

United States Department of the Interior
National Park Service

799



National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials and areas of significance, enter only categories and subcategories listed in the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Alice T. Miner Colonial Collection

other names/site number Alice T. Miner Museum, The Alice

2. Location

street & number 9618 State Road Route 9 (NY 9) not for publication

city or town Chazy vicinity

state New York code NY county Clinton code 019 zip code 12921

3. State/Federal Agency Certification

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

Ruthie Purpont 8/6/10
Deputy SHPO Signature of certifying official/Title Date

State or Federal agency and bureau

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

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register. See continuation sheet.
- determined eligible for the National Register. See continuation sheet.
- determined not eligible for the National Register.
- removed from the National Register.

Edson H. Beall 9-24-10
Signature of the Keeper Date of Action

other, (explain:) _____

Name of Property

County and State

5. Classification

Ownership of Property

(Check as many boxes as apply)

- private, public-local, public-State, public-Federal

Category of Property

(Check only one box)

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

Number of Resources within Property

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

Table with columns for Contributing and Noncontributing resources, and rows for buildings, sites, structures, objects, and Total.

Name of related multiple property listing

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

N/A

Number of contributing resources previously listed in the National Register

N/A

6. Function or Use

Historic Functions

(Enter categories from instructions)

RECREATION & CULTURE/Museum, INDUSTRY/Energy Facility/Switch House

Current Functions

(Enter categories from instructions)

RECREATION & CULTURE/Museum, NOT IN USE

7. Description

Architectural Classification

(Enter categories from instructions)

Colonial Revival (museum), Spanish Colonial Revival (switch house)

Materials

(Enter categories from instructions)

foundation stone, walls stone (museum), cement (switch house), terra cotta tiles (switch house), roof copper (museum), terra cotta tiles (switch house), other

Narrative Description

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

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Continuation Sheet

Alice T. Miner Colonial Collection
Clinton County, NY

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Narrative Description

The Alice T. Miner Colonial Collection (aka Alice T. Miner Museum & The Alice) is a three-story Colonial Revival stone building designed 1923-1926 by Chicago architect Frederick B. Townsend. It is located at 9618 State Route 9 (NY 9) in the town of Chazy, New York. The town is in northeastern Clinton County with its eastern border defined by Lake Champlain. The Canadian border is approximately 8 miles north and the city of Plattsburgh, NY is 12 miles south. The museum is located at the south end of town center and fronts (west) onto NY 9, the main north-south artery prior to the construction of Interstate 87. Its surroundings are comprised of a mix of 19th and 20th centuries commercial and residential properties.

The building is situated close to the road on a 1.3-acre parcel. A wrought iron fence separates the building and property to the north from the pedestrian sidewalk and road. The fence ends just south of the building at the driveway entrance, which is flanked by stone pillars with wrought iron gates. On the south side of the driveway, a low stone wall topped with a wrought iron fence continues to line the property along NY 9 to its southern border. The wrought iron fencing and gates were made by the Anchor Post Fence Company of Albany, NY and installed at the museum property between 1926 and 1930. A paved asphalt driveway runs along the south side of the building under a porte-cochere and continues to the rear of the building, creating a circular drive and leading to a c.1960 detached two-car cement block garage (non-contributing) located on the east edge of the property fronting west. The north, east and south edges of the property are defined by a c.1960s (non-contributing) chain-link fence. The grounds on the property are landscaped with mature shrubs and trees.

At the southeast corner of the property is a c.1916 California Mission style Switch House, also designed by Townsend. The Switch House was part of the electric hydropower system designed by Miner for the village. It reduced 22,000 volts of electricity to 220 volts and powered the museum, the school, and other public buildings, as well as the extant Spanish Colonial Revival style pump house (also designed by Townsend), which fronts east on NY 9 just south of the museum. The transformer and related equipment were removed from the Switch House after a fire in the late 1960s.

Contributing resources: 5 (museum, stonewall, wrought iron fence, wrought iron gate, switch house)
Non-contributing resources: 2 (garage and chain link fence)

All contributing resources on the property survive remarkably intact and retain a high level of integrity. Unless otherwise noted, all materials and features discussed below are original.

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The Alice T. Miner Colonial Collection building was constructed to look like the early 19th century three-story stone building that was on the property when the Miners purchased it in 1914. That building was constructed in 1810 as a one-story, combined dwelling and store. In 1824, two additional stories were added. The new third floor housed a single large Masonic meeting room. This 24' x 44' building was carefully dismantled and, in 1923, the stones from it reused to construct the frontispiece of the present, much larger museum building.¹ Additional stone for construction of the larger building was obtained locally from various sources: from the home of Dr. S.N. Fisk, just north of the property, that had burned in 1859 (cut stones originally from the Fisk Quarry on Isle La Motte); from the Fayette C. North starch factory ruin on Stratton Hill Road, and from a pasture on the Kirtland Buckman farm on the Old State Road (NY 9). This stone was quarried and brought to the construction site where it was cut by Joe Madrazo and Joe Robare, stonecutters. In addition to the reuse of stone to construct the Alice T. Miner Colonial Collection, salvaged parts from the 1810 stone building on site and from other off-site buildings were used. These will be identified in the detailed building description below.

Construction of the museum building began in 1923; however, Townsend continued to make subtle changes to its design until 1926.² even though the museum officially opened in 1924. The finished product was a three-story, complex, multi-block building constructed for the sole purpose of housing a museum while closely resembling the overall architectural characteristics of its predecessor on the site, the 1810-24 stone building (*Historic Image 3 & 4*). An architectural assessment of the museum building conducted in 1998 states:

It is evident throughout the museum that the client and the architect were intent upon producing a permanent fireproof, low-maintenance building. Massive load-bearing masonry walls support steel and concrete floors. Interior partitions are terra cotta block plastered. Finished floors are painted concrete and even the roof deck is cast gypsum plank. No expense seems to have been spared in achieving an enduring structure.³

Exterior

The building's primary street-facing block exhibits elements of classically-inspired Federal period architecture, while the compilation of its rear intersecting-blocks is complex and reflects a picturesque inspiration. All exterior walls are cut stone set in cement, and the moderately pitched roofs with broad overhangs are clad in

¹ Mesick, Cohen, Wilson, Baker Architects, LLP, *The Alice T. Miner Museum: An Architectural Assessment of the Museum Building*. February, 1998. p.6.

² Two noteworthy changes being the roof, which was raised throughout the third story to allow for taller, double-hung sash windows, and the design of the front portico

³ Mesick, Cohen, Wilson, Baker Architects, LLP, *The Alice T. Miner Museum: An Architectural Assessment of the Museum Building*. February, 1998. p.7.

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copper. This copper roof was installed in 2002 to replace a shingle roof that was not original to the building; its original roof was copper. Window openings feature stone sills and lintels. Fenestration is symmetrical with original multi-light, double-hung, wood sash windows; primarily twelve-over-twelve and eight-over-eight. Basement windows are mostly four and eight light and covered by non-historic metal bars. On the south elevation, the basement windows are shielded by stone retaining walls and a tall square stone elevator tower extends above the roofline.⁴ The original building on the site did not have a full basement. One was created for the current building by blasting layers of solid rock resulting in a stone foundation that has both laid up and carved out walls. Although a full basement, because of the rock, in some places the wall is only three feet or less in height, creating nothing more than a crawlspace.⁵

The primary street-facing (west) block is three bays across with a centered main entrance and two bays deep. The roof is pierced with two interior end chimneys. The main entry is accessed from the sidewalk by a set of seven cement risers with wrought iron side railings (c.1926-1930) and is defined by a one-story, projecting pedimented portico with full entablature supported by four fluted Doric columns. The underside of the portico's roof is curved. The paneled main entry door is flanked by five-pane sidelights. Above the door is a fanlight with a sunburst pattern. The door was salvaged by Mrs. Miner from the home of Isaac Goodwin in Worcester, MA⁶. The bull's-eye glass panes in the sidelights were manufactured by Redford Crown Glass, Redford, NY, between 1831-1851.⁷ Windows in the end bays on the first and second stories of the main block are twelve-over-twelve, while windows on the third story and center bay of the second story are eight-over-eight. Windows on the north and south (side) elevations of the front block are twelve-over-twelve on all three stories.

Attached to the rear of the front block is a cross-gabled, T-shaped, three-story block. The leg of this block acts as a hyphen between the front and rear blocks, which run parallel to one another. The hyphen is two bays wide and is recessed on all three stories of its north elevation and on the third story of its south elevation. The first two stories on its south elevation project out beyond the plane of the front block. Attached to the first story is a porte-cochere through which the driveway passes. It is supported by four cut stone pillars topped with a wood entablature and a flat copper roof. Between its two southernmost pillars is a low cut stone wall. From the porte-cochere two concrete risers lead to a side entrance with an exterior screen door and a paneled wood door with sidelights similar to those surrounding the main entry door on the front façade. This door was salvaged by Mrs. Miner from the home of Harry Sanger, in Beekmantown; NY. The bull's-eye glass in the sidelights was

⁴ The cab and equipment for this tower were never installed. The shaft has been floored over at each level to serve various uses.

⁵ Mesick, Cohen, Wilson, Baker Architects, LLP, *The Alice T. Miner Museum: An Architectural Assessment of the Museum Building*, February, 1998. p.6.

⁶ Isaac Goodwin was the First Secretary of the Worcester County Institute for Savings.

⁷ The Alice T. Miner Colonial Collection is one of the few institutions to have a collection (20 pieces) of this rare-surviving glass made by the Redford Crown Glass Company during the 20 years they were in business.

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also manufactured by Redford Crown Glass, Redford, NY between 1831-1851. The projecting second story on the south elevation of the hyphen has a flat copper roof and two eight-over-eight windows with stone lintels but without stone sills. Above this, the third story is recessed from the lower stories and has two four-over-four windows without stone lintels or sills. The north elevation of the hyphen is recessed on all three stories. Like the south elevation, it is two bays wide but with paired twelve-over-twelve windows and individual eight-over-eight windows. At this elevation there is another entry door and a shed dormer with four eight-over-four windows. At the southeast intersection of the hyphen and the cross-gabled rear block is a short square stone elevator tower that extends above the roofline. It is surmounted by a decorative stone parapet and has one eight-over-eight window above which is a circular vent opening.

The rear block runs parallel to the front block and is connected to it by the cross-gabled hyphen section. The rear block mimics the front block in its overall shape and symmetry. However, its north-south axis is longer projecting out beyond the plane of the front block on both sides. The difference in length between the two parallel blocks is not evenly distributed in relation to the front block with its north end extending out further than its south end. The first two stories of the rear block's southwest elevation are obscured by the hyphen's two-story projecting entry area with porte-cochere. The projecting west elevation on this block's north end is a full bay wide and repeats the fenestration of the front block with twelve-over-twelve double hung windows on the first and second stories and eight-over-eight windows on the third story. The south (side) elevation of this block is two bays wide. Its first story (east of the porte-cochere) has one window and another doorway that was originally used for access the second floor apartment (now administrative offices). Its second story has a projecting bay with two eight-over-eight windows flanked by low relief columns. Below the windows are two wood panels. The base of the bay is stone; the roof is copper. East of the bay is another eight-over-eight window. On the third story there are two evenly-spaced twelve-over-twelve windows. The north (side) elevation of the parallel rear block has an irregular window arrangement owing to another cross-gable projection at this block's northeast corner. The first story has two evenly-spaced, but further apart, twelve-over-twelve windows. The second story has one twelve-over-twelve window and a small four-over-four window. Windows on the third story are evenly-spaced twelve-over-twelve.

The east elevation of the parallel rear wing has two cross-gabled wings that define the rear of the building; the one to the north extends slightly beyond that to the south. The southernmost wing, going from south to north, has one eight-over-eight window; one twelve-over-twelve window; and one pair of twelve-over-twelve windows on the first story, and two sets of evenly-spaced paired twelve-over-twelve windows on the second and third stories. There is an additional twelve-over-twelve window in the southernmost bay of the second story. The roofline of the southernmost east-facing gable end is pierced by an interior end chimney. The northern east-facing gable is two bays wide with centered twelve-over-twelve windows on the first and second stories and two evenly-spaced twelve-over-twelve windows on the third story.

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Interior

While intended to be utilized as a museum, the interior plan reflects the way in which a house of this period accommodated family living, social entertaining, and live-in domestic help. The first floor has a formal quality, with an open stairway, and parlor and dining room fireplaces representing a degree of embellishment in areas associated with entertaining. The public/social spaces are accessed directly from the center hall; the private/service areas are differentiated by their placement at the back of the house, accessible directly from the service hall. The back service stairway provides direct access to the second floor pantry and kitchen.

