

Two-story, three-bay house, wood-framed and semi-attached. Slightly raised basement with short stoop. Short peaked roof above front section, flat roof at rear. Aluminum or vinyl siding, windows and door replaced.

**106 Bradford Street (1 contributing building)**

Date: c. 1855

Style: Italianate

One-story-and-attic, three-bay house, wood-framed and semi-attached. Slightly raised basement with brick foundation and short stoop. Peaked roof with ridgeline parallel to street. Clapboard siding. Wood window and door surrounds with molded lintels. Molded cornice with modillion course. Windows and doors replaced, asphalt roof.

**108 Bradford Street (1 contributing building)**

Date: By 1870

Style: Italianate

Two-story-and-attic, three-bay house, wood-framed and semi-attached. Retains historic form, particularly the peaked roof with ridgeline parallel to the street. Stone foundation, short stoop. Molded cornice with paired brackets. Fenestration reconfigured, aluminum or vinyl novelty siding, asphalt roof, windows and door replaced.

**110 Bradford Street (1 contributing building)**

Date: By 1870

Style: Italianate

Two-story-and-attic, four-bay house, wood-framed and freestanding. Retains historic form and fenestration pattern. Peaked roof with ridgeline parallel to street. Brick foundation with short stoop. Eared door surround with molded hood. Aluminum or vinyl siding, asphalt roof, windows and doors replaced.

**112 Bradford Street (1 contributing building)**

Date: By 1892

Style: N/A

Two-story, three-bay house, wood-framed and freestanding. Retains historic form and fenestration pattern. Flat roof. Slightly raised brick basement with stoop. Wood two-over-two double hung window sash. Aluminum or vinyl siding, door replaced and storm windows installed, cornice encased.

**114 Bradford Street (1 contributing building)**

Date: By 1935

Style: N/A

One-story, four-bay row house; historic maps indicated it may have originally been a two-story building. Wood frame, freestanding. Retains historic form and fenestration pattern. Flat roof. Slightly raised brick basement with stoop. Aluminum or vinyl siding, windows and door replaced, cornice replaced or encased.

**116 Bradford Street**

*See 45 West Street*

**120 Bradford Street (1 contributing building)**

Date: c. 1875

Style: Italianate

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Two-story-and-attic, three-bay house, wood-framed and attached. Retains historic form and fenestration pattern. Peaked roof over front section, flat roof behind. Raised basement with stoop. Slightly projecting two-story oriel in center bay. Bracketed cornice. Aluminum or vinyl siding, asphalt roof, doors and windows replaced.

**122 Bradford Street (1 contributing building)**

Date: c. 1875

Style: Italianate

Two-story, three-bay house, wood-framed and attached. Retains historic form and most of its fenestration pattern. Flat roof. Raised basement with stoop. Aluminum or vinyl siding, windows and doors replaced, center second-story window enclosed, cornice encased.

*North Side (Odd Numbers), Lexington Avenue to Robin Street*

**15 Bradford Street (1 contributing building)**

Date: By 1892

Style: Classical Revival

Likely built as a row of at least four houses at 15-21 Bradford Street, although this one appears to have been completed several years earlier than the others. Two-story, three-bay brick row house. Flat roof, raised basement with brownstone stoop. Rough-faced brownstone window lintels and sills. Molded cornice with corbelled brick frieze and parapet. Wood two-over-two double-hung window sash. Double-leaf wood-and-glass door.

**17 Bradford Street (1 contributing building)**

Date: c. 1900

Style: Classical Revival

Likely built as a row of at least four houses at 15 -21 Bradford Street. Two-story, three-bay brick row house. Flat roof, raised basement with brownstone stoop. Rough-faced brownstone window lintels and sills. Molded cornice with corbelled brick frieze and parapet. Windows and doors replaced.

**19 Bradford Street (1 contributing building)**

Date: c. 1900

Style: Classical Revival

Likely built as a row of at least four houses at 15-21 Bradford Street. Two-story, three-bay brick row house. Flat roof, raised basement with brownstone stoop. Rough-faced brownstone window lintels and sills. Molded cornice with corbelled brick frieze and parapet. Windows and doors replaced.

**21 Bradford Street (1 contributing building)**

Date: c. 1900

Style: Classical Revival

Likely built as a row of at least four houses at 15- 21 Bradford Street. Two-story, three-bay brick row house. Flat roof, raised basement with brownstone stoop. Rough-faced brownstone window lintels and sills. Molded cornice with corbelled brick frieze and parapet. Windows and doors replaced.

**23-27 Bradford Street [aka 142 Central Avenue] (1 contributing building)**

Date: After 1908

Two-story, two-bay brick garage or carriage house. Double-width ground floor vehicular bays, large second-story metal casement windows. Soldier-brick lintels.

**29 Bradford Street (1 contributing building)**

Date: c. 1875

Style: Italianate

Two-story, three-bay row house. Wood frame, semi attached. Retains historic form and some materials. Flat roof. Raised brick basement with brick stoop. Bracketed cornice. Composite siding, windows and doors replaced.

**31 Bradford Street (1 contributing building)**

Date: By 1935

One-story, three-bay brick carriage house or garage. Retains historic form and facade materials. Flat roof. Simple brownstone window and door lintels. Molded cornice. Windows replaced, recessed entrance in historic central opening.

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**33 Bradford Street (1 contributing building)**

Date: c. 1885

Style: Italianate

Two-story, three-bay brick row house. Semi attached. Retains historic form and facade materials. Flat roof, raised basement. Intricate cast iron door lintel, flat cast iron window lintels with incised detail. Bracketed cornice with modillion course. Windows and doors removed or boarded over, stoop removed.

**57 Bradford Street (1 contributing building)**

Date: c. 1875

Style: Italianate

Two-story, three-bay row house. Wood frame, attached. Retains historic form and some materials. Flat roof, slightly raised basement with short stoop. Modillioned cornice. Aluminum or vinyl siding, windows and doors replaced. One-story, one-bay attached garage addition with shallow peaked roof.

**59 Bradford Street (1 contributing building)**

Date: By 1870

Style: N/A

Two-story, two-bay row house. Wood framed, semi attached. Retains historic form and some materials. Peaked roof with ridgeline parallel to street. Raised basement with stoop. Paired first story windows. Simple wood window and door surrounds. Windows and doors replaced, asphalt roof.

*North Side (Odd Numbers), Robin Street to North Lake Avenue*

**69 Bradford Street (1 contributing building)**

Date: c. 1875

Style: Italianate

Two-story, three-bay house on corner lot, wood-framed and attached. Retains historic form and some materials. Flat roof, raised basement with stoop. Bracketed cornice with modillion course. Double-height angled oriel on side facade. Composite siding, windows and doors replaced.

**71 Bradford Street (1 contributing building)**

Date: c. 1885

Style: Italianate

Likely built as a pair at 71 and 73 Bradford Street. Three-story-and-attic, three-bay row house listed in tax assessments and on historic maps as a brick-fronted wood-frame structure. Retains historic form and facade materials. Simple brownstone lintels and window sills. Wood one-over-one double-hung window sash. Intricate bracketed cornice with modillion course, incised ornament, and small attic windows piercing the frieze. Door replaced.

**73 Bradford Street (1 contributing building)**

Date: c. 1885

Style: Italianate

Likely built as a pair at 71 and 73 Bradford Street. Three-story-and-attic, three-bay row house listed in tax assessments and on historic maps as a brick-fronted wood-frame structure. Retains historic form and facade materials. Simple brownstone lintels and window sills. Wood one-over-one double-hung window sash. Intricate bracketed cornice with modillion course, incised ornament, and small attic windows piercing the frieze. Door replaced, storm windows installed.

**87 Bradford Street (1 contributing building)**

Date: By 1908

Style: Italianate

Two-story, three-bay row house. Wood frame, now freestanding. Retains historic form and facade materials. Flat roof, raised basement with stoop. Wood clapboard siding. Intricate bracketed cornice with modillion course and incised ornament. Windows and door replaced.

**Central Avenue**

*South Side, Lark Street to Henry Johnson Boulevard*

Washington Avenue Corridor Historic District

Name of Property

Albany County, NY

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**Townsend Park (1 contributing site)**

Date: 1833

Small city park on a triangular parcel at the intersection of Central and Washington Avenue. It was originally improved by neighboring property owners, who fenced in the park in 1833. They initially wanted to call it Washington Park but settled on Townsend Park in honor of John Townsend, former Mayor of Albany. The Spanish-American War Memorial facing Henry Johnson Boulevard was installed in 1928. It features a sculpture by David Lithgow—a local artist most widely known for his painting—and memorializes the four Albany companies based out of the Washington Avenue Armory that were sent to Hawaii during the war.

*North Side, Lark Street to Henry Johnson Boulevard*

**1 Central Avenue (1 contributing building)**

Date: c. 1815

Original Owner: Charles D. Townsend

Style: Federal

Three-story, two-bay brick row house with commercial ground floor, the only intact survivor of a row of five similar buildings. Attached, on a corner lot with a side facade facing Lark Street. Retains its historic Federal form and materials. Tall peaked roof with ridgeline parallel to primary facade facing Central Avenue. Brick laid in Flemish bond. Simple brownstone window lintels and sills. Molded pressed-metal cornice likely at later 19th century addition. Historic, but not original, wood one-over-one double hung windows. Storefront infill, fire escape installed. One-story rear addition.

**3 Central Avenue (1 contributing building)**

Date: c. 1815, new facade 1926

Architect: Howard Rogers, 1926 renovation

Original Owner: Charles D. Townsend (c. 1815 houses)

Style: Classical Revival

Two Federal-era row houses (originally part of a row of five similar buildings of which only 1 Central Avenue survives intact) combined and given a new Classical Revival facade. Three stories tall, two large bays wide. Commercial ground floor with residential upper floors. Brick facade with grouped fenestration in upper stories. Third story features splayed brick lintels with limestone keystone accents. Modillioned cornice. Storefront infill.

**4 Central Avenue (1 contributing building)**

Date: 1872

Original Owner: Charles, Frank, and Martin Senrick

Style: Italianate

Five-story, six-bay mixed-use building. Brick facade divided into three sections by rusticated limestone quoins. Elaborate cast-iron window lintels and sills, segmental-arched in central section, with heavy brackets and incised keystone ornament. Intricate cornice with foliate brackets and modillions, round-arched pediment above center section emblazoned with the building's date of construction. Storefront infill. Building extends through the lot to Sherman Street with a corner section facing Lark Street. West section of this extension likely built as part of the original building, features simpler flat window lintels and a utilitarian brick facade. East section of extension likely built in the early 20th century, features much larger rectangular fenestration with grouped windows and transoms, as well as a simple corbelled brick cornice.

**8 Central Avenue [aka 7 Central Avenue] (1 contributing building)**

Date: c. 1870

Style: Italianate

Three-story, five-bay mixed-use building with commercial ground floor and residential upper stories. Brick facade with regular arrangement of segmental-arched fenestration. Molded cast-iron window lintels and sills. Elaborate cornice with brackets, dentil and modillion courses, and frieze with rope molding. Storefront infill, windows replaced, center bay windows bricked in.

**9 Central Avenue**

Vacant lot.

**11 Central Avenue (1 contributing building)**

Date: 1920

Style: N/A

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Five-story store and loft building. Primary facade arranged as a single bay with wide strip windows. Molded cornice. Facade resurfaced, windows replaced. The building at one time served as automobile dealership.

**12 Central Avenue (1 contributing building)**

Date: 1934, moved to current site 1962

Original Owner: White Tower

Style: Art Moderne

One-story restaurant, now used as a nightclub. Built an outlet of the fast-foot chain White Tower, which was established in 1926 as a competitor of the more famous White Castle. It was originally located at 115 Washington Avenue and moved to this location for the construction of the Mechanics Exchange Building at 111 Washington Avenue. Moderne building form distinguished by the round building corners, enameled fins, and tiered center tower. Enameled panel facade with steel windows. Historic signage reading "White Tower Hamburgers" and light fixtures cantilevered out from facade. Marque installed, door replaced.

**14 Central Avenue (1 contributing building)**

Date: c. 1880

Style: Italianate

Three-story, three-bay mixed-use building with commercial ground floor and residential upper stories. Brick facade. Storefront cornice with brackets and modillions. Elaborate cast-iron window lintels and sills with brackets and segmental-arched pediments. Intricate cornice with brackets, dentil and modillion courses, ornamented frieze, and triangular pediment. Storefront infill, windows replaced.

**17 Central Avenue (3 non-contributing buildings)**

Date: By 1870 with later alterations

Two-story commercial building. Storefront infill, upper story resurfaced. Lot extends through the block to Sherman Street with two contemporary or substantially rebuilt structures. Non-contributing due to alterations.

**18 Central Avenue (1 contributing building)**

Date: c. 1870-1875

Style: Italianate

Three-story, four-bay mixed-use building with commercial ground floor and residential upper stories. Tax assessments and historic maps label it a wood-frame structure with brick facade. Regular fenestration featuring simple brownstone lintels and sills. Bracketed cornice with modillion course. Storefront infill, windows replaced.

**20 Central Avenue (1 contributing building)**

Date: c. 1870

Style: Italianate

Three-story, three-bay mixed-use building with commercial ground floor and residential upper stories. Tax assessments and historic maps label it a wood-frame structure with brick facade. Regular fenestration featuring molded cast-iron lintels and stone sills. Molded storefront cornice. Bracketed cornice with dentil and modillion courses. Storefront infill, windows replaced.

**21 Central Avenue (1 contributing building)**

Date: c. 1870

Style: Italianate

Three-story, three-bay mixed-use building with commercial ground floor and residential upper stories. Brick facade with regular fenestration featuring simple brownstone lintels and sills. Bracketed cornice with corbelled brick frieze. Storefront infill, windows replaced.

**22 Central Avenue (1 contributing building)**

Date: After 1908

Style: N/A

One-story, one-bay commercial building. Brick facade. Molded pressed-metal cornice with corbelled brick frieze and dentil course. Storefront infill.

**23 Central Avenue (1 contributing building)**

Date: c. 1875

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Name of Property

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Style: Italianate

Three-story, three-bay mixed-use building with commercial ground floor and residential upper stories. Brick facade with regular fenestration. Elaborate molded cast-iron window lintels, stone sills. Intricate bracketed cornice featuring modillion course and frieze with incised ornament. Storefront infill, windows replaced, two second-story windows combined into larger window.

**24 Central Avenue (1 contributing building)**

Date: c. 1870

Style: Italianate

Likely built as a pair at 24 and 25 Central Avenue. Three-story, three-bay mixed-use building with commercial ground floor and residential upper stories. Brick facade with regular fenestration featuring simple brownstone lintels and sills. Molded storefront cornice with dentil course. Bracketed main cornice. Storefront infill, windows replaced.

**25 Central Avenue (1 contributing building)**

Date: c. 1870

Style: Italianate

Likely built as a pair at 24-25 Central Avenue. Three-story, three-bay mixed-use building with commercial ground floor and residential upper stories. Brick facade with regular fenestration featuring simple brownstone lintels and sills. Second-story windows combined into angled oriel with metal roof. Bracketed main cornice. Storefront infill, windows replaced.

**26 Central Avenue (1 contributing building)**

Date: c. 1855

Original Owner: George C. Store/Stone

Style: Italianate

Three-story, four-bay mixed-use building with commercial ground floor and residential upper stories. Brick facade with regular fenestration featuring simple brownstone lintels and sills. Bracketed cornice with modillion course. Storefront infill, windows replaced.

**28 Central Avenue (1 contributing building)**

Date: c. 1855

Original Owner: Jacob Holler

Style: Italianate

Likely built as a pair at 28 and 29 Central Avenue. Two-story, three-bay mixed-use building with commercial ground floor and residential upper story. Brick facade with regular fenestration featuring simple brownstone lintels and sills. Bracketed cornice. Storefront infill, windows replaced. The height disparity between the ground-floor commercial function and second-story windows of both 28 and 29 Central Avenue suggests the two may have originally been dwellings that were converted partially to commercial functions subsequently.

**29 Central Avenue (1 contributing building)**

Date: c. 1855

Original Owner: Jacob Holler

Style: Italianate

Likely built as a pair at 28-29 Central Avenue. Two-story, three-bay mixed-use building with commercial ground floor and residential upper story. Brick facade with regular fenestration featuring simple brownstone lintels and sills. Bracketed cornice. Storefront infill, windows replaced.

**30 Central Avenue (1 contributing building)**

Date: c. 1855

Original Owner: Jacob Holler

Style: Italianate

Three-story, three-bay mixed-use building with commercial ground floor and residential upper story. Brick facade with regular fenestration featuring simple brownstone lintels and sills. Modillioned cornice. Storefront infill, windows replaced.

**31 Central Avenue (1 contributing building)**

Date: c. 1890

Original Owner: Jane Van Schanck

Style: Romanesque Revival

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Likely built as part of a group of three similar buildings at 31-33 Central Avenue. Three-story, three-bay mixed-use building with commercial ground floor and residential upper story. Brick facade with regular fenestration featuring rusticated brownstone lintels and sills. Ground-floor brick piers with rusticated stone belt courses. Corbelled brick and terra-cotta cornice. Storefront infill, windows replaced.

**32 Central Avenue (1 contributing building)**

Date: c. 1890

Original Owner: Jane Van Schanck

Style: Romanesque Revival

Likely built as part of a group of three similar buildings at 31-33 Central Avenue. Three-story, three-bay mixed-use building with commercial ground floor and residential upper story. Brick facade with regular fenestration featuring rusticated brownstone lintels and sills. Ground-floor brick piers with rusticated stone belt courses. Corbelled brick and terra-cotta cornice. Storefront infill, windows replaced.

**33 Central Avenue (1 contributing building)**

Date: c. 1890

Original Owner: Jane Van Schanck

Style: Romanesque Revival

Likely built as part of a group of three similar buildings at 31-33 Central Avenue. Three-story, three-bay mixed-use building with commercial ground floor and residential upper story. Brick facade with regular fenestration featuring rusticated brownstone lintels and sills. Ground-floor brick piers with rusticated stone belt courses. Corbelled brick and terra-cotta cornice. Storefront infill, windows replaced.

**35 Central Avenue (1 contributing building)**

Date: 1875; replaced or expanded to current depth by 1935

Tax assessments record a one-story brick and frame garage under construction in 1875, although historic maps indicate it has either been replaced or enlarged to its current depth by 1935. One-story brick commercial building. Corbelled brick cornice. Storefront infill, doors replaced.

**37 Central Avenue (1 contributing building)**

Date: c. 1890

Original Owner: Jacob H. Smith

Style: Romanesque Revival

Three-story, five-bay mixed-use building on a corner lot with side facade facing Henry Johnson Boulevard. Commercial ground floor and residential upper story. Brick facade with regular fenestration featuring rusticated brownstone lintels and sills. Rusticated stone belt courses. Corbelled brick cornice. Storefront infill, windows replaced. One-story brick rear extension.

*South Side, Henry Johnson Boulevard to Lexington Avenue*

**40 Central Avenue (1 contributing building)**

Date: c. 1819 with later 19<sup>th</sup> century alterations

Original Owner: Jeremiah Smith

Style: Classical Revival

Four-story industrial building occupying an acutely-angled corner lot with primary facades on both Central and Washington Avenues. Both facades are generally four bays wide, with a single bay at the apex of the triangular building. Brick facade laid in Flemish bond. Later 19<sup>th</sup> century alterations include two triple-height angled oriels, enlarged window openings, and the deeply projecting bracketed cornice. Storefront infill, windows replaced. This building, along with the adjacent building at 44 Central Avenue, was positioned at the historic junction of the Great Western and Schenectady turnpikes.

**44 Central Avenue (S/NRHP listed)**

Date: c. 1817

Original Owner: Sternbergh & Welch

Style: Federal

Four-story commercial building extending through the block with primary facades on both Central and Washington Avenues. Both facades are three bays wide, with much larger openings in the center bay that were originally used for

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loading goods into the upper stories. Brick facade laid in Flemish bond. Brownstone window lintels and sandstone sills. Second story features one-over-one, double-hung window sash. Upper stories have six-over-six sash. Storefronts recreated in 1983 to approximate the late 19th century appearance, central bay openings glazed with single glass panels.

**48 Central Avenue**

Vacant lot extending through the block to Washington Avenue.

**72 Central Avenue**

Vacant lot extending through the block to Washington Avenue.

**Commerce Plaza**

**One Commerce Plaza (1 contributing building)**

Date: 1970-71; re-clad c. 2007

Architect: Julius Tauss with Jay Sam Unger

Original Owner: Samfred Belt Line Corp./Capital Hill Twin Towers Corp.

Style: Modern

20-story steel-frame office building. L-shaped footprint, wrapping around the row houses at 52 to 68 South Swan Street, with frontages on Washington Avenue, South Swan Street, and Elk Street. Set back from Washington Avenue with a raised pedestrian plaza. Facade arranged vertically with thin light-colored piers separating bays of glass and darker spandrel panels. White marble panels replaced with metal panels c. 2007, preserving the original design intent, particularly the vertical emphasis and the rhythm of wide glass windows and narrow piers. Although less than 50 years old at the time of this nomination, this building was an integral part of the mid-twentieth century redevelopment of lower Washington Avenue that was of exceptional importance to the historic district.

**Dove Street**

*West Side (Odd Numbers), Elk Street to Washington Avenue*

**17 Dove Street (1 contributing building)**

Date: By 1892

Style: Italianate/ Colonial Revival alterations

Two-story, three-bay brick carriage house on corner lot, converted for residential use. Wider center bay with segmental-arched openings; smaller flanking bays with round-arched openings. Projecting brick lintels and molded stone sills. Modillioned cornice with rope molding and incised ornament. Center bay partially reconfigured, lintel above former vehicular entrance removed, two-story infill installed. Windows and doors replaced. Listed as a non-contributing resource in the University Club nomination form (but excluded on the accompanying maps), it is a contributing resource to this historic district.

**17.5 Dove Street (1 contributing building)**

Date: By 1892

Style: Classical Revival

Three-story, three-bay brick carriage house, converted for residential use. Random-laid stone foundation, stone water table. Narrow molded cornice with dentil course, corbelled brick frieze, and brick parapet. Primary facade reconfigured, window openings punched through and other openings bricked in; residential entrances located on south side facade. For much of the 20th century this building was associated with the University Club of Albany, serving as its gym. Listed as a non-contributing resource in the University Club nomination form, it is a contributing resource to this historic district.

*West Side (Odd Numbers), Washington Avenue to Spring Street*

**19 Dove Street, Harmanus Bleeker Library (S/NRHP listed)**

Date: 1923-24

Architect: Fuller & Robertson

Style: Classical Revival

Three-story brick library building on through-block corner lot with primary facade facing Dove Street and side facades on Washington Avenue and Spring Street. Primary facade divided into a projecting three-bay center section flanked by three-

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bay wings. Central entrance with limestone surround and double-leaf wood paneled multi-light doors. Second story above entrance features a double-height round-arched multi-paned double casement with multi-paned sidelights and round-arched transom, flanked by fluted pilasters, multi-paned casement side windows, and carved spandrels emblazoned with the city seals. Side wings feature multi-paned casements in the ground floor and double-height round-arched multi-paned casements with round-arched transoms at the second story. Ground floor brickwork is patterned to resemble rusticated stonework. Modillioned limestone cornice with wide frieze and balustraded parapet. Center section of frieze inscribed with "Harmanus Bleecker Library." South facade features a single double-height round-arched second-story window in the right bay, with four bays towards the rear of the building with multi-paned double-hung windows. North facade features three bays similar to the primary facade wings, with double-height round-arched windows.

### Lark Street

*West Side (Odd Numbers), Washington Avenue to Spring Street*

#### **185 Lark Street (1 contributing building)**

Date: c. 1920

Style: NA

One-story brick commercial building constructed in what was earlier a narrow alley between 187 Lark Street and the corner building fronting on Washington Avenue. Projecting storefront bay with door located astride, molded storefront cornice and molded principal cornice. Flat roof.

#### **187 Lark Street (1 contributing building)**

Date: c. 1875

Original Owner: Nicholas Rich

Style: Italianate

Three-story, three-bay brick mixed-use building with commercial ground floor and residential upper stories. Molded storefront cornice with incised brackets and modillions. Segmental-arched upper-story windows feature bracketed cast-iron lintels with keystone motifs. Bracketed cornice with incised frieze and pendants, modillion course, and scalloped trim. Storefront infill, doors and windows replaced.

#### **189 Lark Street (1 contributing building)**

Date: c. 1880

Style: Italianate

Built as part of a group of three mixed-use buildings at 189 to 193 Lark Street. Three-story, three-bay brick mixed-use building with commercial ground floor and residential upper stories. Segmental-arched upper-story windows with molded cast-iron lintels and projecting stone sills. One-over-one double-hung wood window sash. Cornice removed but corbelled brick backing still visible. Storefront infill.

#### **191 Lark Street (1 contributing building)**

Date: c. 1880

Style: Italianate

Two buildings on one tax lot, built as part of a group of three mixed-use buildings at 189 to 193 Lark Street (now located on the same tax lot as no. 193). Three-story, three-bay brick mixed-use building with commercial ground floor and residential upper stories. Segmental-arched upper-story windows with molded cast-iron lintels and projecting stone sills. Cornice removed but corbelled brick backing still visible. Storefront infill, windows replaced.

#### **193 Lark Street (1 contributing building)**

Date: c. 1880

Style: Italianate

Two buildings on one tax lot, built as part of a group of three mixed-use buildings at 189 to 193 Lark Street (now located on the same tax lot as no. 191). Three-story, three-bay brick mixed-use building with commercial ground floor and residential upper stories. Segmental-arched upper-story windows with molded cast-iron lintels and projecting stone sills. Cornice removed but corbelled brick backing still visible. Storefront infill, windows replaced.

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## Lexington Avenue

*East Side (Even Numbers), Central to Washington Avenues*

### 124 Lexington Avenue (1 contributing building)

Date: By 1876

Style: Italianate

Two-story, four-bay brick semi-attached row house. Raised basement with stoop featuring wrought-iron handrails. Entrance and windows feature flat stone lintels and projecting stone sills. Bracketed cornice with modillion course, incised frieze, and rope molding. Doors and windows replaced.

### 126 Lexington Avenue (1 contributing building)

Date: By 1876

Style: Italianate

Two-story, three-bay brick semi-attached row house. Raised basement with stoop featuring wrought-iron handrails. Entrance and windows feature pedimented cast-iron lintels and projecting sills. Bracketed cornice with modillion course, elaborately ornamented frieze with incised details, incised pendants, and scalloped molding.

*West Side (Odd Numbers), Central to Washington Avenue*

### 117 Lexington Avenue (1 contributing building)

Date: 1880

Original Owner: James M. Winne

Style: Italianate

Three-story, three-bay mixed use brick building with a ground-floor commercial space and residential upper stories, located on a corner lot. Storefront features cast-iron columns, paneled spandrels, and a bracketed cornice with modillions. Segmental-arched upper windows. Molded cast-iron lintels with keystones, bracketed sills. Bracketed cornice with modillions. Storefront infill, doors and windows replaced.

## North Lake Avenue

*East Side (Even Numbers), Washington Avenue to West Street*

### 60 North Lake Avenue (1 contributing building)

Date: c. 1876 (by 1892)

Style: N/A

Two-story, three-bay freestanding wood-frame house. Raised basement with tall stoop. Entrance with molded surround and multi-light transom centered between two double-height angled oriels. Flat roof. Aluminum or vinyl siding, doors and windows replaced, some windows sided over, cornice boxed in.

### 62 North Lake Avenue

Vacant lot.

### 64 North Lake Avenue

Vacant lot.

*East Side (Even Numbers), West Street to Central Avenue*

### 66 North Lake Avenue

Vacant lot.

### 68 North Lake Avenue (1 contributing building)

Date: After 1908

Style: Classical Revival

Two-story-plus-attic, two-bay brick freestanding mixed-use building with commercial ground floor and residential upper stories. Narrow and long form with front-gabled roof. Small hipped roof above storefront supports an angled oriel in the

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County and State

right second-story bay. Six-over-one double-hung wood window sash. Limestone trim including quoins, splayed window lintel, projecting sill, and diamond-shaped attic window surround. Molded cornice along gable roofline. Storefront infill, oriel resided, storm windows installed.

