

The Pink House **DRAFT**
Name of Property

Allegany Co. New York
County and State

United States Department of the Interior
National Park Service

National Register of Historic Places **DRAFT** 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 THE PINK HOUSE

other names/site number HALL, EDWIN B., HOUSE; HALL-CARPENTER-WOELFEL

name of related multiple property listing N/A

Location

street & number 193 West State Street not for publication

city or town Wellsville vicinity

state NY Code NY county Allegany code 00340 zip code 14895

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

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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

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	
5	0	Buildings
0	0	Sites
1	0	Structures
0	0	Objects
6	0	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.)

DOMESTIC/single dwelling

RECREATION & CULTURE: museum

Current Functions

(Enter categories from instructions.)

DOMESTIC/single dwelling

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7. Description

Architectural Classification

(Enter categories from instructions.)

MID-NINETEENTH CENTURY: Italian Villa

Materials

(Enter categories from instructions.)

foundation: STONE

walls: WOOD

roof: METAL

other: GLASS, BRICK

Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

The Pink House is located at 193 West State Street in the Village of Wellsville, Allegany County, New York. It is located one block west of the Genesee River, which flows on a northerly course through the village. The nominated house was built on what was originally a four-acre landscaped parcel of land at the corner of West State Street and what is now South Brooklyn Avenue (formerly West Main Street); currently the property is surrounded by other residential buildings built subsequently. The central feature of the nominated property is the Italian villa erected in 1866 Edwin Bradford Hall and family. Of wood-frame construction, it was built on a high stone foundation to avoid flooding from the nearby Genesee River, its primary elevation fronting on West State Street, from which the property was and is still accessed. Familiarly known as the Pink House, the house is an exceptional example of the Italianate style and its towered-villa subtype, and one that survives with its distinctive asymmetrical form, profusive exterior wood ornament and period interior features in a remarkably intact state of preservation. In addition to the dwelling, the property also includes a number of additional historic-period contributing features, among them a drive entryway with flanking statues on pedestals, an ice-house, a building known as the Fossil House, a three-story carriage barn, and a gazebo, all of wood-frame construction. This nomination includes six contributing features that are itemized in the following narrative.

Narrative Description

Location, Setting & Site Orientation

The nominated property is located on the south side of West State Street, west of South Brooklyn Avenue, east of Pleasant Street and north of Pine Street in the Village of Wellsville. To the east, beyond South Brooklyn Avenue, is

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the Genesee River and Dyke Creek, further east of which is State Route 417. The primary elevation of the Pink House faces northwards towards West State Street, from which the main entrance is approached. The driveway entrance is flanked by twin Italian statues, rising from tall, paneled wood bases; a wood fence that once surrounded the property no longer exists, its position replaced by shrubbery. The house is approached via a circular driveway that frames a raised flower bed where a fountain and pool were once located. At the rear of the house, and separated from it, is a former ice-house, a rectangular-plan building with five doors located on the driveway-facing side; it was modified later in its history, following electrification. To the west of the ice-house, and reached by a pathway from the main driveway, is the Fossil House, a story-and-a-half building that once housed a collection of fossils assembled by the first owner. Further south, behind the house, is a three-story carriage house, which can also be accessed by a driveway off South Brooklyn Avenue. On the lawn to the east of the house is a gazebo, which was used historically to host social events.

The Pink House (contributing building), 1866-69; ca. 1870s-1880

Exterior

The Pink House's exterior is characterized by its asymmetrical massing, ornate wood details, smooth flush-board wood siding and prominent three-story tower, which accommodates the principal entrance on the north-facing façade. The building's exterior has been painted the color for which it is named since the time of its completion in the late 1860s. It is of wood-frame construction above a high stone foundation laid up in ashlar, and the exterior walls are fitted with wood flush-board siding; originally tin, the roof is now covered with membrane roofing. The house has both low hipped-roof and gable-roofed two-story sections, the result of its construction over multiple nineteenth-century building campaigns. The tower gives the building a decidedly vertical orientation that is further emphasized by the tall windows, peaked rooflines, sawn ornament, and chimneys, which collectively provide it with a lively, asymmetrical profile. Recessed within it is house's principal entrance, flanked by a projecting bay window and recessed porch.