The building's original floor plan (*Figures 1-4*) is intact as well as original finishes and features, including plaster walls and ceilings; cement floors; paneled wainscoting in hallways, door and window trim; wood paneled doors; fireplace mantels; molding; built-in wood cabinets; brass doorknobs, beams, staircase balustrades, and heat grates located below the windows on all three floors (all of which have a fleur-de-lis pattern). All windows are deeply recessed with wide sills due to stone construction of building. Rooms on all three floors have paneled doors. The elevator shaft from the basement to the third floor was never fitted with an elevator car. Instead, floors were installed on each floor and the space utilized for either storage or display.⁸

First Floor (Figure 1)

The museum building has two public entries: one through the center bay on the front (west) street-facing façade, and the other in the cross-gabled hyphen on the side (south) elevation under the porte-cochere. Hallways from both entries intersect in the center of the hyphen and open into the central stairhall that has the central switchback open stairway with wood balustrade at its north end, and access to rooms in the rear block at its east end.

Entry through the front (west) street-facing door leads into a small vestibule with an open doorway flanked by sidelights with paired five-by-five lights (*Photo 6*). Beyond the vestibule on either side of the hallway and directly opposite one another are doors to the Parlor and Dining Room. The Parlor is to the left in the northwest corner of the front block and the Dining Room is to the right in the southwest corner of the front block. Both rooms are 15' x 21'. The Parlor has one window on its west wall and two on its north wall, which flank a centered fireplace with a wood mantel featuring fluted Doric columns and dentils (*Photo 8*). Across the hall, the Dining Room mirrors the parlor arrangement in that there is one window on the west wall and a fireplace with decorative ceramic tiles centered along the south wall flanked by windows (*Photo 7*). In the southeast corner of the Dining Room is a built-in china cabinet with a lead-paned glass fanlight above the twenty-eight-light cabinet door.

⁸ Mesick, Cohen, Wilson, Baker Architects, LLP, *The Alice T. Miner Museum: An Architectural Assessment of the Museum Building*. February, 1998. p.7.

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Entry through the side (south) door is in the cross-gabled hyphen block under the porte-cochere. It, too, has a vestibule with open doorway flanked by sidelights with paired five-by-five lights. This hallway basically mimics the size, arrangement and finishes of the front (west) hallway and leads into the central stairhall through a large arched opening (*Photo 9*). However, this hallway has only one doorway off its east wall, which leads into the small Work Room in the rear block. The Work Room is 12 ½' x 13 ½' and has one window on the south wall. On its south and west walls between the window and the doorway are original L-shaped cabinets. The upper portion of the cabinets consist of four shelves with three one-over-one-light doors on each wall; below is a flat work surface resting on the lower cabinets, which are constructed to look like drawers (*Photo 13*). To the east of the Work Room is a stairwell that leads to the current upper floor pantry and kitchen in the rear block. On the opposite side of the north wall of the Work Room is the elevator shaft that functions as a closet and can only be accessed through the pocket door in the central stairhall.

Access to the rear block (which runs parallel to the front block) can be made through a doorway on the east wall of the main stairhall or through the doorway in the north wall of the Work Room. Both doorways lead into the 17½' x 22' Colonial Kitchen, which is centrally located in the rear block. It has a fireplace with cook stove centered on its east rear wall. The fireplace was salvaged by Mrs. Miner from the nearby Oliver N. Bullis home in Chazy, built in 1850.⁹ On the north side of the fireplace are two recessed pockets; on its south side there are four, situated two-over-two. Windows flank the fireplace: a paired set to the north and a single window to the south. The exposed beams in the Colonial Kitchen are the salvaged ceiling joists from the original 1810-11 stone building on the property (*Photo 11*). A staircase leading to the basement via a paneled door is in the northwest corner of the room. A doorway in the north wall of the Colonial Kitchen leads to the 18' x 27½' Weaving Room. This room has four windows; one to the east, two to the north, and one to the west (*Photo 12*).

Second Floor (Figure 2)

Primary access to the second floor is via the open staircase on the east wall of the central stairhall in the hyphen. The switchback staircase runs south to north with a landing at mid-floor (*Photo 10*). There is a paired set of windows on the mid-level landing facing north and a door leading to a bathroom on its east wall. The bathroom has one window on its north wall.

To the west of the second floor central stairhall is the hallway leading into the front (east) block. This hallway is directly above the first floor hallway and ends with a window on the west wall above the main entry (*Photo 14*). As on the first floor, there are two 15' x 21' rooms off either side of the hallway, directly opposite one another: The Children's Room on the south side of the hall and the Sheraton Room on the north side. The Sheraton Room has one window on its west wall and two on its north wall flanking a centered fireplace with a

⁹ *Alice T. Miner Colonial Home, Chazy, New York*, Alice T. Miner Files, Alice T. Miner Colonial Collection, Chazy, New York.

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wood mantel. (*Photo 15*) The Children's Room has one window on its west wall and two windows on its south wall (*Photo 16*).

At the southeast corner of the central stairhall is the elevator shaft, currently functioning as the Doll Room. The remainder of the second floor, located in the cross-gabled hyphen and rear block, is designated as administrative offices and includes a 12' x 12' dining room, a 10' x 11 ½' kitchen, a pantry, a 14' x 21 ½' work room, a 12' x 13' storage area, two bathrooms, a 10' x 13' office, a rear staircase in its southeast corner and another 11' x 12' storage space.

Third Floor (Figure 3)

The only access to the third floor is via the central hall staircase, which repeats the pattern of the floor below having a switchback staircase and a mid-level landing with a set of paired windows on its north wall. Like the two floors below, this staircase ends in a central hall that connects the front and rear blocks of the building.

At the northeast corner of the central stairhall next to the staircase is a small collection storage space. At the southern end of the stairhall is the Native American Room. This room has two windows on its south wall and built-in glass-door cabinets on its north wall. Originally, this wall had two doors that opened onto the stairhall but they are now blocked by the display cabinets and access to this room is now through the South Bedroom in the rear block.

A large doorway to the left (west) of the central stairhall opens into the front block; however, instead of two rooms flanking a hallway as on the floors below, there is one large 21' x 40' Ballroom that takes up the entire third floor of the front block. The Ballroom has a vaulted ceiling built to be reminiscent of the ceiling of the Masonic Lodge that occupied the third floor of the original 1810-11 stone building on the site. There are three windows across the west wall (front of building) and two windows on the north and south walls (sides). Recessed display cases with glass doors line the west wall, while free-standing cases line the north and east walls (*Photo 18*).

To the right (east) of the central stairhall is a door leading to the Lincoln Library in the center of the rear block. It is a 17 ½' x 22' room with a fireplace centered along the east wall (rear of building) flanked by a set of paired windows. Built into either side of the fireplace are shelved cabinets with doors consisting of twenty-four upper lights and a lower wood panel. A door in the southwest corner of the library leads to the South Bedroom, a 12' x 21 ½' room with two windows on its south wall (*Photos 19 & 20*). Centered on the library's north wall is a door leading to the North Bedroom, a 17 ½' x 18' room with two windows on its north wall and one on its northwest wall, which extends out beyond the plane of the rest of the building. A centered doorway on the North Bedroom's east wall leads to the Memorabilia Room, a 9 ½' x 18' room with two windows on the east wall (*Photos 21 & 22*).

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Other

With the exception of the recycled doors from the Sanger and Goodwin homes that were purchased by Mrs. Miner to be incorporated into the new building, the remaining doors, trim, door casings, windows, paneling, baseboards, and all other wood pieces were made in the woodworking shop at the Miner's Heart's Delight Farm in Chazy. Concerned about creating a museum that was fireproof to ensure the safety of the collection, the only wood used in construction was for trim work. Aaron de Gregory, mason, built the fireplaces, stone lintels and sills, fences, front steps, and chimneys. The Museum was fitted with inside drainage and a large cistern. Provisions were made for a telephone wire to be carried through the house from the basement to the third floor via a copper pipe.

Alterations to Building

With the exception of the removal of the exterior shutters and the addition of interior shutters and exterior storms, the addition of minor interior false walls in order to create additional exhibition space, upgrades to lighting, heating and security systems, and a new copper roof, the museum building has had no significant alterations since its construction and is in excellent condition.

Outbuildings (2)

The California Mission Style Switch House (1916) located on the southeast portion of the property fronting west (*Photos 23 & 24*), is constructed of terra-cotta tiles set in cement. The roof is of terra-cotta tiles with wide overhanging eaves; the east and west gabled ends each have a curved parapet with coping; there are three horizontal portholes on the north and south elevations below the eaves; a paneled door fronts west; on the east elevation is a nine-light tracery window. This building suffered fire damage in the late 1960's when the transformer blew up after live underground wires to it were hooked during excavations for the new school's gymnasium. The transformer and related-equipment were removed, underpinnings were rebuilt; broken and missing terra-cotta roof tiles were replaced along with the quatrefoil window.¹⁰ The original window still exists and is in storage at the museum. (contributing)

Detached two-car cement block garage (c.1960) on the east edge of the property fronting west (non-contributing)

¹⁰ Suzanne Moore. "Another Miner Miracle," *Press Republican*, December 4, 2004.

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.)

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

Criteria considerations (mark "x" in all the boxes that apply.)

Property is:

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

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

Areas of Significance

(Enter categories from instructions)

- Architecture
Education
Entertainment/Recreation

Period of Significance

1916 - 1960

Significant Dates

1916; 1923 -1926

Significant Person

(Complete if Criterion B is marked above)

Alice T. & William H. Miner

Cultural Affiliation

N/A

Architect/Builder

Architect: Townsend, Frederick B.

9. Major Bibliographical References

Bibliography

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

Previous documentation on file (NPS):

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

Primary location of additional data

- [] State Historic Preservation Office
[] Other State agency
[] Federal agency
[] Local government
[] University
[x] Other

Name of repository:

Alice T. Miner Colonial Collection

Alice T. Miner Colonial Collection

Name of Property

Clinton County, New York

County and State

10. Geographical Data

Acreage of property 1.3 Acres

UTM References

(Place additional UTM references on a continuation sheet.)

1	18	623556	4971511	3			
	Zone	Easting	Northing		Zone	Easting	Northing
2				4			

See continuation sheet

Verbal Boundary Description

Heavy black outline on attached map defines boundaries of the nominated property.

Boundary Justification

Boundaries were drawn according to current property lines associated with the museum, which are consistent with the historic property lines.

11. Form Prepared By

name/title Ellen M. Ryan/Program Director (Ed. L. Garofalini/NYSOPRHP, Box 189, Waterford, NY)

organization Adirondack Architectural Heritage date 6/10

street & number 1790 Main Street, Civic Center Suite 37 telephone (518) 834-9328

city or town Keeseville state NY zip code 12944

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

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

Additional items

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

Property Owner

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

name The Corporation of the Board of the Alice T. Miner Colonial Collection

street & number 9618 State Road Route 9 telephone (518) 846-7336

city or town Chazy state NY zip code 12921

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.470 *et seq.*)

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

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Statement of Significance

The Alice T. Miner Colonial Collection (aka. Alice T. Miner Museum & The Alice), constructed 1923 - 1926, is historically significant under:

Criterion A for the important and long-standing role it has played in the history of education and culture in Chazy and the upper Champlain Valley.

Criterion B for its association with William H. and Alice T. Miner, who played a significant role in nurturing and enriching the cultural, educational, physical and social lives of area residents throughout the first half of the 20th century (and beyond through their endowments). The Alice T. Miner Colonial Collection building was built by the Miners next door to the Chazy Central Rural School (also built by Miner -no longer extant) to house Alice Miner's personal collection of American artifacts. It continues this function today and it is the most representative extant local resource associated with the Miners in the areas of Entertainment/Recreation and Education during their productive period.

Criterion C

- as an architectural style, it is a virtually unaltered example of domestic scale Colonial Revival style design
- as a property type, it is a distinctive example of an early 20th century house museum, which has maintained that function uninterrupted since its construction..

Town of Chazy

Samuel deChamplain, known as the *Father of New France*, explored the northeast region of New York in 1609. He was the first European to map and describe the long narrow lake situated between the Green Mountains of present-day Vermont and the Adirondack Mountains of present-day New York, which he named after himself. Lake Champlain, along with its interconnecting waterways (Richeleau & St. Lawrence rivers to the north and Lake George to the south) essentially connecting Montreal, Canada with Saratoga, Glens Falls and Albany, NY, made it a strategic transportation corridor to control during the French and Indian War when the French and British fought for control of North America, and later during the American Revolution and the War of 1812 when the Americans fought the British for their independence. As such, Lake Champlain and the lands bordering it were witness to many significant and decisive events in the nation's early military history.

While the major battles of these wars occurred primarily in places south of Chazy (Plattsburgh, Ticonderoga, Saratoga), its location along major north-south land and water routes made it an area well-known for troop

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movement on foot and military fleets off its shore. Following the 1763 Treaty of Paris, Jean Laframboise became the first known white settler in what was to become the town of Chazy. He is also credited with introducing apple growing to the Champlain Valley. During the Revolution, the American army invading Canada retreated through Chazy, taking with it the town's first settlers. In 1777, General Burgoyne's British forces on their way to Saratoga passed through Chazy and reported it as completely deserted. After the Revolution, in 1783, the dispossessed settlers returned to the area, along with Benjamin Mooers, to reestablish their homesteads. In 1787, the Canadian and Nova Scotia Refugee Tract was created by New York State as a reward to Canadian soliders who had fought under Washington and had established themselves along the lake. A large section of Chazy was included in this tract. As such, many of Chazy's permanent post-Revolution settlers were Canadian. Between 1785-90, Chazy's first settlers from New England arrived - Abraham Vantine, Simeon Minkler and William Williams. The 1787 census shows 167 individuals and 55 families living in the area.