**70 North Lake Avenue (1 contributing building)**

Date: By 1908

Style: N/A

Two-story, two-bay freestanding wood-frame row house. Second-story angled oriel in left bay. Flat roof. Aluminum or vinyl siding, doors and windows replaced, entrance possibly reconfigured, cornice boxed in.

**72 North Lake Avenue (1 contributing building)**

Date: By 1875

Style: Italianate

Two-story, two-bay semi-attached wood-frame row house. Second-story angled oriel in right bay. Bracketed cornice with modillion course. Flat roof. Ground floor reconfigured with two asymmetrically-placed entrances and picture windows. Aluminum or vinyl siding, doors and windows replaced.

**74 North Lake Avenue (1 contributing building)**

Date: By 1875

Style: Italianate

Two-story, four-bay semi-attached wood-frame row house. Symmetrically-arranged fenestration with twin entrances. Slightly raised basement with stoops, one retaining historic iron handrails. Bracketed cornice with modillion course. Flat roof. Aluminum or vinyl siding, doors and windows replaced.

**Robin Street**

*West Side (Even Numbers), West to Bradford Streets*

**90 Robin Street (1 contributing building)**

Date: By 1851

Style: Italianate

Two-story freestanding row house on a corner lot. Primary facade facing Robin Street arranged into six irregular bays centered on the entrance. Secondary facade on Bradford arranged into three regular bays. Slightly raised basement with stoop. Pedimented door hood on brackets. Bracketed cornice with modillion course, incised floral motifs, and scalloped trim (likely a later 19th century alteration). Flat roof. Aluminum or vinyl siding, doors and windows replaced.

*East Side (Odd Numbers), West to Bradford Streets*

**Alley Between 81 Robin Street and 399 Washington Avenue**

Common alley occupying a separate tax lot.

**81 Robin Street (1 contributing building)**

Date: By 1892

Style: Romanesque Revival

Built as a pair at 81-83 Robin Street, possibly in conjunction with the similarly-detailed building at 85 Robin Street and the adjacent row of three at 395 to 399 Washington Avenue. Two-story, two-bay brick row house. Raised basement with historic iron window grilles. Stoop with historic iron handrails. Entrance in narrower right bay features molded surround with sidelights, transom, and single-leaf paneled wood-and-glass door. Rough-faced brownstone window lintels and sills. Corbelled brick cornice. Windows replaced.

**83 Robin Street (1 contributing building)**

Date: By 1892

Style: Romanesque Revival

Built as a pair at 81-83 Robin Street, possibly in conjunction with the similarly-detailed building at 85 Robin Street and the adjacent row of three at 395 to 399 Washington Avenue. Two-story, two-bay brick row house. Raised basement with historic iron window grilles. Stoop with historic iron handrails. Entrance in narrower right bay features molded surround with sidelights, transom, and single-leaf paneled wood-and-glass door. Brownstone window lintels and sills. One-over-one

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double-hung wood window sash. Corbelled brick cornice. Awning above entrance and storm windows installed, rough-faced lintels shaved down flush with facade.

**85 Robin Street (1 contributing building)**

Date: By 1892

Original Owner:

Style: Romanesque Revival

Possibly built in conjunction with the similarly-detailed pair at 81 and 83 Robin Street and the adjacent row of three at 395 to 399 Washington Avenue. Three-story, three-bay brick row house on a corner lot. Short stoop. Molded and bracketed cornice above ground floor. Upper-story windows feature rough-faced brownstone lintels and sills. Corbelled brick cornice. Some two-over-two wood window sash on side facade, other windows replaced and storm windows installed.

**South Lake Avenue**

*East Side (Even Numbers), South of Western Avenue*

**8 South Lake Avenue (1 contributing building)**

Date: 1912

Style: Tudor Revival

Four-story brick apartment building set back from the street with a deep lawn. U-shaped building comprising two wings connected by a hyphen bridging the entrance arch. Each wing arranged into four bays, the hyphen into two bays. Raised basement with limestone water-table. Limestone quoins, soldier-brick belt courses, plaque above entrance inscribed "Mayflower." Slate hipped roofline. Triangular parapet above hyphen with round-arched openings and herringbone brickwork. Replacement windows with six-over-one and four-over-one double-hung sash.

**10 South Lake Avenue (1 contributing building)**

Date: c. 1900

Style: Mediterranean Revival

Two-story, three-bay freestanding wood-frame house. Symmetrical porch with entrance centered on facade. Full-width porch with turned wood railing, round Doric columns, molded cornice, and triangular pediment above the center stairs. Entrance features sidelights, transom, and paneled single-leaf wood-and-glass door. Second story has a pair of angled oriels capped with modillioned cornices and Spanish-tile hipped roofs. One-over-one double-hung first story windows, casements in second-story oriels. Stepped parapet with brackets and orb ornaments. Resided, storm windows installed.

**12 South Lake Avenue (1 contributing building)**

Date: c. 1909

Style: Queen Anne

Three-story-plus-attic, two-bay freestanding brick house. Generally symmetrical facade with a full-width porch featuring wood railing, square columns, molded cornice, shed roof, and triangular pediment above the center stairs. Entrance in right bay has a simple molded surround and sidelight. Angled oriel in left. Second-story features a pair of angled oriels with molded surrounds. Molded cornice with corner brackets. Hipped slate roof with central dormer featuring brick quoins, limestone lintel, and segmental-arched pediment.

**14 South Lake Avenue (1 contributing building)**

Date: c. 1913

Style: Flemish Revival

Two-story-plus-attic, two-bay freestanding brick house. Full-width front porch with turned wood railing, grouped Doric columns, molded cornice, and shed roof. Entrance in right bay with molded surround, transom, and double-leaf wood-and-glass doors. Double-height angled oriel in left bay. Limestone lintels and sills. Attic windows in Palladian-style arrangement with round-arched center opening. Front-gabled roof with Dutch gable parapet and stone coping.

**16 South Lake Avenue (1 contributing building)**

Date: c. 1920

Style: Craftsman

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Two-story-plus-attic, two-bay freestanding brick house. Full-width, double-height front porch featuring stucco-clad railings and piers on the first story, a cantilevered second story floor supported by heavy brackets, turned wood railing and square piers on the second story, and a shed roof. Stone stairs lead to the left-bay entrance with double-leaf, wood-and-glass doors. Double-height angled oriel in right bay. Hipped roof with gabled dormers on each facade. Asphalt roof.

**18 South Lake Avenue (1 contributing building)**

Date: c. 1920

Style: Flemish Revival

Two-story-plus-attic, two-bay freestanding brick house. Full-width front porch with wood railing, group square columns, modillioned cornice, and shed asphalt roof. Stone steps lead to entrance in left bay featuring double-leaf wood-and-glass doors. Double-height angled oriel in right bay with hipped roof. Limestone lintels and sills. Attic features a segmental-arched triple window. Stepped parapet with molded cornice and central segmental-arched pediment. Hipped roof with gabled dormers on each facade. The driveway exposes the south facade, which features multiple oriel windows. Rear extension, windows replaced.

**South Swan Street**

*West Side (Even Numbers), Elk Street to Washington Avenue*

**52 South Swan Street (1 contributing building)**

Date: c. 1830s, updated c. 1873

Style: Greek Revival

Four-story, three-bay attached brick row house on a corner parcel built as part of a row of eight buildings at 52 to 66 South Swan Street, all of which have undergone various updates in subsequent decades. Nos. 52 and 54 (now occupying the same condominium tax lot) were jointly reconfigured later in the 19th century—possibly in 1873 when “repairs” were made to the buildings—entailing the removal of the stoop, moving the entrance from the parlor floor to what had been the basement, the addition of the second-story oriel, and the installation of molded window lintels. Lower stories feature twelve-over-twelve double hung window sash, upper stories have two-over-two windows. Molded cornice with dentil course. Side facade features two oriels, one double height.

**54 South Swan Street (1 contributing building)**

Date: c. 1830s, updated c. 1873

Style: Greek Revival/Italianate

Four-story, three-bay attached brick row house built as part of a row of eight buildings at 52 to 66 South Swan Street, all of which have undergone various updates in subsequent decades. Nos. 52 and 54 (now occupying the same condominium tax lot) were jointly reconfigured later in the 19th century—possibly in 1873 when “repairs” were made to the buildings—entailing the removal of the stoop, moving the entrance from the parlor floor to what had been the basement, the addition of the second-story oriel, and the installation of molded window lintels. Lower stories feature twelve-over-twelve double hung window sash, upper stories have two-over-two windows. Molded cornice with dentil course.

**56 South Swan Street (1 contributing building)**

Date: c. 1830s, updated late 19th century

Style: Greek Revival/Italianate

Three-story-plus-basement, three-bay attached brick row house built as part of a row of eight buildings at 52 to 66 South Swan Street, all of which have undergone various updates in subsequent decades. The three houses a nos. 56 to 60 were likely remodeled jointly in the late-19th century since they all feature similar Italianate cornices with incised brackets, modillion courses, and molded frieze; nos. 56 and 60 also feature similar bracketed cast-iron window lintels and door hoods. The stoops on nos. 56 and 58 were likely reconfigured and the pair now shares a set of brick and stone stairs oriented parallel to the street and featuring a decorative iron handrail. The parlor floor window openings have likely been shortened and all of the window openings are now partially filled in to accommodate smaller sash. Doors and windows replaced.

**58 South Swan Street (1 contributing building)**

Date: c. 1830s, updated late 19th century

Style: Greek Revival/Italianate

Three-story-plus-basement, three-bay attached brick row house built as part of a row of eight buildings at 52 to 66 South Swan Street, all of which have undergone various updates in subsequent decades. The three houses a nos. 56 to 60 were likely remodeled jointly in the late-19th century since they all feature similar Italianate cornices with incised brackets,

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modillion courses, and molded frieze. The stoops on nos. 56 and 58 were also likely reconfigured and the pair now shares a set of brick and stone stairs oriented parallel to the street and featuring a decorative iron handrail. The window lintels are now limestone, as is the water-table. The parlor floor window openings have likely been shortened and all of the window openings are now partially filled in to accommodate smaller sash. Doors and windows replaced.

**60 South Swan Street (1 contributing building)**

Date: c. 1830s, updated late 19th century

Style: Greek Revival/Italianate

Three-story-plus-basement, three-bay attached brick row house built as part of a row of eight buildings at 52 to 66 South Swan Street, all of which have undergone various updates in subsequent decades. The three houses a nos. 56 to 60 were likely remodeled jointly in the late-19th century since they all feature similar Italianate cornices with incised brackets, modillion courses, and molded frieze; nos. 56 and 60 also feature similar bracketed cast-iron window lintels and door hoods. Brownstone stoop and iron handrails with the oval form typical of the Italianate style. Doors and windows replaced.

**62 South Swan Street (1 contributing building)**

Date: c. 1830s, largely rebuilt with new facade 1901-02

Architect: Marcus T. Reynolds, 1901-02 renovations

Original Owner: Canon George Carter, 1901-02 renovations

Style: Gothic Revival

Four-story-plus-basement, two-bay attached brick row house built as part of a row of eight buildings at 52 to 66 South Swan Street, all of which have undergone various updates in subsequent decades. This building (now occupying the same tax lot as the buildings at nos. 62 to 68) was given a new facade, raised an additional story and a half, and extended rearward in 1901-02. The reworked facade features a nearly full-width, double-height oriel spanning the second and third stories. Each of these cantilevers out beyond the story below, supported by carved brackets. The oriel features intricately carved piers, paneled spandrels, and leaded windows with stained-glass transoms. The ground floor has double-leaf paneled wood doors recessed in the left bay and a smaller secondary entrance in the right. A large gabled dormer projects from the main mansard roof and features terra-cotta corbels at the building corners and dentil brickwork running along the eaves.

**64 South Swan Street (1 contributing building)**

Date: c. 1830s, updated late 19th century

Style: Greek Revival/Italianate

Four-story, three-bay attached brick row house built as part of a row of eight buildings at 52 to 66 South Swan Street, all of which have undergone various updates in subsequent decades. Nos. 64 and 66 (now occupying the same tax lot as the buildings at nos. 62 to 68) were jointly reconfigured later in the 19th century since they both feature similar bracketed Italianate cornices and molded third-story window lintels. The flat stone lintels and sills of the lower stories may be original Greek Revival features. Both buildings have also been reconfigured with the removal of their paired stoops, with entrances moved to the basement.

**66 South Swan Street (1 contributing building)**

Date: c. 1830s, updated late 19th century

Style: Greek Revival/Italianate

Four-story, three-bay attached brick row house built as part of a row of eight buildings at 52 to 66 South Swan Street, all of which have undergone various updates in subsequent decades. Nos. 64 and 66 (now occupying the same tax lot as the buildings at nos. 62 to 68) were jointly reconfigured later in the 19th century since they both feature similar bracketed Italianate cornices and molded third-story window lintels. The flat stone lintels and sills of the lower stories may be original Greek Revival features. Both buildings have also been reconfigured with the removal of their paired stoops, with entrances moved to the basement.

**68 South Swan Street (1 contributing building)**

Date: c. 1870

Style: Italianate

Four-story-plus-basement, five-bay brick row house (now occupying the same tax lot as the buildings at nos. 62 to 68). Symmetrical facade with central entrance. Molded window lintels and sills. Bracketed cornice with modillion course, molded frieze, and incised ornament. Entrance reconfigured, possibly in 1957 when the building was acquired by the Episcopal Diocese of Albany, and now features at-grade doors, a double-height brick surround, and large multi-paned transom.

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## Spring Street

*North Side (Odd Numbers), Dove to Lark Street*

### 17 Spring Street (1 contributing building)

Date: c. 1895

Original Owner: Catherine C. Theisen

Style: Romanesque Revival

This lot was subdivided from 172 Washington Avenue by the Theisen family in the 1890s. Three-story, three-bay brick apartment building. Raised basement with rusticated brownstone water-table. Stone stoop with iron handrails. Double-leaf entrance doors recessed in niche with transom and paneled walls. Rusticated windows and door lintels, projecting sills. Center bay of ground floor has a triple window separated by fluted piers. Double-height rounded oriel spans center bay of second and third stories, features paneled spandrels and molded belt courses. Molded cornice with corbelled brick frieze and brackets. Windows replaced.

### 19 Spring Street

Parking lot.

### 31 Spring Street (1 contributing building)

Date: c. 1895-1900

Original Owner: James Holroyd

Style: Romanesque Revival

Brick carriage house for the James Holroyd House on Washington Avenue, built in two sections. The east section is one story tall and four bays wide, with a segmental-arched vehicle entrance in the right bay enframed with rough-face brownstone quoins and keystone lintel. Other bays contain small windows set within larger frames with rusticated brownstone lintels and brick piers. The west section is two stories tall and three bays wide. The ground floor comprises a vehicle entrance spans the right and center bay and a pedestrian entrance the left. Rough-faced brownstone door and window lintels. Molded cornice with wide frieze containing rounded vents. Some historic wood casement windows, some windows replaced.

### 33 Spring Street (1 contributing building)

Date: c. 1875

Original Owner: Mrs. Thomas Schuyler

Style: Italianate

Two-story, three-bay masonry carriage house or garage. Molded cornice with brackets and small triangular pediment offset to the left. Facade largely reconfigured and resided.

### 35 Spring Street (1 contributing building)

Date: c. 1927

Original Owner: Daniel O'Keefe

Style: Colonial Revival

This lot was historically associated with 188 Washington Avenue and was included as a contributing resource when the house at that address, the Walter Merchant House, was listed on the State and National Registers of Historic Places in 2002. A carriage house has stood in the spot as early as 1870, but its current appearance dates from c. 1927 when it was either significantly enlarged or totally rebuilt. The existing structure is a two-story, six-bay garage separated into two sections almost perfectly mirrored around a central pedestrian entrance door. Each section contains three vehicle entrance bays with a soldier-brick belt course separating the ground floor from the second story. An angled oriel is in the center second-story bay, with molded cornice and paneled spandrels. Flanking windows, arranged singly or in pairs, have limestone lintels and projecting brick spandrels. Most windows are double-hung with multi-paned upper sash. Thin molded cornice with brick frieze.

*North Side (Odd Numbers), Lark Street to Henry Johnson Boulevard*

### 59 Spring Street

Vacant lot.

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### Thurlow Terrace

*West Side (Even Numbers), South of Western Avenue*

#### **2 Thurlow Terrace (1 non-contributing building)**

Date: 1979

Style: Modern

Nine-story brick apartment building with a Z-shaped plan. Windows arranged in groups of three in large, regularly spaced bays. Primary entrance facing parking lot on same tax parcel. Non-contributing due to age (less than 50 years old at the time of this nomination).

### Washington Avenue

*South Side (Even Numbers), Swan to Dove Streets*

#### **110 Washington Avenue, Fort Orange Club (1 contributing building)**

Date: 1810-12; c. 1890; 1929

Architect: Attributed to Philip Hooker; Albert Fuller, west wing, c. 1890; Worthington Palmer, athletic wing and Colonial Revival facade alterations, 1929; Marcus T. Reynolds, interior work

Original Owner: Samuel and Mary Hill; Fort Orange Club

Style: Federal with Colonial Revival alterations

Originally built as a Federal-style residence, two stories tall and three bays wide with a center entrance hall. The Fort Orange Club purchased the building in 1880 and greatly expanded it during a series of renovations in the late 19th and early 20th centuries. The original structure now comprises the formal entrance to the Colonial Revival club house; remaining Federal-era features include the Flemish-bond brickwork, the projecting bay comprising the main entrance, the ground floor window openings set within recessed arches flanking the entrance, and the splayed brownstone lintels on the first- and second-story windows of the main block. At the time the club purchased the building it had been altered into a Italianate-style palazzo with an ornate oriel above the entrance portico, bracketed cornice, and a hipped roof with cupola. Many of the club's earlier renovations harmonized with this picturesque architecture rather than the original Federal style. In the early 1880s, for example, the club added the one-story east wing, which was originally a partially open "piazza" with a shallow hipped roof echoing the Italianate-style roofline of the main building. In the early 1890s the club completed the three-story west wing and rear ell, adding a first-floor lounge, a second-floor kitchen, dining room, billiard room, and additional bedrooms. Designed by Albert Fuller, a club member, this addition had a Romanesque Revival aesthetic with a round corner tower, hipped roof with hipped dormers, and a porte-cochere supporting a second-story oriel attached to the west side facade. The building's existing Colonial Revival-style facade dates from the late 1920s, when the club undertook another improvement campaign using funds it received from damages caused by construction of the adjacent Alfred E. Smith Building. Architect Worthington Palmer, a bachelor resident of the club, designed the athletic wing at the rear of the lot and extensively altered the front facade "so as to give it a Colonial effect," as one newspaper noted. These renovations entailed raising the third story to a uniform height, installing a Palladian window where the Italianate oriel once had been, building a new brick facade around the one-story east piazza, and adding a heavy modillioned cornice. The entrance Palmer created is particularly ornate. The round portico features sweeping stairs, fluted Corinthian columns, denticulated cornice, and wood baluster railing, while the door surround has delicate multi-paned sidelights, paneled spandrels, arched transoms with pointed-arch mullions, and carved swag ornament. The Fort Orange Club lawn is ornamented by a pair of c. 1830s freestanding, 14-foot-tall cast-iron lanterns that were moved to this site in the 1880s at the behest of architect Fuller after the old City Hall burned down. An addition to the athletic wing at the rear of the lot was completed in 2011 and designed by Mesick Cohen Wilson Baker Architects.

#### **130 Washington Avenue (1 contributing building)**

Date: 1933

Original Owner: Albany Business College

Style: Art Deco

Three-story, five-bay brick office and school building. Arched central entrance, with cast-stone surround and modillioned cornice, is flanked by large storefront openings. One-story west extension with similar appearance. Cast-stone belt course runs below second-story windows. Upper bays are separated by brick piers and feature spandrels with vertically patterned brickwork. Stepped parapet with cast-stone coping. Replacement multi-paned casement windows similar to historic configuration, storefront infill mirrors windows with multi-paned transoms.

#### **136 Washington Avenue (1 contributing building)**

Date: c. 1845

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Original Owner: Jacob H. Ten Eyck

Style: Greek Revival

Built as part of a row of three houses at 136-140 Washington Avenue. Three-story-plus-basement, three-bay brick building. Flemish-bond brickwork. Upper stories originally featured molded brownstone window lintels and projecting sills (most lintels now removed). Molded cornice with dentil course and flat frieze. Stoop removed, entrance moved to basement, cast-stone entrance and window enframing installed. Parlor floor windows enlarged and combined into a single picture window, as were the basement windows.

**138 Washington Avenue (1 contributing building)**

Date: c. 1845

Original Owner: Jacob H. Ten Eyck

Style: Greek Revival

Built as part of a row of three houses at 136-140 Washington Avenue. Three-story-plus-basement, three-bay brick building. Flemish-bond brickwork. Upper stories feature molded brownstone window lintels and projecting sills. Molded cornice with dentil course and flat frieze. Stoop removed, entrance moved to basement. Parlor floor windows enlarged and combined into a single picture window, as were the basement windows. Faux-stone cladding on lower stories.

**140 Washington Avenue (1 contributing building)**

Date: c. 1845-50

Original Owner: Jacob H. Ten Eyck

Style: Greek Revival

Built as part of a row of three houses at 136-140 Washington Avenue. Three-story-plus-basement, three-bay brick building. Flemish-bond brickwork. Raised basement, now parged brownstone, with stone stoop featuring iron handrails. Bracketed door hood and recessed entrance featuring double-leaf wood-and-glass doors. Molded brownstone window lintels and projecting sills. Molded cornice with dentil course and flat frieze. Wood two-over-two double-hung window sash. Storm windows installed.

**142 Washington Avenue (1 contributing building)**

Date: c. 1871

Original Owner: George Doran

Style: Italianate/Classical Revival alterations

Four-story-plus-basement, three-bay brick row house. Historic maps indicate the second-story oriel was added sometime in the 1890s or 1900s; it is possible the Neo-Classical limestone ornament on the lower stories, which contrasts with the ornament on the upper stories, dates from that same period. The basement features rusticated cladding and a molded belt course. The right bay of the parlor floor once contained the entrance and features a segmental-arched surround with bracketed door hood supporting the second-story oriel. The parlor floor windows have molded surrounds. The upper stories feature segmental-arched window openings with bracketed lintels and sills. The heavy bracketed cornice extends downward to the top story window lintels and has modillions and incised details. Wood windows with one-over-one double-hung sash and fixed transoms. The building was converted to an apartment, likely during the 1910s or '20, by removing the stoop and shifting the entrance to what had been the basement. A commercial space was also created in the lower story at this time.

**144 Washington Avenue (1 contributing building)**

Date: c. 1790/ c. 1871

Style: Second Empire

Two-story-plus-attic, three-bay brick mixed use building with commercial ground floor and residential upper stories. Rusticated stone ground floor, molded storefront cornice. Second story features Flemish-bond brickwork, molded window lintels and projecting sills. Bracketed cornice with modillion course. Slate mansard roof with two dormers, the left containing one window, the right a triple window. Storefront infill, doors and windows replaced. The building incorporates in its physical fabric portions of an earlier pre-1800 building.

**146 Washington Avenue (1 contributing building)**

Date: 1916-17

Original Owner: Eugene E. Hinman

Style: Classical Revival

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Three-story, three-bay stone mixed use building purpose-built with separate entrances to the residence and Dr. Hinman's medical practice. Designed according to the American Basement Plan popular in the early 20th century, the ground floor is at grade with only a single step required to reach the entrances. The limestone facade features a rusticated ground floor with a large central window fitted with four ganged casement windows. The twin entrances both have single-leaf, multi-paned wood-and-glass doors with transoms and splayed keystone lintels. A large angled oriel spans most of the second story and also features grouped multi-paned casement windows. The third story has three multi-paned double hung windows. A molded cornice with dentil course runs below and paneled stone parapet ornamented with carved swags.

**150 Washington Avenue (1 contributing building)**

Date: 1891

Architect: Edward Ogden & Son

Original Owner: James McKinney

Style: Romanesque Revival

Three-story, two-bay row house clad with rough-faced brownstone. Raised basement with a stone stoop featuring historic iron handrails. Left bay contains a two-story rounded bay arranged on both stories with three windows. Entrance features double-leaf paneled wood doors and a transom with decorative iron grille and lantern. Smooth brownstone window and door surrounds contrasts with the rough-faced facade. Molded belt courses. Modillioned cornice with frieze.

**152 Washington Avenue (1 contributing building)**

Date: 1934, annex 1937

Architect: Harold Fullerton

Original Owner: New York State Teachers Association

Style: Colonial Revival

Three-story brick office building on a corner lot. The main entrance is located on Dove Street, centered on the original portion of the building, which consists of a slightly projecting center section containing five bays and topped with a triangular pediment, flanked by symmetrical wings of four bays each. The Washington Avenue facade is divided into three bays. The 1937 annex, building just to the south on Dove Street, comprises three large round-arched bays on the ground floor and five bays on the upper story. The brick facade is laid in Flemish-bond brickwork with alternating red and dark bricks, projecting quoins at the building corners and transitions, and recessed second-story spandrels. Limestone trim includes the water-table, window keystones and sills, and belt courses. The main entrance is accessed by a swooping double stoop with ironwork handrails and features a pedimented limestone surround with Corinthian pilasters, double-leaf wood paneled doors, and a round-arch transom. The window just above the entrance has a full limestone surround. The annex has a recessed entrance in the left ground floor bay accessed by a sheltered stair and featuring double-leaf wood paneled doors, a segmental-arched transom, and sidelights. The center bay of the annex has a large Palladian-style window with multi-pane casements. The right bay contains a passageway to an interior courtyard and parking lot. Windows are multi-paned double-hung sash. Modillioned cornice below a brick parapet. An interior wing was added 1952.

*South Side (Even Numbers), Dove to Lark Streets*

**162 Washington Avenue (1 non-contributing building)**

Date: 1960

Architect: Julius Tauss

Original Owner: Backer Associated Industries Inc.

Style: Modern

Seven-story office building. Primary facade facing Washington Avenue, originally clad with horizontal bands of glass and aluminum panels, has since been re-clad with windows arranged into narrow vertical bays. Side and rear facades are brick-clad with wide rectangular windows arranged in regular bays. Built on speculation, an early tenant was the Mobil Oil Co., which occupied the upper three stories. Non-contributing due to alterations to the primary facade.

**166 Washington Avenue (1 contributing building)**

Date: c. 1859-61

Original Owner: William & Susannah Van Antwerp

Style: Italianate

Three-story, three-bay brownstone clad row house. Raised basement with rusticated stone work, stone stoop. Entrance surround with incised pilasters and flat bracketed hood with scrolled pediment. Double-leaf paneled wood doors. Segmental-arched window openings with molded stone lintels and sills. Wood two-over-two double-hung window sash. Bracketed cornice with molded frieze. Lot extends through the block with a double-width frontage on Spring Street used as a parking lot.

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**170 Washington Avenue (1 contributing building)**

Date: c. 1857; facade c. 1891

Style: Romanesque Revival

Three-story, three-bay row house. Original Greek Revival brick facade replaced with rough-faced brownstone facade c. 1891. Ground floor storefront configuration may date from the same period given the intact molded brownstone enframing. Upper stories feature flat stone lintels and slightly projecting sills. One-over-one double-hung wood window sash. Modillioned cornice. Storefront infill, storm windows installed.

**172 Washington Avenue (1 contributing building)**

Date: c. 1835 with later enlargements

Original Owner: Henry Adams

Style: Greek Revival with Romanesque Revival alterations

Originally built as a two-story, three-bay row house with raised basement and front stoop, it was enlarged to three full stories in two phases between 1868 and 1882. The brickwork reflects this history and is laid in Flemish bond on the lower stories and in common bond on the third. The lower stories feature Federal style brownstone window and door lintels with incised details, the upper story lintels are plain brownstone. Marble sills. Corbelled brick cornice inset with square terra cotta blocks. The stone water-table and marble belt course as similar those on the neighboring building at no. 174. Narrow two-story east extension, built in phases between 1868 and 1896, features its own stoop and entrance and an elaborate second-story oriel.