The entryway is approached by tall wood steps, flanked by gray metal lions, that lead to an open round-arched portal at the base of the tower. The arch, which is paneled and has a keystone motif, springs from paneled pilasters that flank the opening. Above it, at second-story level, is a balcony with delicate wood balustrade, which corresponds with a second-story tower window. The window is floor-length and is divided into two lower leaves with a circular motif above. It has a hood consisting of sawn drip ornament, perforated with delicate foliate motifs, above which, on the wall and between stories, is applied sawn ornament. A cornice-like wood molding is located between the second and third stories and serves to visually divide them. The third-story of the tower has a smaller balcony with corresponding perforated wood screen and a pair of corresponding narrow one-over-one round-

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arched windows. As with the balcony below, it has decorative sawn brackets at its base. A low hipped roof terminates the tower elevation, its central section arched on each of the four elevations, the arched area above the windows embellished with a band of bead-and-reel ornament. The tower roof is surmounted by wood cresting and a decorative finial. As for the entrance, consisting of double-leaf glazed and paneled doors, it is recessed from the entrance portal at the base of the tower, and is thus shielded from the elements.

Immediately west of the tower is the two-story mass of the house, which projects slightly forward from it. At first-story level it has a projecting bay window with cut-stone base. The three windows are treated similar to the entrance portal, with arched and key-stoned surrounds; windows are hung with one-over-one sash. The roof of the bay tapers inward and at second-story level gives way to a tripartite window consisting of a larger window flanked by smaller ones, all round-arched; each window is hung with one-over-one sash. Those windows are floor length and there is a corresponding railing at their base. Above that window is a decorative sawn hood that relates to that employed over the entrance-bay window; however, it is larger and more ornate, and terminated by lacy sawn ornament and a central foliate motif. Above it is a small open cross-gable, the roofline of which is mimicked by a band of applied ornament below; the gable has decorative sawn cresting and finial. Set well back from this projecting section, on the elevation's westernmost extreme, is a porch corresponding with a side entrance.

Opposite the tower block, to the east, the mass of the building is recessed from the remainder of the façade. At first-story level there is a recessed porch with angled three-sided base and a roof with sawn drip ornament that matches that used on the second-story windows. The base of that feature has lattice screening, and it has sawn wood railing matching that used on the balcony above the entrance bay. Corresponding with the porch are paired one-over-one windows, floor-length and having round-arched heads. Paneled pilasters matching those used for the entrance portal frame the porch. At second-story level is a paired round-arched window contained within a surround that culminates in sawn cresting. That window is located beneath an open cross gable, with ornament and cresting similar to that used on the opposite west side of the façade. To the east of the porch is a one-story projection with bell-cast roof, within which is centered a Palladian motif with one-over-one central window.

The house's east elevation is asymmetrically composed and consists of the original 1860s block, to the south of which is the 1870s block and, extending from it, a later one-story extension. The original section has a one-story projection recessed from what is otherwise a two-story block. The one-story portion is marked by a slightly projecting central bay with corresponding open cross-gable. Centered within that bay is a Palladian motif, the inner and outer bays of which are framed by attenuated engaged colonettes; the narrow outer bays are blind, while the

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upper portion of the center bay has painted and stained glass windows set within a round arch with keystone. A shallow bell-cast roof covers that portion, recessed behind which is the second story. Centered within it are paired round-arched windows with one-over-one sash, above which is a course of bead-and-reel ornament, continued from the façade, and a molded cornice. Engaged with that section is the two-story addition, which at first-story level has paired double windows framed by pilasters, the windows paneled below and arched above. Immediately south of these is a recessed porch with corresponding wood stairs, wood railing and decorative brackets. At second-story level are paired two-over-two windows, which are offset in relation to an open cross gable. Extending south from that section is a one-story extension with picture-type tripartite window.

The opposite west elevation also represents the original 1860s build and subsequent additions. The northernmost section, part of the original build, consists of a two-story block, from which extends, southwards, a long one-story section with second-story section recessed behind. A porch marks the intersection of the two-story north block with the one-story section, positioned to align the wall of the former; above it is a round-arched window hung with one-over-one sash. Both the first and second stories have single and grouped windows. Foremost among that elevation's features is a five-sided bay window at second-story level, which has clear sash with colored-glass transoms above.

The house's south, or rear, elevation is the most utilitarian of the four. Nevertheless, some of the four-over-four windows on the original 1860s portion employ the same decorative framing as their counterparts elsewhere on the building. A one-story addition on a cut-stone foundation extends southward and is the central feature of this elevation. Stairs lead up to a small covered porch and a door providing access to the addition. On the west side of the second story, a single, large, three-over-three window with simple frame is positioned above the roof of the rear addition.