In 1804 the town of Chazy (pronounced Sha-zee) was formed from the town of Champlain. It was named after a French Lieutenant de Chezy, who was killed in 1666 by 60 Iroquois (most likely Mohawks). The town covers an area of 32,628 acres. Its surface is rolling, with a gentle inclination towards the Lake Champlain. The Little Chazy River flows northeast through its center and the Corbeau Creek drains its northwest portion. The soil is clayey and productive in the east, and sandy and poor in the west. The late-eighteenth century road connecting New York State with Canada (now NY 9) runs north-south through the eastern portion of the town. The town has three main hamlets: Chazy, West Chazy, and Sciota. (The Alice T. Miner Colonial Collection is located on NY 9 in Chazy hamlet.)

From its incorporation as a town in 1804, Chazy developed as an agricultural community, and with that came other industries including sawmills, blacksmithing, carriage shops, tanneries, quarrying, and ice harvesting. By 1810, the census records indicate a population of 1,466, which steadily increased over the years, reaching its peak in 1855, with 4,462 residents. From that point it began to decline, reaching a low (2,381) during the Civil War, and then steadily increasing again after the-war. Today, Chazy is still a largely rural agricultural community with a population of 4,181 (2000 U S Census) similar to what it was in 1855.

William H. and Alice T. Miner

The Alice T. Miner Colonial Collection reflects the vision and extraordinary resources of its owners, Willaim H. and Alice T. Miner. Throughout the first half of the 20th century, the Miners were significant local figures known for their progressive vision and philanthropic activities, both of which had a tremendous impact on the growth and development town and surrounding area. After their deaths, the Miners' benefactory role continued through the William H. Miner Foundation, established by William Miner in 1923. Today, the Miner

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Foundation distributes an annual allocation of funds to various causes and institutions supported by the Miners' during their lifetimes.

William Miner and Alice Trainer met in Chicago and were married in 1895. In 1902, their only child died a week after birth; and in 1903, they returned to William's childhood farm in Chazy, which he developed into a gentleman's farm named Heart's Delight Farm. The Miners split their time between Heart's Delight Farm and their home in Chicago where William's business was based. However, from the time they came to Chazy, they committed themselves, their money and their influence to the general health and welfare of area residents with a focus on their educational and cultural development.

In 1916, at a cost of two million dollars, the Miners built the Chazy Central Rural School, which merged eleven small rural schools into one of the first centralized school districts in New York State¹. The impressive building (Historic Image 1) was designed in the California Mission style by Chicago architect Frederick B. Townsend, who would also later design the Alice T. Miner Colonial Collection. The school was a well-equipped model school, equaled by few schools in New York State at the time. It included classrooms, gymnasiums for boys and girls, swimming pools for boys and girls, an auditorium to seat 1100, dining rooms with monogrammed silver and china, and offices for a full-time nurse and dentist. Services of the nurse and dentist were available to the public. The school also featured a curriculum suggested by William Miner that was unequalled for a rural school. To provide housing for faculty, a facility was built across the street from the school. Recognizing the problems of rural children getting to a public school often many miles away, Miner also introduced the first motorized school bus in New York State. In 1969, a new school building was built to replace the 1916 school building. The Miner Foundation contributed one million dollars towards the construction of the new facility.

In 1926, at a cost of four million dollars, the Miners funded the construction of a new 212-room, state-of-the-art facility for the small, struggling Physicians Hospital in Plattsburgh (now known as the Champlain Valley Physicians Hospital). The new facility was also designed by Frederick B. Townsend, but in the Neoclassical style (Historic Image 2). Consistent with the Miners' strong interest in education, the new hospital contained four operating rooms each containing an observation amphitheater, which facilitated the use of surgery for educational as well as medical purposes. Over the years, this 1926 building has been subsumed by wings and additions and no longer is the architectural statement it once was. Modern day testament to the important role the Miners played in the historic development of this hospital is the new William H. & Alice T. Miner Medical Arts Building opened in 2007 on the hospital's main campus, as well as the Alice T. Miner Center for Women & Children, which continues to support important education programs for patients and staff.

In addition to their creation of the Chazy Central Rural School and the new Physicians Hospital, the Miners' love of American history and commitment to the education of area residents led to the creation of two museums

¹ A recent biography of William H. Miner, *William H. Miner: The Man and the Myth* by Joseph C. Burke, challenges the long held belief that Miner was the originator of the idea for the Chazy Central Rural School and instead credits George Mott.

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in 1924, both of which are still active museums: the historic Kent-Delord House in Plattsburgh (NR listed) and the Alice T. Miner Colonial Collection in Chazy. Of the two, the latter is more intimately connected with the Miners, as it was constructed by them to house Alice's personal collection of artifacts associated with early American manufacturers and crafts; while the Kent-Delord House (built 1797) is the Delord family homestead filled with the furnishings, documents and personal possessions of three generations of the Delord family. The Miners became involved with this property through their connection with the Physicians Hospital, which was given the property in 1913 after the death of the last Kent-Delord family member. In 1924, the Miners were convinced to purchase the Kent-Delord House and establish it as a museum along with an endowment.

The Miners' civic contributions and concern for others extended well beyond the building of the local school, the Plattsburgh hospital and the two museums. Other examples of their contributions include the local railroad station, the first fire department building in the village, and the chapel in Chazy's Riverview Cemetery. While not built by the Miners, all five churches in Chazy and the local library also benefited from their generosity as did individuals who received financial assistance in a number of forms including medical expenses, new homes, and college tuitions.

The Miners' most notable philanthropic act outside of the local area was in 1915. Reflective of their interest in the arts and education, they funded the construction Gunsaulus Hall at the Art Institute of Chicago Museum. This two-story wing, which spans the Illinois Central railway tracks is still in use today. The lower floor houses the Harding Collection of European arms and armor. The upper level contains galleries that contain modern and contemporary collections considered to be one of the finest and most comprehensive in the world.²

Individual brief biographies on William and Alice Miner follow.

William H. Miner (b. Juneau, Wisconsin, October 22, 1862). William Miner's philanthropic activities and involvement with the development of Chazy were a direct result of his success as an inventor and industrialist. Orphaned at a young age, he went to live with an aunt and uncle on a small farm in Chazy, New York. When he was 18, he left the farm to live with his sister and her husband in Lafayette, Indiana where he began work as a machine shop apprentice for the Wabash Railroad. Over the next ten years he rose from draftsman, to estimator, to assistant superintendent and then to manager of railroad companies in Minneapolis, Lafayette and Detroit. During his time in the Midwest, he also attended business college and studied mechanical drafting at the Artisan School of the University of Minnesota.

² http://en.wikipedia.org/wiki/Frank_W._Gunsaulus

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In 1891, at the age of 29, while working as a mechanical superintendent for the Hutchins Refrigerator Car Company in Chicago, Miner created and patented an invention that revolutionized the railroad shipping industry - a spring draft rigging gear that cushioned the connection between railroad cars (U.S. pat. No. 461,443). This invention solved the major problem of fragile produce being damaged during shipping. In 1897, Miner established W.H. Miner, Inc. in a small room at the Rookery Building in Chicago and by 1898, 15,000 cars owned by 16 railroad companies used his patented draft gear. He went on to develop several other patents for improved rigging gear and railroad equipment. In 1904, he developed a friction draft gear for heavier railroad cars and locomotives that eliminated expensive damage to railroad equipment. The company Miner founded is still in existence today. Now known as Miner Enterprises, Inc., it is an international company that produces 6,000 new and reconditioned draft gears a month and a broad line of other railcar related products.³ Miner's success as an inventor and businessman led to his being named to the Board of Directors for some of the leading companies of his era - The American Telephone & Telegraph Company, Western Electric, Equitable Life Assurance and Illinois Bell Telephone.

In 1903, William and his wife Alice returned to the farm in Chazy where William spent his boyhood. William quickly expanded and developed it into a gentleman's farm, which he named Heart's Delight Farm. It included a 4-story building with 20 guest rooms and an auditorium (Harmony Hall), and a 46-room summer home (Hearts Delight Cottage) built in the middle of the large farm complex. Visitors from around the world visited Heart's Delight Farm and wrote rave reviews of the wonders of their stay.⁴

At Heart's Delight Farm, Miner combined cutting edge technologies with local resources. Eventually, Miner transformed the original 144-acre family farm into a farming giant with approximately 12,000 acres including a modern research and demonstration facility with 300 buildings, which at its peak employed 800. As a business, the farm sold a wide array of farm products to the best restaurants and hotels in the country, including the Waldorf Astoria in New York and the Palmer House in Chicago. After Miner's death and according to his wishes, his vision for Heart's Delight Farm as a teaching and research facility continued via the William H. Miner Foundation, which established the William H. Miner Agricultural Research Institute (aka Miner Institute). Today, the Miner Institute has evolved into one of the most revered agricultural centers in the country devoted to teaching scientific and environmentally sound agricultural practices.⁵

In addition to bringing new farming technology to Heart's Delight Farm, Miner also brought electricity to the farm at a time (1908) when even the Governor's Mansion in Albany did not have electricity. He built a series of dams and powerhouses (also designed in the California Mission style by Frederick B. Townsend) to harness

³ Robert E. Tuzik. "Miner Joins the Century Club - Draft Gear Manufacturer Miner Enterprises Inc. Celebrates 100 Years" *Railway Age*. June. 1994.

⁴ www.whminer.org

⁵ www.apnm.com/SPRING_2004/miner.htm & www.mccadam.coop/farms.php

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hydroelectric power from the Chazy River. Until 1947, Miner's hydropower system also provided free electricity to light the hamlet's streetlamps, free electricity to light and heat the Methodist, Presbyterian and Catholic churches, and the Chazy Central Rural School. A few buildings associated with Miner's hydroelectric power system survive today, including the Switch House on the Alice T. Miner Colonial Collection's property.

When William Miner died in 1930, he was one of the wealthiest men in the United States.⁶ Dr. Joseph C. Burke, who recently wrote a biography of Miner, stated: "*When I'm thinking of the whole Champlain Valley....he's by far probably the greatest philanthropist that ever lived.*"⁷

Alice T. Miner (b. Goderich, Ontario, Canada, September 23, 1863). Like William, Alice was orphaned at an early age and moved to Chicago to live with family. After marrying William, Alice lived the life of many wives of prominent industrialists of the era including entertaining, traveling and collecting art and objects of interest. Alice took special interest in collecting early American material culture, including pottery, china, paintings, furniture, textiles, silhouettes, as well as historical documents and letters. Alice and two Chicago lady friends, Emma B. Hodge and B. Bennett, laughingly recounted in the Guest Book at Hearts Delight Farm one of their collecting jaunts in January 1915:

*While the snow was softly falling
And the logs were burning bright
Three china collectors
At the farm of Heart's Delight
Installed both jugs and platters
In case all painted white.
These Ladies hunted far and wide
Ransacked all the country side
From deerpark unto crossing Lake Champlain
And the treasures they collected
Are now to be inspected
By friends who happen in from off the train.⁸*

Like her husband, Alice admired the ingenuity and accomplishments of American craftsman and wanted to preserve evidence of the past for future appreciation. Initially, her collection was housed in the basement of Harmony Hall at Heart's Delight Farm, but it soon expanded into several rooms, and eventually exceeded

⁶ Nell Sullivan and David Kendall Martin. *A History of Chazy* George Little Press, Inc., Burlington, VT. 1970. pp.264-265.

⁷ Sarah L. Cronk. "New biography sheds light on William Miner". *Breadcrumbs*. Dec. 11, 2009.