**174 Washington Avenue (1 contributing building)**

Date: c. 1835; third story by 1880

Original Owner: Hiram Perry

Style: Greek Revival/Italianate alterations

Originally built as a two-story, three-bay row house with raised basement and front stoop, it was enlarged to three full stories by 1880. The brickwork reflects this history and is laid in Flemish bond on the lower stories and in common bond on the third. The brownstone door hood and window lintels, with incised floral motifs and central rosettes, appear to date from later in the 19th century, as does the bracketed cornice, and may have been installed when the third story was built. The door and window openings may also have been enlarged and floor levels shifted at this time. The stoop was removed, the entrance shifted to grade, and the basement and parlor floor window openings substantially enlarged; the entrance once was clad with an Art Deco or Moderne enframing, suggesting these alterations may have occurred in the 1930s or early 1940s. The stone water table and marble belt course as similar those on the neighboring building at no. 172. Narrow two-story west extension features similar window lintels and cornice.

**176 Washington Avenue (1 contributing building)**

Date: c. 1841

Original Owner: Peter Snyder

Style: Greek Revival/Italianate alterations

Three-story and basement, three-bay row house. Brick facade laid in Flemish bond. Flat brownstone window lintels and projecting sills. Stylistically the bracketed cornice appears to date from the later 19th century. The original entrance stoop has been removed and the entrance moved to grade with a limestone enframing. Brownstone water table, brick basement with window openings enlarged and combined.

**178 Washington Avenue (1 contributing building)**

Date: by 1860

Original Owner: Joseph Bullock

Style: Greek Revival/Italianate alterations

Originally built as a two-story, three-bay row house with raised basement and stoop, it was enlarged to three full stories by 1880. The brick facade, now painted, is laid in Flemish bond. Flat brownstone window lintels and projecting sills. Stylistically, the bracketed cornice and ornate angled oriel appear to date from later in the 19th century and perhaps were installed when the third story was added. The stoop has been removed and the entrance lowered to grade, with bracketed hood below a multi-pane transom. The parlor floor and basement windows have been enlarged into picture windows with steel lintels. Now located on the same tax lots as 180 Washington Avenue.

**180 Washington Avenue (1 contributing building)**

Date: 1904-05

Original Owner: Frederick F. Proctor

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Style: Beaux Arts

Seven-story, one-bay brick apartment building known as the Stuyvesant Apartments. Long and narrow footprint extends through the block with a similar, but somewhat less detailed, secondary facade facing Spring Street. Ground floor clad in rusticated limestone. Entrance in left bay with stone stoop, molded surround, and cartouche. The window in right bay has a similar surround, while the smaller center window has a carved foliate surround. Large stone brackets support a four-story angled oriel that comprises much of the upper facade. Oriel features paneled spandrels, molded belt courses, and square piers separating the triple windows. Red-brick facade with buff-brick quoins. Sixth story clad in buff brick with limestone cartouches and surround framing the three segmental-arched windows. Deep bracketed cornice below seventh story, which comprises a gabled dormer with ornately curved pediment projecting from a mansard roof. Secondary facade features an orange-brick ground floor and buff-brick upper stories. A simpler, rectangular four-story spans the second through fifth story. Arcaded sixth-story windows below a deep bracketed cornice. Seventh-story mansard roof with two gabled dormers. The side facades are of common brick, with a series of air shafts along the west facade. The building was developed by vaudeville impresario Frederick F. Proctor (documents list Mary Proctor, Frederick's wife, as the property owner even after her death in 1901). Now located on the same tax lots as 178 Washington Avenue.

**182 Washington Avenue (1 contributing building)**

Date: 1838; alterations and new facade, 1891-93

Original Owner: City of Albany, 1838; James Holroyd, 1891-93 alterations

Style: Romanesque Revival

Originally built as Public School 10 during a civic improvement campaign in which eight new schools were constructed throughout Albany. The building was converted to a residence and a new facade installed in 1891-93, although historic maps indicate the building footprint is largely unchanged. The result of these renovations was a four-story, three-bay row house clad in brownstone. The ground floor stonework is rough-faced and punctuated by an arcade of three large round-arched opening separated by stout columns with foliate capitals. Nearly at grade, the entrance in the right bay accessed by a short L-shaped stoop and features round-arched, double-leaf wood-and-glass doors. The stairs to the basement entrance below the left bay is fenced with a chunky brownstone knee wall and iron gate. A two-story ovaloid oriel spans the center bay of the second and third stories; it features ganged windows, arched or round cornered, and vegetal ornament in the piers and spandrels. The adjacent stonework on these stories is smooth, with rough-faced quoins along the building corners. Mirroring the ground floor, the fourth story also features rough-faced stonework and a smaller arcade of round-arched window openings. Windows are one-over-one double-hung sash. A narrow molded cornice runs along the roofline. An angled first-floor oriel projects over the side yard, an original feature of the school.

**184 Washington Avenue (1 contributing building)**

Date: c. 1842-45; updated c. 1870s or '80s

Style: Italianate

Three-story, four-bay brick row house. Raised rusticated brownstone basement, stone stoop with iron handrails. Entrance in center-right bay features segmental-arched, double-leaf wood-and-glass doors, recessed surround with rope molding, and a bracketed hood. Cast-iron window lintels with arched molding, incised ornament, and incised leaf keystones. Bracketed cornice with rope molding and molded frieze.

**188 Washington Avenue, Walter Merchant House (S/NRHP listed)**

Date: 1869

Original Owner: Walter Merchant

Style: Italianate

Two-story, five-bay freestanding townhouse with brownstone front. Rusticated raised basement with segmental-arched windows. Stone stoop with cast-iron handrails leads to entrance in center bay of parlor floor, which features segmental-arched, double-leaf wood-and-glass doors and a full surround with molded lintels on carved brackets. Parlor floor windows are segmental-arched, second-story windows are rectangular, both feature molded lintels and bracketed sills. Windows are replacement one-over-one sash. Quoins along the building corners. Bracketed cornice with modillions. A cast-iron fence (listed as a contributing object in the individual nomination form) surrounds the front areaway. An automobile garage once associated with property (listed as a contributing building in the individual nomination form) now occupies a separate tax lot at 35 Spring Street (see separate entry).

**192-194 Washington Avenue (1 non-contributing building)**

Date: c. 1960; new facade c. 1998

Architect: Henry L. Blatner; Kurzon Architects, c. 1998 facade

Style: Modern

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Five-story office building and parking garage occupying an L-shaped lot with a primary facade of Washington Avenue and secondary facades on Lark and Spring Street. The primary facade was re-clad c. 1998 and now comprises two sections. The left section has two vehicular bays in the ground floor and upper stories with six bays of square casement windows. Right section has a ground-floor storefront, six bays of double-hung windows in the upper stories, and a molded parapet. The secondary facades retain much of their original Brutalist-style architecture, with concrete panels and regular grid of square casement windows. Non-contributing due to alterations to the primary facade.

**196 Washington Avenue (1 contributing building)**

Date: c. 1880; alterations 1921

Architect: Walter Dickson; Albert Fuller

Original Owner: William and Jerusha Appleton; Union Trust Company

Style: Classical Revival

Originally built as a cohesive group of three row houses, the buildings were combined for use by the Park Bank of Albany in the late 19th century and later given a unified facade in 1921 (a seam in the brickwork on the side facade gives a general indication of the extent of these alterations). The result of these renovations is a three-story-plus-attic, nine-bay brick commercial building. The ground floor is clad with brownstone with a central entrance framed by a slightly projecting portico with fluted Ionic columns and a molded surround. Molded belt course separates ground floor from upper stories. The center three second-story bays feature full brownstone surrounds with molded lintels, and remaining upper-story windows features simple raised brick surrounds with stone sills. Modillioned cornice with balustrade parapet. Mansard roof with gabled dormers. Brownstone storefront wraps the full length of the side facade, while the upper stories are largely unchanged from their original c. 1880 appearance.

*Lark Street to Henry Johnson Boulevard*

**202 Washington Avenue (1 contributing building)**

Date: c. 1875

Original Owner: Charles H. Gaus and Martin Croissant

Style: Italianate

Three-story brick mixed-use building on corner lot with commercial ground floor and residential upper stories. Front facade divided into a three-bay left section and four-bay right section by rough-faced terra-cotta quoins. Storefront cornice and sign-band separate ground floor from upper stories. Molded cast-iron window lintels with center rounded pediments, molded sill on third story. Bracketed cornice with modillions and incised frieze. Storefront infill, windows replaced. The building and lot extend through the block, with a two-story, three-bay facade on Spring Street. The ground floor has brick infill with a vehicular and pedestrian entrances, while the upper story retains its flush stone window lintels, projecting sills, and molded cornice with brick dentils and corbelled brick frieze.

**204 Washington Avenue (1 contributing building)**

Date: c. 1860

Original Owner: Thomas G \_\_\_\_\_ (?)

Style: Italianate

Three-story, three-bay brick mixed-use building with commercial ground floor and residential upper stories. Storefront spans the entire ground floor, with flanking brick piers, molded secondary cornice below a sign-band, and a larger molded cornice below the second-story windows. Rough-faced stone lintels and sills. Brick belt courses and corbelled brick cornice. Storefront infill, windows replaced.

**206 Washington Avenue (1 contributing building)**

Date: 1870

Original Owner: Charles Seunick (?)

Style: Italianate

Three-story, three-bay semi-attached brick mixed-use building with commercial ground floor and residential upper stories. Storefront comprises a shallow angled left bay with leaded transom and copper roof, with a molded cornice separating it from the upper stories. Segmental-arched window openings with molded cast-iron lintels and bracketed sills. Bracketed cornice with modillions and molded frieze. Doors and windows replaced.

**208 Washington Avenue**

Parking lot

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**228 Washington Avenue (1 contributing building)**

Date: c. 1890

Style: Renaissance Revival

Three-story, two-bay brick semi-attached mixed use building with commercial ground floor and residential upper stories. Early 20th century storefront with large curved glass display window and recessed entrance. Molded cornice below second story. Double-height angled oriel spans the right bay of the second and third stories. Left bay contains windows with limestone keystones, splayed brick lintels, and projecting sills. Modillioned cornice with flat frieze above small square attic vents. Oriel re-clad, windows replaced, storefront awning installed.

**230 Washington Avenue (1 contributing building)**

Date: c. 1890

Style: Romanesque Revival

Three-story, three-bay attached brick mixed-use building with commercial ground floor and residential upper stories. Storefront framed by cast-iron piers and molded cornice. Second-story features a rounded oriel in the center bay. Rough-face stone belt courses run above second- and third-story windows as a lintel. Additional terra-cotta belt courses. Corbelled brick cornice. Storefront infill, doors and windows replaced.

**232 Washington Avenue (1 contributing building)**

Date: By 1892

Style: Romanesque Revival

Three-story, three-bay attached brick mixed-use building with commercial ground floor and residential upper stories. Second-story windows feature rough-faced stone lintels, arched third-story windows with round-arched brick lintels and blind tympanum. Wood two-over-two double-hung sash. Corbelled brick cornice brackets. Ground floor re-clad with storefront infill, second-story center window reconfigured (likely an oriel was removed), cornice removed.

**234 Washington Avenue (1 contributing building)**

Date: c. 1846

Style: N/A

Two-story-plus-attic, four-bay attached brick mixed-use building with commercial ground floor and residential upper stories. Peaked side-gable roof. Ground floor features a full-width glazed storefront, possibly an early 20th century alteration, with molded cornice. Upper stories possibly re-clad with variegated brick, windows have simple header brick sills. Molded cornice. Windows replaced.

**236 Washington Avenue (1 contributing building)**

Date: By 1908

Style: Renaissance Revival

Three-story, three-bay attached brick mixed-use building with commercial ground floor and residential upper stories. Historic storefront with plate-glass display windows, leaded transom, and ornate cornice with egg-and-dart molding. Yellow brick upper stories. Double-height angled oriel spans the right bay of the second and third stories, features coffered spandrels, piers with capitals, and molded cornice. Stone belt courses comprise the lintels of the left-bay windows. Corbelled brick cornice with terra-cotta egg-and-dart molding.

**238 Washington Avenue (1 contributing building)**

Date: By 1851

Style: Greek Revival/Italianate

Three-story, four-bay attached brick mixed use building with commercial ground floor and residential upper stories. Historic storefront with slightly projecting display windows flanking a centered entrance, all under a unifying molded cornice. Flush stone window lintels and projecting sills. Bracketed cornice. Doors and windows replaced. The building and lot extend through the block with an attached one-story, two-bay concrete block garage extension facing Spring Street.

**242 Washington Avenue (1 contributing building)**

Date: By 1870

Style: Italianate

Three-story, three-bay attached brick mixed use building with commercial ground floor and residential upper stories. Historic storefront, possibly from the late 19th or early 20th centuries, consists of three large plate-glass display windows and a recessed entrance under a unifying molded cornice. Second-story oriel in left bay provides shelter for the entrance

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and features incised spandrel, paired segmental-arched windows, molded trim, and a swooping roof. Segmental-arched windows with molded stone lintels and projecting sills. Wood two-over-two double-hung window sash. Bracketed cornice with molded frieze and dentil course.

**244 Washington Avenue (1 contributing building)**

Date: By 1851

Style: Greek Revival

Three-story, four-bay semi-attached brick mixed use building with commercial ground floor and residential upper stories. Molded window lintels and projecting sills. Molded cornice with dentil course and flat frieze. Ground floor rebuilt with storefront infill. Windows replaced.

**246 Washington Avenue**

Parking lot.

**250 Washington Avenue (1 contributing building)**

Date: By 1908

Style: Renaissance Revival

Two-story-plus-attic, three-bay semi-attached brick row house. Flat roof. Yellow brick facade with raised basement clad with rough-faced brownstone. Stone stoop with historic iron handrails. Recessed entrance in center bay with single-leaf wood-and-glass door. Flanking ground-floor windows both have triple windows, the left segmental-arched. Angled oriel in right bay of second story with triple windows, center and left bay have round-arched windows with brick lintels. Modillioned cornice with corbelled brick frieze pierced by oval attic windows. Windows replaced.

**252 Washington Avenue (1 contributing building)**

Date: c. 1846; new facade 1926

Original Owner: First Trust Company

Style: Classical Revival

Two-story, three-bay bank building. Peaked side-gabled roof, partially hidden by the parapet, may suggest the current structure incorporated parts of the Washington Street German Baptist Church built c. 1854. Entrance in large center bay features a pedimented limestone surround, which is in turn set within a double-height round-arched opening with ground floor sidelights and second-story arched casement window, all framed by a limestone surround with quoins and keystone. Limestone water-table and window lintels. Round second-story windows. Molded limestone cornice with dentil course and frieze. Brick parapet.

**260 Washington Avenue (1 contributing building)**

Date: By 1916

Original Owner: L. R. Mack

Style: Classical Revival

Two-story building on a corner lot. The primary facade facing Washington Avenue consists mostly of a double-height glass and metal paneled storefront, divided into three bays by vertical metal paneled piers. This storefront is framed by buff brick corner piers and parapet, ornamented with geometric raised brickwork. The left bay of the side facade on Henry Johnson Boulevard is similar, with a single double-height metal-and-glass bay framed by buff brick. To the south, for four bays, and along Spring Street for three bays, the facade transitions red brick. Piers separate the wide double-height bays comprising metal casement windows, multi-light transoms, and metal spandrels. The red brick parapet is punctuated by square cast-stone tiles and capped with corbelled brick dentils and cast-stone coping.

*South Side (Even Numbers), Henry Johnson Boulevard to Sprague Place*

**262 Washington Avenue (1 contributing building)**

Date: By 1908

Style: Renaissance Revival

Three-story brick mixed-use building with commercial ground floor and residential upper stories. Flat roof. Primary facade faces Henry Johnson Boulevard and is divided into two bays. Storefront and residential entrance are framed by rough-faced stone piers and a molded terra-cotta cornice. The residential entrance features double-leaf wood-and-glass doors and a transom. A double-height angled oriel with triple windows spans the left bay of the second and third stories. Other windows have flat stone lintels and projecting sills. Modillioned cornice with corbelled brick frieze pierced by small attic

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vents. Side facade facing Washington Avenue has similar details, with the storefront wrapping the corner and another two-story angled oriel in the right bay. Storefront infill, windows replaced.

**266 Washington Avenue (1 non-contributing building)**

Date: c. 2005

Style: N/A

Two-story building, formerly mixed use with a commercial ground floor and residential upper story. Modillioned cornice. Storefront removed, brick facade re-clad with aluminum or vinyl siding, doors and windows replaced. This building replaced a ca. 1851 building that was lost to fire in more recent times.

**268 Washington Avenue (1 contributing building)**

Date: By 1929

Original Owner: Moe Hoffman, Inc.

Style: Classical Revival

Four-story brick apartment building. U-shaped footprint with a deep air court separating the building into two wings. Each wing has two bays fronting Washington Avenue, feature double windows with limestone lintels and keystones. Slightly raised basement defined by a stone belt-course. Modillioned cornice below a brick parapet. A one-story arched entrance feature, which provides access to the air court, is situated between the two wings; that feature was added in more recent times. Windows replaced.

**274 Washington Avenue (1 non-contributing building)**

Date: c. 1977

Original Owner: Young Men's Christian Association

Style: Modern

One- and two-story brick community center occupying four tax lots with the addresses of 274 Washington Avenue, 286 Washington Avenue, 415 Rear State Street, and 419 Rear State Street. The two-story section at the left is divided into three bays with triple picture windows in the ground floor and blank brick walls on the second story. The one-story right section is connected by a glass entry hyphen and features a wide expanse of glass-block windows framed by concrete piers and lintel. Non-contributing due to age (outside period of significance).

**288 Washington Avenue (1 contributing building)**

Date: 1880

Original Owner: Peter Snyder

Style: Queen Anne

Three-story, two-bay semi-attached brick row house. Flat roof. Raised basement, tall stone stoop with historic iron handrails. Entrance features pedimented door hood with incised ornament, segmental-arched double-leaf paneled wood doors. Triple-height angled bay spans the basement to the second story and is capped with a molded cornice. Segmental-arched window openings with pedimented lintels. Stone belt courses. Bracketed cornice with modillion and dentil courses, pediment, and arched friezes extending down to the tops of the third story windows. Windows replaced.

**290 Washington Avenue (1 contributing building)**

Date: c. 1870

Original Owner: Peter Snyder

Style: Italianate

Built as part of a pair of row houses at 290-292 Washington Avenue. Two-story, three-bay brick building. Flat roof. Raised basement, tall stone stoop with historic iron handrails. Segmental-arched entrance featuring molded door hood with foliate brackets, double-leaf wood-and-glass doors beneath a transom. Windows are also segmental-arched, with molded lintels and projecting sills. Bracketed cornice with modillions, incised ornament, and intricately carved fascia. Windows replaced.

**292 Washington Avenue (1 contributing building)**

Date: c. 1870

Original Owner: Peter Snyder

Style: Italianate

Built as part of a pair of row houses at 290 and 292 Washington Avenue. Two-story, three-bay brick building. Flat roof. Raised basement, tall stone stoop with historic iron handrails. Segmental-arched entrance featuring molded door hood with foliate brackets, double-leaf wood-and-glass doors beneath a transom. Windows are also segmental-arched, with

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molded lintels and projecting sills. Bracketed cornice with modillions, incised ornament, and intricately carved fascia. Windows replaced.

**294 Washington Avenue (1 contributing building)**

Date: 1870

Original Owner: Peter Snyder

Style: Italianate

Three-story, three-bay semi-attached brick row house. Flat roof. Raised basement with sunken areaway. Stone stoop with cast-iron handrails. Recessed segmental-arched entrance featuring molded door hood with foliate brackets, double-leaf wood-and-glass doors beneath a transom. Windows are also segmental-arched, with molded lintels and projecting sills. Bracketed cornice with modillions, incised ornament, and molded frieze with arched panels. Windows replaced.

**298 Washington Avenue (1 contributing building)**

Date: c. 1840

Original Owner: Jonathan Phillips

Style: Greek Revival

Two-story-plus-attic, three-bay semi-attached brick row house. Shallow peaked side-gabled roof. Raised basement delineated by a stone belt course, with common-bond brickwork and concrete stoop. Flemish-bond upper stories. Recessed entrance in left bay, door set at an angle and flanked by paneled piers. Flat stone door and window lintels, projecting sills. Second-story retains wood six-over-six double hung sash. Bracketed cornice with small attic windows piercing the molded frieze.

**300 Washington Avenue (1 contributing building)**

Date: By 1908

Style: Renaissance Revival

Two-story-plus-attic, two-bay brick row house. Flat roof. Raised basement delineated by stone belt course and clad with rough-faced brownstone. Stone stoop with historic iron handrails. Buff brick facade. Triple window in left bay, entrance at right with double-leaf wood-and-glass doors recessed behind storm doors. Stone belt course above parlor floor. Angled oriel in left bay of second story, featuring brackets, triple window, and molded cornice. Right bay has flush stone lintel and projecting sill with corbelled brickwork. Wood two-over-two double-hung sash. Modillioned cornice with corbelled brick frieze pierced by small attic windows framed with rough-faced brownstone. Storm windows and doors installed.

**302 Washington Avenue (1 contributing building)**

Date: By 1908

Original Owner:

Style: Renaissance Revival

Two-story, four-bay semi-attached brick row house. Flat roof. Raised basement clad in brownstone, stone stoop. Yellow brick facade. Left three bays comprise a full-height rounded bay. Entrance in right bay features a recessed single-leaf wood-and-glass door beside a sidelight and below a transom. Brownstone belt courses run below and above windows as continuous sills and lintels. Modillioned cornice with corbelled brick frieze. Windows replaced.

**304 Washington Avenue (1 contributing building)**

Date: By 1851

Original Owner: Jonathan Phillips

Style: Greek Revival/Classical Revival alterations

Two-story, five bay freestanding brick residence set back on its lot at an angle to the street. Central entrance now features a rounded Classical Revival-style portico with fluted piers, denticulated cornice, and metal roof. Windows feature flush brownstone lintels and projecting sills. Wood two-over-two double-hung sash. Narrow molded cornice with dentil course. Front yard enclosed by non-historic brick knee-wall with piers.

**306 Washington Avenue (1 contributing building)**

Date: c. 1890

Style: Renaissance Revival

Two-story, two-bay semi-attached brick row house. Flat roof. Raised basement delineated by stone belt course, with masonry stoop. Full-height angled left bay with corbelled brick belt courses, recessed spandrels, and recessed piers. Entrance in right parlor-floor bay with recessed double-leaf wood-and-glass door. Rough-faced stone lintels, projecting sills. Bracketed cornice with corbelled brick frieze. Windows replaced.

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**308 Washington Avenue (1 contributing building)**

Date: c. 1890

Style: Renaissance Revival

Two-story, two-bay attached brick row house. Flat roof. Raised basement with masonry stoop. Full-height angled left bay. Entrance in right parlor-floor bay with recessed double-leaf wood-and-glass door and transom. Flush stone lintels and projecting sills. Wood one-over-one double-hung sash. Molded cornice with brick brackets and frieze of patterned brickwork.

*South Side (Even Numbers), Sprague Place to Robin Street*

**324 Washington Avenue, Steamer No. 1 (1 contributing building)**

Date: 1892

Architect: Ernest Hoffman

Style: Romanesque Revival

Two-story-plus-attic, stone-clad firehouse. Main block, facing the triangular intersection of Washington and Western avenues, has a hipped slate roof with a prominent gabled front and side dormer, and an octagonal turret on the southeast corner. Primary facade features a central vehicular bay with scrolled broken pediment and piers topped with vegetal-ornamented capitals. Upper story has brownstone quoins and continuous belt courses forming the window sills and lintels. Brownstone cornice with granite dentil course. North facade is generally similar with a two-story rear extension—originally a horse exercise room—connected to the main block with a one-story wing (former horse stable) topped with a second-story arcaded parapet. South facade features a secondary two-story block with single vehicular bay, pyramidal slate roof with eyebrow dormer. Interior altered in the 1930s with WPA funds.

**326 Washington Avenue**

*See 5 Western Avenue*

**328 Washington Avenue (1 contributing building)**

Date: By 1876

Style Italianate

Two-story, three-bay freestanding wood frame row house. Flat roof. Slightly raised brick basement, masonry stoop. Bracketed cornice with incised modillions. Aluminum or vinyl siding, doors and windows replaced.

**332 Washington Avenue**

Vacant lot extend through the block to Western Avenue. Parking spaces on Washington Avenue frontage.

**336 Washington Avenue (1 contributing building)**

Date: c. 1890

Style: Italianate

Three-story, three-bay semi-attached wood frame row house. Flat roof. Slightly raised masonry basement with short stoop. Molded lintels with brackets. Bracketed cornice with modillion course and incised wood frieze. Composite siding, door and windows replaced.

**338 Washington Avenue (1 contributing building)**

Date: c. 1880

Style: Italianate

Three-story, three-bay semi-attached brick row house. Flat roof. Tall raised basement with segmental-arched windows. Tall stone stoop. Recessed entrance in left bay with segmental-arched transom, sheltered by a rectangular second-story oriel. Windows feature molded segmental-arched lintels and bracketed sills. Bracketed cornice with modillion course and wide frieze. Doors and windows replaced.

**340 Washington Avenue**

Vacant lot.

**342 Washington Avenue (1 contributing building)**

Date: c. 1860

Style: Italianate

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Two-story, three-bay freestanding wood frame row house. Peaked side-gable roof. Raised masonry basement with stoop. Aluminum or vinyl siding, doors and windows replaced, cornice boxed in, asphalt roof.

*North Side (Odd Numbers), Swan to Dove Streets*

**107 Washington Avenue (1 contributing building)**

Date: Facade 1972

Original Owner: Continental Insurance Co.; Union National Bank, 1972 alterations

Style: Modern

Existing brick building given a new Modern-style facade that, per a period newspaper article, was "designed to blend with the architecture of adjacent buildings." Three-bay office building, two stories tall (tall parapet makes it appear to be three full stories). Set back with a raised pedestrian plaza. Upper stories slightly cantilevered over ground floor base. Center entrance with box canopy. Upper stories clad with dark aluminum panels. Lot extends through the block with a parking lot off Elk Street. Although less than 50 years old at the time of this nomination, the building is associated with the redevelopment of lower Washington Avenue in the third quarter of the twentieth century and retains integrity to the 1972 reworking of its facade.

**111 Washington Avenue (1 non-contributing building)**

Date: 1961-62; re-clad 2017

Architect: Julius Tauss and A. L. Lewis Associates

Original Owner: Picotte Bldg. Co.

Style: Modern

Primary tenant was the Mechanics Exchange Savings Bank. Seven-story, four-bay steel-frame office building re-clad in 2017 with a new entrance canopy. Basic form of the building remains, with upper stories cantilevering over recessed ground floor. Lot extends through the block with a three-tier parking structure off Elk Street. Non-contributing due to alterations to the facade.

**119 Washington Avenue (1 contributing building)**

Date: 1954

Original Owner: Joel Carroll

Style: Modern/Post Modern alterations

Three-story, three-bay brick office building. Taller center bay has a double-height window above the main entrance illuminating the reception hall, flanked by narrow double-height glass block sidelights. Side bays feature horizontal gangs of windows and spandrel panels. Classically-inspired Post Modern alterations, including the entrance portico and cornice, have applied over the original facade and appear to be reversible. Lot extends through the block with a parking lot off Elk Street.