Interior

The Pink House was built above a fully excavated basement that contains 3,413 square-feet of space; the first and second floors each have 3, 244 square-feet of space. Third-floor space is contained within the tower, that room being twelve-feet square. The first floor accommodated double parlors, living and music rooms, a dining room, kitchen, pantry, family room, and a bedroom suite with bathroom. The second floor has six bedrooms, two large hallways, and two and one-half bathrooms. There are two staircases connecting the first and second floors. Additionally, the caretaker's wing consists of six rooms with a large bathroom.

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The principal staircase is one of the interior's most noteworthy features. It rises to an intermediate landing, in front of which is centered a wall niche that accommodates a statue, then turns ninety degrees before turning again to complete its run to the second floor. The staircase was fashioned from black walnut and seasoned chestnut. At its base is a curtail step with corresponding paneled newel post; the newel is surmounted by a brass gas-light fixture in the form of a cavalier with sword. The handrail is sustained by turned balusters and there are intermediate newel posts located where the staircase changes alignment. The undersides of the staircase, where left visible, are plastered and paneled.

The double parlors formed the house's principal entertaining space and are located on the west side of the entry hall; one is referred to as the Blue Room, given the various blue accents and the blue satin upholstery of the furnishings located within it. Those rooms are characterized by high ceilings and floor-to-ceiling windows with built-in wood shutters. The windows are spanned by decorative interior lintels, gilded, which are matched in style by the frame of a floor-to-ceiling mirror, which is built into the wall. The white tray ceiling of both rooms is accented with moldings and a wide band of light blue around the outer edge. The large bay window opens from the double parlors; it allows ample natural light, which highlights the many decorative features, including an ornate white marble fireplace with seashell carvings. The fireplace has a rounded-arch firebox opening and the mantel is terminated by a shelf that wraps around the side of the chimney breast and which supports tall marble vase carvings at its corners. The floors are polished hardwood stained in a light amber brown, which accentuates the natural color variation in the wood.

Edwin Hall's interests in nature and other subjects are suggested throughout the house in the form of decorative features, among them the birds, vines and flowers, such as those in the decorative feature that divides the Blue Room from the other parlor. That feature consists of a wide decorative arch with a central drop pendant, the form of which is suggestive of a hanging flower.

Across the hall from the Blue Room is the family music room, which adjoins the family room. The central feature of the music room is a round stained-glass window with a larger painted window below, these depicting tropical scenes reminiscent of the prehistoric period. Adjacent to this room is a living room, reached via double-leaf wood doors. That room is less ornate than the parlors, but nevertheless contains the same wood flooring accented by quarter-round base trim. The windows and doors are framed with wood casings stained in amber brown in a manner similar to the floor. That room also features a simpler fireplace with a black marble mantelpiece with a rectangular-shaped firebox opening.

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Upstairs, the front portion of the plan accommodates two bedrooms and is thirteen-inches higher than the balance of the second-floor rooms. These bedrooms are outfitted with sinks.

The master bedroom suite is located above the double parlors, on the west side of the plan. It has thirteen-foot-high ceilings and a plaster walls decorated with a paper border of maroon and green colors, which are repeated in the oriental carpets and baseboards. The wood floor is stained a matching maroon hue. A white marble fireplace with arched firebox echoes the one below in the parlor but is nevertheless of a more restrained treatment.

The second-floor tower space is used as a sitting room; it has stained-glass and clear-glass arched doors that permit air circulation from the tower room to the second floor. A staircase within it rises to the third-floor tower room.

A doorway provides access to a rear hallway, the ceilings of which are lower; that part of the house has three bedrooms, two bathrooms, and a former sunroom. Each of the bedrooms located off of the back hallway have their own individual characteristics, and all have windows with either stained or decorated glass.

Known Major Alterations

The original mid-1860s house was aggrandized subsequently, during the historic period. During the 1870s, additions were made to the east elevation, in order to accommodate a music room. At the same time the adjacent room was expanded and a large side porch added. Above, at second-floor level, two bedrooms with bathrooms were also added. In the early 1900s, a covered walkway between the kitchen and icehouse was taken down, the doorway replaced by a window. In the mid-1950s the side porch on the east side of the house was shortened to create a first-floor bedroom and bathroom near the kitchen. This caretaker's apartment, providing for year-round living space for the caretaker, remains today with its own front porch and steps down to the driveway and to the back yard.