⁸ www.whminer.org/Publications/

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available space available at Heart's Delight Farm. In 1916, the Miners purchased the property the Alice T. Miner Colonial Collection now occupies. After William's death in 1930, Alice made Heart's Delight Farm her full-time home until her death in 1950. She continued to add objects to her museum, and worked to achieve its permanent charter in 1937. She also established the Board for the Alice T. Miner Colonial Collection, expanded its endowment, and encouraged the Chazy and surrounding schools to use it as an educational resource. In addition to chairing the board of her museum, Alice served as a Trustee of The Miner Company and the Miner Foundation, which continued to support the Chazy School and the Plattsburgh Hospital. Alice maintained an active role in the Kent-Delord House and Physician's Hospital and established an endowment for a training program for student nurses. Although she participated actively in many civic and philanthropic activities, her museum remained her "Heart's Delight" for the rest of her life.⁹

History of Property

The property the Miners purchased to construct the Alice T. Miner Colonial Collection building on is located on part of Lot 172 of the Canadian and Refugee Tract, granted by the State of New York to Canadian and Nova Scotia sympathizers who participated in the American Revolution. Lot 172 was granted to Jacob Van der Hayden by Letters Patent, State of New York, on February 27, 1790. Van der Hayden in turn transferred the eighty acres to Seth Graves on June 24, 1803. Benjamin Wait owned the property next and operated a store at this location. Subsequently, Wait sold one-half acre to Ebenezer Ascher Scott, who constructed a one-story stone dwelling and store c. 1810. In 1824, two upper floors were added to the building with the third floor having one large room with a vaulted ceiling. The room was the meeting space of Harmony Lodge No. 154, F. & A. M., the first Masonic Lodge in Chazy. After use of the third floor room was discontinued by the Masons, it was used by a private school. Scott owned the building until 1850, after which it was owned and operated as a store by various persons until 1907. James Philander Forhes, a cabinetmaker and undertaker was the last known tenant. The store remained vacant for a few years and then Clarence H. Jones, operator of Chazy Marble Lime Works purchased the property. Shortly thereafter (on June 12, 1916), he sold it to William H. and Alice T. Miner (*Historic Image 3*).¹⁰ The Miners also purchased the adjoining lot to the south, increasing the size of the property to its current size. With the exception of the Switch House, all structures on the property were then razed. Frederick B. Townsend, a Chicago-based architect, was hired to design a new building that closely followed the lines of and resembled the original 1810-24 stone building on the property. Construction of the new museum building, the Alice T. Miner Colonial Collection, began in 1923.

⁹ Joseph C Burke. *William H. Miner – The Man and the Myth*. Langdon Street Press (a division of Hillcrest Publishing Group, Inc.) February 1, 2010

¹⁰ Alice T. Miner Colonial Collection, Box 47, Folder: Documents Relating to Purchase of Alice T. Miner Colonial Collection Property, 1916. Chazy, NY.

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Architect

Frederick B. Townsend was a Chicago-based architect during the latter part of the 19th century. He was born in Sommerville, MA on July 22, 1853, was educated at Harvard College and attended the Lawrence Scientific School. Before coming to Chicago, he lived in Washington, DC where his family was located and worked as a draftsman. In 1877, he moved to Chicago and became a draftsman for L.B. Dixon, a prominent architect with whom he later partnered. In 1884, the partnership was dissolved and Townsend opened his own office at the corner of LaSalle and Madison streets in Chicago. In 1880, he married Mrs. Carrie Barstow Wallace¹¹. Townsend designed a number of buildings in the Chicago area including the William C. Groetzinger House and a group of residences on Avers Ave. One of his largest and most well known buildings is the Richardsonian Romanesque style Epworth United Methodist Church (1890).¹²

Sometime during the late 19th century, Townsend met William H. Miner in Chicago and subsequently was responsible for the design of many of Miner's construction projects. Most notable among these were the California Mission style Chazy Central Rural School (1916 – *Historic Image 1*), the California Mission style buildings and structures associated with Miner's hydroelectric system including the McGregor Powerhouse (1922), the Pump House (c.1916) and the Switch House (c.1916); the massive institutional Colonial Revival style Physicians Hospital (1926 – *Historic Image 2*), and the domestic Colonial Revival style Alice T. Miner Colonial Collection. (The school was demolished in 1969 and hospital building has been subsumed into a large hospital complex.)

Colonial Revival Style & Museum Building Type

Although built with the intended use as a museum, the Alice T. Miner Colonial Collection building is nevertheless a distinctive example of early-20th century Colonial Revival Style residential architecture. The origins of the Colonial Revival style date to the Philadelphia Centennial Exhibition in 1876, when a wave of patriotism created the impetus for a uniquely American architectural style. Looking at the early colonial period in American history, architects were inspired by the English prototypes of the 17th and 18th centuries. The popularity of the style was firmly established with the displays of American colonial architecture at the 1893 Chicago World's Fair. Adaptations of the Colonial Revival style from the late-19th century until World War I were frequently represented by freely interpreted colonial motifs applied to Victorian house types. A second phase of Colonial Revival style emerged in the 1920s and was characterized by new forms directly based on historical Georgian and Federal style precedents, restraint in surface ornamentation, and simplified interiors. Though design elements and ornamental motifs of the Colonial Revival style were widely adopted in modest vernacular houses, the wealthy favored the style as well. Architect-designed houses built in the Colonial

¹¹ Alfred Theodore Andreas, *History of Chicago, Volume 3*. A.T. Andreas Co., publisher, Chicago, 1886.

¹² Alice Sinkevitch, editor *AIA Guide to Chicago*. Hartcourt, publisher, Orlando, FL, 2004.

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Revival style during the 1920s and 1930s displayed a tendency to remain true to colonial-era prototypes in proportion, material, and detail, differing from historic examples mainly in size.

Stylistically, the Alice T. Miner Colonial Collection building embodies a number of distinctive identifying features of Colonial Revival style residential architecture including its symmetrical flat façade with characteristic multi-pane double-hung wood sash windows, its centered entry accentuated by a portico with a arched underside supported by slender columns, and its main entry door with a sunburst-patterned fanlight and sidelights. Other identifying features include the side-gabled roof, and its three-story height, found in Colonial Revival structures in New England.¹³ While the essential “colonial” features of the original building on the site were incorporated into the new building, its balance with its complex intersecting roofs, tall elevator tower, entrance porte-cochere and copper clad roof relates more to early-20th century design preferences than early American precedents.¹⁴

As a property type, the Alice T. Miner Colonial Collection building is an excellent representative of an early-20th century house museum, the concept of which was also popularized at the Columbian Exposition of 1893 where recreations of well known historic buildings were erected. By the early decades of the 20th century, wealthy individuals were assembling vast collections of early American artifacts. Most notable among these were Francis Garvan, Henry Ford, Electra Havemeyer Webb, and Henry Francis Dupont, all of whom established museum collections which remain among the most significant in the nation. At the same time, the concept of displaying collections of historic domestic artifacts in period rooms was embraced by several museums. In 1924, the same year the Alice T. Miner Colonial Collection opened, the American Wing at the Metropolitan Museum in New York City opened. It was composed of a series of period rooms, some were authentic rooms dismantled and re-erected at the museum, others were newly created generic ensembles which evoked a period setting.¹⁵

It is clear that the Miners were influenced by the Colonial Revival Movement and wanted to house Alice’s colonial collection in an appropriate building. The 1810-24 stone Federal building on the property they purchased in 1916 provided the perfect prototype for the new museum building (*Historic Image 3*). They dismantled this building and had Townsend design a new building (reusing the stone) that closely resembled the original and utilized its original site (*Historic Image 4*). The new museum contained furnished period rooms including a colonial kitchen that functioned as collection galleries. Also, in keeping with museums of the period, salvaged parts from older buildings (including stone from the original building) were incorporated into the new construction, including the two main entry doors and the exposed beams in the Colonial Kitchen (see

¹³ Virginia and Lee McAlister, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 2003), 321, 322.

¹⁴ Mesick, Cohen, Wilson, Baker Architects, LLP, *The Alice T. Miner Museum: An Architectural Assessment of the Museum Building*. February, 1998. p.7

¹⁵ *Ibid.*, p.6.

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Section 7 for specific details). Concerned about creating a museum that was fireproof to ensure the safety of the collection, the only wood used in its construction was for trim work.

While intended to be utilized as a museum, the interior plan reflects the way in which a house of this period accommodated family living, social entertaining, and live-in domestic help. The first floor interior plan has a formal quality, with the open stairway, and parlor and dining room fireplaces, representing a degree of embellishment in areas associated with entertaining. The public/social spaces are accessed directly from the center hall; the private/service areas are differentiated by their placement at the back of the house, accessible directly from the service hall. The back service stairway provides direct access to the second floor pantry and kitchen.

The larger square footage in the replacement Alice T. Miner Colonial Collection building, reflects the owners' desire for more space to accommodate expanding collection, storage, and administrative functions. The design of the three-story side-gabled main block (fronting NY 9), connected to a rear three-story parallel cross-gabled block provided additional space for the collection, while incorporating the second floor rear living space (current office space) for staff. The smaller size of the rooms, and the separate access via the service stairway to the pantry is closed, smaller in scale, constructed of concrete, and of Mission style design, differing from the main, open staircase. The additional enclosed rear stairway leading to the second floor workroom further separates the main house's period room galleries from staff and administrative spaces.

Museums and Education

The idea of a museum as an educational purpose-based collection dates back to c.290 B.C. when in Greece, Ptolemy I established a center of learning dedicated to the muses. Museums subsequently disappeared, with the exception of the collections of the Roman temples. During the Middle Ages, churches and abbeys accumulated religious relics and natural curiosities, and eventually private collections of art and nature began to emerge among the wealthy in Europe during the 17th and 18th centuries.¹⁶

Museums today are the result of an outgrowth of the world fairs. Since the 1870's, almost every large fair has led to the creation of museums. The Centennial Exposition in Philadelphia, 1876, for example, resulted in the building of several museums in the United States including the American Museum of Natural History, the Metropolitan Museum of Art, the Boston Museum of Fine Arts, and the National Museum. Museums are a response to the need for housing collections "...brought into being by the enthusiasm of collectors."¹⁷ During the late-19th and early-20th centuries, as a result of the industrial revolution, there was an increase in leisure time and activities, and more importantly, a new wealthy elite, who found that collecting art and objects brought with

¹⁶ G. Ellis Burcaw, *Introduction to Museum Work, Third ed.* Alta Mira Press, Walnut Creek, CA 1997. pp.25, 26.

¹⁷ *Ibid.*, p.27.

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it a certain level of social prestige. It was also understood that art, especially art shared with the masses, was a practical means to give pleasure and inspiration, thus enriching the lives of many with whom it was shared.

This was the guiding philosophy behind the construction of the Alice T. Miner Colonial Collection. It was not built just to house Alice's collection of china, fabrics, letters, furniture, and other memorabilia from the 18th and 19th centuries, it was meant to be an educational and cultural venue for area residents as well as other visitors. It offered the community the opportunity to view and study Alice's vast collection of objects and artifacts, something they may never have been exposed to. Built in close proximity to the Chazy Central Rural School (see *Historic Image 3*), it was also Alice's goal to educate the children about 18th century American life. In Joseph Burke's biography of William H. Miner he writes about Alice Miner's motivations for the museum:

Alice Miner viewed her Colonial Collection as a means of teaching students, especially from the Chazy Central Rural School, about life in early America. The charter from the State Education Department, which certified museums as well as schools, noted this educational intent.... Every report of the school principal to her board on activities in the Chazy Central Rural School in the late 1920s included a section on the Alice T. Miner Colonial Collection. These references, at first, seemed enthusiastic but over time became more perfunctory.¹⁸

Today, the school keeps the connection between the two institutions alive by sponsoring the annual *Miner Day* when the 4th graders from Chazy Central Rural School spend the day at the museum.

The Alice T. Miner Colonial Collection continues to exhibit and care for the original collection (over 4,000 objects), and to fulfill its mission to preserve in perpetuity the collection, buildings, and grounds, and interpret their meaning and significance to a diverse audience. The rooms are decorated and displayed in a home-like setting as they were when the museum first opened its doors. The museum also serves as the repository for materials and objects related to the lives and accomplishments of Alice T. and William H. Miner. Since Alice T. Miner's day, some 300 objects have been added to the collection. The museum continues its mission and outreach programs by holding lectures throughout the year, as well as the addition of a website, which incorporates on-line exhibitions. It provides professional collections care, conducts on-going research and documentation, and exhibits and interprets the collection according to professional standards.

Switch House

The Switch House, also designed by Frederick B. Townsend, was constructed c.1916 as part of Miner's hydropower system. The electricity generated from the Switch House (it reduced 22,000 volts of electricity to

¹⁸ Joseph C Burke. *William H. Miner – The Man and the Myth*. Langdon Street Press (a division of Hillcrest Publishing Group, Inc.) February 1, 2010. pp. 340-341.

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220 volts) was enough to power the school, museum, and the pump house. In turn, the pump house provided water to the school, including its fire hydrants and drinking fountains. Townsend designed the structures associated with Miner's hydropower system in the California Mission style, which originated in California in the late-19th century, and was a counterpart to the Georgian-inspired Colonial Revival style gaining popularity in the northeastern states (reflected in the construction of the Alice T. Miner Colonial Collection.). While California Mission style structures are more common to the American southwest, by 1900, examples of this style were spreading eastward, with scattered examples built in the early-20th century throughout the country. The Switch House embodies a number of distinctive characteristics of its type and period, including the arched-parapet gable, red tile roof, over-hanging eaves, and quartrefoil window.