**125 Washington Avenue, Albany Institute of History and Art (S/NRHP listed with 135 Washington Avenue)**

Date: 1908

Architect: Fuller & Pitcher

Original Owner: Albany Institute of History and Art

Style: Beaux Arts

The original museum building comprises a relatively unadorned, two-story rectangular mass with an octagonal, two-story entrance wing. The whole ensemble set back 100 from Washington Avenue, supposedly to preserve a few "ancient" trees that stood on the site, and to respect the genteel residential feel the street still retained at the time. The buff brick facade, limestone trim, and brick quoins closely mirror the architecture of the adjacent house at no. 135. The entrance wing features a round-arched ground floor opening with double-leaf wood-and-glass doors set within a wood surround with sidelights and multi-paned arched transom. The upper story has a large multi-paned casement window above a stone spandrel with an inscription reading "FOUNDED 1791, ERECTED 1907." A stepped pediment has another stone tablet inscribed with "THE ALBANY INSTITUTE AND HISTORICAL AND ART SOCIETY." The main block features large multi-paned casement windows in the ground floor and a blank expanse of brick fully encasing the second-story galleries. The rear of the main block has a metal hipped roof broken with monitor lights providing light to the main gallery. A contemporary glassy addition, designed by Solomon + Bauer, was built in the late 1990s to connect the museum building at no. 125 with the adjacent house at no. 135 (which had been acquired by the museum in 1966). At the same time a rear addition replaced an earlier 1925 auditorium. Complex occupies several tax lots all listed under the same address.

**135 Washington Avenue (S/NRHP listed)**

Date: 1894-5; north wing 1938

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Architect: Richard Morris Hunt, Richard Howland Hunt  
Original Owner: Harriet L. Pruyn and William Gorham Rice  
Style: Beaux Arts

Listed as a contributing resource within the nomination for the Albany Institute of History and Art at 125 Washington Avenue (see separate entry). Originally built as a private residence, it was acquired by the museum in 1966 and connected to the main gallery building by a late 1990s addition. The original three-story house comprises the rectangular block nearest the intersection of Washington Avenue and Dove Street. The primary facade facing Dove Street has three bays arranged symmetrically around the central entrance. The facade is divided vertically into a tripartite scheme with rusticated limestone water-table, two-story middle section, and a shorter third story delineated by a terra-cotta belt course. Stone stairs leads to double-leaf, paneled wood doors topped with a tympanum emblazoned with the house number, "135." Flanking ground-floor windows openings are round-arched with arched transoms, Florentine arched radiating brick lintels, and ornate iron grille work. Rectangular upper-story windows with paired casement windows and transoms. Wide terra-cotta cornice with modillions and egg-and-dart molding. Brick parapet. Secondary facades feature similar fenestration, two bays facing Washington Avenue and three bays toward the side yard. The north wing, a similarly massed rectangular block attached to the original house by a recessed hyphen, was designed by James Shattuck for the Mohawk and Hudson River Humane Society. It is slightly shorter at two stories and has a somewhat less ornate cornice, but is otherwise a close architectural match to the original house. It also features three bays facing Dove Street—with an additional bay in the hyphen—and two bays on the north facade. The property was acquired by the Albany institute in 1966 and converted to offices and library space in 1970.

*North Side (Odd Numbers), Dove to Lark Streets*

**141 Washington Avenue, University Club of Albany (S/NRHP listed)**

Date: 1924-25; north wing 1914  
Architect: Albert Fuller  
Original Owner: University Club of Albany  
Style: Colonial Revival

The three-story main block is nearest the intersection of Washington Avenue. It is divided vertically into a tripartite scheme, with a stone water-table, two-story middle section, and a shorter third story delineated by a stone belt course. The variegated red and dark brickwork is laid in Flemish bond. The primary facade facing Dove Street is divided generally into four bays. The wider right bay contains the main entrance, which features a prominent stone portico with fluted Composite-order columns, wide frieze, and a molded cornice with dentil course. The entrance has a transom with iron grille and is flanked by large windows with multi-paned casements and transoms. The second-story fenestration above the entrance is arranged Palladian-style with a large round-arched center window flanked by smaller sidelights. The remaining ground-floor bays contain large rectangular window openings—set within shallow round-arched recesses—with splayed brick lintels, limestone keystones, and iron grilles. Upper-story windows are rectangular with similar splayed brick lintels and keystones. Modillioned cornice with ornamented frieze. The five-bay facade facing Washington Avenue is similar. The two-story wing to the north was actually built first, in 1914, as an addition to the Amsdell Mansion (which the main block replaced following a fire). It is shorter, at two stories, and generally more modest, but is otherwise a close architectural match to the main block. The right three bays are slightly setback and feature ground-floor windows openings set within shallow round-arched recesses. The remaining window openings are rectangular with splayed brick lintels and keystones. At the north is a one-story, three-bay extension featuring fenestration arranged Palladian-style with a round-arched blind transom above the center bay.

**143 Washington Avenue (1 contributing building)**

Date: 1960  
Architect: Donald J. Stephens  
Original Owner: Civil Service Employees Association  
Style: Modern

Four-story steel-frame office building with brick cladding. Front facade consists almost entirely of glass windows framed by brick corner piers. The entrance at the right of the ground floor is accessed by a short concrete stair flanked with brick planters. Boxy brises-soleil on the south-facing primary facade protect the large windows from summer sun. The side and rear facade consist of long, uninterrupted strip windows set flush with the brick facade. The building is set back behind a wide sidewalk and deep lawn. The lot extends through the block with a parking lot off Elk Street.

**147 Washington Avenue**

Parking lot.

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**149 Washington Avenue**

Parking lot. Former site of the Hun Houses at 149 Washington Avenue (front of the lot, built c. 1830), and 149-½ Washington Avenue (at the rear of the lot, c. 1920)—both listed on the State and National Registers of Historic Places and demolished in 1972.

**155 Washington Avenue (1 contributing building)**

Date: c. 1965

Architect: Julius Tauss

Original Owner: Office of Local Government

Style: Modern

Four-story, ten-bay steel-framed office building with concrete piers and brick spandrels. Large bulkhead rises above center four bays. The building is set back behind a wide sidewalk and deep entrance portico. The portico, once a Modern-style zig-zag, has either been replaced or encased. Access ramp installed, windows replaced. The lot extends through the block with a parking lot off Elk Street.

**161 Washington Avenue (1 non-contributing building)**

Date: 1955

Architect: Julius Tauss

Original Owner: Internal Revenue Service

Style: Modern

Three-story, 13-bay steel-framed office building with vertical concrete piers projecting outward from the facade. Brick corners wrapping around to the brick side facades. The spandrels, once flush with the windows, have been boxed out flush with the projecting piers. The wide entrance canopy, an original feature, has been partially enclosed. The lot extends through the block with a parking lot off Elk Street. The building became the main branch of the Albany Public Library in 1977 when it moved from Harmanus Bleeker library (see 19 Dove Street); it is now the Washington Avenue Branch within the Albany Public Library system. Non-contributing due to alterations to the primary facade.

**195 Washington Avenue, Washington Avenue (10th Battalion) Armory (S/NRHP listed)**

Date: 1889-91

Architect: Isaac Perry

Original Owner: New York State

Style: Romanesque Revival

Monumental masonry armory occupying the entirety of its large block-through corner lot, with a primary facade facing Washington Avenue, a side facade along Lark Street and the interior of the block, and a rear facade on Elk Street. The building is divided into two sections: a shallow three-story head house at the front of the lot on Washington Avenue; and a large triple-height, clear-span drill hall on the rest of the lot. All of the facades are designed with a similar material palette including rough-faced brownstone water-table and window lintels, red-brick walls, and terra-cotta ornament. The head house features a hipped roof running parallel with the street and a tall cross-gable extending above the projecting three-bay center section. The street corner is punctuated by a four-story round turret with conical metal roof. Otherwise the primary facade is symmetrically arranged. The three-bay center section features a large round-arched entrance in the center bay with rough-faced brownstone voussoirs and deeply recessed wood-and-glass doors. The entrance is flanked on either side by tall triple windows. A rough-faced brownstone belt course separates the ground floor from the upper stories. The second story of the center section has an arcade of monumental round-arched window openings with rough-faced brownstone voussoirs and paneled brick spandrels, while the third story has five bays of smaller rectangular window openings. Above, the gable features an arcade of five round-arched attic windows separated by round columns, a terra-cotta belt course, an intricately patterned terra-cotta pediment, and terra-cotta coping with a finial at the apex of the gable. The wings flanking the center section each have two bays of paired windows; on the ground floor these pairs are set under polychrome tympanum. Secondary dormers project from the hipped roof above each wing. The two-bay side facade of the head house is similar to the flanking wings of the primary facade. Most of the rest of the side facade along Lark Street, enclosing the drill hall, consists of a series of eight round turrets with conical metal roofs, separating individual bays featuring triple windows set below a unifying polychrome tympanum. Towards the rear of the building a three-bay volume projects from the side facade and is further defined by a cross-gabled hipped roof and gabled dormer. The less ornate rear facade, set below the wide and low gable of the drill hall, is divided into five bays by brick piers and its fenestration grouped into sets of three tall and narrow windows.

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*North Side (Odd Numbers), Henry Johnson Boulevard to Lexington Avenue*

**273 Washington Avenue (1 non-contributing building)**

Date: By 1851

Style: N/A

Two-story, four-bay row house. Wood frame, semi-attached. Retains historic form with peaked roof parallel to street. Facade re-clad with brick, ground floor reconfigured with twin entrances and picture window.

**275 Washington Avenue (1 non-contributing building)**

Date: By 1851

Style: N/A

Two-story, three-bay brick row house. Flat roof, raised basement with stoop. Center bay contains casement windows arranged in a shallow rounded oriel. Other windows one-over-one double hung. Soldier-brick lintels. Cornice encased.

**277 Washington Avenue (1 contributing building)**

Date: By 1851

Style: N/A

Two-story, three bay brick row house, semi-attached. Flat roof. Wider center bay arranged with paired and grouped fenestration. Windows and doors replaced. Building originally accommodated a commercial function at ground level.

**279 Washington Avenue (1 contributing building)**

Date: After 1908

Style: Renaissance Revival

Two-story-and-attic, two-bay brick house, freestanding. Wider left bay has grouped fenestration and a second-story angled oriel. Molded cornice with egg-and-dart molding, corbelled brick frieze punctured by small attic windows. Doors and windows replaced, entrance surround altered or added.

**281 Washington Avenue**

Vacant lot.

**281A Washington Avenue (1 non-contributing building)**

Date: By 1928

Style: N/A

One-story, three-bay church. Stucco-clad facade with stuccoed Classical-style ornament. Round-arched windows and transom. Non-contributing due to alterations.

**283 Washington Avenue (1 contributing building)**

Date: 1875

Original Owner: Ruth Lippit

Style: N/A

Listed as "in progress" in the 1875 tax assessment. Two-story-and-attic, two-bay brick row house, freestanding. Wider left bay has grouped fenestration, may have originally had a double-height oriel. Cornice removed but corbelled brick frieze with small attic window openings remains. Stoop removed, entrance moved to grade, windows and doors replaced, entrance surround altered or added.

**285 Washington Avenue (1 contributing building)**

Date: c. 1875

Style: Italianate

Three-story, five-bay brick mixed-use building. Central entrance with bracketed cast-iron hood. Upper stories feature regular fenestration pattern with molded window lintels and projecting sills. Wood one-over-one double-hung window sash. Bracketed cornice. Storefront infill comprising two large display windows.

**287 Washington Avenue (1 contributing building)**

Date: By 1860, likely earlier

Style: Greek Revival/Italianate

Two-story-and-attic, three-bay house. Listed in tax assessments and on historic maps as a brick-fronted wood structure. Freestanding, retains historic form and facade materials. Peaked roof with ridgeline parallel to street. Raised basement

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with stoop. Brownstone water-table, window lintels and sills. Bracketed cornice with modillion course and frieze punctured by small attic windows. Windows and doors replaced, asphalt roof.

**293 Washington Avenue (1 contributing building)**

Date: By 1908

Style: Renaissance Revival

Two-story-and-attic, two-bay brick row house. Semi attached, retains its historic form and facade materials. Flat roof. Raised basement clad with rusticated stone. Stone stoop with wrought iron railings. Wider right bay features grouped fenestration and a rounded second-story oriel. Entrance and left second-story window have a flush limestone surround with quoins and molded lintel. Recessed entrance with double-leaf wood-and-glass doors and rectangular transom. Deeply projecting cornice with modillion course and corbelled brick frieze punctured by small attic windows.

**299 Washington Avenue and 80 Central Avenue (1 contributing building)**

Date: c. 1920

Original Owner: Detroit Supply Company Inc.

Style: Classical Revival

Two-story, four-bay steel-frame automobile garage and showroom (sharing a tax lot with 301 Washington Avenue). Brick piers separate the double-height glazed bays. Brick and cast-stone parapet with a triangular pediment above the center-right bay with inscribed with "Detroit Supply Company Inc." The building and lot extend through the block with a slightly smaller and more ornate facade at 80 Central Avenue. Thin brick piers and a brick and cast-stone parapet (closely matching the Washington Avenue facade) frame an almost entirely glass storefront of large display windows. Two double-height Corinthian columns delineate the recessed center bay and entrance. The Washington Avenue facade has replacement storefront glazing, the Central Avenue storefront is largely intact.

**301 Washington Avenue (1 contributing building)**

Date: After 1908

Style: Classical Revival

Four-story brick building erected as an automobile garage. Located on an angled lot (sharing a tax lot with 299 Washington Avenue), the primary facade is divided into a four-bay right section and two-bay left section. The ground floor is rusticated masonry, now parged or painted. The upper stories are orange-hued brick with paired or single windows featuring soldier-brick lintels. Molded limestone cornice below a brick parapet. Ground floor infill.

**307 Washington Avenue (S/NRHP listed)**

Date: 1904-05

Architect: Stanford White of McKim, Mead & White

Original Owner: Benjamin Walworth Arnold

Style: Colonial Revival

Listed as a contributing resource on the Benjamin Walworth Arnold House and Carriage House nomination form to the State and National Registers of Historic Places (listed 1982). This two-story, three-bay brick building is the carriage house accompanying the main residence located at 465 State Street (which also is within the Washington Park Historic District). The carriage house is a two-story, three-bay building with a brick facade laid in Flemish bond. A large segmental-arched entrance occupies the center ground-floor bay and was original intended for vehicles. Window openings and the pedestrian entrance feature splayed limestone lintels with keystones. Windows are wood six-over-six double-hung sash. Modillioned cornice with frieze and guttae. Balustraded parapet.

**309 Washington Avenue**

Vacant lot.

**311 Washington Avenue (1 contributing building)**

Date: By 1908

Style: Renaissance Revival

Two-story, two-bay brick row house. Slightly raised basement with a stone stoop featuring historic iron handrails. Wider right bay features a large ground floor window and angled second-story oriel. Narrow left bay contains the entrance and a smaller second-story window. Windows and entrance have rough-faced stone lintels. Modillioned cornice with corbelled brick frieze featuring two small half-round attic vents. Flat roof. Doors and windows replaced.

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**313 Washington Avenue (1 contributing building)**

Date: c. 1860

Style: Italianate

Two-story-plus-attic, three-bay wood-frame house. Side-gabled roof. Raised basement with short masonry stoop featuring historic iron handrails. Recessed entrance in right bay with pedimented lintel. Upper story windows feature molded stone lintels. Bracketed cornice with modillion course and frieze. Vinyl siding, ground-floor windows combined into large tripartite picture window, doors and window sash replaced, asphalt roof.

**315 Washington Avenue (1 contributing building)**

Date: By 1870, possible enlargement of earlier building

Original Owner: Robert Higgins

Style: Italianate

Listed in tax assessments as a two-story brick building by 1851 and as a three-story brick building by 1870. The three-bay primary facade features a raised brownstone-clad basement with short stone stoop with one historic iron handrail. Entrance features segmental-arched opening with pedimented brownstone hood on brackets. Upper stories feature molded brownstone window lintels and sills. Two-over-two double-hung wood window sash. Bracketed cornice with modillions, dentil course, and a frieze with grouped attic vents. A fourth bay is recessed to the left, featuring a secondary entrance.

**317 Washington Avenue (1 contributing building)**

Date: ca. 1835

Style: Greek Revival

Built as part of a pair of row houses at 317-319 Washington Avenue. Two-story, three-bay brick building. Flat roof. Raised brick basement with stone stoop. Recessed entrance with double-leaf wood-and-glass door. Brownstone lintels and sills, molded above entrance, flat elsewhere. Narrow molded cornice with brick frieze. Windows replaced.

**319 Washington Avenue (1 contributing building)**

Date: ca. 1835

Style: Greek Revival/Colonial Revival

Built as part of a pair of row houses at 317-319 Washington Avenue. Two-story, three-bay brick building. Flat roof. Raised brick basement. Brownstone lintels and sills. Narrow molded cornice with brick frieze. Stoop remove, entrance moved to basement and another basement entrance created, both with rounded tympanum with scalloped motif. Windows replaced.

**321 Washington Avenue (1 contributing building)**

Date: By 1870

Style: Italianate

Two-story, three-bay wood-frame row house. Peaked side-gabled roof. Raised brick basement with tall wood stoop featuring iron handrails. Entrance in right bay with molded surround and multi-paned sidelights. Small bracketed cornice. Aluminum or vinyl siding, doors and windows replaced, asphalt roof.

**323 Washington Avenue (1 contributing building)**

Date: 1880

Original Owner: R. Kirkpatrick

Style: Italianate

Listed as "in progress" in 1880 tax assessments. Two-story, three-bay brick row house. Flat roof, raised basement with segmental-arched window openings and pedimented lintels running into a brownstone belt course with incised ornament. Stoop leads to entrance in right bay featuring an ornate leaded round-arch transom and a full surround with bracketed hood supporting a second-story oriel. Segmental-arched window openings with molded cast-iron lintels and bracketed sills. Bracketed cornice with modillion course, incised frieze, and a small central pediment. Stoop, doors, and windows replaced; front fire escape installed.

**325 Washington Avenue (1 contributing building)**

Date: By 1908.

Style: Romanesque Revival

Three-story, three-bay brick apartment building occupying a corner lot. Retains its historic form with a flat roof and three bay facing Washington Avenue, but much historic detail has been removed. Rusticated brownstone basement. Two-story

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rounded oriel. Side facade features a two- and three-story rounded oriels, as well as rough-faced stone window lintels and sills. Center bay of primary facade reconfigured, stoop removed and entrance now at grade, cornice removed.

*North Side (Odd Numbers), Lexington Avenue to Robin Street*

**327 Washington Avenue**

Parking Lot.

**347 Washington Avenue (1 non-contributing building)**

Date: c. 1876/possibly by 1857

Style: N/A

Two-story, three-bay freestanding wood-frame house. Peaked side-gable roof. Short stoop. Ground floor largely reconfigured into an automobile garage. One-story right extension contains another vehicle bay. Aluminum or vinyl siding, doors and windows replaced, asphalt roof. Lot extends through the block and includes the adjacent parking lot and a one-story, one-bay brick garage facing Bradford Street, likely built c. 1875 when it was listed in the tax assessments as a one-story brick stable. Non-contributing due to substantial alteration.

**349 Washington Avenue (1 contributing building)**

Date: By 1876, possibly by 1857

Style: N/A

Two-story, three-bay semi-attached wood-frame row house. Peaked side-gable roof partially hidden by the projecting cornice. Raised brick basement and concrete stoop. Simple wood window surrounds. Upper story features sixteen-over-one double hung wood sash. Aluminum or vinyl siding, basement fenestration likely reconfigured, doors and some windows replaced, storm windows installed, aluminum awnings installed over entrance and parlor-floor windows, cornice boxed in.

**351 Washington Avenue (1 contributing building)**

Date: By 1876, possibly by 1857

Style: Italianate

Two-story, three-bay semi-attached wood-frame row house. Flat roof. Slightly raised parged masonry basement and short stone stoop. Wood window and door surrounds with molded lintels. Bracketed cornice with modillions and molded frieze. Aluminum or vinyl siding, doors and windows replaced.

**353 Washington Avenue (1 contributing building)**

Date: By 1876, possibly by 1857

Style: Italianate

Two-story, three-bay semi-attached wood-frame row house. Peaked side-gabled roof partially hidden by projecting cornice. Entrance nearly at grade with a single concrete step. Simple wood window surrounds. Wide wood clapboard siding. Bracketed cornice with modillions and incised details. Doors and windows replaced, aluminum awning installed above door, asphalt roof.

**355 Washington Avenue (1 contributing building)**

Date: c. 1855

Style: Greek Revival

Two-story, three-bay row house listed in tax assessments and on historic maps as a brick-fronted wood structure. Peaked side-gable roof with standing-seam metal roofing. Brick laid in common bond. Slightly raised basement with stoop. Molded windows lintels and door hood. Simple molded cornice. Doors, windows, and stoop replaced.

**357 Washington Avenue (1 contributing building)**

Date: c. 1850/1870

Style: Greek Revival/Italianate

Two-story, three-bay brick row house. Flat roof. Raised basement with parged stone basement and stoop with historic iron handrails. Entrance features ornate carved door hood and recessed wood surround with segmental-arched transom below another rectangular transom. Flat stone window lintels and projecting sills. Bracketed cornice with modillions. Doors and windows replaced.

**359 Washington Avenue (1 contributing building)**

Date: c. 1890

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Style: Classical Revival

Two-story, three-bay brick row house. Flat roof. Raised basement with rough-face stone cladding. Stone stoop with historic iron handrails. Recessed entrance features a wood surround with paneled and glazed sidelights, transom, and a single-leaf wood-and-glass door. Flat stone lintels and projecting sills. Upper story windows retain two-over-two double-hung wood sash. Molded cornice with corbelled brick frieze and dentil courses. Some windows replaced, storm windows installed.

**361 Washington Avenue (1 contributing building)**

Date: c. 1875

Original Owner: Jacob H. Smith

Style: Classical Revival

Built as part of a pair of row houses at 361-363 Washington Avenue (now on the same tax lot). Two-story, three-bay building. Flat roof. Raised basement defined by a stone belt course. Windows feature flat stone lintels and projecting sills. Molded cornice with corbelled brick frieze and dentil course. Stoop removed and entrance moved to basement, which is enclosed with a Colonial Revival-style front-gabled vestibule with multi-paned sidelights and casement windows, and blind segmental-arched transom with radiating muntins. Windows replaced.

**363 Washington Avenue (1 contributing building)**

Date: c. 1875

Original Owner: Jacob H. Smith

Style: Classical Revival

Built as part of a pair of row houses at 361-363 Washington Avenue (now on the same tax lot). Two-story, three-bay building. Flat roof. Raised basement defined by a stone belt course. Windows feature flat stone lintels and projecting sills. Molded cornice with corbelled brick frieze and dentil course. Stoop removed and entrance moved to basement. Windows replaced.

**365 Washington Avenue (1 contributing building)**

Date: By 1860, possibly by 1851

Original Owner: Italianate

Style:

Two-story, three-bay row house. Flat roof. Raised brick basement with stoop. Pedimented door hood with brackets. Simple wood window enframements. Bracketed cornice with molded frieze. Facade parged, stoop, door, and windows replaced.

**367 Washington Avenue (1 contributing building)**

Date: c. 1875; enlarged early 20th century

Style: N/A

Tax assessment appear to list a one-story wood building on this lot by 1860 and two-story wood building by 1875. Two-story, five-bay semi-attached wood frame house. Flat roof. The original structure comprised the left three bays. According to historic maps, the right two bays were initially built as a one-story porch by the early 1900s, enlarged to two full stories and enclosed by the 1930s. Raised brick basement under original section, open foundation under addition. Entrance with stoop, arched door hood, and single-leaf door with multiple small window panes. Ground-floor windows feature leaded Queen Anne-style upper sash. Second-story angled oriel spans two bays. Full-length, double-width window in ground floor of addition featuring multi-paned casements and transom. Upper windows of addition also have multi-paned casements. Molded cornice. Aluminum or vinyl siding, storm windows installed.

**369 Washington Avenue (1 contributing building)**

Date: By 1890

Style: Italianate

Two-story, three-bay freestanding brick row house. Flat roof. Entrances nearly at grade with a single stone step. Primary entrance in right bay features a pedimented stone lintel with incised ornament, a multi-paned transom, and recessed double-leaf wood-and-glass door. The wider center bay and secondary entrance in left bay are topped with blind transoms and a molded cornice, likely indicating the presence of a storefront. Upper-story windows feature pedimented lintels with incised ornament and projecting sills. Corbelled brick belt courses and cornice. Windows replaced.

**371 Washington Avenue (1 contributing building)**

Date: By 1870

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Style: N/A

Two-story, three-bay freestanding wood frame house. Peaked side-gabled roof. Wood clapboard siding. Raised brick basement with stoop. Upper story windows feature simple wood surrounds. Narrow molded cornice with dentil course. Parlor floor window reconfigured into a single triple window, Colonial Revival-style entrance surround with broken pediment installed. Windows replaced, asphalt roof.

**373 Washington Avenue (1 contributing building)**

Date: c. 1860, second story after 1908

Style: N/A

Listed in tax assessments and on historic maps at a one-story wood shop or factory until at least 1908. Now a two-story, three-bay semi-attached wood frame row house. Flat roof. Raised brick basement with stoop. Parlor floor window reconfigured into a single triple window, Colonial Revival-style entrance surround installed. Aluminum or vinyl siding, windows and door replaced.

**375 Washington Avenue (1 contributing building)**

Date: By 1870

Style: N/A

Listed in tax assessments as a one-story wood house by 1860 and a two-story wood house by 1870. Two-story, three-bay attached wood-frame house. Peaked side-gabled roof. Entrance in center bay nearly at grade with a short stairway and simple molded enframement with double-light transom. Window have similar molded wood surrounds and contain multi-paned casements behind storm windows. Wide novelty siding, narrow molded cornice.

**377 Washington Avenue (1 non-contributing building)**

Date: By 1851

Style: N/A

Two-story-plus-attic attached wood frame row house. Raised brick basement. Facade largely reconfigured with wide ganged windows in the left bay, irregular windows in the right bay. Stoop removed, entrance now in basement. Offset shed-roof dormer. Non-contributing due to substantial alterations.

**379 Washington Avenue (1 contributing building)**

Date: By 1851

Style: N/A

Two-story, three-bay attached wood frame row house. Peaked side-gabled roof. Raised masonry basement with stoop. Doors, windows, and stoop replaced, pedimented door hood installed, aluminum or vinyl siding, asphalt roof.

**381 Washington Avenue (1 contributing building)**

Date: By 1851

Style: N/A

Two-story, two-bay semi-attached wood frame house. Flat roof. Entrance nearly at grade with short stair. Double-height angled right bay. Narrow molded cornice with brackets. Aluminum or vinyl siding, door and windows replaced.

**383 Washington Avenue (1 contributing building)**

Date: By 1851

Style: N/A

Two-story, three-bay freestanding wood frame house. Peaked side-gabled roof. Entrance nearly at grade with short stair, Aluminum or vinyl siding, doors and windows replaced, pedimented door hood installed, asphalt roof.

**385 Washington Avenue (1 contributing building)**

Date: c. 1885

Original Owner: Jacob H. Smith

Style: Italianate

Two-story, three-bay semi-attached brick row house. Flat roof. Raised basement, stone stoop with historic iron handrails. Recessed entrance features molded surround, tall double-leaf wood-and-glass doors, and transom, set behind multi-paned double-leaf storm doors and multi-light transom. Second-story rectangular oriel provides shelter to the entrance,

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features brackets, carved piers, incised spandrels, and a molded cornice. Windows have flat stone lintels and projecting sills. First-story windows replaced. Bracketed cornice with modillions and incised frieze.

**387 Washington Avenue (1 contributing building)**

Date: c. 1875

Original Owner: James Cassidy

Style: Italianate

Two-story, three-bay semi-attached brick row house. Flat roof. Raised basement with segmental-arched windows and stone stoop. Entrance features a bracketed, segmental-arched door hood, molded wood surround, recessed double-leaf paneled wood doors, and transom. Windows have segmental-arched cast-iron lintels and bracketed sills. Bracketed cornice with modillions and molded frieze featuring arched panels. Windows replaced.