Driveway Entrance (contributing object) ca. 1866-1869

The driveway entrance is flanked by twin Italian female statues, known as Cornucopia, which are carved from white marble and rise from tall, paneled wood bases and which have electric lighting fixtures.

Gazebo (contributing building), ca. 1890-1900

The gazebo, or summer house, is a round-plan, open structure containing benches and tables; its design was copied from a similar structure in Central Park in New York City, and it is of distinctive rustic design. The high concave octagonal roof is covered with wood shingles, culminating in a decorative octagonal cap, and pierced in several places along the eaves by oak trees that have matured in more recent times.

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Ice-house (contributing building), ca. 1869; ca. 1900

The ice-house is a two-story, wood-frame building with hipped-roof containing 840 square-feet of space. When built, the first floor stored ice, which was loaded through an opening in the second floor and conveyed to the house via a walkway to the original kitchen. The second floor was converted into a library and playroom around 1900. Five doors spaced at uneven intervals are located on the west side, at ground level, and allowed multiple points of access to the ice blocks stacked inside. Two-over-two windows are located on each elevation: there are two on the second story of the west elevation; two situated off-center, but aligned over one another, on the rear elevation; three on the second-story and two on the ground story of the east elevation; and two on the second story of the north elevation.

Fossil House (contributing building), ca. 1895

The Fossil House is situated 150-feet west of the ice-house. It is a rectangular-plan, wood-frame, one-story building, erected on a north-south orientation with 960 square-feet of space within. The building is cross-gabled, with front and rear blocks; a large dormer is positioned on the front, north, elevation. The gables of the front block and dormer are highlighted by sawn scroll bargeboard. The east elevation was covered in metal to protect the building from the potential of fire from a candy factory located on the neighboring property. The rear of the building has an entrance door and a single two-over-two window. Beneath the dormer at the north end of the building is another door and two-over-two window, while the facade has two more windows of this type, which flank a wide doorway, purposely made large enough to allow for wagon access. Inside, the space is divided into two rooms. The smaller was used as an office and a library, while the larger room was devoted to the display and storage of Edwin Hall's fossil collection, in custom-made benches with pull out drawers and a surface viewing area. Those benches remain in place. This larger room originally had sky lights and an internal gutter system to absorb the moisture in the room emitted from the specimens.

Carriage House (contributing building), ca. 1869

The three-story carriage house has 1,401 square feet of space at first-floor level, a second story consisting of 768 square-feet, and a third floor of 384 square-feet. It is a wood-frame building with cross-gabled roof, with gables corresponding with the north, east, and west elevations. Gables are trimmed with scroll-sawn bargeboard, which is also present on the eaves of the front elevation. The largest of the properties outbuildings, it received additions on the west side and rear. The main access to the building is on the east elevation, via a tilt-up garage door; there is also a sliding barn door on the east elevation of the rear addition. Second-story hay doors, which are centered beneath a third-story, four-lite, diamond-shaped window in the gable, are among the north elevation's notable

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features. The two upper floors were used for storage, and the walls on those floors are sheathed with chestnut. The first floor provided accommodations for two horses and a carriage.

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.

Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

SCIENCE

Period of Significance

1866-1908

Significant Dates

1866-69; ca. 1875-80; ca. 1895; ca. 1900; 1908

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.

Significant Person

(Complete only if Criterion B is marked above.)

HALL, EDWIN BRADFORD (1825-1908)

Cultural Affiliation

Architect/Builder

SEARLE, HENRY; original 1866-69 house

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Period of Significance (justification)

The period of significance extends from the construction of the house ca. 1866 until the death of Edwin B. Hall in 1908, for whom significance is claimed in association with Criterion B.