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United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Alice T. Miner Colonial Collection
Clinton County, NY

Section number 9 Page 2

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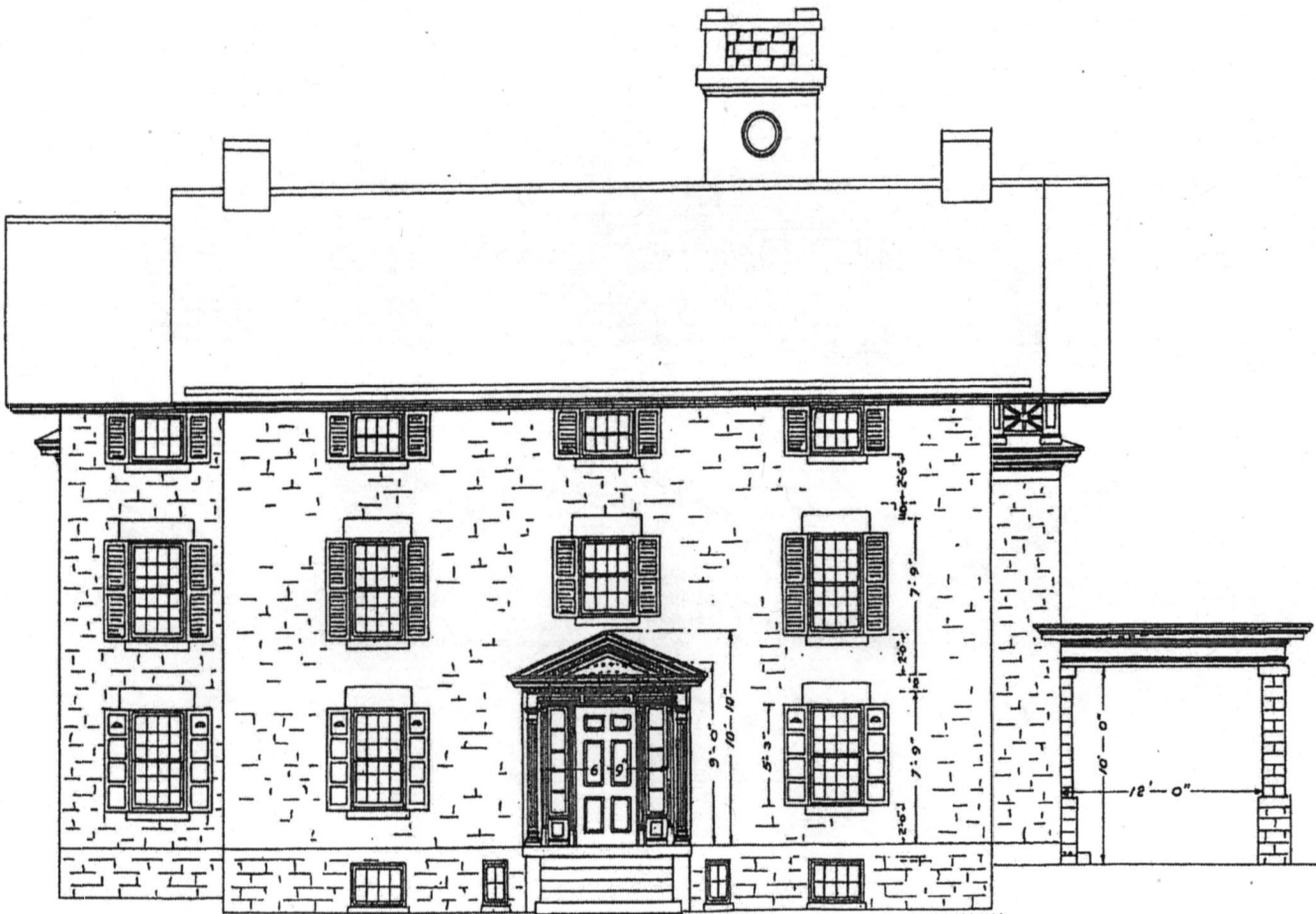
<http://student.plattsburgh.edu/palm1820/amerarchone.ppt>

<http://www.panoramio.com/photo/33747678>

Figure 1

MUSEUM

W. H. MINER
CHAZY CLINTON CO. N. Y.



WEST FRONT

P.O. Oct. 1, 1923
Feb. 10, 1924
May 16, 1925
Nov. 10, 1926
Nov. 20, 1926

DRAWING N9CZ-966
ISSUE-A
OCT. 1, 1923

United States Department of the Interior
National Park Service

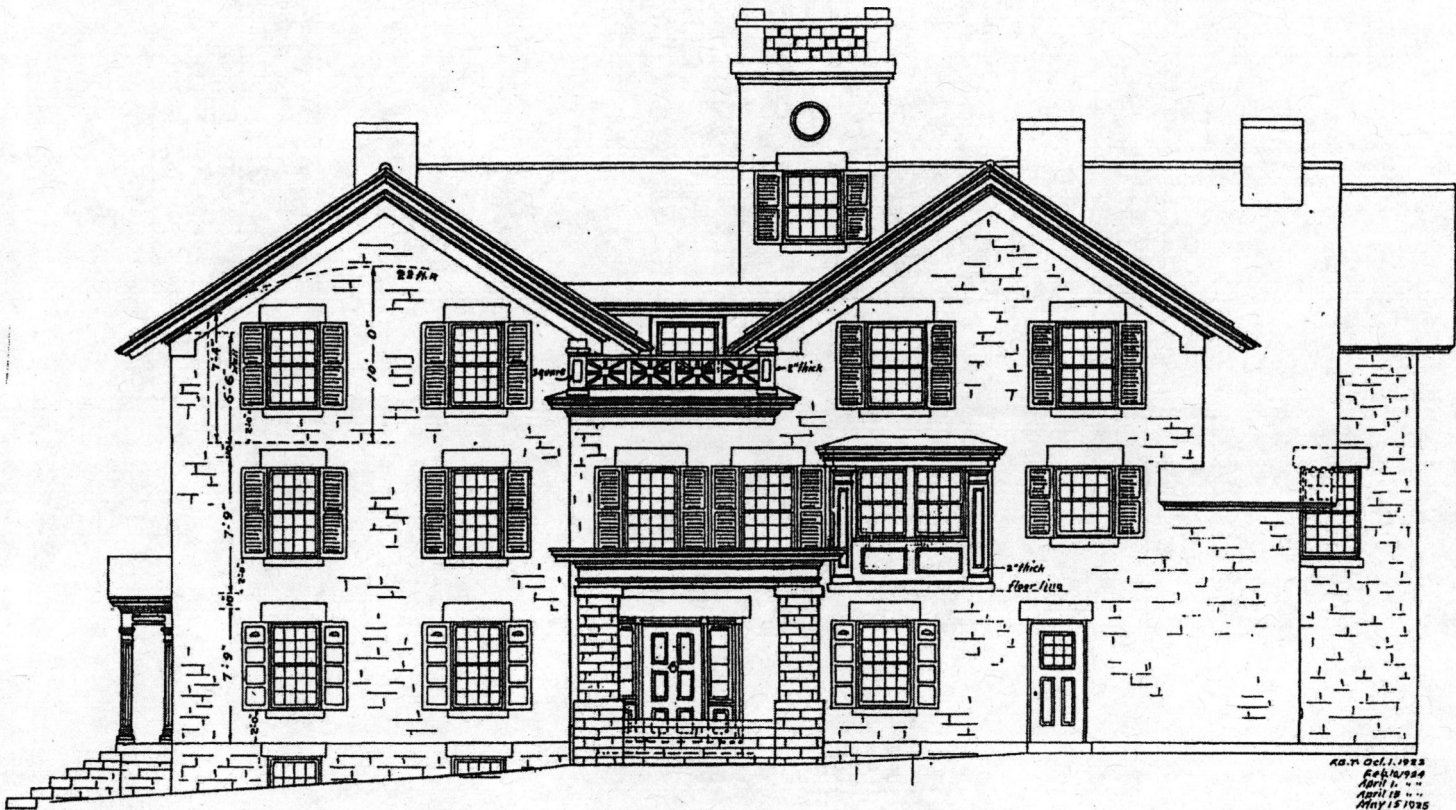
National Register of Historic Places
Continuation Sheet

Alice T. Miner Colonial Collection
Clinton County, NY

Figure 2

MUSEUM

W. H. MINER
CHAZY CLINTON CO. N. Y.



SOUTH SIDE

Oct. 1, 1923
 Feb. 10, 1924
 April 15, 1925
 May 15, 1925
 Nov. 16, 1926
 Nov. 30, 1926

DRAWING N^o CZ-967
 ISSUE A
 OCT. 1, 1923.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Alice T. Miner Colonial Collection
Clinton County, NY

Figure 3

MUSEUM

W. H. MINER
CHAZY CLINTON CO. N. Y.



EAST SIDE

Feb. 1, 1923
Feb. 20, 1924
April 15, " "
May 15, 1925
March 18, 1926

DRAWING NO. CZ 96:
ISSUE
OCT. 1, 1923

United States Department of the Interior
National Park Service

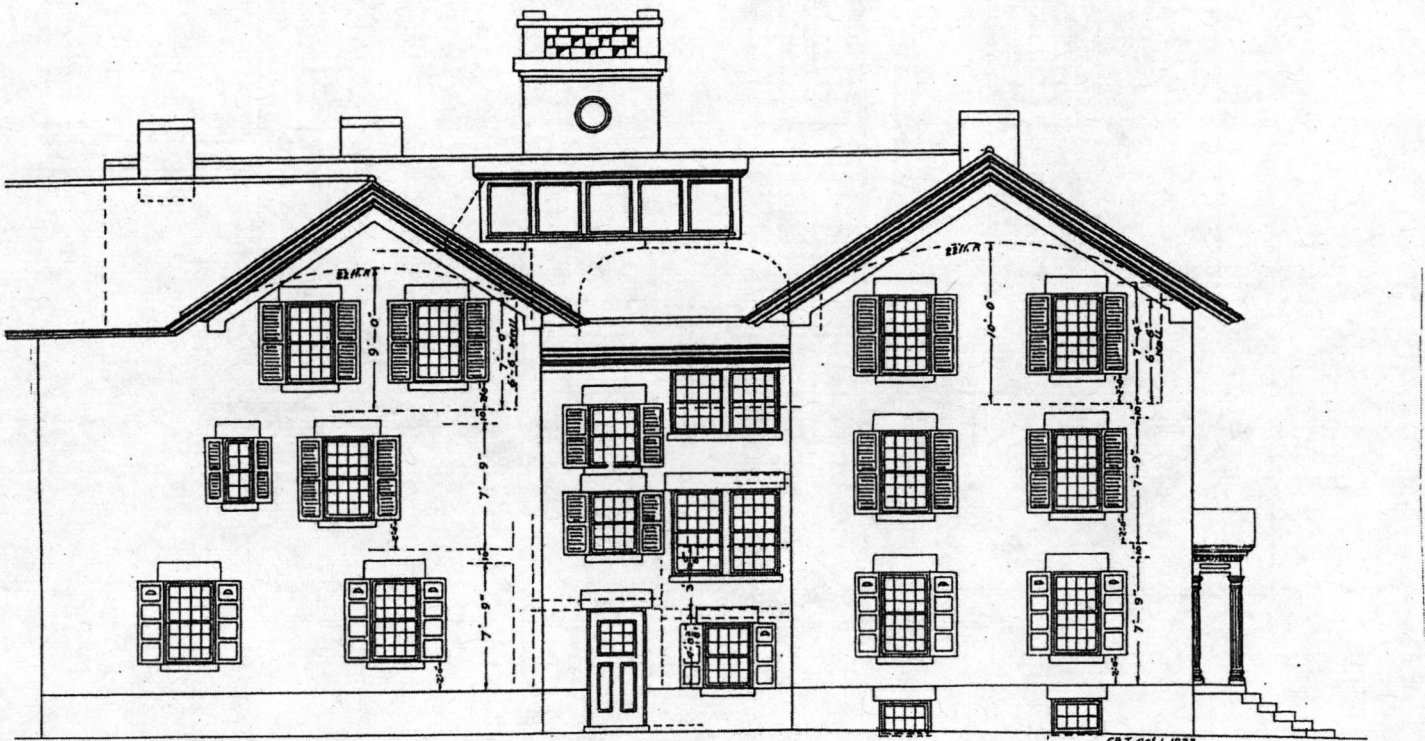
National Register of Historic Places
Continuation Sheet