**389 Washington Avenue (1 contributing building)**

Date: c. 1870 or 1875

Style: Italianate

Two-story, two-bay freestanding wood frame row house. Flat roof. Slightly raised brick basement with stoop. Entrance in right bay with bracketed, pedimented door and multi-paned wood-and-glass door. Double-height angled oriel in left bay. Simple wood window surround with molded lintel. Bracketed cornice with modillions and incised frieze. Aluminum or vinyl siding, windows replaced.

**391 Washington Avenue (1 contributing building)**

Date: c. 1875

Style: N/A

Two-story-plus-attic, three-bay semi-attached wood frame row house. Peaked side-gable roof. Entrance nearly at grade with short concrete stair. Aluminum or vinyl siding, door and windows replaced, octagonal dormer installed.

**393 Washington Avenue (1 contributing building)**

Date: c. 1875

Original Owner: Estate of Henry Mix

Style: Italianate

Two-story, four-bay semi-attached brick row house. Flat roof, raised basement. Windows feature soldier-brick lintels and projecting sills. Two-over-two double-hung sash. Bracketed cornice with modillions, incised frieze, and scalloped trim. Stoop removed and entrance moved to basement, perhaps in the 1920s or '30s when the Art Deco-style metal trim and glass block was installed where the entrance had been. Right two parlor-floor windows combined into a single picture window.

**395 Washington Avenue (1 contributing building)**

Date: 1891

Original Owner:

Style: Romanesque Revival

Built as part of a group of three row houses at 395-399 Washington Avenue, likely in conjunction with the similar buildings around the corner at 81 to 85 Robin Street. Two-story, two-bay brick building. Flat roof. Raised basement, stone stoop with historic iron handrails. Entrance and windows feature rough-faced stone lintels. Recessed door with transom and sidelights. Corbelled brick cornice. Door and windows replaced.

**397 Washington Avenue (1 contributing building)**

Date: 1891

Original Owner:

Style: Romanesque Revival

Built as part of a group of three row houses at 395-399 Washington Avenue, likely in conjunction with the similar buildings around the corner at 81 to 85 Robin Street. Two-story, two-bay brick building. Flat roof. Raised basement, stone stoop with historic iron handrails. Entrance and windows feature rough-faced stone lintels. Recessed door with transom and sidelights. Corbelled brick cornice. Door and windows replaced.

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**399 Washington Avenue (1 contributing building)**

Date: 1891

Original Owner:

Style: Romanesque Revival

Built as part of a group of three row houses at 395-399 Washington Avenue, likely in conjunction with the similar buildings around the corner at 81 to 85 Robin Street. Two-story, two-bay brick building on corner lot. Flat roof. Raised basement. Rough-faced stone lintels. Corbelled brick cornice. Stoop removed, entrance moved to basement. Door and windows replaced. Side facade was a one-story wood-frame rear extension.

*North Side (Odd Numbers), Robin to North Lake Streets*

**405 Washington Avenue (1 contributing building)**

Date: 1925

Original Owner: First Unitarian Universalist Society of Albany

Style: Colonial Revival

Built as the First Unitarian Universalist Society of Albany. One-story brick church facing the triangular intersection of Washington Avenue and West Street. Square brick bell tower with modillioned cornice, each face ornamented with an oculus window with limestone keystones and radiating muntins. Octagonal wood spire. Double-height portico with tetra-style Ionic columns, tall triangular pediment, and denticulated cornice. Entrance features large double-leaf paneled wood doors and round-arched transom with radiating muntins. Side facade features round-arched window openings with limestone keystones and impostes, fifteen-over-fifteen double hung sash, and transoms with radiating muntins. Storm windows installed, asphalt roof.

**413-419 Washington Avenue (1 contributing building)**

Date: 1962; addition 2007

Architect: Mesick Cohen Wilson Baker Architects, LLP (2007 addition)

Original Owner: First Unitarian Universalist Society of Albany

Style: Modern

Built as religious education space and administrative offices for the adjacent church, the building is located on five separate tax lots. Two-story, eight-bay brick building. Relatively unadorned facade with vertical brick indents marking each bay. The entrance, featuring a portico and large glass infill, spans the right two bays. A similar utilitarian brick facade faces West Street. The addition was built as a community hall. Its primary facade on Washington Avenue is brick with a glazed corner and two double-height bays of terra-cotta cladding. Utilitarian parged facade on West Street.

**421 Washington Avenue and 22 West Street (2 contributing buildings)**

Date: c. 1855

Original Owner: Thomas Hayes

Style: N/A

Two-story, three-bay semi-attached wood frame row house. Peaked side-gable roof. Slightly raised brick basement, concrete stoop. Aluminum or vinyl siding, doors and window replaced, asphalt roof. The tax lot goes through the block and contains a second two-story, three-bay semi-attached wood frame row house at 22 West Street. Flat roof. Slightly raised brick basement. Entrance surround with molded lintel, slim pilasters, sidelight, and transom. Aluminum or vinyl siding, door and window replaced, cornice boxed in.

**423 Washington Avenue (1 non-contributing building)**

Vacant lot facing Washington Avenue. Lot extends through the block with a utilitarian one-story, three-bay garage on West Street.

**427 Washington Avenue (1 contributing building)**

Date: By 1870

Style: Italianate

Two-story, three-bay semi-attached wood frame row house. Flat roof. Raised brick basement, stone stoop with historic iron handrail. Recessed entrance with double-leaf wood-and-glass doors, transom. Simple wood window surrounds. Two-over-two double-hung wood sash. Bracketed cornice with modillions. Aluminum or vinyl siding, storm windows installed. Lot extends through block with a one-story, two-bay garage on West Street featuring limestone trim and wood sectional doors.

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**429 Washington Avenue (1 contributing building)**

Date: c. 1890

Style: Romanesque Revival

Built as a mirrored pair of row houses at 429-431 Washington Avenue (now on the same tax lot). Two-story, two-bay brick building with flat roof. Raised basement defined by brownstone belt course. Paired stone stoop. Recessed entrance with paneled surround. Ground-floor openings with rough-faced brownstone lintels and projecting sills. Upper story with splayed brick lintels. Corbelled brick cornice. Windows and door replaced. Lot extends through the block with a yard on West Street.

**431 Washington Avenue (1 contributing building)**

Date: c. 1890

Style: Romanesque Revival

Built as a mirrored pair of row houses at 429 and 431 Washington Avenue (now on the same tax lot). Two-story, two-bay brick building with flat roof. Raised basement defined by brownstone belt course. Paired stone stoop. Recessed entrance with paneled surround, single-leaf wood-and-glass door with Queen Anne-style small panes. Ground-floor openings with rough-faced brownstone lintels and projecting sills. Upper story with splayed brick lintels. Corbelled brick cornice. Windows replaced. Lot extends through the block with a yard on West Street.

**441 Washington Avenue (1 contributing building)**

Date: By 1908 map

Style: Gothic Revival

First listed as the Sprague Chapel on historic maps, later occupied by Congregation Ohav Shalom from 1922-61 and the Mount Pleasant Baptist Church since 1966. Two-story wood frame church with complex roofline and three-story corner bell tower. Main sanctuary under a front-gabled roof, with cross-gabled rear section and gabled side dormers. Clapboard siding. Front facade features large arched entrance in corner tower and smaller arched windows, all with molded wood surrounds. Large round second-story window with keystone and molded surround. Side facades feature large and small pointed-arch windows with Gothic tracery. Tower has triple pointed-arched attic vents and a pyramidal roof. Lot and building extend through the block, with a one-story buff brick extension on West Street and a parking area to the east.

**443 Washington Avenue**

Parking lot for adjacent church.

**447 Washington Avenue (1 contributing building)**

Date: By 1870

Style: N/A

Two-story, three-bay semi-attached wood frame row house. Shallow peaked side-gable roof partially hidden by projecting cornice. Entrance nearly at grade with short concrete stair. Paired windows in center bay. Aluminum or vinyl siding, door and windows replaced, cornice boxed in, asphalt roof.

**449 Washington Avenue (1 contributing building)**

Date: c. 1875

Style: N/A

Two-story, three-bay attached wood frame mixed-use building with commercial ground floor and residential second story. Shallow peaked side-gable roof partially hidden by parapet. Entrances nearly at grade with short concrete stairs. Center second-story bay features paired windows. Aluminum or vinyl siding, storefront infill with wide awning, doors and windows replaced, asphalt roof.

**451 Washington Avenue (1 contributing building)**

Date: c. 1875

Style: N/A

Two-story attached wood frame row house. Front gabled roof. Three-bay ground floor and two-bay second story. Slightly raised basement with short concrete stoop. Aluminum or vinyl siding, door and window replaced, asphalt roof.

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**453 Washington Avenue (1 contributing building)**

Date: c. 1860

Style: Italianate

Two-story, two-bay brick mixed-use building on corner lot with commercial ground floor and residential second story. Peaked side-gable roof partially hidden by projecting cornice and short flat-roofed front section. Entrances nearly at grade with short concrete stairs. Molded window surrounds. Bracketed cornice with modillions. Storefront infill below small pent roof. Side facade features two-story brick extension with flat roof.

**West Street**

*South Side (Even Numbers), Lexington Avenue to Robin Street*

**20 West Street**

*See 415-419 Washington Avenue*

**22 West Street**

*See 421 Washington Avenue*

**42 West Street (1 non-contributing building)**

Date: After 1936

Two story, two-bay freestanding brick and concrete mixed-use building. Ground-floor garage, second-story apartment. Non-contributing due to alterations.

**44 West Street (1 contributing building)**

Date: c. 1870

Original Owner: Adison Stafford

Style: Italianate

Two-story, three-bay freestanding wood-frame house. Retains historic form and details. Steeply pitched roof with ridgeline parallel to street. Raised brick basement with stoop. Double-leaf, wood-and-glass doors with round-arched motifs. Pedimented door hood with incised ornament. Molded window surrounds. Four-over-four, double-hung wood window sash. Bracketed cornice with dentil course. Standing seam metal roof. Aluminum or vinyl siding, storm windows installed.

*North Side (Odd Numbers), Lexington Avenue to Robin Street*

**1 West Street (1 contributing building)**

Date: By 1892

Parking lot with one-story carriage house or garage at rear of lot now converted into a storefront with central entrance, projecting side window bays, and a molded cornice. Building topped with a molded cornice.

**3 West Street (1 contributing building)**

Date: c. 1890

Style: N/A

Two-story-plus-attic, three-bay brick freestanding house. Retains historic form and details. Steeply pitched roof with ridgeline parallel to street and central gabled dormer. Raised basement with stone stoop and historic iron railing. Entrance features flat pedimented lintel, windows have flat stone lintels and projecting sills. Door and windows replaced, cornice boxed in, asphalt roof.

**5 West Street (1 contributing building)**

Date: By 1876

Style: N/A

Two-story-plus-attic, three-bay freestanding wood-frame house. Retains historic form and details. Steeply pitched roof with ridgeline parallel to street and central gabled dormer. Raised brick basement with stone stoop. Front facade resided, door and windows replaced, asphalt roof.

**7 West Street (1 contributing building)**

Date: By 1908

Style: N/A

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One-story-plus-attic, three-bay freestanding wood-frame house. Retains historic form with front-gabled roof. Raised brick basement and stone stoop. Bracketed door hood and window lintels. Resided, door and windows replaced, asphalt roof.

**11 West Street (1 contributing building)**

Date: c. 1876 (by 1892)

Style: N/A

One-story-plus-attic, three-bay freestanding wood-frame row house. Retains historic form with steeply pitched side-gabled roof. Raised basement with short stoop. Resided, door and windows replaced, asphalt roof.

**13 West Street (1 contributing building)**

Date: By 1908

Style: Renaissance Revival

Built as a pair at 13-15 West Street. Two-story, three-bay semi-attached wood-frame row house. Retains historic form with raised basement and stoop, angled second-story window. Recessed entrance enframingent with sidelights and transom. Resided, stoop replaced, door and windows replaced, cornice boxed in.

**15 West Street (1 contributing building)**

Date: By 1908

Style: Renaissance Revival

Built as a pair at 13-15 West Street. Two-story, three-bay semi-attached wood-frame row house. Retains historic form with raised basement and stoop, angled second-story window. Recessed entrance enframingent with sidelights and transom, paneled wood-and-glass door. Resided, stoop replaced, windows replaced, cornice boxed in.

**17 West Street (1 contributing building)**

Date: By 1892

Style: N/A

Two-story, three-bay freestanding wood-frame row house. Retains historic form with flat roof, raised brick basement, and stoop. Recessed entrance with double-leaf wood-and-glass doors. Resided, windows replaced, cornice boxed in.

**19 West Street (1 contributing building)**

Date: By 1876

Style: N/A

One-story-plus-attic, three-bay freestanding wood-frame row house. Retains historic form with steeply pitched side-gabled roof. Raised basement with short stoop. Resided, door and windows replaced, asphalt roof.

**21 West Street**

*See 90 Bradford Street*

**23 West Street (1 contributing building)**

Date: By 1908

Style: N/A

Two-story, three-bay freestanding wood-frame row house. Retains historic form and fenestration. Raised basement with short stoop. Central entrance. Resided, doors and windows replaced.

**25 West Street (1 contributing building)**

Date: By 1892

Style: Italianate

One-story-and-attic, three-bay house, wood framed and semi-attached. Raised basement with stoop. Peaked roof with ridgeline parallel to street, gabled front dormer. Clapboard siding. Molded wood window and door surrounds with bracketed lintels. Bracketed cornice with modillion course. Metal roof. Doors and windows replaced.

**27 West Street (1 contributing building)**

Date: By 1908

Style: Renaissance Revival

Two-story, two-bay freestanding wood-frame row house. Raised brick basement with stoop. Wide double-height angled oriel in right bay, narrower left bay. Molded belt course and cornice, now boxed in. Aluminum or vinyl siding, doors and windows replaced.

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**29 West Street (1 contributing building)**

Date: By 1892

Style: Italianate

Two-story, three-bay freestanding wood-frame row house. Raised basement with stoop. Bracketed cornice with modillions and an elaborate frieze featuring rope molding and incised floral motifs. Flat roof. Aluminum or vinyl siding, doors and windows replaced.

**31 West Street (1 non-contributing building)**

Date: By 1892

Style: N/A

Two-story, three-bay freestanding wood-frame house. Raised basement with stoop. Modillioned cornice. Entrance reconfigured with two ground-floor doors, stoop replaced and likely raised for basement entrance. Aluminum or vinyl siding, doors and windows replaced, window in left bay enclosed.

**33 West Street (1 contributing building)**

Date: After 1908

Style: Renaissance Revival

Two-story, two-bay freestanding wood-frame house. Raised brick basement with stoop. Wide double-height angled oriel in left bay, narrower right bay. Modillioned cornice with molded frieze. Aluminum or vinyl siding, doors and windows replaced.

**35 West Street (1 contributing building)**

Date: By 1892

Style: N/A

Two-story-plus-attic, three-bay freestanding wood-frame row house. Retains historic form with front-gabled roof. Raised brick basement and stoop. Bracketed cornice, now boxed in and likely simplified. Aluminum or vinyl siding, door and windows replaced, stoop rebuilt, asphalt roof.

**37 West Street (1 contributing building)**

Date: By 1876

Style: N/A

One-story-and-attic, four-bay house. Wood frame, semi-attached. Raised basement with stoop. Peaked roof with ridgeline parallel to street. Aluminum or vinyl siding, doors and windows replaced, cornice boxed in, asphalt roof.

**39 West Street (1 contributing building)**

Date: After 1908

Style: Renaissance Revival

Two-story-plus-attic, three-bay freestanding wood-frame house. Slightly raised basement with short stoop. Molded window lintels. Modillioned cornice with scalloped trim and small attic windows piecing the wood frieze. Flat roof. Aluminum or vinyl siding, smaller replacement windows and doors set within the larger original openings.

**41 West Street (1 contributing building)**

Date: After 1908

Style: Renaissance Revival

Two-story-plus-attic, two-bay freestanding wood-frame house. Raised brick basement with stoop. Wide right bay with double-height angled oriel, narrower left bay. Bracketed cornice with modillions and a small center attic window piecing the wood frieze.

**45 West Street (1 contributing building)**

Date: By 1935

Style: N/A

One-story freestanding brick garage extending through the block to Bradford Street. Primary facade on West Street features six bays including one vehicular bay. Bradford Street facade features three bays including one vehicular bay. Flat stone lintels and projecting sills. Narrow molded cornice. Doors and windows replaced.

**Western Avenue**

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*South Side (Even Numbers), East of Thurlow Terrace*

**96 Western Avenue**

Parking lot for the SUNY Albany Downtown Campus.

*South Side (Even Numbers), Thurlow Terrace to South Lake Avenue*

**126 Western Avenue (1 contributing building)**

Date: c. 1910

Style: Queen Anne

Possibly built in conjunction with the similar house at no. 128. Two-story-plus-attic, two-bay brick freestanding house. Raised basement and stone stoop. Wide right double-height angled bay. Narrower left bay contains the entrance and smaller window openings, all with flat stone lintels. Double-leaf wood-and-glass doors. Front-gabled slate roof with large cross gables on the side. Palladian-style front attic windows. Entrance porch added or rebuilt, exterior storm windows installed.

**128 Western Avenue (1 contributing building)**

Date: c. 1910

Style: Queen Anne

Possibly built in conjunction with the similar house at no. 126. Two-story-plus-attic, two-bay brick freestanding house. Raised basement and stone stoop. Wide right double-height angled bay. Narrower left bay contains the entrance and smaller window openings, all with flat stone lintels. Hipped slate roof with multiple gabled dormers: one large and small on the front facade, cross gables on the side. Front attic windows are round-arched with keystone lintels. Door replaced, exterior storm windows installed.

**130 Western Avenue (1 contributing building)**

Date: c. 1900

Style: Queen Anne

Built as a pair at 130 and 132 Western Avenue. Two-story-plus-attic, two-bay brick semi-attached row house. Raised basement and stone stoop. Wide double-height angled bay. Narrower bay contains the entrance and a smaller second-story window, both with flat stone lintels. Mansard roof with gabled front and side dormers. Palladian-style front attic windows. Bay re-clad, windows and doors replaced, asphalt roof.

**132 Western Avenue (1 contributing building)**

Date: c. 1900

Style: Queen Anne

Built as a pair at 130 and 132 Western Avenue. Two-story-plus-attic, two-bay brick semi-attached row house. Raised basement and stone stoop. Wide double-height angled bay. Narrower bay contains the entrance and a smaller second-story window, both with flat stone lintels. Mansard roof with gabled front and side dormers. Palladian-style front attic windows. Bay re-clad, fire damage, windows and doors replaced or boarded up, asphalt roof.

**140 Western Avenue (1 contributing building)**

Date: 1899

Original Owner: Park United Presbyterian Church

Style: Gothic Revival

Built for the Park United Presbyterian Church, now the Albany Karen Mission of the Seventh-day Adventist Church. One-story, freestanding brick church. Located on a corner lot and featuring a prominent corner tower, now mostly resided, with pyramidal roof. Paired pointed-arched entrance openings at the base of the tower with stained glass transoms and double-leaf wood panel doors. A brownstone cornerstone next to the entrance is inscribed with the date "1899." Primary facade facing Western Avenue features large pointed-arch window openings flanked by smaller windows, all fitted with stained glass. A smaller round turret is attached to the east corner. Side facade facing South Lake Street is similar to primary facade with a projecting cross-gabled bay with large window, flanked by pairs of windows. Rusticated brownstone water-table. Rear facade is less elaborate with simple rectangular window openings. Asphalt roof.

*North Side (Odd Numbers), Lexington Avenue to Robin Street*

**5 Western Avenue [aka 326 Washington Avenue] (1 contributing building)**

Date: c. 1860

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Style: N/A

Primary building faces Western Avenue, although the tax lot is listed under the Washington Avenue address. Two-story-plus-attic, three-bay semi-attached wood frame row house. Peaked side-gabled roof, Ground floor at grade with entrance in right bay. Standing-seam metal roof with central shed-roofed dormer. Ground floor re-clad with aluminum or vinyl board-and-batten, second story with aluminum or vinyl novelty siding. Doors and windows replaced. Lot extends through the block with a rear yard on Washington Avenue.

**7 Western Avenue (1 contributing building)**

Date: After 1908

One-story brick garage historically associated with the house at 328 Washington Avenue (see separate building entry) and now on its own tax lot. One wide bay, brick parapet, replacement sectional door.

**9 Western Avenue (1 contributing building)**

Date: By 1892

Style: Romanesque Revival

Three-story, two-bay brick semi-attached house on a lot extending through the block to Washington Avenue. Raised basement with stoop. Wide full-height angled bay to left, narrower right bay. Entrance and window openings feature rusticated brownstone lintels, windows with projecting brownstone sills. Multiple brick belt courses with sawtooth patterning. Bracketed cornice with corbelled brick frieze and dentil course. Door and windows replaced, stoop replaced or re-clad.

**11 Western Avenue**

*See 332 Washington Avenue*

**13 Western Avenue (1 contributing building)**

Date: By 1892, third story by 1908

Style: Italianate

Three-story, two-bay brick semi-attached house on a lot extending through the block to Washington Avenue. Raised basement with stoop. Lower stories feature rectangular window and entrance openings with limestone lintels and sills. Bracketed cornice with modillions, saw-tooth frieze, and rope molding. Door and windows replaced.

**15 Western Avenue (1 contributing building)**

Date: By 1876

Style: N/A

Two-story, three-bay wood-frame row house. Retains historic form with steeply pitched roof with ridgeline parallel to street. Raised basement with stoop. Brick foundation. Resided, door and windows replaced, asphalt roof.

**17 Western Avenue (1 contributing building)**

Date: c. 1860

Style: N/A

Two-story, three-bay wood-frame semi-attached house. Retains historic form with steeply pitched roof with ridgeline parallel to street and two gabled attic dormers. Raised basement with stoop. Brick foundation. Resided, door and windows replaced, cornice boxed in, asphalt roof.

**9 Western Avenue (1 contributing building)**

Date: By 1876, third story by 1908

Style: N/A

Two-story-plus-attic, two-bay freestanding wood-framed house. Wide double-height angled bay to left, narrower right bay. Raised brick basement with tall stoop. Mansard roof with two shed dormers. Double-leaf wood-and-glass doors. Resided, windows replaced, asphalt roof.

**21 Western Avenue (1 contributing building)**

Date: c. 1860

Style: Italianate

Two-story, three-bay freestanding wood-frame house. Wood clapboard siding. Stylistically the applied ornament appears to date from the late 19th century. Eared wood window and entrance enframements with molded lintels. Bracketed cornice

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with modillions, incised frieze, and saw-tooth dentils. Roof features a flat front section and steeply-pitched, side-gabled rear section. Slightly raised basement with short stoop. Ground floor windows enlarged into picture window, door replaced, asphalt roof.

**23 Western Avenue (1 contributing building)**

Date: c. 1860

Style: N/A

Two-story, three-bay freestanding wood-frame house. Retains historic form with a slightly raised basement and short stoop. Bracketed cornice, now boxed in. Resided, windows and doors replaced.

**25 Western Avenue (1 contributing building)**

Date: By 1908

Style: Romanesque Revival

Two-story, four-bay freestanding brick building. Possibly built as a carriage house, it features a wide at-grade, round-arched central entrance with a smaller pedestrian entrance up a short stoop to the left. Flat brownstone lintels and projecting sills. Wood one-over-one double-hung window sash. Projecting cornice with corbelled brick frieze. Main entrance doors replaced, ground-floor windows possibly shortened.

**27 Western Avenue, Public School 12 (1 contributing building)**

Date: 1902

Architect: Fuller & Pitcher

Original Owner: City of Albany

Style: Classical Revival

Erected as Public School 12, later the Albany High School Annex, this building replaced an older public school that had stood on the site since the 1850s. Now converted to apartments. Primary facade faces Robin Street with a grand central entrance. Five-bay main section flanked by projecting wings. The upper-story windows in the main block are recessed between brick piers forming a round-arched colonnade. Colonial Revival motifs include brick rustication and quoins, limestone belt courses, foliate capitals, and a modillioned cornice. Large multi-paned, six-over-six windows. Side facades on Washington and Western Avenue each feature a projecting central bay with a large segmental-arched entrance. Some window openings, particularly facing Washington Avenue, reconfigured, doors replaced.

*North Side (Odd Numbers), Robin Street to North Lake Avenue*

**103 Western Avenue, New York State College for Teachers (8 contributing buildings)**

Occupying the former Orphan Asylum grounds, this campus was originally built for the New York State College for Teachers and now encompasses the heart of the SUNY Albany Downtown Campus. Though built in several stages, the campus is unified through its classically inspired architecture and the material palette of its buildings, which all feature red brick facades, splayed brick window lintels with limestone keystones, and various classically-inspired limestone ornament. The individual buildings within the campus are described below, in chronological order.

*Science, Administration, and Auditorium Buildings (now Husted, Draper, and Hawley Halls)*

Date: 1907-09

Architect: George L. Heins with Albert R. Ross

Style: Classical Revival

The three original buildings on this campus are arranged in a shallow U-shape and are connected by curving covered walkways. The center building, now known as Draper Hall, has a three-story, nine-bay main block and flanking two-story, three-bay wings. The main block has a shallow hipped roof and front cross gable. The five-bay center section is defined by a monumental double-height, hexastyle portico featuring Corinthian columns, a wide entablature inscribed "NEW YORK STATE COLLEGE FOR TEACHERS," a shallow triangular pediment, and modillioned cornices with dentil courses. A wide stairway spans the portico and leads to a tall entrance in the center bay with limestone enframent, transom, and paneled double-leaf doors. Fenestration arranged in singly or in pairs, and feature key-stoned lintels and multi-paned windows. The two flanking buildings, now known as Husted and Hawley, are generally mirror images of each other, although the former has a large (original) extension now mostly hidden on the interior of the block. Both buildings face toward the complex's courtyard rather than toward the street. Their narrow primary facades are defined by double-height, tetrastyle porticos with Ionic columns, wide entablatures, shallow triangular pediment, and a simpler denticulated cornices. The seven-bay side facades facing Western Avenue feature slightly five-bay projecting center sections with bays divided by brick piers.

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*Milne, Page, and Richardson Halls*

Date: 1927-29

Architect: Sullivan Jones and William Haugaard

Style: Colonial Revival

Mirroring the arrangement of the original buildings, this complex is also arranged in a U-shape around a courtyard. The center building, Page Hall, features a double-height, hexastyle portico with Tuscan-order columns. A tall and wide stair leads to a set of three entrances with round-arched transoms. Rising above the portico is a wood bell tower set on brick plinth ornamented with an ornate cartouche, garland, and finial urns. The flanking three-story buildings, Milne and Richardson Halls, are by comparison modestly ornamented blocks. Each features an implied portico on the narrower facades facing Western Avenue, with four brick pilasters and a wide entablature. A molded belt course separates the second and third stories, while a molded cornice and brick parapet runs above the third story. The complex has a relatively austere rear facade along Washington Avenue—the rear facade of Page Hall in particular, having a vast expanse of brick punctured only by a single loading door and set of attic windows.

*Commerce Building (Draper Hall Annex) and Richardson Hall Annex*

Date: 1951 and 1956

Style: Classical Revival

This pair of additions form a long, three-story street wall along Washington Avenue. The Draper Hall Annex features an abstracted double-height portico in its center section, with flush limestone pilasters framing a set of three entrances reached by a wide stair. The corners are marked by slightly projecting wings, each three bays wide. The Richardson Hall Annex features a row of double-height brick piers separating individual window bays. The two buildings are unified by limestone belt course and cornices running at the same height. The contemporary elevated walkway now connects the two buildings above a driveway into the center of the campus.