Criteria Considerations (explanation, if necessary)

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

The Pink House, constructed between 1866 and 1869 as the family home of Edwin B. and Antoinette F. Hall, is an architecturally distinguished example of the Italianate style located in Wellsville, New York. Built to the designs of architect Henry Searle (1809-1892) of Rochester, New York, it is an impressive example of the Italian villa house type, and one that survives with a remarkable degree of integrity to the mid- to later-nineteenth century. A native of Connecticut and a member of an early settling New England family, Edwin Bradford Hall (1825-1908) removed to Wellsville, Allegany County in 1852, and there became a successful pharmacist and an active member in the business and social affairs of community, as well as a gifted amateur paleontologist. Hall's extensive fossil collection, now held in museums, was once housed in a dedicated building on the property constructed for that purpose, and which is a feature of this nomination. The Pink House as it currently exists largely reflects the original 1860s building campaign, along with major additions rendered prior to 1880, while the family's first-generation occupants still resided there. In addition to the dwelling, the property retains a number of ancillary historic features, most notably the Fossil House that once contained Hall's collection and served as the architectural manifestation of his commitment to the field of paleontology. The property is being nominated in association with NRHP Criterion B for its direct and salient association with Edwin B. Hall, in the area of Paleontology, and it is additionally being nominated in association with NRHP Criterion C, in the area of Architecture, as an outstanding example of mid-nineteenth century Italianate style design and the work of architect Henry Searles. It is being nominated at the local significance level with a period of significance that extends from its construction to the 1908 death of Edwin B. Hall.

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

Early History of Wellsville

Edwin B. Hall came to Wellsville from Connecticut in the mid-nineteenth century. Located astride the Genesee River, Wellsville was the site of repeated prehistoric occupations, and historically it falls within the area occupied by the O-non-dowa-gah (Seneca) people, who had a number of semi-permanent villages in the river valley. They referred to the Wellsville area as Gistaquat, meaning pigeon woods, and would encamp there annually to harvest

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pigeons by the thousands. The present Wellsville community traces its origins as a European-American settlement to 1795, when Nathaniel Dike arrived from Pennsylvania, having previously relocated from New England. He built a home near the hamlet's eastern border, close to the abundant water available in the creek that now bears his name. Residents chose the name Wellsville about 1832, in honor of Gardner Wells, one of its largest landowners. The present village was still relatively small when the Erie Railroad arrived there in 1851. Its population increased rapidly after that point, and the name was unofficially changed to Genesee Station, as it was there that westbound trains entered the Genesee Valley. However, the United States Post Office refused to honor that name, due to its close similarity to previously established Geneseo, located in Livingston County. The state legislature ended this confusion by passing a law in 1873 making the original name of Wellsville its permanent name. The town formed from parts of towns of Scio, Andover, and Willing in November 1855. Throughout the ante-bellum period, the economy was chiefly based in agriculture and the lumbering industry. Later, oil fields were discovered in the area and refineries were established, sustaining strong employment for a time; later, as oil production declined, other industrial pursuits provided for the regional economy. Wellsville retains its favorable position on the Genesee River, which runs northwards from nearby Pennsylvania across the entire county before terminating at Lake Ontario near Rochester.

The Hall-Carpenter-Woelfel Family and the Pink House

Edwin Bradford Hall was born on October 25, 1825 in Fairfield, Connecticut. He was an eighth-generation descendant of Governor William Bradford of the Plymouth Colony, and thus of notable New England lineage. Edwin Hall's father, Eben Hall, was a grocer, and the family resided in Bridgeport, Connecticut. Both Edwin and his younger brother, John Albert Hall, worked in the family's business. Edwin Hall left Bridgeport after being certified as a pharmacist, and he joined his mother's younger brother, Clark Bradford, in establishing a drug store business in Wellsville in 1852. Within a few short years, Edwin Hall has become a successful and well-to-do Wellsville businessman, and a person of visibility within the community.

Family papers indicate Hall's romantic interest in Mary Frances Farnum, the younger sister of his future wife, Antoinette. The former was central to one of the two major tragedies that attended Hall's adult life. The first occurred when Mary Farnum died by suicidal drowning; the second occurred much later in life when, confined to a wheelchair, Hall was unable to assist his two-year-old granddaughter, who accidentally drowned in the fountain pool. Three years after the death of Mary Farnum, Hall moved beyond that first tragedy and married her older sister, Antoinette, in June 1860. Their marriage was followed by a honeymoon in Europe and the area around Lake Como in Italy. Following the couple's return from Europe they resided with Mary's family on West State Street in Wellsville. Needing a home for themselves, Edwin Hall engaged the Rochester architect, Henry Searle; a May 1865

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notation confirms that Hall paid Searle \$125 for architectural drawings. With Searles' drawings in hand, construction was initiated the following year.