Alice T. Miner Colonial Collection
Clinton County, NY

Figure 4

MUSEUM

W. H. MINER
CHAZY CLINTON CO. N. Y.



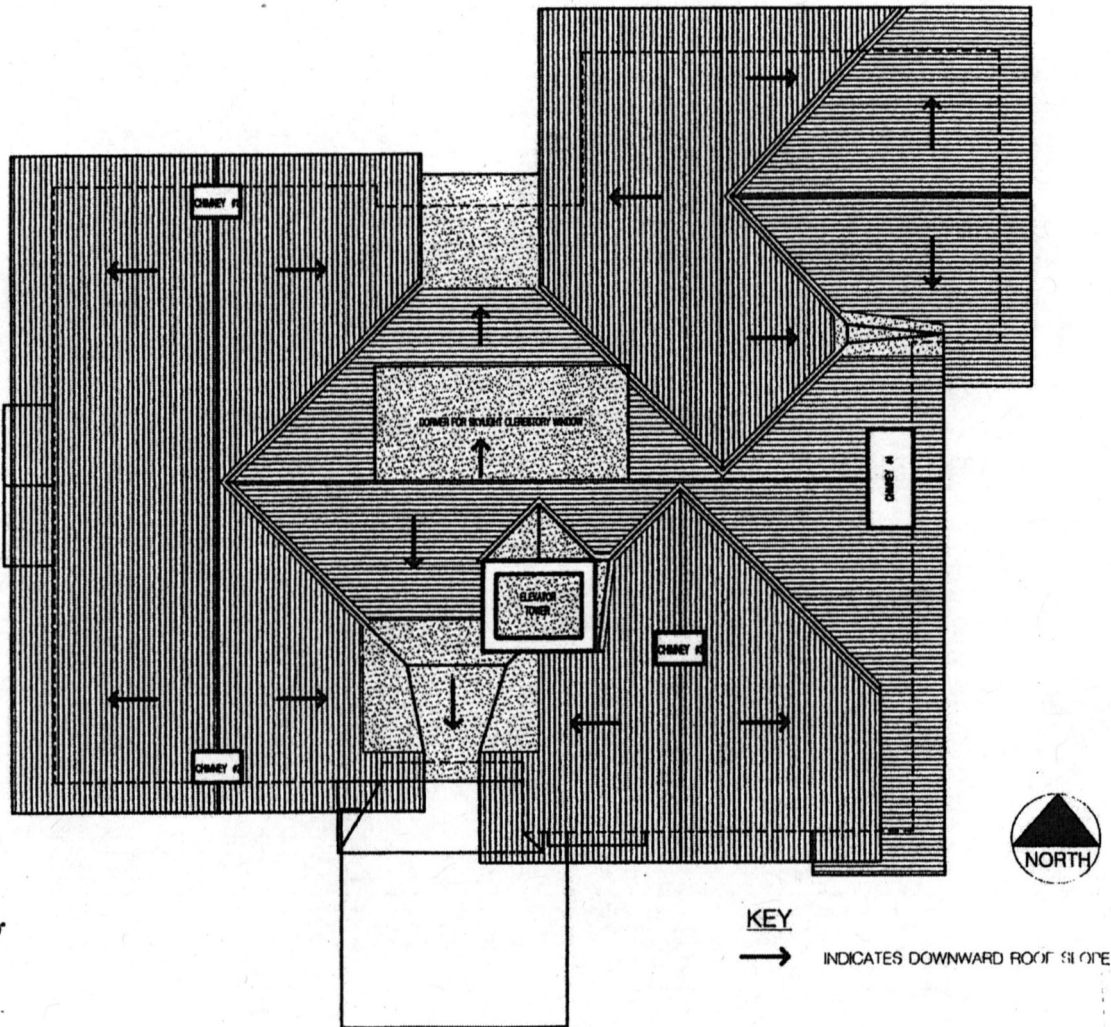
NORTH SIDE.

DRAWING NO. CZ-968
ISSUE A
OCT. 1, 1923

National Register of Historic Places
Continuation Sheet

Alice T. Miner Colonial Collection
Clinton County, NY

Figure 5



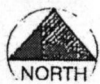
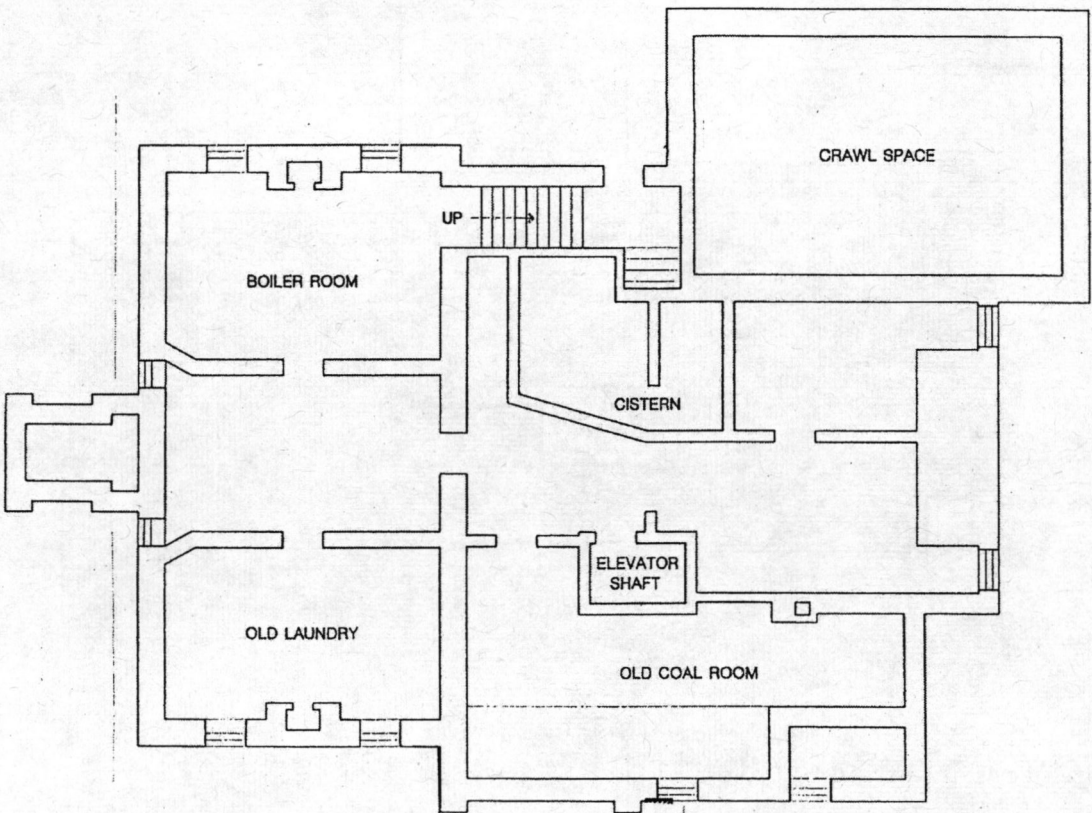
ROOF PLAN
SCALE: 3/32" = 1'-0"

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Alice T. Miner Colonial Collection
Clinton County, NY

Figure 6

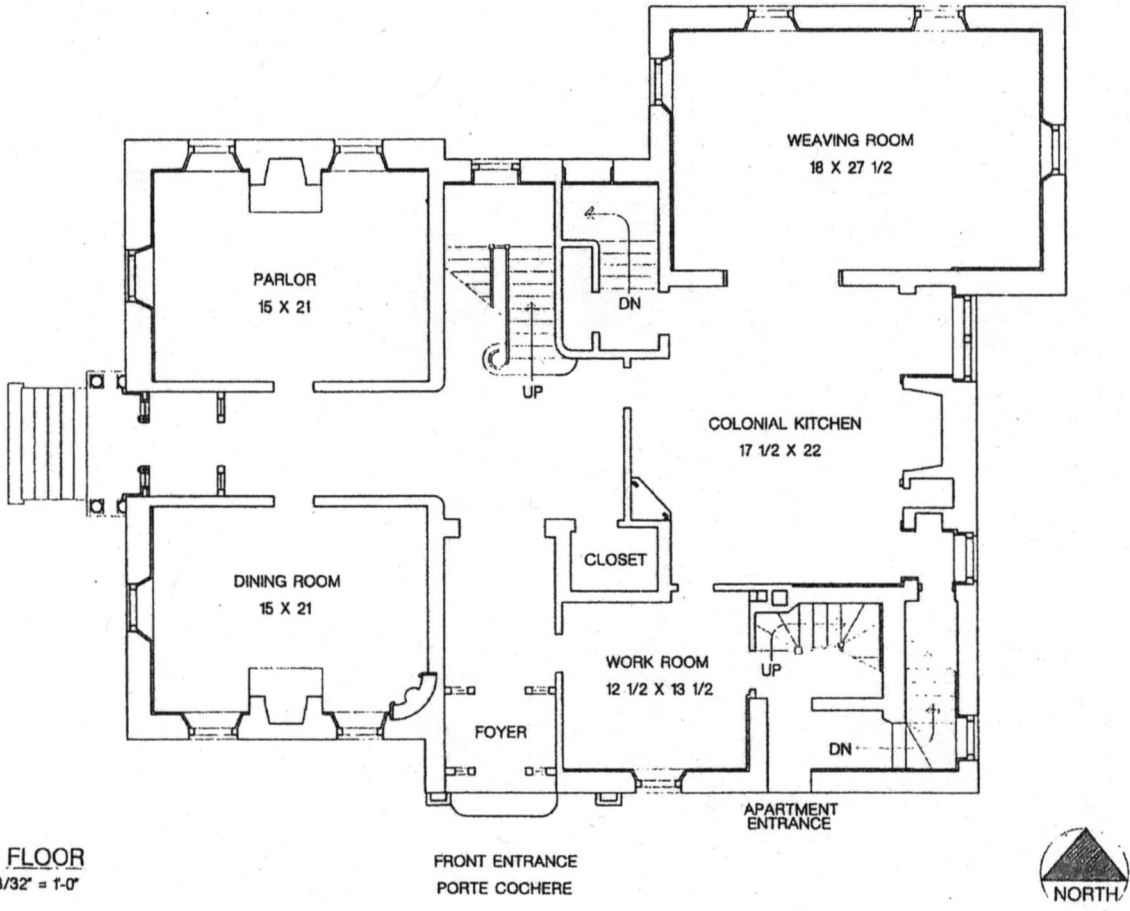


BASEMENT
SCALE: 3/32" = 1'-0"

National Register of Historic Places
Continuation Sheet

Alice T. Miner Colonial Collection
Clinton County, NY

Figure 7

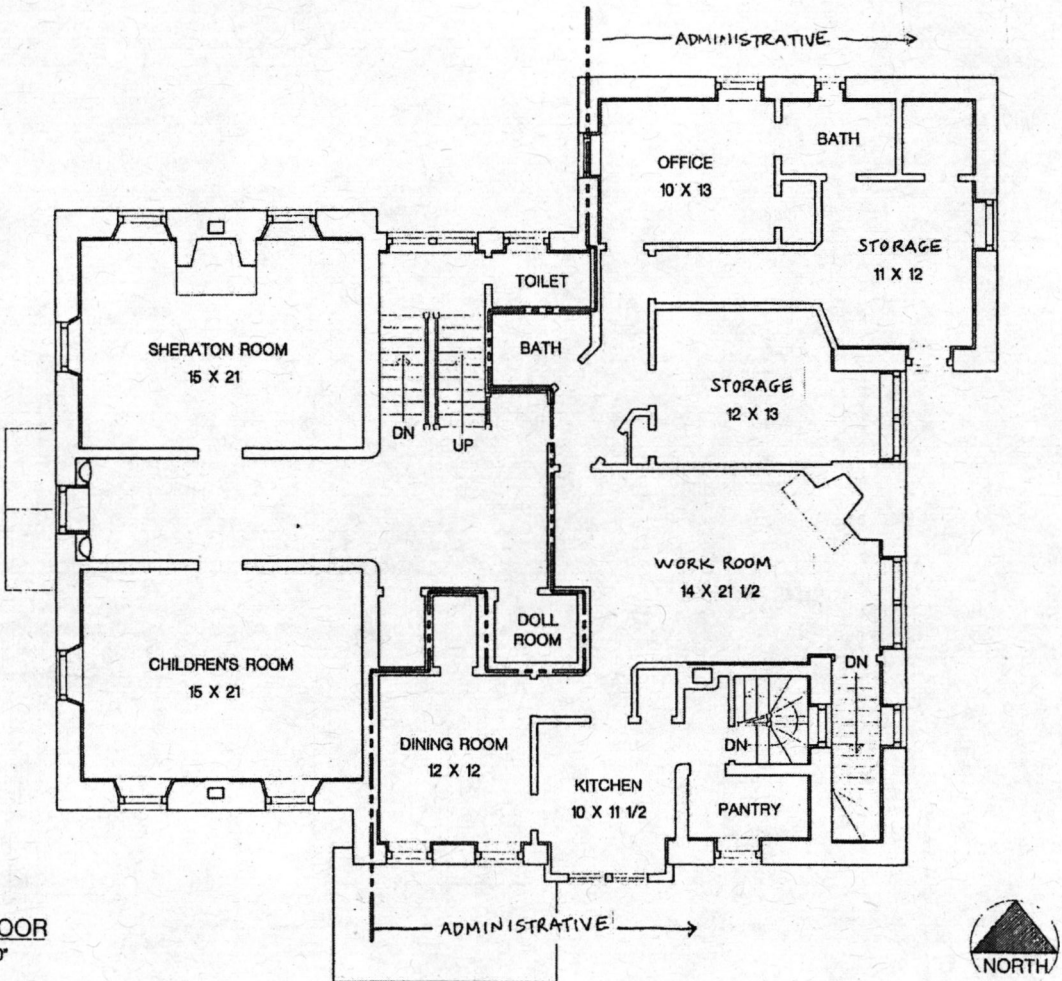


FIRST FLOOR
SCALE: 3/32" = 1'-0"