**141 Western Avenue, Albany High School (1 contributing building)**

Date: 1912-13

Architect: Starret & van Vleck

Original Owner: City of Albany

Style: Classical Revival

Remained Albany High School until 1974, later the Philip Schuyler Elementary School and now part of the SUNY Albany Downtown Campus. The T-shaped building has a narrow primary facade facing Western Avenue, a long secondary facade on North Lake Avenue, and a tertiary facade on Washington Avenue. The primary south facade features a colonnade of eight triple-height Ionic columns and a central entrance accessed by a low and wide set of stairs. A limestone balustrade encloses a first-floor balcony. Large double-leaf wood-and-glass entrance doors are surmounted by a transom protected by a delicate ironwork grille. The lintel above the entrance has an inscription reading MCMXII, the date of the building's construction. The wide molded limestone cornice features a corbelled frieze with rondels, a dentil course, and the inscription "Albany High School." The secondary facade along North Lake Avenue is symmetrically composed with a central projecting entrance block flanked by long expanses of repeating window bays and projecting side wings. The monumental entrance is flanked by triple-height Ionic columns and brick piers. Large windows, including a round-arched upper window, allow light into the central stair hall. A short brick parapet surmounts the ensemble. The majority of the facade is arranged into sets of five window bays separated by brick piers. The flanking wings feature multiple brick piers and a vast third-story spandrel with herringbone-patterned brickwork. The tertiary facade on Washington Avenue features a similar grouping of five window bays separated by brick piers. A central entrance has a large limestone surround with pediment and Doric pilasters.

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**8. Statement of Significance**

**Applicable National Register Criteria**

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

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

**Criteria Considerations**

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

Property is:

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

**Areas of Significance**

(Enter categories from instructions.)

**ARCHITECTURE**

**COMMUNITY PLANNING & DEVELOPMENT**

**Period of Significance**

c. 1790-1972

**Significant Dates**

**Significant Person**

(Complete only if Criterion B is marked above.)

N/A

**Cultural Affiliation**

N/A

**Architect/Builder**

**Period of Significance (justification)**

The cited period of significance, c. 1790-1972, encompasses the physical development of the district area; the beginning date reflects the earliest identified built resource in the district (a portion of present-day 144 Washington Avenue), while the terminal date corresponds with the most recent building deemed significant in the context of the district's development, 107 Washington Avenue.

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

The period of significance extends to 1972 to encompass the redevelopment of lower Washington Avenue in the late 1960s and early 1970s, a period which is deemed significant in the context of the district's physical development and history. This date range allows for the inclusion of One Commerce Plaza (1970-71) and 107 Washington Avenue (façade 1972) as contributing resources.

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### Statement of Significance Summary Paragraph

The Washington Avenue Corridor Historic District is significant under NRHP Criterion A in the area of Community Planning as one of the city's most important transportation corridors, which moves through a concentration of civic, commercial, and educational buildings framed by and interspersed with urban housing, portraying the growth and development of the City of Albany from the later eighteenth century into the early 1970s. During that period (c. 1790-1972), the city was transformed from its provincial origins into the capital city of one of the nation's most populous states. The area corresponding with the nominated historic district was one of the first to be developed outside of Albany's old colonial fortifications—contemporaneous with the Pastures and Arbor Hill neighborhoods—and the first on what would come to be known as Capitol Hill. The district includes the initial sections of three of Albany's most important east-west thoroughfares: Central, Washington and Western avenues, which widen and separate as they travel west through the city. The district's unusual juxtaposition of resources is the result of the intersection of two different street plans, the rapid redevelopment of resources along the corridor, and the westward progression of the corridor over time. These factors resulted in the district's distinctive mixed-character streetscapes, which encompass architecturally significant buildings erected with similar setbacks from the street but dating from different periods and exhibiting a considerable range of scale, architectural styles and stylistic elaboration. As one of Albany's most prominent and public thoroughfares, the district boasts numerous important public institutions and an encyclopedic collection of buildings encompassing most major national architectural styles and trends from the early nineteenth century into the third quarter of the twentieth century. The steady development and redevelopment of the historic district area throughout the nineteenth century resulted in a diverse and dramatic urban streetscape not found anywhere else in the city. The district is also significant under NRHP Criterion C in the area of architecture for its many notable examples of public, commercial, religious, educational, religious, and residential architecture over its long period of development. The district's period of significance extends to 1972 to encompass the redevelopment of lower Washington Avenue in the late 1960s and early 1970s; that period has been deemed exceptionally significant to the district's physical development and history.

### *Early history of Albany*

Albany is one of the country's old colonial settlements, established in the early seventeenth century as a trading post where Dutch merchants conducted a brisk business in furs and pelts with the Algonquian-speaking Mohican and Iroquoian-speaking Mohawk Native Americans. Permanent European occupation began in 1624 with the construction of Fort Orange, advantageously located near the head of navigation on the Hudson River and at the end of an overland route leading west into the country's interior which bypassed the Cohoes Falls

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on the Mohawk River.<sup>1</sup> The colony grew over subsequent decades, spilling beyond the walls of the fort, and in 1652 Director-General Petrus Stuyvesant declared the larger settlement to be the Village of Beverwijck. When the British took control of the colony in 1664, Beverwijck was renamed Albany. In 1676 the British built Fort Frederick near the top the State Street hill, “at the beginning of the road that led westward—a clear indication that the fortunes of the city of Albany would be linked to the heartland of the continent.”<sup>2</sup>

The Province of New York was reorganized into counties in 1683, with Albany County comprising a vast area north of Dutchess and Ulster Counties. Three years later, in 1686, the small settlement on the Hudson was granted an official municipal charter by Provincial Governor Thomas Dongan. Among its provisions, the Dongan Charter significantly enlarged the boundaries of Albany to encompass an area running approximately a mile north and south along the Hudson River and 16 miles inland. It also conferred all unsettled land within these limits to the new local government—which enabled it, nearly a century later, to layout a new set of streets within the historic district and sell of lots to the speculative developers who would ultimately build out the urban neighborhood.

Although its municipal boundaries now encompassed approximately 16 square miles stretching from the river inland, the settled portion of Albany remained clustered within a few blocks on the flats next to the Hudson River through the end of the eighteenth century. As one historian noted, “Even as late as 1796, our city was only a good-sized village, with 5,000 inhabitants and not more than one thousand houses. It was not until a number of years after the Revolution that Albany showed signs of rapid growth.”<sup>3</sup> By the early nineteenth century, development continued to push westward, uphill and away from the river.

Within the area that corresponds with the historic district, the most notable early development was the improvement of the old Native American trading route into the Kings Highway leading west to Schenectady during the French & Indian War in the 1750s. Otherwise the escarpment above Fort Frederick continued to be open land. During the late eighteenth century, a small area just east of the historic district was officially designated as the Public Square—where civic celebrations were held to honor such events as the ratification

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<sup>1</sup> Intermittent European occupation of Albany was initiated by 1614 or 1615 with the construction of Fort Nassau but was interrupted for a few years after that fort was destroyed by a flood in 1618.

<sup>2</sup> “Albany,” Tour of New Netherland. Online: <https://www.newnetherlandinstitute.org/history-and-heritage/digital-exhibitions/a-tour-of-new-netherland/albany/albany/>.

<sup>3</sup> *Bi-Centennial History* 2, 508. This account might actually overstate Albany’s size. An enumeration in 1786 counted only 550 houses, and the first Federal Census in 1790 totaled a population of only 3,498. *Annals of Albany* 1, 85.

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of the Constitution by the State of New York—and was informally known Pinkster’s Hill, for the springtime festivals held there by the city’s black population, both free and enslaved.<sup>4</sup>

### *Laying Out the Neighborhood*

During the 1760s, while it was still a small village clustered along the banks of the Hudson River, Albany’s municipal government began planning for its eventual growth by laying out a rectilinear grid of streets west of Fort Frederick, at the crest of the escarpment. For such an ambitious endeavor, the exact motivation and timeline for the creation of this new street grid remains somewhat murky. According to one source, in 1762 the city council resolved that, “the Ground laying beyond the Fort to the west where the Gallows now stands, as far as the Schyt Bergje...be laid out in acre Lots and to be disposed of at Publick Vendue for twenty-one years.”<sup>5</sup>

The location and arrangement of those lots is indicated on a pair of maps, one titled “Plan of Albany, 1764” and the other captioned “1768, new lots laid out on the Gallows Hill.”<sup>6</sup> Both plans show a rectilinear grid of streets running at right angles to Patroon Street (now Clinton Avenue), which was laid out in 1762 along what was then the northern boundary of the city.<sup>7</sup> The later, slightly more expansive 1768 map shows eight east-west thoroughfares including Patroon Street. At the center stood the widest, Kings Street (now Washington Avenue), which was noted as “leading to Schoenectade and the Western Country of Indians,” indicating that it was a portion of the Kings Highway to Schenectady.<sup>8</sup> To the south—outside the historic district—were Quiter, Prideaux, and Prince streets (now Hudson Avenue, Lancaster and State streets, respectively; to the north, also outside the district, were Queen, Howe, and Wall streets (now Elk Street, Sheridan Avenue, and Orange streets respectively). Intersecting these at right angles were five north-south streets: Duke (now Eagle) and Hawk streets, both just east of the historic district; and Boscawen (Swan), Warren (Dove), and Johnson (Lark) streets.

In total the new street grid encompassed approximately 28 blocks, including four within the historic district flanking Washington Avenue, between Swan and Lark streets. It is likely that the size of those blocks, and therefore the spacing of the roadways, was determined in large part by the council’s resolution to divide the area into regular one-acre plots. The four blocks within the historic district, for example, each measure five

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<sup>4</sup> *Landmarks*, 269; Waite, 67.

<sup>5</sup> *Collections on the History of Albany* 1, 133.

<sup>6</sup> The 1764 map, possibly a copy of the original version, is captioned, “found among the papers of Rev. Dr. Wheelock, and presented to the State Library by Rev. Dr. W. B. Sprague”; it is listed in the 1855/56 *Catalogue of the New-York State Library*.

<sup>7</sup> *Albany Chronicles*, 259.

<sup>8</sup> Although it may have been straightened at this time.

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acres in size and were in turn divided into five one-acre lots measuring 132 feet wide by 330 feet deep.<sup>9</sup> By 1765 many of the lots along the new street grid had apparently been sold (or perhaps more likely, leased) by the municipal government to private landowners, many of whom were from prominent Albany families.<sup>10</sup> Over the course of subsequent decades most of these lots were further subdivided and sold off, resulting in a brisk trade in speculative real estate but relatively little actual building activity.

As depicted on the 1760s maps, Albany's new street grid trailed off west of Lark Street. That might be due in part to fact that in 1761 the city sold a large tract in this vicinity to the Dutch Reformed Church, which had petitioned the council for approximately 150 acres to supplement its already vast holdings in the Pastures neighborhood and elsewhere.<sup>11</sup> The exact extent of this "Dutch Church Tract" is somewhat unclear, although tax assessment records from the early nineteenth century indicate the property included all of the land within the historic district north of Washington Avenue and west of Lexington Avenue, encompassing what is now Bradford and West streets.

In its deed of sale to the Dutch Reformed Church, the city reserved for itself "always full liberty and license forever thereafter to lay out roads and streets through the above-granted premises, as to it should seem most convenient."<sup>12</sup> Apparently that time had arrived by the early 1790s, when the council hired Simeon De Witt, long-serving surveyor general of New York State, to survey and remap the entire city. His 1794 "Plan of the City of Albany" closely resembles the 1760s maps but pushes the street grid westward past Snipe Street (Lexington Avenue) and southward to Mink (Myrtle) Street. Showing typical post-Revolution patriotism, he also renamed all of the streets connected with the British aristocracy for animals and birds.

The final major addition to the historic district's street plan came just a few years later, at the end of the 1790s, when two major turnpikes were established through the area. Unlike previous efforts, both roads were planned and built by private companies, as local and state government entities were unable to operate inter-municipal roads at the time. The Albany & Schenectady Turnpike Company was the first, founded in 1797.<sup>13</sup> Its route (now Central Avenue) angled sharply northwest from the intersection of Washington Avenue and Lark Street, across the area known as the Albany Pine Barrens, to downtown Schenectady. Whether at the behest of the

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<sup>9</sup> These dimensions resulted in lots 43,560 square feet, or exactly one acre.

<sup>10</sup> Alvarez, 7.2; Waite, 52.

<sup>11</sup> *Landmarks of Albany County*, 297, and "Schade v. City of Albany," *The New York Supplement* 16 (St. Paul, MN: West Publishing Co., 1892), 262-267. The previous year, in 1860, the church came under the guidance of Reverend Eilardus Westerlo.

<sup>12</sup> Quoted in Schade, 263.

<sup>13</sup> It is likely the road was not fully operational until the early 1800s. In 1802, for example, the company is recorded as making a "contract for clearing road 14 miles long, erecting fences...[etc.]" at a cost of \$26,000. *Albany Chronicles*, 396.

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city council or of its own initiative, the church subsequently subdivided its property in the vicinity, in order to align with the turnpike rather than with the existing streets, leading to the creation of a secondary grid that included De Witt (West) and Bradford streets and realigned portions of several cross streets within the historic district. The Great Western Turnpike Company was established in 1799 and its road (Western Avenue) opened by 1802, cutting southwesterly from Washington Avenue and Henry Johnson Boulevard at a complementary angle to the Albany & Schenectady route.<sup>14</sup>

At the dawn of the nineteenth century Albany was changing so rapidly that the council commissioned another surveyor, Evert Van Allen, to update the city map in 1808, just over a decade after it had hired De Witt to do the same.<sup>15</sup> The map Van Allen produced shows the historic district largely as it exists today in terms of the street plan and general layout. On it, the city's main street grid extends westward well past Lake Avenue, while a secondary grid follows the Albany & Schenectady Turnpike; by that time most of the blocks had been subdivided into developable lots of varying dimensions.

#### *Development of the District Through the Mid-Nineteenth Century*

Albany was established as the permanent capital of New York State in 1797, the same year construction of the turnpike to Schenectady was initiated. Those two events neatly symbolize the growing importance of the city at the dawn of the nineteenth century and helped directly usher in the first sustained period of development within the historic district.

Just east of the district, the Public Square laid out on De Witt's 1794 map was selected as the site of the new Capitol building, which was completed in 1809.<sup>16</sup> Over subsequent years Capitol Hill, as the neighborhood came to be called, developed into a veritable Acropolis of public institutions, including Albany Academy (1814-17), City Hall (1829-32), and State Hall, now the New York State Court of Appeals (1834-42).<sup>17</sup>

Within a few years the blocks closest to Capitol Hill, east of Lark Street, began to develop steadily into an elegant residential neighborhood. The area's oldest surviving house—the 1810-12 Samuel Hill residence at 110 Washington Avenue, on the south side of the street—was also likely one of the most elegant (although

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<sup>14</sup>Unlike the Albany & Schenectady Turnpike, the Great Western Turnpike did not produce its own secondary street grid. The section of Washington Avenue between Henry Johnson Boulevard and Robin Street was slightly realigned as an approach to the road.

<sup>15</sup>The map was frequently updated in subsequent years, including in 1818 and 1828. It is unclear if any copies of the 1808 version of Van Allen's map survive; most contemporary research seems to rely on the 1818 version.

<sup>16</sup>This first Capitol was designed by Philip Hooker. Construction on the current Capitol began in 1867 and the old building was demolished in 1883 following a fire.

<sup>17</sup>Albany Academy and the State Hall are both listed individually on the State and National Registers and are contributing resources within the Lafayette Park Historic District. The old city hall was destroyed by fire in 1880.

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most of the building's Federal-style architectural elements were recreated during the 1920s Colonial Revival reworking by the Fort Orange Club. Resembling a suburban villa, it occupied one of the original, undivided one-acre lots laid out by the city in the 1760s. Across the street, most of the north side of Washington Avenue between Swan and Lark Streets was developed with similarly impressive mansions, though all of them have since been replaced.<sup>18</sup>

Other lots in the vicinity were subdivided into smaller parcels, typically measuring 20-25 feet wide, an ideal street frontage for the construction of urban row houses. Likely the earliest surviving row in the historic district, and perhaps the longest and most elegant, was the group of eight residences erected at 52 to 66 Swan Street. Built in the 1830s as a uniform Greek Revival-style terrace, they remained in the ownership of William Bay and family through the 1860s and were apparently leased to tenants. A shorter but similarly elegant row of three houses was built for Jacob H. Ten Eyck c. 1845 at 136 to 140 Washington Avenue, while other houses of the era, built for individual owners, survive on the next block at 172 to 176 Washington Avenue.

West of Lark Street, development was initially influenced more by the presence of the turnpikes than by proximity to Capitol Hill, and instead of elegant residences these blocks were built up with a mixture of commercial buildings and working-class row houses. Within this section of the historic district, the oldest surviving buildings include the tall and narrow three-story brick structure at 1 Central Avenue, classified in early tax assessments at a "store and house," which was erected for Charles D. Townsend c. 1815 as part of a row of six similar buildings. A block west, at the apex of the triangular intersection of the Schenectady Turnpike and Washington Avenue, stand a pair of four-story Federal-era storehouses at 40 Central Avenue (c. 1819 for Jeremiah Smith) and 44 Central Avenue (c. 1817 for Sternbergh & Welch).<sup>19</sup> What would appear to be the district's earliest building, 144 Washington Avenue (c. 1790), was substantially altered in the post-Civil War period. Tax assessment records from the period indicate that many of the adjacent lots also contained commercial or mixed use buildings, although many were of wood construction and have since been demolished or replaced.<sup>20</sup>

The importance of the regional turnpikes to Albany's economy and their influence on development within the historic district was relatively short-lived. The opening of the Erie Canal in 1825 syphoned off some of the area's warehousing operations to the newly created Albany basin at the canal's confluence with the Hudson

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<sup>18</sup>One of these, the Hun House (c. 1830) at 149 Washington Avenue, survived into the 1970s and was listed on the State and National Registers. It was demolished in 1972.

<sup>19</sup>44 Central Avenue is listed individually on the State and National Registers.

<sup>20</sup>One historian, looking back on this period, noted that "Some of the large store-houses until lately remaining about Townsend Park, attest the commercial character of the street at that time." *Bi-centennial History 2*, 510.

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River. However, for passenger traffic, travel by canal was relatively slow, especially between Albany and Schenectady; a series of locks around the Cohoes Falls made the journey an all-day affair. More deleterious to the turnpikes was the opening of the Mohawk & Hudson Rail Road in 1831, with its Albany terminal located at the intersection of Madison and Western avenues, many blocks west of the historic district. Incorporated in 1826, this was the first regularly scheduled rail service in New York State, and it cut the travel time to Schenectady to under an hour.<sup>21</sup> One commentator, writing nostalgically in 1838, noted, "The old Schenectady turnpike, though its usefulness is lessened by the construction of the Mohawk and Hudson Rail Road, has been of great service to this city, and is an honorable memorial of its early enterprise."<sup>22</sup>

The blocks even farther west, past Lexington Avenue, were slower to develop, since much the area was under institutional ownership. The Dutch Reformed Church retained the section north of Washington Avenue into the 1830s, at which time it began selling off smaller urban buildings lots, usually about 25 feet wide, for modest row house construction. Over the course of several decades the north side of Washington Avenue and the south side of Bradford Avenue filled up with one- to three-story residences, many of them of wood-frame construction. South of Washington Avenue, the Albany Orphan Asylum established an extensive complex on the large block between Robin and North Lake Avenue, where the SUNY Downtown Campus now stands.

#### *Later Nineteenth Century Development and Redevelopment*

By the middle of the nineteenth century, the historic district was becoming increasingly built out with structures of various sorts lining most of the area's blockfronts. A map of the city from 1851, for example, shows that the developed part of Albany—still largely clustered along the Hudson River—had also pushed well past Lark Street, along a narrow corridor on either side of Washington Avenue (with the rest of Albany's modern street grid remaining at that time largely open land). The district still contained vacant lots and semi-temporary wood structures intermingled with more substantial buildings, especially toward the western edge of the district, but in general the neighborhood's streetscape was starting to assume a definite form. Development during the second half of the nineteenth century therefore tended to occur on a lot-by-lot basis, involving the construction of new infill buildings on open lots, or the replacement or alteration of existing structures. There are relatively few contiguous rows in the historic district, especially when compared to adjacent neighborhoods that were not developed as early.

During that period, lower Washington Avenue east of Lark Street largely retained its character as a respectable residential street. Substantial freestanding houses continued to be built, of which the most notable surviving

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<sup>21</sup>The line was later consolidated into the New York Central Railroad in 1853.

<sup>22</sup>Bloodgood DeWitt, 161.

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examples are the Italianate-style, brownstone-fronted Walter Merchant residence (1869) at 188 Washington Avenue and the Beaux Arts-style Rice-Pruyn house (1894-95, Richard Morris Hunt) at 135 Washington Avenue.<sup>23</sup> Row housing filled in some of the narrower lots, including 166 Washington Avenue (c. 1859-61), another brownstone-fronted Italianate-style building, and 142 Washington Avenue (c. 1871), which replaced an earlier wood-framed shop and house erected c. 1840, and the Romanesque Revival-style 150 Washington Avenue (1891, Edward Ogden & Son).<sup>24</sup> Several of the existing Greek Revival buildings were raised with an additional story, such as 172 and 172 Washington Avenue, while others were given entirely new facades, as was the case with 170 Washington Avenue (built c. 1857; new facade c. 1891) and 182 Washington Avenue (built 1838 as Public School 10; new facade c. 1891-93).

At the same time, a few properties in that section of the historic district were turned over to institutional use, perhaps presaging the more drastic transformations that would occur in the twentieth century. The Fort Orange Club took over the former Hill Residence at 110 Washington Avenue in 1880, and over the course of several campaigns it enlarged the building into an extensive social club, albeit one that still retained an air of elite residential respectability. More dramatic was the 1891 completion of the New York State Armory at 195 Washington Street. Designed by state architect Isaac Perry, the massive structure's Romanesque Revival facade was meant to exude a sense of permanence and solidity, and it stood in stark contrast to the surrounding small-scale residential buildings.

The buildings erected west of Lark Street were of notably different character than those to the east. The block between Lark Street and Henry Johnson Boulevard, encompassing the only portion of the Schenectady Turnpike within the historic district, became a commercial strip lined with mixed-use buildings featuring ground-floor stores with residential spaces above. The northern block front contains some of the district's most distinctive commercial buildings, particularly the large Italianate-style commercial building at 4 Central Avenue (1872), built for the Senrick Brothers furniture company. Much of the rest of the block consists of smaller three-story brick buildings erected individually or otherwise in small groups. Although many employed similar architectural detailing, particularly in the use of flat stone window lintels and bracketed cornices, they were completed over a course of several decades, from the 1850s through the 1890s.

Past Henry Johnson Boulevard and its intersection with the turnpike, Washington Avenue and the adjacent blocks continued to fill with out with modest houses of one or two stories, many of them wood framed. The

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<sup>23</sup>The Walter Merchant House is listed individually on the State and National Registers, while the Rice-Pruyn residence is a contributing resource within the Albany Institute of History and Art nomination.

<sup>24</sup>142 Washington Street, Alvarez survey.

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contrast with the substantial masonry houses of lower Washington Avenue may partially be due to the creation in 1848 of fire limits within the more densely settled areas of the city. This law mandated that no buildings “wholly or partially covered with wood, should thereafter be erected in any part of Albany east of Lark street; and that eaves, cornices and gutters should be made of metal.”<sup>25</sup> Although the fire limits were continually amended and expanded, it appears that wood construction remained legal in this portion of the historic district through much of the nineteenth century.<sup>26</sup>

It appears that the majority of the residences in the historic district were built as speculative investment properties that were rented out to tenants, rather than owner-occupied.<sup>27</sup> This was equally true for the large brick row houses east of Lark Street as it was for the more modest frame dwellings to the west.<sup>28</sup> Confirmation of this is provided by tax assessment records, which listed several houses in a row “in progress” of construction and owned by a single landowner, followed in subsequent years by property sales to individual homeowners. It was probably unlikely that an architect was involved in the design of those buildings; instead, enterprising carpenters or masons may have referred to pattern books or builders’ guides, which were common sources of inspiration, or they may have copied details from nearby existing structures. By the mid-nineteenth century it was possible to purchase industrially made ornament—including cornices, window lintels and sills, and decorative ironwork—at local supply yards, and it is likely that the architectural “style” of many of the buildings within the historic district was determined primarily by what was readily available—and likely by what was likely to rent or sell well.

### *Twentieth Century Commercial and Institutional Development*

During the twentieth century the most notable developments within the historic district were of a commercial or institutional nature, rather than residential. Individual houses continued to be erected through the 1900s and 1910s, although at much reduced pace compared with previous eras. As in previous decades, most were infill buildings erected on vacant lots or replacements that came to take the place of existing structures. A notable exception was the southwest corner of the district, along South Lake and Western avenues, which had

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<sup>25</sup>*Bi-Centennial History 2*, 520.

<sup>26</sup>A later amendment (1883 or 1901?) continued to allow “Detached villa residence of wood, designed for the use of and to be occupied by one family” west of Lark Street.” Laws, Ordinances and Regulations of the City of Albany,” Title 20, Chapter 298.

<sup>27</sup>Tax assessment records recorded occupancy through at least 1875.

<sup>28</sup>Perhaps the most prolific builder in the historic district was Jacob H. Smith, who owned and sold property throughout the area. Unfortunately little is known about Smith, as directories from the period list several Jacob Smiths and none are listed as builders or in real estate.

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previously been undeveloped and therefore contains a notable concentration of freestanding houses from the early twentieth century.

The historic district also contains a smattering of early twentieth century apartment buildings. The oldest and most notable is the Beaux Arts-style Stuyvesant Apartments, located at 180 Washington Avenue and built in 1908 for Vaudeville impresario Frederick F. Proctor. The tall and narrow structure occupies a typical row house lot, only 25 feet wide, and replaced an older wood-frame dwelling previously located there. More pedestrian are the two U-shaped courtyard apartments at 8 South Lake Avenue (1912) and 268 Washington Avenue (by 1929).

A pair of automobile showrooms were amongst the first of a new type of “modern” commercial building to be erected within the historic district.<sup>29</sup> L. R. Mack, which sold cars from various manufacturers including those of the Packard Motor Car Company, opened its facilities at 260 Washington Avenue around 1916. Compared to its older nineteenth-century neighbors, the building must have made quite an impression, with its minimalist buff-hued brick piers framing what was mostly a glass-and-metal facade designed to show off the products on display inside. A block to the west, the Detroit Supply Company opened its showroom around 1920 on a through-block site with entrances at both 299 Washington Avenue and 80 Central Avenue. Its elevations also mostly consisted of glass-and-metal display windows set within a minimal brick frame, foreshadowing the glassy Modern aesthetic that became more prevalent by midcentury.

Another notable pair of early twentieth century commercial buildings resulted from the conversion of existing buildings into new banking halls. In 1921 the Union Trust Company combined three late-nineteenth century row houses into its Park Branch offices at 196 Washington Avenue.<sup>30</sup> A new facade unified the structure and gave it a suitably dignified street presence. A more thorough transformation was wrought at 252 Washington Avenue in 1926, where the First Trust Company by various accounts either completely renovated the old Washington Street German Baptist Church or replaced it outright with a stately Classical Revival bank building.

In 1924 Albany adopted its first zoning ordinance. The two blocks of Washington Avenue between Swan and Larks streets were included in what was defined as a “business zone,” despite being primarily a residential district up to that time. Commercial buildings erected after the passage of this law include the Art Deco-style Albany Business College at 130 Washington Avenue (1933) and the more traditional Colonial Revival-style

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<sup>29</sup>A third automobile-related structure, the four-story garage at 301 Washington Avenue, was more traditional in appearance with a Classical Revival brick facade closely resembling an apartment building.

<sup>30</sup>The bank had operated an earlier iteration of its Park Branch in the corner row house at 200 Washington Avenue since the early 1900s.

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office of the New York State Teachers Association at 152 Washington Avenue (1934, Harold Fullerton). Perhaps most evocative of the buildings representing that era was the White Tower Hamburgers restaurant that opened at 115 Washington Avenue in 1934. The small one-story Art Moderne structure, reminiscent of a streamlined dining car, replaced one of the block's impressive three-story mansions; it, in turn, was moved to 12 Central Avenue, within the historic district, in 1962, during the period of significance, to make way for the construction of the Merchants Exchange Bank.

The commercial shift in character on those blocks also had an impact on many residential buildings in terms of ground-floor alterations. Many single-family row houses were converted to apartments and the parlor and basement levels changed to house offices or retail spaces. The most noticeable change along the streetscape was the removal of masonry stoops that originally provided access to the raised entry at the parlor level. Also prevalent was the change in street level fenestration to accommodate plate-glass storefront windows and commercial doorways.

A number of institutions, both public and private, also erected sizeable buildings within the historic district during the early twentieth century. The city opened a pair of schools in close proximity to each other: Public School 12 at 27 Western Avenue (1902, Fuller & Pitcher), which replaced an earlier school building that had stood on the site since the 1850s; and the Albany High School (1912-13), located at 141 Western Avenue. On the other side of the district, the intersection of Washington Avenue became an important cultural node with the completion of the Albany Institute of History and Art (1907-08, Fuller & Pitcher) at 125 Washington Avenue, the Harmanus Bleecker Library (1923-24, Fuller & Robinson) at 19 Dove Street, and the University Club (1924-25, Albert Fuller) at 141 Washington Avenue.

By far the most expensive and extensive educational institution developed within the district was the New York State College for Teachers (now used as the SUNY Albany Downtown Campus), which built the first section of its campus in 1907-09 on the site of the old Albany Orphan Asylum. Designed by George L. Heins with Albert R. Ross as consulting architect, the complex initially consisted of three buildings—the Science building (now Husted Hall), the Administration building (Draper Hall), and the Auditorium (Hawley Hall)—arranged in a shallow U-shape around a courtyard. In 1927-29 a second section was opened on the land between the original campus buildings and the recently completed Albany High School, at the western end of the block, resulting in an entire city block devoted to institutional use. Designed by Sullivan Jones and state architect William Haugeard, the second section also consisted of three buildings (Milne, Page, and Richardson halls) arranged in a U-plan around a courtyard, and they employed a similar Classical Revival architectural vocabulary

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### *Mid-Twentieth Century Office Buildings*

The last significant phase of development in the historic district occurred during the mid-twentieth century period, from the 1950s through the early 1970s, during which time a number of large office buildings were built along lower Washington Avenue, between Swan and Lark streets. A combination of factors contributed to that trend, among them the growing demand for dedicated office space, which was driven in part by the area's proximity to the state capitol and various units of state government. The designation of those blocks as a business zone in the 1924 city zoning ordinance had earlier opened the door to the area's commercial development and presaged future developments, although prior to 1950 most commercial buildings were relatively small-scale and thus in keeping with the existing character of the neighborhood. In the larger context of the city, this was a period marked by significant change. Although Albany's downtown area, located immediately east of the nominated historic district, had remained a viable commercial district into the 1950s, by the 1960s it was in the grip of a depressed economic state, a situation that many felt was resultant from a lack of dedicated parking. The increasing need for office space, to accommodate both the private sector and government agencies, emerged as a prevailing narrative at the time, and it was during that era that the distinctive corporate architecture of the Modern movement appeared in the local landscape.

The street layout and division of the lots, both dating to the 1760s, might also have been a factor in the new development. Especially on the north side of the street, the blocks between Swan and Lark streets contained large lots that extended the full 330-foot depth of the block to Elk Street. Throughout the nineteenth and early twentieth century, many of those parcels remained occupied by impressive freestanding mansions located on large lots, leaving them as yet undivided.<sup>31</sup> Parcels of this type were particularly enticing to developers looking to assemble a site large enough for an office building—especially one that could accommodate street-level parking in the back, as many of those on the north side of Washington Avenue now have. The mansion at 119 Washington Avenue, the former home of Dr. Arthur W. Elting, was demolished in 1954 to make room for the current two-story office building commissioned by Joel H. Carroll, who had purchased it in 1950 from the trustees of Phillips Exeter Academy of New Hampshire.<sup>32</sup> As promoted in period news accounts, the new building was to have considerable square footage for office space, along with air conditioning and elevator service.<sup>33</sup> That

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<sup>31</sup>Some has been converted to institutional use, such as the Jewish Community Center at 111 Washington Avenue and the Albany Academy for Girls at no. 155.

<sup>32</sup>"Dr. Elting's Home Sold by Sullivan Firm," *The Knickerbocker News*, 10 June 1950.

<sup>33</sup>"500,000 Building Slated in Albany," *Knickerbocker News*, 12 November 1954.

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building, along with two on Elk Street, produced upwards of \$300,000 in rent revenue annually for Carroll, who leased all three to state agencies in the period.<sup>34</sup>

A year later, in 1955, a three-story office building constructed for the Internal Revenue Service went up at 161 Washington Avenue, on the former site of the Harmanus Bleecker Hall. It was designed by architect Julius Tauss, who for a time was affiliated with the New York State Division of Standards and Purchase. Tauss later designed many of the neighborhood's subsequent office towers: 162 Washington Avenue (1960) for Backer Associated Industries; 111 Washington Avenue (1961-62) for the Picotte Building Corporation, with the Mechanics Exchange Bank as its principal tenant; and 155 Washington Avenue (c. 1965) for the Office of Local Government.

Julius Tauss also designed one of the last, and by far the tallest and most conspicuous, office building in the historic district: the 20-story tower now known by its vanity address of One Commerce Plaza (1970-71), working in partnership with associate architect Jay S. Unger. Originally referred to as the Capital Hill Twin Towers (but more commonly as the Twin Towers), its developers, M. Fred and Samuel E. Rosenblatt of the Samfred Belt Line Corporation, billed the building as “the fourth corner of Capitol Hill”—along with the New York State Capitol, the New York State Education Building, and the Alfred E. Smith Building— and claimed that the marble facade “has been painstakingly designed to harmonize with its Capital Hill neighbors.”<sup>35</sup> A period advertisement, run while the building was under construction, touted it as “the largest all-electric office building in New York State” and one which offered “an ideal location and working climate for local companies as well as for regional offices of nationwide organizations.”<sup>36</sup> The new building, with approximately 950,000 square feet of space, was also noted for its proximity to major highway systems and for its vast private garage facility, which could accommodate 550 vehicles.<sup>37</sup> The cost of the project, one of the more significant private construction projects in Albany's recent past, was estimated at 28 million dollars.<sup>38</sup> The Rosenblatts investment in the Capital Hill Twin Towers projected was in part founded on their confidence in the future of Albany. “Developers haven't scratched the surface in Albany,” M. Fred Rosenblatt opined in a contemporary interview, during which he referred to the city as “the hottest market ahead for business, offices, [and] services.” Although he readily admitted that Albany's downtown fortunes had slipped in recent times, he nevertheless felt that a period of growth and prosperity was on the immediate horizon, and the project was advanced with that

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<sup>34</sup>“119 Leases in Albany Area,” *Times-Union*, 26 March 1959.

<sup>35</sup>“Twin Towers Are Billed As Capital's '4th Corner,’” *Albany Times Union* (Oct. 16, 1968), 3. The marble was replaced with white metal panels around 2007 due to safety concerns.

<sup>36</sup>Advertisement, Capital Hill Twin Towers, *Knickerbocker News*, 12 May 1969.

<sup>37</sup>Advertisement, Capital Hill Twin Towers.

<sup>38</sup>“Two Albany Brothers Contribute \$375 to Camp Thacher Fund,” *Times-Union*, 1 May 1969.

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possibility firmly in mind.<sup>39</sup> The building is a prominent local landmark and a fitting conclusion to major development within the district.

Apart from that stretch of lower Washington Avenue that witnessed development and transformation in more recent times, the overall character of the historic district has changed little since the early twentieth century. Its blocks still contain a wide assortment of nineteenth- and early twentieth-century residential and commercial buildings, representing an encyclopedic catalogue of architectural styles. Including its mid-century Modern office buildings, the historic district provides a compelling record of more than 150 years of Albany's growth and physical development.

#### *Architecture of the Historic District*

Albany's western expansion up and over the hill past the new State Capitol at the dawn of the nineteenth century coincided with the peak of popularity of the Federal style; all of the earliest surviving buildings in the historic district employed elements of this idiom, though in some cases supplanted by later stylistic alterations. The style was rooted in the European Neoclassical Revival of the eighteenth century, which was spurred by a growing body of specific information on Roman and Greek architecture as studied in remote locations such as Herculaneum, Pompeii, Spalatro, Athens, and Paestum. More specifically, the American Federal style was a derivative of the English Adam style, named for its progenitor, the Scottish-born architect Robert Adam. The Adam taste was transmitted to post-Revolutionary America in architectural publications such as those authored by the English carpenter William Pain and by first-hand observation by architects such as Charles Bulfinch. Bulfinch introduced the Adam taste in Boston, where he came to influence the work of Asher Benjamin, whose *Country Builders Assistant*, 1797, was the first native-published builder's guide. Drawing from Pain's work, Benjamin reformulated the character of the Adam style into a vocabulary suitable for the simpler needs of the American carpenter-builder.

Among the oldest documented buildings within the historic district is the Samuel and Mary Hill Residence (now the Fort Orange Club) at 110 Washington Avenue. It was constructed in 1810-12 and its design has often been attributed to Philip Hooker, who was Albany's preeminent architect of the period. Though the building has undergone substantial changes—including several additions in the nineteenth century and a Colonial Revival update in the 1920s—the original main block retains several notable elements of the Federal style, such as the projecting bay forming the main entrance, the ground floor window openings set within recessed arches, and

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<sup>39</sup>"Downtown Albany: Beginning of an Era," *Times-Union*, 20 October 1968.  
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the splayed brownstone window lintels. Perhaps the most evocative period detail is the brickwork, which consists of hand-pressed red brick laid in Flemish bond.

Federal-style elements can also be seen on contemporaneous commercial buildings erected near the intersection of Washington Avenue and the western turnpikes. The building at 1 Central Avenue, completed c. 1815 and the only intact survivor of a row of six “store and houses,” has similar Flemish-bond brickwork and brownstone lintels, as well as another hallmark of the era, a tall peaked roof with its ridgeline running parallel to the street. A block to the west, the sharply triangular plot of land once known as Robinson’s Point is occupied by a pair of storehouses at 40 Central Avenue (c. 1819) and 44 Central Avenue (c. 1817); “both were built largely with utility in mind and do not present many decorative components...save for their Flemish bond brick work. Rather, these buildings are strong examples of the simple features characterizing commercial and light industrial building from this period.”<sup>40</sup>

The Federal style of architecture was eventually displaced by the Greek Revival, which was widely adopted during the 1830s. It was also a European import, first popularized in England and inspired in large part by archeological discoveries that revealed Greece, rather than Rome, as the birthplace of classical civilization.<sup>41</sup> American architects of time believed the Greek Revival was a particularly appropriate expression of their young nation’s democratic ideals, which they closely associated with the democracy of ancient Greece.

Row houses built in the style typically had Greek forms appended to what was by then an established form. Early examples of the style retained the Flemish-bond brickwork of the Federal style, but by the 1840s builders were transitioning to machine-pressed brick that could be laid in very uniform common or running bond. The window openings were minimally ornamented with simple sills and lintels, often set flush with the facade. The windows themselves were still multi-paned, as with the Federal style, and cornices were executed in both brick and wood. In Albany, this period of architecture corresponded to the building boom associated with the opening of the Erie canal and the first western railroads.

The district’s longest and most impressive row of Greek Revival buildings is located at 52 to 68 Swan Street. Built in the early 1830s, this group initially consisted of eight houses of uniform design and size, an architectural innovation of the period that evoked the elegant terrace housing of England. Though all of the buildings have undergone some degree of alteration and the row is no longer architecturally uniform, it is still

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<sup>40</sup>44 Central Avenue, 3.

<sup>41</sup>Of particular importance in chronicling ancient Greek ruins was Stuart and Revett’s *The Antiquities of Athens*, published in the 1760s.

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possible to read the original arrangement. Each house stood three stories tall above a raised basement and they were grouped into pairs mirrored around a double stoop.

There are several small clusters of similarly impressive Greek Revival houses located along lower Washington Avenue. The three located at 136 to 140 Washington Avenue were developed by Jacob H. Ten Eyck around 1845. Like the Swan Street houses, they initially stood three full stories with a raised basement and stoops. Their facades consist of brickwork laid in Flemish bond with rectangular window openings and a few surviving flat window lintels and sills. All three retain their original cornices, composed of a simple flat frieze, small dentil course, and modestly projecting molded entablature. On the next block to the north, 172 and 174 (both c. 1835) and 176 (c. 1841) Washington Avenue were erected for separate owners and therefore were designed individually, rather than as a cohesive row. All three have brick facades laid in Flemish bond, although the upper stories of both nos. 172 and 174 are laid in common bond, indicating they were raised subsequently.

More modest examples can be found in the western section of the historic district. The house at 298 Washington Avenue (c. 1840) is typical of the narrower row house variety. Like its contemporaries on Lower Washington Avenue, it features a planar brick facade with austere, flat stone window lintels and sills. Also characteristic are the shallow peaked roof and the wide cornice frieze punctured by small attic windows—features that are shared by the similarly styled house across the street at number 287 (by 1860). During the Greek Revival period these blocks were less densely settled, allowing for a few more suburban-type residences. Of particular note is 304 Washington Avenue (ca. 1835), a freestanding, five-bay house set well back on its lot at an angle to the street with a generous front yard. Though much altered, a similar five-bay wood-frame house stands at 34 Bradford Street, likely one of oldest on that street.

The relative austerity of the Greek Revival eventually gave way to a series of new styles that represent the Romantic Picturesque phase of nineteenth-century American architecture. The most prevalent of these styles within the historic district is the Italianate, which was introduced to the United States in the late 1830s in its earliest iteration, the Italian Villa—and once again from England. It became the dominant American architectural style in the 1850s and 1860s, and it continued in popularity into the 1880s; it was a versatile mode that proved well adapted to a range of expressive possibilities and settings. As a Picturesque style, the Italianate was not an attempt to use Renaissance forms in an academic manner; rather, designers working in the mode freely borrowed certain design elements for decorative purposes.

The Italianate-style row house is usually characterized by its vertical proportions, the decoration of door and window openings, and by a deep, bracketed cornice; the style allowed for a range of expressive possibilities and became particularly exuberant in detail during the 1870s. While the façade plane remained flat, the

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applied details project much farther to create the play of light and dark favored by proponents of the Picturesque movement. The arch was a central motif of the style, whether the shallower segmental arch or the full round arch. Other hallmarks include acanthus leaves and scrolls. Earlier or more humble examples often feature red brick facades with simpler ornament, while later and more extravagant examples have full brownstone fronts and more elaborate, high-relief ornament, with the use of cast-iron features becoming particularly prevalent in the post-Civil War era.<sup>42</sup> Technological advancements and mass production enabled some of this characteristic ornament. Glassmakers were able to produce larger window panes at lower cost, and therefore two-over-two window sash became prevalent. Cornices, cast-iron window lintels and sills, and areaway ironwork were all factory made and could be ordered from a catalog or from the local building supply yard.

Within the historic district the most evocative example of the Italianate style is the Walter Merchant House at 188 Washington Street, completed in 1869 (S/NRHP listed). The freestanding building has a full brownstone facade, with quoins and a rusticated raised basement meant to imitate an Italian palazzo. Parlor floor and basement window openings are arched, as is the recessed double-leaf entrance door. The bracketed window sills and modillioned cornice are also typical of the Italianate style.

Typical Italianate row houses, occupying narrower lots and typically three bays wide, include the brownstone-fronted house at 166 Washington Avenue (c. 1860), which also features segmental-arched window and door openings, molded lintels and sills, deeply recessed double-leaf entrance doors, and projecting cornices with modillions and brackets. Other examples, which employ factory-made (but still hand-carved) ornament, include the houses at 36 and 52 Bradford Street (c. 1875).

The district's commercial and mixed-use buildings from the period also have similar ornamentation, although often somewhat simplified. Most notable is the nearly-continuous row on the north side of Central Avenue between Lark Street and Henry Johnson Boulevard, which was built up in the late 1850s through the 1860s. The majority of those structures have a typical Italianate bracketed cornice, as well as molded sills and lintels—though many of the windows are flat-headed, rather than arched as in the more ornate residential examples. A few even retain their historic storefront cornices that mirror the principal cornice above.

A number of older buildings within the historic district were updated with Italianate-style elements during the later nineteenth century. Among these was the Federal-style storehouse at 40 Central Avenue (c. 1819), which had its window openings enlarged; it was given a deeply projecting cornice and had two triple-height oriels

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<sup>42</sup>Brownstone, being a very soft building stone, lent itself well to carved ornament.

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installed. Similarly, most of the once-uniform row of Greek Revival houses at 52 to 66 South Swan Street (c. 1830s) were updated with new window lintels, sills, bracketed cornices. Sometimes these alterations involved the addition of third or fourth stories, as occurred to the Greek Revival houses at 172 and 174 Washington Avenue (c. 1835).<sup>43</sup>

Following the Civil War, architectural tastes began to diversify into the eclectic styles that characterized that era. Parallel to the maturation of the Italianate style, the ornamentation of which became particularly robust during the 1870s, and which continued to find application into the 1880s, was the Neo Grec style. As with the Italianate style, buildings erected in this mode exhibit boldly projecting door hoods and window enframements, tall stoops, bracketed cornices, and a smooth brownstone front. However, the decorative treatments of the Neo Grec mode share important distinctions. Instead of the foliated and curvilinear forms of the Italianate style, the Neo Grec expressed an extreme angular and rectilinear quality. This new aesthetic was the immediate result of the increasing mechanization of building technology, but it also signaled a turn away from historical revivalism towards the eclecticism that would characterize late-nineteenth century architecture. Among the defining element of the Neo Grec style is the use of incised ornament fabricated by machine rather than carved by hand. Decoration was created by mechanical planers and groove-cutting routers, which produced single-line forms such as flowers and vines. Greek influence is manifested in ornament derived from classical architecture, such as eared pediments, anthemion, and especially the abstract interpretation of fluting created by long, parallel channels routed into columns and pilasters. While the influence of the Neo Grec mode is palpable in some examples, it did not enjoy the widespread popularity that it did in New York City.

During the Late Victorian era new architectural styles, often eclectic in nature, came to the forefront; among these were the Queen Anne, the Romanesque Revival, and the Renaissance Revival. The Queen Anne style was perhaps the most eclectic of the late-nineteenth century styles—both visually and in terms of its architectural precedents—and the most popular, and it is most closely associated with Late Victorian period, 1876-1916. Ostensibly it was a revival of British architecture of the seventeenth and eighteenth centuries and thus named after the last of the Stuart dynasty that ruled briefly in the early 1700s.<sup>44</sup>

Queen Anne houses display a rich palette of materials rendered in a variety of colors and textures, including patterned or polychrome brickwork, terra cotta, wood, pressed metal, rough-faced stone, and slate. Terra cotta

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<sup>43</sup>The addition of another story is often legible in the brickwork. In these cases, the original facade was laid in Flemish bond while the later portion was laid in common bond.

<sup>44</sup>One of the early proponents of the style, Richard Norman Shaw, preferred the term Free Classicism, since it more accurately conveyed the wide range of influences that contributed to the style; that term also came to define a particular subset of American Queen Anne-style design that employed a predominately classical vocabulary, as opposed to early Eastlake-inspired design vocabulary.

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contributed to the aesthetic richness as it could be molded and glazed in a variety of shapes and colors. Queen Anne-style buildings are often characterized by asymmetrical massing with projecting bays, floating bay windows, and picturesque rooflines featuring gables, dormers, chimneys, and turrets. Despite the technological advances with glass manufacturing and the inexpensive availability of large panes of clear glass, windows on a Queen Anne style dwelling often included small panes in a multitude of colors for striking visual effect. The stoops on Queen Anne row houses abandoned the straight flight of steps for those changing directions treated as a chief ornament of the house.

There are relatively few examples of Queen Anne architecture in the historic district, perhaps since many of its primary characteristics are more closely associated with freestanding houses than with the urban row house type that predominates in the district. One standout example is 288 Washington Avenue (by 1885), which features an asymmetrical facade with a double-height angle bay and offset pedimented cornice. The machine-made ornament is richly realized and includes additional flourishes such as the stone belt courses.

The corner of Western Avenue and South Lake Avenue—among the last areas of the historic district to be developed—contains a few freestanding houses and duplexes in the Queen Anne style. Nos. 126 and 128 Western Avenue (c. 1910), as well as 130 and 132 Western Avenue (c. 1900), have the characteristic complex rooflines featuring cross gables, dormers, and tall, delicately laid brick chimneys. Just around the corner, 12 South Lake Avenue (c. 1909) has a full-width, pedimented porch, and vigorously articulated front facade with angled oriels and pedimented dormer.

It was also during this period that the Romanesque Revival style emerged as an important national style. The style first found expression in the pre-Civil War period, in large measure inspired by the German *Rundbogenstil*, or Round-Arched style, in the work of architects such as James Renwick. In the Late Victorian era, a major subset of the style, the Richardsonian Romanesque mode, came into common usage, its character-defining features being drawn from the work of Henry Hobson Richardson, for whom it was named. Richardson was inspired by the eleventh-century Romanesque buildings of southern France and Spain, which were distinguished by their massive round arches and substantial masonry work, from which he forged his own personal and distinctive idiom.

As with the Queen Anne style, the Romanesque Revival style employed asymmetrical massing, a variety of building material textures and colors, and vigorously applied ornament. Its distinguishing characteristics include the use of massive round-arched openings, rock-faced stonework, and intricate carved ornament inspired by organic forms, all of which was meant to evoke a sense of permanence and great age. The color palette tended towards earth tones, with red, yellow, and brown brick, unglazed terra cotta, and Spanish tile roofs.

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Rather than act as mere decoration, Romanesque ornament was intended to accentuate or express the structural function of the forms it adorned.

For much of the 1880s and 1890s the Romanesque Revival was the preferred architectural style for Albany's civic buildings. Richardson himself was one of the principal architects who contributed to the design of the Capitol, and he also designed Albany's City Hall in his own version of the style. The largest and in many ways the purest example of the Romanesque Revival style within the historic district is the massive Washington Avenue Armory, completed in 1891 at 195 Washington Avenue. Its architect, Isaac Perry, succeeded Richardson as architect of the NYS State Capitol in 1883 and was charged in large part with realizing his predecessor's designs. Perry's respect for Richardson's work, and his mastery of the Romanesque Revival mode, is evident in the design of the armory. The headhouse facing Washington Avenue consists of a projecting central section beneath a massive pediment ornamented with earth-toned terra cotta. The entrance is deeply recessed in a monumental round-arch opening, echoed by arcaded round-arched windows on the second story. A round tower with conical turret marks the building corner, while the side elevations, which mark the drill hall, have a series of bays divided by castellated turrets.

On a smaller, neighborhood scale is Steamer No. 1 at 324 Washington Avenue, completed in 1893 and designed by Ernest Hoffman. Its material palette and form closely resemble Richardson's Albany City Hall, completed a decade earlier, and it features rough-faced polychrome stonework with matching terra cotta, a solid rectangular main block topped with a nearly pyramidal hipped roof and prominent dormer.

Residential buildings that take clear inspiration from Richardson and the Romanesque Revival style include 150 Washington Avenue (1891, Edward Ogden & Son), which features rough-faced brownstone facade, simple but muscular stone window surrounds, and an austere modillioned cornice. A block to the north, two older buildings were updated with similarly rustic Romanesque Revival facades at no. 170 (facade c. 1891) and 182 (facade 1891-93) Washington. The latter exhibits the characteristic round-arch openings at the ground floor, mirrored by a smaller arcade at the fourth story. The proliferation of carved Romanesque ornament was to some extent the result of stone masons who were employed for a time in the construction of the Capitol, and whose talents soon found outlet in the execution of private commissions.

The eclecticism of the Late Victorian period was brief, lasting only a couple of decades. The World's Columbian Exposition, held in Chicago in 1893, helped shift American architectural taste back towards the classical and the sober, the symmetrical, and the academically correct. While the beginnings of a classical revival had already started by the 1880s, the so-called "White City" was an unprecedented ensemble of

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monumental, light-colored neoclassical buildings designed by the country's leading architects. It spurred both an architectural style, the Beaux Arts, and an urban planning movement, the City Beautiful.

While the Beaux Arts, as typically defined, lent itself primarily to civic buildings, the historic district includes a few structures that were not used for civic purposes that are nevertheless associated with that design mode. Named after the famed French school of architecture and inspired by post-Haussmann Paris, this strain of Neo-Classicism favored symmetry and a hierarchy of elements. The materials palette was light and white—mostly buff brick and limestone—and mansard roofs were often used along with ornate dormers, evoking the Parisian sophistication associated with the style. This certainly characterizes the Stuyvesant Apartments at 180 Washington Avenue (1904-05), developed by vaudeville impresario Frederick F. Proctor. The slender seven-story structure features a rusticated limestone base, buff-brick shaft consisting primary of a single multi-story oriel, and a mansard roof with central dormer. The other examples include the Pruyn-Rice Residence at 135 Washington Avenue (1894-95, Richard Morris Hunt), and the adjacent Albany Institute of History and Art at 125 Washington Avenue (1908, Fuller & Pitcher).

More modest buildings often employed the related Renaissance Revival style, which used similar classical ornament but in a more restrained manner. Materials were similar, typically limestone or buff brick, although facade composition often tread the line between the pure symmetry of the Beaux Arts and the aggressive asymmetry of the Victorian era. Row houses typically featured full-height window bays, either angled or rounded, and belt courses distinguishing each floor of the facade. Applied ornament included wreaths, baskets of fruit, and garlands tied with ribbons. The cornice is one of the hallmarks of the Renaissance Revival style, with a wide frieze band and modillions, sometimes punctured by small attic windows.

As with the previous styles, examples can be found throughout the historic district. Along Washington Avenue these include: no. 228 (c. 1890); no. 232 (by 1892); nos. 262, 279, 293, 300, and 302 (all by 1908); and nos. 304 and 306 (c. 1890). A notable variant is 14 South Lake (c. 1913), designed with Flemish Revival elements, including a gable with scrolled parapet. Renaissance Revival commercial and mixed-use buildings employed a similar vocabulary—light-colored materials, offset angled oriels, and restrained classical cornices—as seen at 228 Washington Avenue (c. 1890) and 236 Washington Avenue (by 1908).

Neo-Classicism, of one form or the other, remained a dominant theme in American architecture for much of the early twentieth century period. The lingering influence of the Beaux Arts can be seen in the design of 146 Washington Avenue (1916-17), built as both a residence and an office with a symmetrical facade and paired entrances set within a gleaming limestone facade. Banking institutions retained their preference for the solid and sober associations of classical architecture, even after other business had begun to embrace more

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modern styles. Within the historic district, a pair of such institutions updated existing structures with Classical Revival facades in the 1920s. The Union Trust Company commissioned Albert Fuller to revamp a row of three row houses into its Washington Avenue branch at 196 Washington Avenue in 1921, while the First Trust Company either rebuilt or heavily modified an old church at 252 Washington Avenue in 1926.

By far the largest institutional complex in the historic district, and its most significant concentration of large-scale classically inspired buildings, is the former campus of the New York State College for Teachers at 103 Western Avenue (now the SUNY Albany Downtown Campus); there the influence of both the Colonial Revival and Classical Revival modes is apparent. The original quad, consisting of the Science, Administration, and Auditorium buildings (now Husted, Draper, and Hawley halls), was completed in 1907-09 and designed by George L. Heins with Albert R. Ross. The buildings are arranged in a shallow U-shape and are connected by curving covered walkways. The facades are red brick laid in Flemish bond with limestone trim and a clear hierarchy of classical ornament: A monumentally scaled Corinthian-order portico is the prevailing motif of the center structure, while the flanking buildings employ Ionic-order porticos that face one another and create a semi-enclosed forecourt. A second quad, comprising Milne, Page, and Richardson halls, was designed by Sullivan Jones and William Haugaard and completed in 1927-29. It mirrors the original in its U-shaped arrangement, but it features design elements that affiliate it with the Colonial Revival style. The dominant feature is the central building's bell tower, vaguely resembling historic precedents such as Independence Hall in Philadelphia. Other examples that speak to the renewed interest in classical architecture include the Harmanus Bleecker Library at 19 Dove Street (1923-24), designed by the architectural office of Fuller & Robinson, and the Albany High School at 141 Western Avenue (1912-13).