National Register of Historic Places
Continuation Sheet

Alice T. Miner Colonial Collection
Clinton County, NY

Figure 8

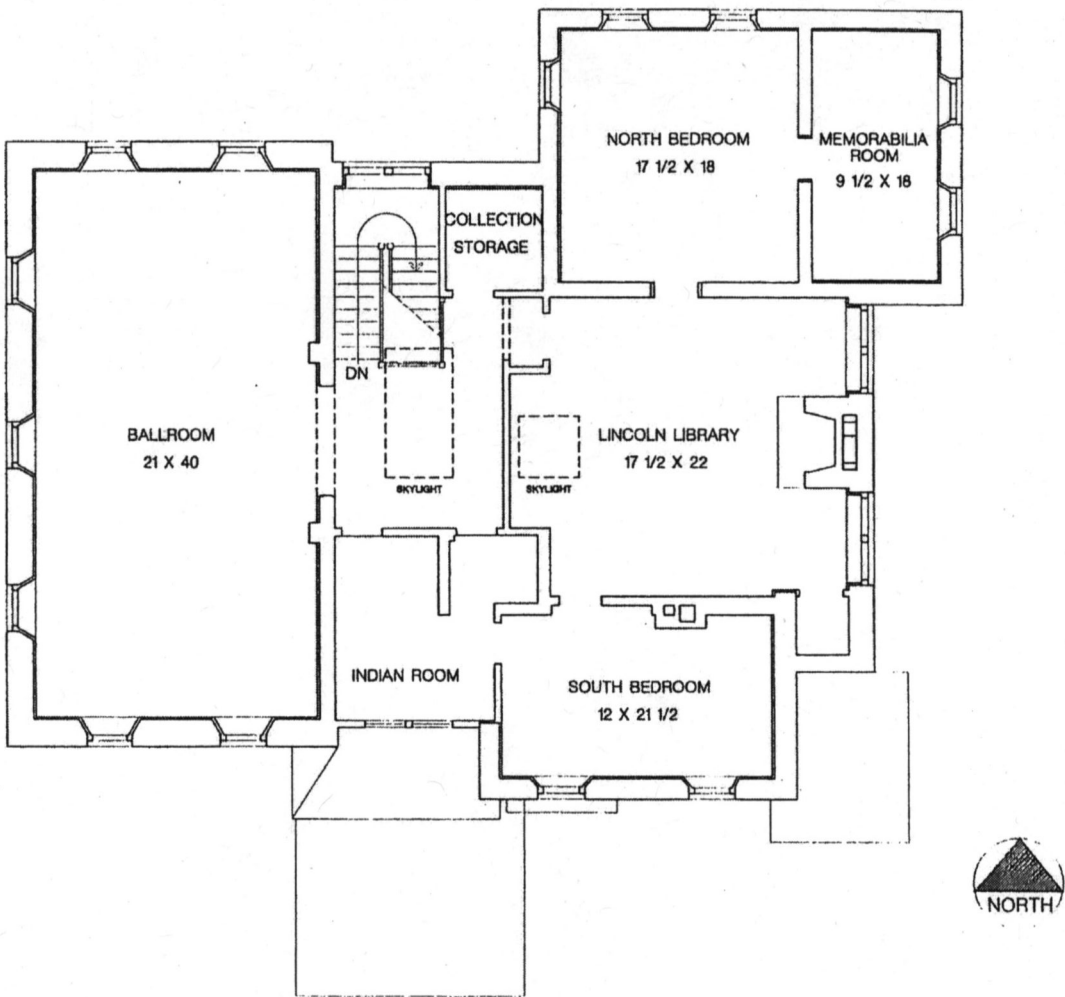


SECOND FLOOR
SCALE: 3/32" = 1'-0"

National Register of Historic Places
Continuation Sheet

Alice T. Miner Colonial Collection
Clinton County, NY

Figure 9



THIRD FLOOR
SCALE: 3/32" = 1'-0"

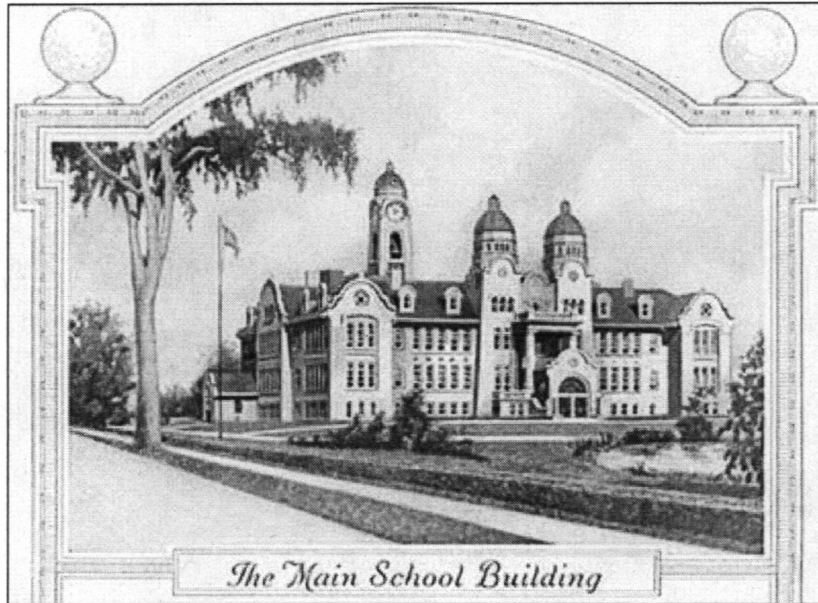
United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

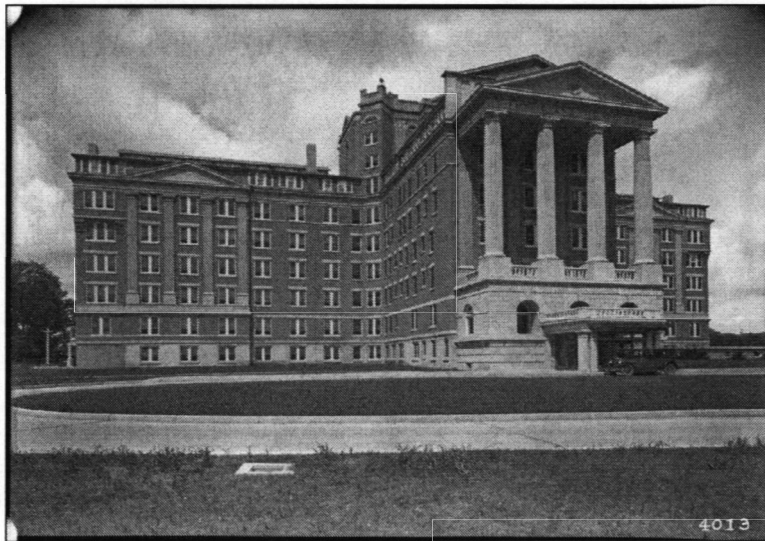
Alice T. Miner Colonial Collection
Clinton County, NY

Historic
Images

1



Historic Image 1: Chazy Central Rural School (1916)



Historic Image 2: Physicians Hospital (1926)

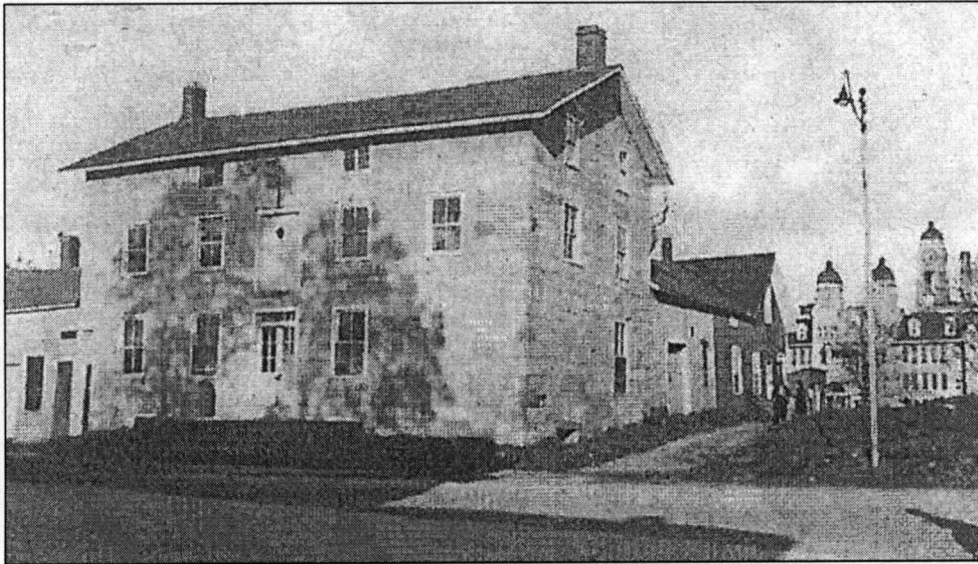
United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

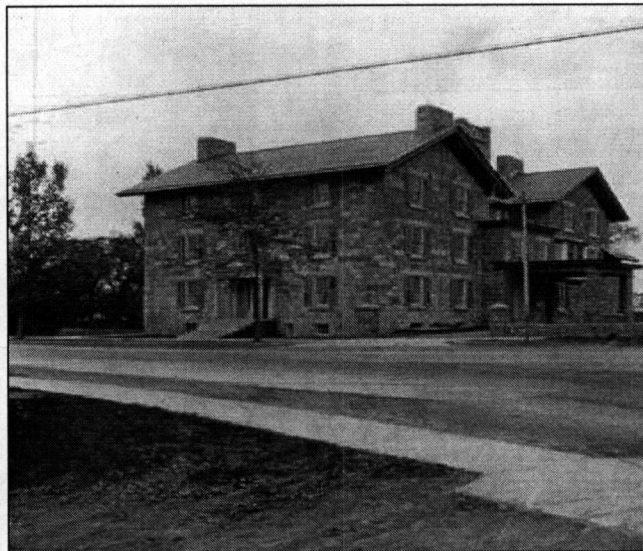
Alice T. Miner Colonial Collection
Clinton County, NY

Historic
Images

2



Historic Image 3: Original 1810-24 Stone Building on Site (1916-1923)
(note its close proximity to the Chazy Central Rural School)



Historic Image 4: Alice T. Miner Colonial Collection (c.1926)

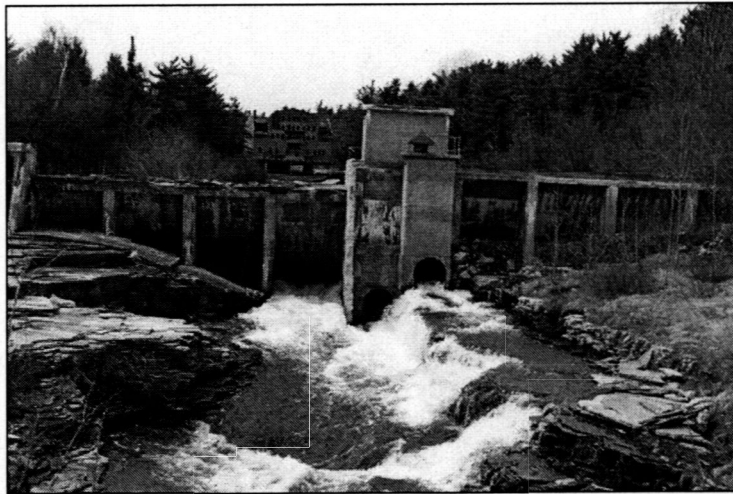
United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Alice T. Miner Colonial Collection
Clinton County, NY