The Colonial Revival style formed a popular and enduring variant of the Classical Revival mode. Early interest in America's colonial heritage began in 1876 with the country's centennial celebration in Philadelphia, which inspired a reevaluation and admiration of the nation's earliest architectural traditions. In general, Colonial Revival designs were accurate in their use of architectural precedents, but they were often grander and more embellished than the earlier prototypes from which their character-defining features were drawn. Typical features of the style include Flemish bond brickwork and stone trim, including splayed keystones or paneled lintels. Often the brickwork was embellished by the use of two colors of brick to create a contrasting pattern, and the bricks were manufactured with a rough texture intended to make them look like the old, hand-pressed bricks of the colonial and Federal periods. The historic district contains a number of civic and institutional buildings designed in the Colonial Revival style, among them the University Club at 141 Washington Avenue (1924-25, Albert Fuller). In 1929 the Fort Orange Club commissioned member-architect Worthington Palmer to update and unify its expanding complex at the former Hill Residence at 110 Washington Avenue; the result

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was a Colonial Revival-style facade that recalled—and incorporated pieces of—the original building, but which was decidedly an embellishment. Also notable in this context is the First Unitarian Universalist Society of Albany at 405 Washington Avenue (1925).

While banks and institutions continued to draw upon the Classical Revival and Colonial Revival style, with their allusions to tradition and stability, other businesses were more interested in pushing the architectural envelope. Among the pioneers in the historic district were a pair of automobile retailers: L. R. Mack at 260 Washington Avenue (c. 1916); and the Detroit Supply Company (c. 1920), a through-block building with entrances at both 299 Washington Avenue and 80 Central Avenue. Both showrooms feature large plate-glass display windows that form the majority of their facades. The minimal brick structures framing the glazing is ornamented with abstracted Classical motifs, perhaps anticipating the modern classicism of the New Deal era. Other architecturally savvy businesses chose the Art Deco for their buildings, including the Albany Business College at 130 Washington Avenue (1933), while the White Tower restaurant at 12 Central Avenue formed an expression of the related Art Moderne mode. The Art Deco style formed the architectural backdrop for America in the 1920s, the era of its greatest popularity, and it continued to find expression into the following decade. It was a mode that was eagerly seized upon by architects for commercial constructs, among them the celebrated New York City skyscrapers of the 1920s and early 1930s, and it found expression in Albany in a number of bank, office and store buildings. Proto-Modern architectural elements were also added to existing buildings, often during their conversion from residential to mixed-use. 174 Washington Avenue, for example, received an Art Deco or Art Moderne entrance enframement, as did 393 Washington Avenue.

Relatively few buildings were built in the historic district during the Great Depression of the 1930s or over the course of the Second World War. When construction activities resumed in the 1950s, architectural tastes in general had swung towards Modernism and the types of buildings being completed in the historic district—mostly larger office buildings supporting the growing state bureaucracy—lent themselves to the steel-and-glass aesthetic of the International style and the Modern movement. During the later 1940s and early 1950s the first distinctive expressions of Modern architecture were introduced in the Albany area. European Modernism, a broad movement that emerged from the collective work of architects and theorists practicing in Germany, Holland, France and elsewhere—and which had been influenced by the early twentieth century work of Frank Lloyd Wright—found its first major expressions in America during the second quarter of the twentieth century. Buildings such as Howe & Lescaze's Philadelphia Savings Fund Society building in Pennsylvania, ca. 1932, and the Lovell houses erected in the mid-1920s in Newport Beach and Los Angeles, California, by Rudolph Schindler and Richard Neutra, respectively, were among the first to exhibit the distinctive and clean geometric lines of the International Style, the name bestowed upon it in 1932 by two of its earliest American advocates,

Washington Avenue Corridor Historic District

Name of Property

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the architectural critic Henry-Russell Hitchcock and architect Philip Johnson. This mode is characterized by the extensive use of structural steel and reinforced concrete; by an emphasis on volume, rather than mass; by a conscious aversion to ornament and historicizing detail; and by interpenetrating geometric masses and planar surfaces punctuated by extensive glazing, typically executed as horizontal bands. Buildings such as One Commerce Plaza and 155 Washington Avenue, both by the architect Julius Tauss, continue to speak effectively to this later period in the district's physical development.

Washington Avenue Corridor Historic District  
Name of Property

Albany County, NY  
County and State

**9. Major Bibliographical References**

**Bibliography**

Published Sources

Colonial Albany Social History Project. Stefan Bielinski, director. <http://exhibitions.nysm.nysed.gov/albany>.

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\_\_\_\_\_. *Collections on the History of Albany*, Volumes 1-4. New York: J. Munsell, 1870-71.

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Waite, Diana S., ed. *Albany Architecture*. Albany, NY: Mount Ida Press, 1993.

\_\_\_\_\_. *Architects in Albany*. Albany, NY: Mount Ida Press and Historic Albany Foundation, 2009.

Unpublished Sources

Alvarez, Kimberly Konrad. "Lower Washington Avenue Historic District DRAFT National Register Nomination" (undated).

Tax Assessment Rolls. City of Albany. Albany County Hall of Records.

Maps (Listed Chronologically)

Lot Division Map titled "1768 new lots laid out on the Gallows Hill," 1768.

DeWitt, Simeon. "A Plan of the City of Albany, Surveyed at the request of the Mayor, Aldermen and Commonalty," 1794.

Van Alen, John Evert. "Map of the City of Albany, Surveyed by the request of the Mayor, Aldermen and Commonality," 1813.

Sidney, J.C. "Map of the City of Albany from Original Survey." New York: M. Dripps, 1850.

Jacob, E. "Map of the City of Albany with Village of Greenbush, East Albany & Bath." Albany, NY: Sprague & Co., 1857.

Beers, S. N. and D. G. "New Topographical Atlas of the Counties of Albany and Schenectady." Philadelphia, PA: Stone and Stewart Publishers, 1866.

Hopkins, G.M. "City Atlas of Albany, New York." Philadelphia: F. Bourquin, 1876.

Sanborn Map Company Fire Insurance Maps of Albany, New York. (New York: Sanborn-Perris Map Company Ltd, 1892, 1908, 1934.

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

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

**Primary location of additional data:**

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other
- Name of repository: \_\_\_\_\_

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

Washington Avenue Corridor Historic District  
Name of Property

Albany County, NY  
County and State

**10. Geographical Data**

**Acreage of Property** 67.34 Acres  
(Do not include previously listed resource acreage.)

**UTM References**

(Place additional UTM references on a continuation sheet.)

1	<u>18</u> Zone	<u>600643</u> Easting	<u>4724149</u> Northing	5	<u>18</u> Zone	<u>601619</u> Easting	<u>4723138</u> Northing
2	<u>18</u> Zone	<u>601440</u> Easting	<u>4723536</u> Northing	6	<u>18</u> Zone	<u>600596</u> Easting	<u>4723690</u> Northing
3	<u>18</u> Zone	<u>601785</u> Easting	<u>4723274</u> Northing	7	<u>18</u> Zone	<u>600431</u> Easting	<u>4723759</u> Northing
4	<u>18</u> Zone	<u>601713</u> Easting	<u>4723176</u> Northing	8	<u>18</u> Zone	<u>600380</u> Easting	<u>4723791</u> Northing

**Verbal Boundary Description** (Describe the boundaries of the property.)

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

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

The boundary for the Washington Avenue Corridor Historic District was the result of intensive level survey work that was initiated in 2016. While the nominated district is a distinctive entity in its own right, the boundary was to some extent shaped by existing historic districts on its eastern and southern sides: the Lafayette Park Historic District, which bounds the district's southeast side; the Center Square/Hudson-Park Historic District, which aligns with a portion of the southern boundary from South Swan Street to a point beyond Lark Street; and the Washington Park Historic District, which bounds a portion of the southern boundary from Willett Street to South Lake Avenue (inclusive of a boundary increase). The district additionally abuts the Elberon Triangle Historic District (locally certified) on its western side. The nominated district is a long and narrow east-west corridor that commences just west of the city's most important complex of public buildings, and it includes several distinct historic neighborhoods that were developed in different periods as Albany expanded westwards from the Hudson River. The district is narrower at the east end and fans outward to the west, taking in the initial sections of three of Albany's most important east-west thoroughfares: Central, Washington and Western avenues; it can be effectively characterized as a transportation corridor from the city center that moves through a concentration of civic, commercial, and educational buildings framed by and interspersed with urban housing. The district's somewhat unusual shape is to some measure resultant from two separate street grids that intersect with each other at an acute angle.

Washington Avenue Corridor Historic District

Name of Property

Albany County, NY

County and State

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### 11. Form Prepared By

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name/title Christopher D. Brazee; edited by Kathleen LaFrank and William E. Krattinger, NYS DHP

organization \_\_\_\_\_ date September 2018

street & number 174 4<sup>th</sup> Street telephone 518-279-6229

city or town Troy state NY zip code 12180

e-mail Chris@BrazeePhotography.com

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### Additional Documentation

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Submit the following items with the completed form:

- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.

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

- **Continuation Sheets**
  - **Additional items:** (Check with the SHPO or FPO for any additional items.)
- 

### Photographs:

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Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: Washington Avenue Corridor Historic District

City or Vicinity: Albany

County: Albany State: New York

Photographer: Christopher D. Brazee

Date Photographed: May 2019

Description of Photograph(s) and number:

- |     |  |
|-----|--|
| 001 | 110 Washington Avenue (1810-12), originally the Samuel and Mary Hill Residence and the oldest surviving building in the historic district, became the Fort Orange Club in 1880. The Colonial Revival updates date from 1929. |
| 002 | 1 Central Avenue (c. 1815), once part of a row of six Federal-style buildings.   |
| 003 | 52 to 66 South Swan Street (c. 1830s). A once-unified row of Greek Revival houses updated in the later 19th century.   |
| 004 | 172 to 176 Washington Avenue (between c. 1835 and 1841), Greek Revival houses with later updates.  |
| 005 | 188 Washington Avenue (1869), the Italianate-style Walter Merchant Residence.  |
| 006 | 166 Washington Avenue (c. 1859-61), an Italianate-style row house.   |
| 007 | 4 Central Avenue (1872), a Neo Grec loft building featuring machine-made ornament with incised details.  |

Washington Avenue Corridor Historic District

Albany County, NY

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- 008 290 to 294 Washington Avenue (c. 1870), a row of three houses featuring Neo Grec-style cornices with incised ornament.
- 009 288 Washington Avenue (1880), one of the district's few Queen Anne row houses.
- 010 126 and 128 Western Avenue (c. 1910), to left, and 130 and 132 Western Avenue (c. 1900), to right, are later examples of free-standing and duplex Queen Anne houses.
- 011 324 Washington Avenue (1892, Ernest Hoffman), Steamer No. 1. An example of Albany's smaller civic building inspired by the Romanesque Revival work of Henry Hobson Richardson.
- 012 81 to 85 Robin Street (by 1892), vernacular examples of Romanesque Revival row houses.
- 013 180 Washington Avenue (1904-05), the Beaux Arts-style Stuyvesant Apartments developed by vaudeville impresario Frederick F. Proctor.
- 014 300 and 302 Washington Avenue (both by 1908), typical Renaissance Revival row houses.
- 015 27 Western Avenue (1902, Fuller & Pitcher), the Colonial Revival Public School 12.
- 016 103 Western Avenue, New York State College for Teachers Campus. Science, Administration, and Auditorium Buildings (now Husted, Draper, and Hawley Halls (1907-09, George L. Heins with Albert R. Ross).
- 017 260 Washington Avenue (c. 1916), the Modern Classical showroom of the L. R. Mack automobile retailer.
- 018 12 Central Avenue (1934), the Art Moderne White Tower restaurant was originally located at 115 Washington Avenue.
- 019 155 Washington Avenue (c. 1965, Julius Tauss), one of several Modern buildings designed by Tauss in the historic district.
- 020 View west on Washington Avenue; One Commerce Plaza at center.

**Paperwork Reduction Act Statement:** This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

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

# Washington Ave. Corridor Historic District

City of Albany,  
Albany Co., NY



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



Washington  
Ave. Corridor  
HD

NEW YORK STATE  
Parks, Recreation  
and Historic Preservation

# Washington Ave. Corridor Historic District

City of Albany,  
Albany Co., NY

4725000

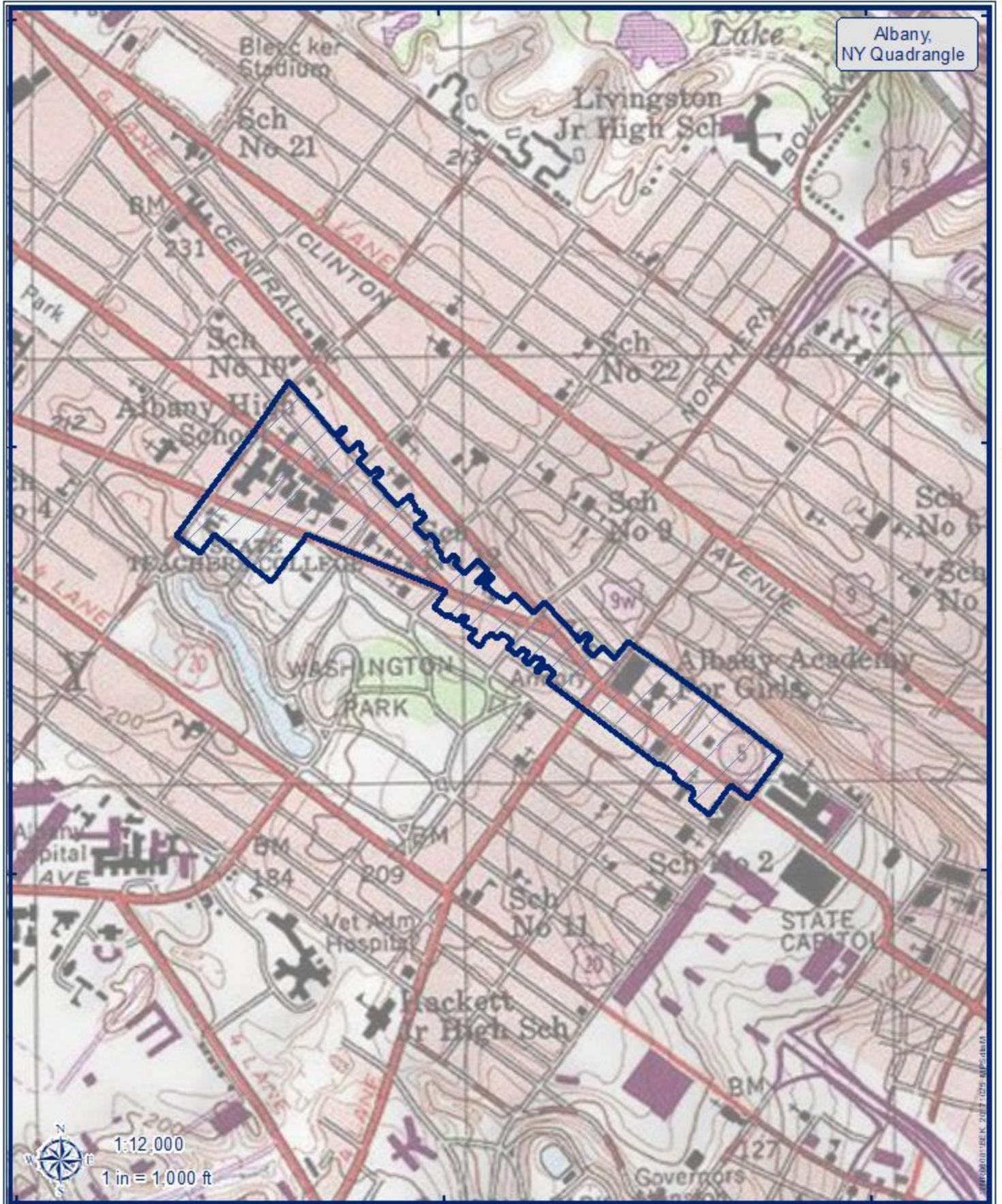
4725000

4724000

4724000

4723000

4723000



Albany,  
NY Quadrangle



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

600000

601000

602000

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



Washington  
Ave. Corridor  
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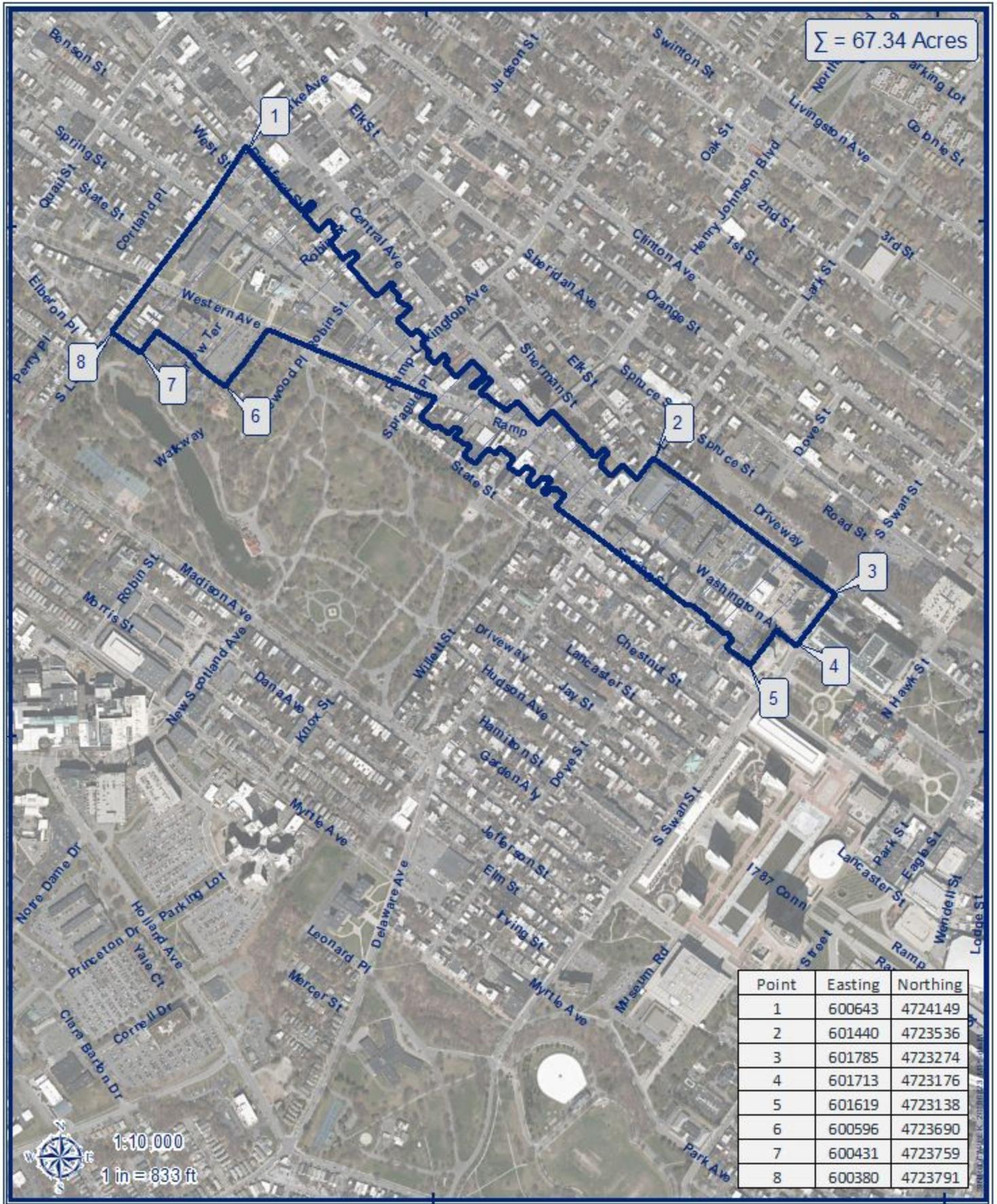


Washington  
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NEW YORK STATE  
Parks, Recreation  
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# Washington Ave. Corridor Historic District

City of Albany,  
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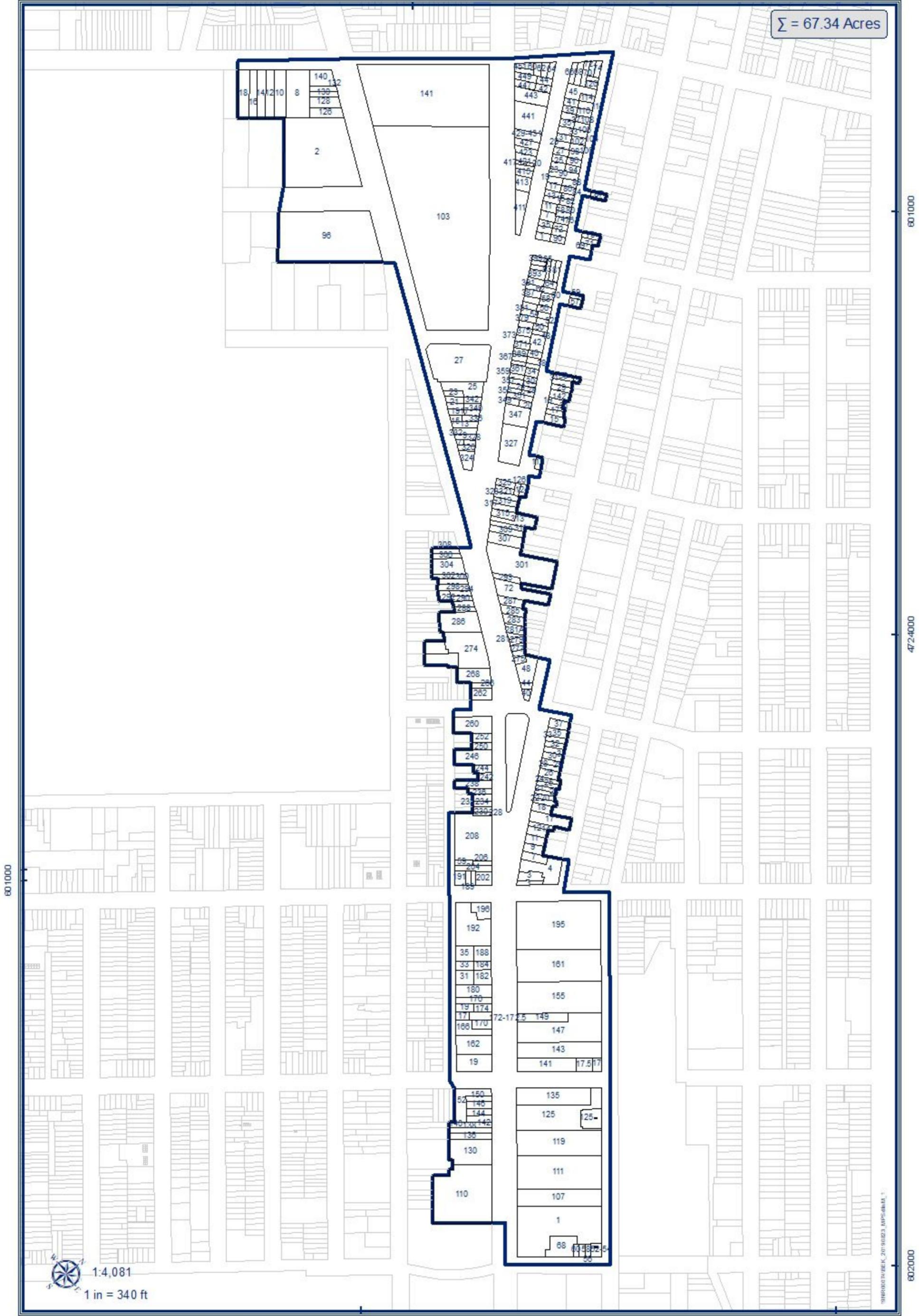
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 Datum : North American 1983  
 Units : Meter



Washington  
Ave. Corridor  
HD

NEW YORK STATE  
Parks, Recreation  
and Historic Preservation

Σ = 67.34 Acres



601000

601000

4724000

602000

1:4,081  
1 in = 340 ft

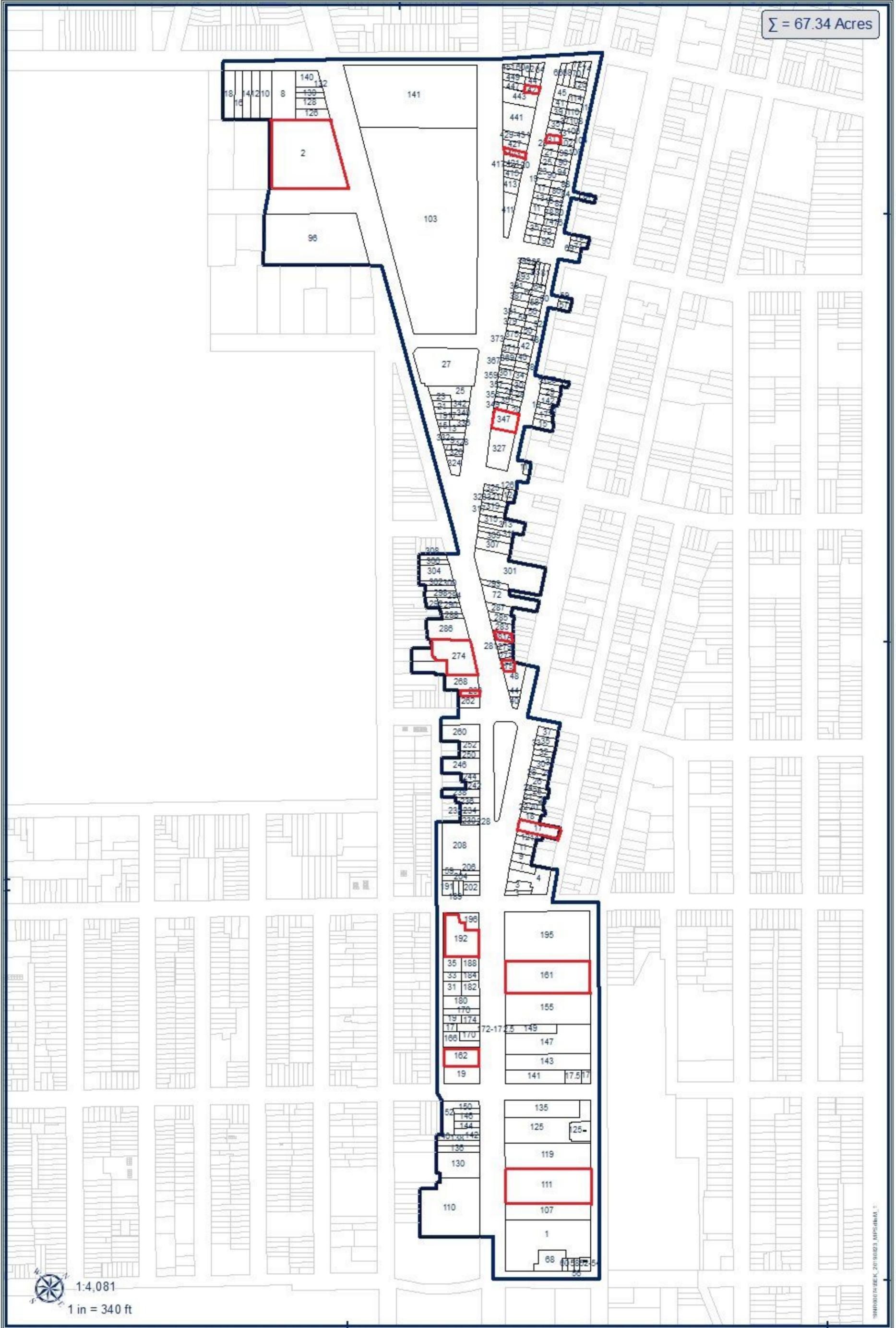
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Coordinate System: NAD 1983 UTM Zone 18N  
 Projection: Transverse Mercator  
 Datum: North American 1983  
 Units: Meter



Σ = 67.34 Acres



601000

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4724000

602000

4723000

602000