Current
Images

1



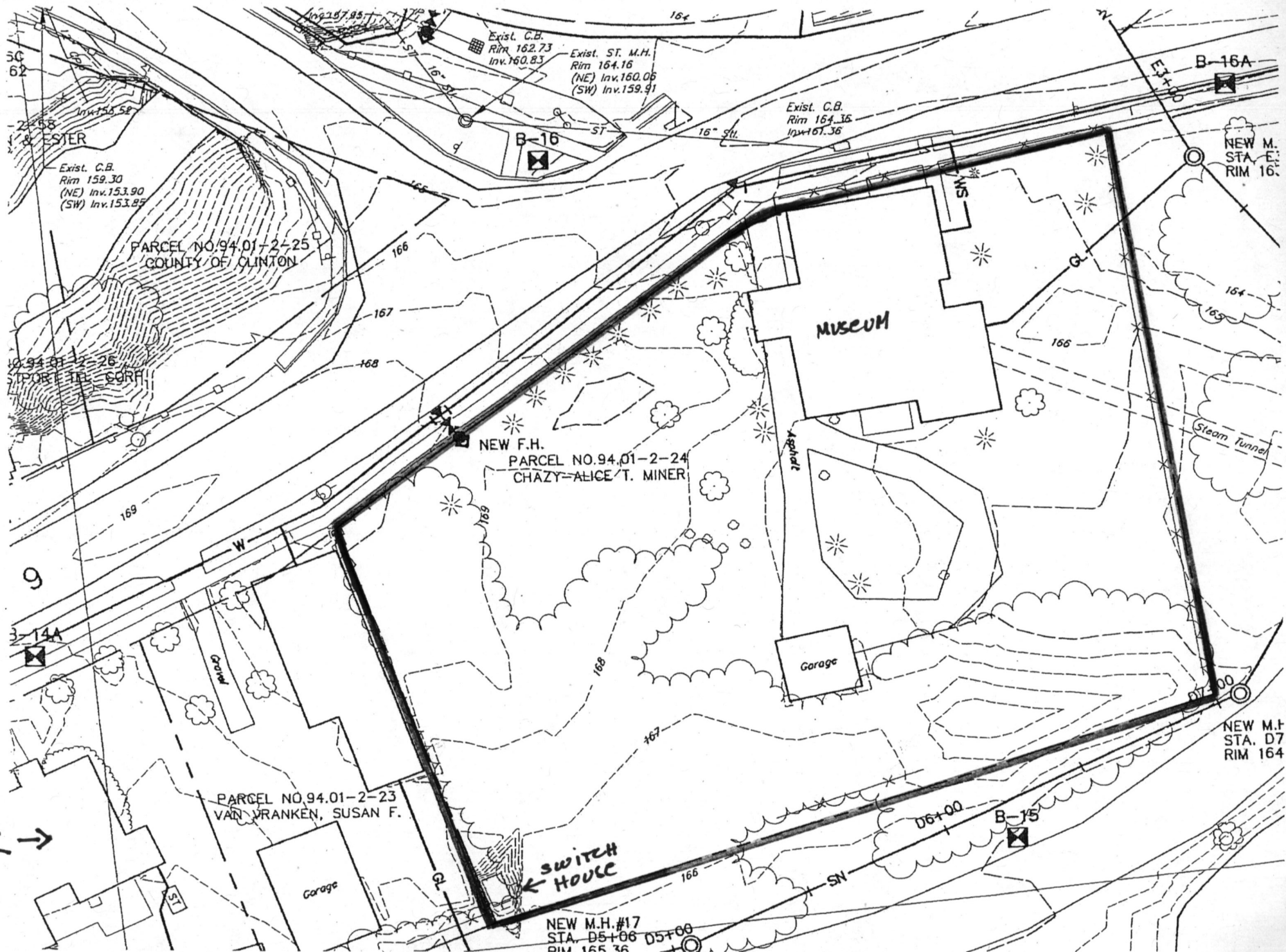
**Current Image 1: Miner's Hydroelectric Project on Chazy River
LaSalle Dam and McGregor Powerhouse (1922)**

Photo by Lonny J Erickson 3/28/10
<http://www.panoramio.com/photo/33747678>



Current Image 2: McGregor Powerhouse (1922)

Photo by Lonny J Erickson 3/28/10
<http://www.panoramio.com/photo/33747678>



N →

N

PARCEL NO. 94.01-2-25
COUNTY OF CLINTON

Exist. C.B.
Rim 159.30
(NE) Inv. 153.90
(SW) Inv. 153.85

Exist. C.B.
Rim 162.73
Inv. 160.83

Exist. ST. M.H.
Rim 164.16
(NE) Inv. 160.06
(SW) Inv. 159.91

Exist. C.B.
Rim 164.36
Inv. 167.36

NEW M.H.
STA. E.1
RIM 164

NEW F.H.
PARCEL NO. 94.01-2-24
CHAZY-ALICE T. MINER

MUSEUM

Garage

PARCEL NO. 94.01-2-23
VAN WRANKEN, SUSAN F.

Garage

SWITCH HOUSE

NEW M.H. #17
STA. D5+06 D5+00
RIM 165.36

NEW M.H.
STA. D7
RIM 164

ALICE T. MINER COLONIAL COLLECTION, CHAZY, CLINTON COUNTY, NY

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY Miner, Alice T., Colonial Collection
NAME:

MULTIPLE
NAME:

STATE & COUNTY: NEW YORK, Clinton

DATE RECEIVED: 8/12/10 DATE OF PENDING LIST: 9/08/10
DATE OF 16TH DAY: 9/23/10 DATE OF 45TH DAY: 9/26/10
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 10000799

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: N SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

ACCEPT RETURN REJECT 9.24.10 DATE

ABSTRACT/SUMMARY COMMENTS:

**Entered in
The National Register
of
Historic Places**

RECOM./CRITERIA _____

REVIEWER _____ DISCIPLINE _____

TELEPHONE _____ DATE _____

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.



ALICE T. MINER COLONIAL COLLECTION
Clinton County, NY

0001



ALICE T. Miner Colonial Collection
Clinton County, NY

0002



Alice T. Miner Colonial Collection
Clinton County, NY

0003



Alice T. Miner Colonial Collection
Clinton County, NY

0004



Alice T. Miner Colonial Collector
Clinton County, NY

0005



Alice T. Minier Colonial Collector
Chatham County, NY

0006



Alice T. Miner Colonial Collection
Clinton County, N.Y

0007



Alice T. Miner Colonial Collection
Clinton County, NY

0008



Alice T. Miner Colonial Collection
Clinton County. 114

0009



Alice T. Miner Colonial Collection
Clinton County, NY

0010



Alice T. Miner Colonial Collection
Clinton County, NY

0011



Alice T. Miner Colonial Collection
Clinton County, NY

0012



Alice T. Mirer Colonial Collection
Clinton County, NY

0013



Alice T. Miner Colonial Collection
Clinton County, N.Y.

0014



Alice T. Miner Colonial Collection
Clinton County, N.Y.

0015



Alice T. Miner Colonial Collection
Clinton County, NY

0016



Alice T. Miner Coburn Collection
Clinton County, NY

0017



Alice T. Miner Colonial Collection
Chusen County, NY

0018



Alice T. Miner Colonial Collection
Chatham County, N.Y.

0019



Alice T. Miner Colonial Collector
Clinton County, NY

0020



Alice T. Minier Colonial Collector
Clinton County, NY

002.1



Alice T. Minier Colonial Collection
Clinton County, NY

EPSON 0022



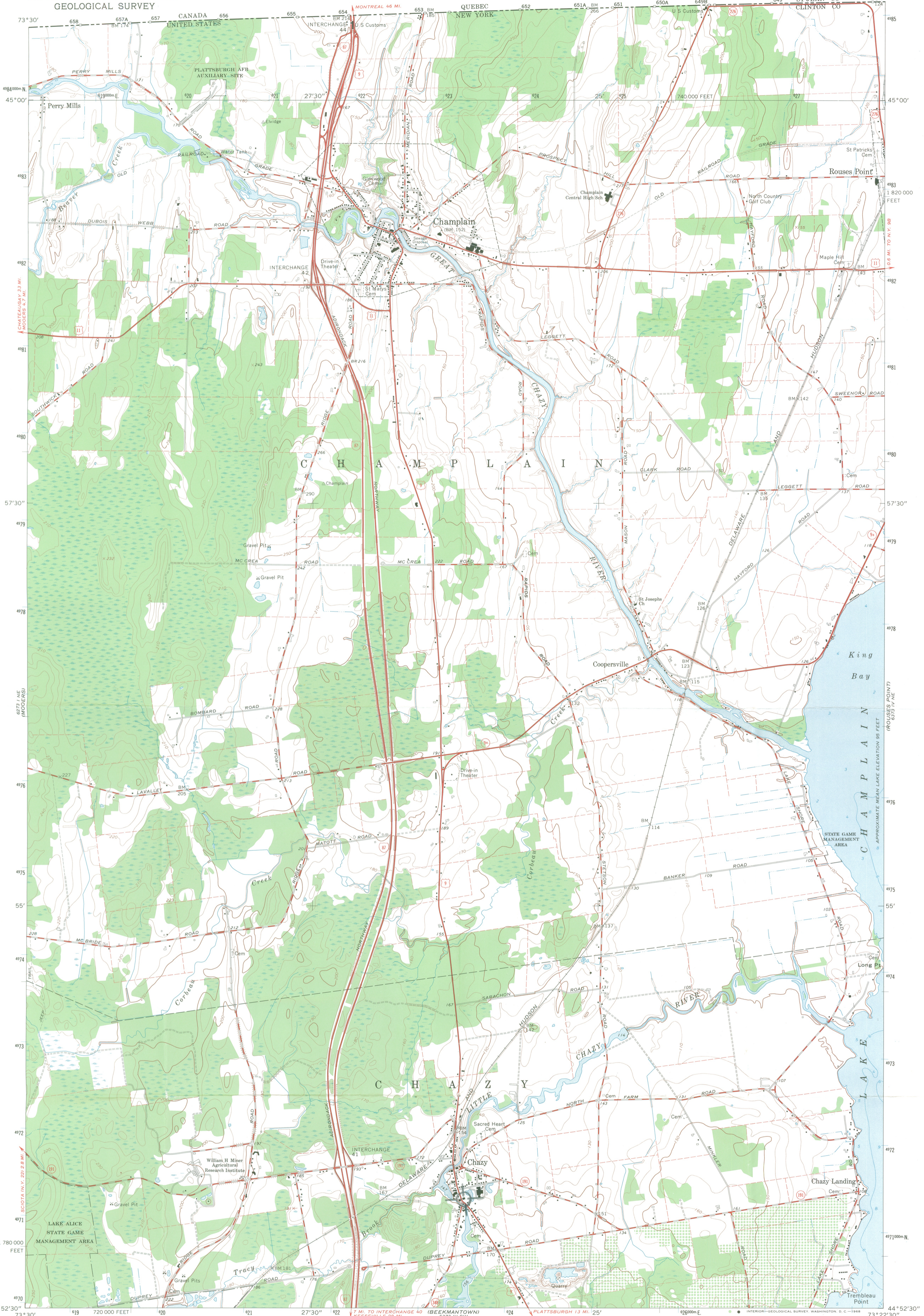
Alice T. Miner Colonial Collection
Clinton County, N.Y.

0023

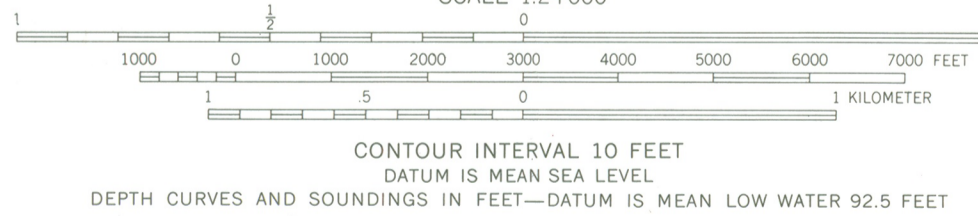


Alice T. Miner Colonial Collector
Clinton County, NY

0024



Mapped, edited, and published by the Geological Survey
Control by USGS, USC&GS, International Boundary Commission,
and U.S. Lake Survey
Topography by photogrammetric methods from aerial
photographs taken 1964. Field checked 1966
Selected hydrographic data compiled from U.S. Lake Survey Chart 171
(1962). This information is not intended for navigational purposes
Polyconic projection. 1927 North American datum
10,000-foot grid based on New York coordinate system, east zone
1000-meter Transverse Mercator grid ticks, zone 18, shown in blue
Fine red dashed lines indicate selected fence and field lines where
generally visible on aerial photographs. This information is unchecked



ROAD CLASSIFICATION
Heavy-duty ——— Light-duty ———
Medium-duty ——— Unimproved dirt ———
Interstate Route — U.S. Route — State Route

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U.S. GEOLOGICAL SURVEY, WASHINGTON, D. C. 20242
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

CHAMPLAIN, N.Y.
NW/4 ROUSES POINT 15' QUADRANGLE
N4452.5—W7322.5/7.5

1966
AMS 6373 IV NW—SERIES V821

*Alco T. Mince Museum
9618 589
CHAZY, CLINTON COUNTY, NY*

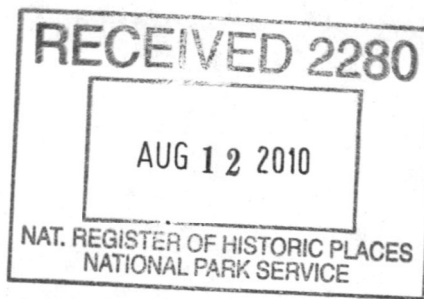


**New York State Office of Parks,
Recreation and Historic Preservation**

Historic Preservation Field Services Bureau • Peebles Island, PO Box 189, Waterford, New York 12188-0189

518-237-8643

www.nysparks.com



David A. Paterson
Governor

Carol Ash
Commissioner

August 11, 2010

Ms. Alexis Abernathy
National Park Service
National Register of Historic Places
1201 Eye St. NW
8th Floor
Washington, D.C. 20005

Re: Transmittal of National Register
Nominations

Dear Ms. Abernathy:

I am pleased to transmit four new National Register nominations to be considered for listing by the Keeper of the National Register as follows:

Alice T. Miner Colonial Collection, Chazy, Clinton Co., NY

Teoronto Block, Rochester, Monroe Co., NY

Frank W. Smith House, Amityville, Suffolk Co., NY

Tunncliff-Jordan House, Richfield Springs, Otsego Co., NY

Thank you for your assistance in processing these proposals. Please feel free to call on me at 518-237-8643 ext. 3258 if any questions arise.

Sincerely,

Mark L. Peckham
National Register
Program Coordinator

enclosures