Upon moving to Wellsville, Hall began actively collecting fossil specimens around Allegany County. During his roughly half-century of amateur activity, he collected thousands of specimens and gained recognition as a skilled fossil finder. After the marriage of his daughter, Fannie, to John Milton Carpenter in 1894, Hall's son-in-law assumed charge of his drug store so he could invest more time in his collections. The Fossil House that is a feature of this nomination was erected for Hall to accommodate his collection. It housed an office and library with over 120 reference volumes, including a rare copy of *The Geology of New York, Survey of the Second District* (1842), and an 1872 edition of Charles Lyell's *Principles of Geology*. Hall hired John S. Johnston to assist him in his various fossil searches. Johnston's contributions are in part recalled by one formerly unknown specimen that was named for him, *Thysanodictya Johnstoni*. Hall's collecting was solely pursued on account of his intense interest in the field. His fossil sponge collection could be dated as far back as 300,000,000 years ago, to the Paleozoic Era. A majority of his collection represented *Dictyospongidae* for upper Chemung rocks in New York State.

Hall was elected to the American Association for the Advancement of Science in 1901, the same year that his collection was given first prize at the Pan-American Exhibition at Buffalo. His prominence in the field is attested to by the naming of a new genus, *Hallodictya*, in his honor, and two new species. The first, *Thysanodictya Edwin-Halli*, was a small sponge found in the arenaceous beds of the Chemung group at Wellsville; a hard-to-find species, Hall nevertheless found it in considerable quantities locally, attesting to his skill in finding specimens. A second species named for Hall, *Thysanodictya Randallii Hall*, was from the Chemung group as well near Warren, Pennsylvania. A third fossil species was named for Fannie Hall Carpenter, Hall's daughter; it is *Ceratodictya Carpenteriana*, a species found on the Milo Cole farm near Ischua, Cattaraugus County, New York. Hall donated eleven specimens of the *Dictyophyton Halli* from the Chemung group from Wellsville to the British Museum of Natural History in August 1890. Edwin Hall's contributions to the fields of science and paleontology, even as a gentleman-amateur, are thus well established. In 1935, Fannie Hall Carpenter donated most all of the fossil specimens to the Carnegie Museum in Pittsburgh, Pennsylvania, where they remain on display. More recently, in 1996, the remaining portion of Hall's collection was donated to the New York State Museum in Albany by his great-grandson. In addition to paleontology, Edwin Hall was also interested in observing the night sky, and was known to have done so from the balcony of the house. Hall owned an 1835 atlas of the heavens, which was later donated to the Allegany County Historical Society.

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Edwin Hall died in 1908; his wife, Antoinette, died in 1917. The second generation of the family to reside in the house were Fannie Hall Carpenter and her husband, John Milton Carpenter. Fannie Hall was born in Wellsville October 19, 1865, the only child of Edwin and Antoinette Hall, and moved into the nominated house with her parents upon its completion, at the age of five. Hall wed John M. Carpenter on June 27, 1894 in the Pink House's double parlors; a mountain laurel bush planted that year in commemoration of the wedding remains today. The marriage produced two daughters, Beatrice and Florence, though only Florence survived to adulthood. Beatrice died in an accidental drowning in the fountain pool, an event witnessed by her grandfather, Edwin Hall, towards the end of his life, when his infirmities made it impossible for him to assist. John Milton Carpenter was born August 17, 1861 and received a pharmacy degree in Chicago, Illinois from the National Institute of Pharmacy. He was employed at the drug store owned by Edwin Hall, which he capably managed for forty years. He was a founder of the Quintette Oil Company, which operated successfully for a time in the Allegheny oilfields. Carpenter was active in the Wellsville business and social community, serving as a director of the First Trust Company Bank in Wellsville, and was also an active member of the Wellsville Country Club; he was, in short, one of community's most prosperous and highly esteemed citizens, as his father-in-law had been before him.

Fannie Hall Carpenter was actively involved in Wellsville's Monday Club and assisted her aunt, Louise Farnum Brown, president of Monday Club for thirty-eight years, in establishing the David A. Howe Public Library. Carpenter continued her father's interest in botany, as evidenced in the property's landscaped yard and gardens. She was a member of the Catherine Schuyler Chapter of the Daughters of the American Revolution. Following her husband's 1926 death from appendectomy complications, Fannie Carpenter commissioned a mausoleum at Woodlawn Cemetery in Wellsville to contain his remains along with those of her parents the remains of her parents and her young daughter, Beatrice. Upon her own death in 1958, she was interred in the mausoleum, her remains joined with those of her daughter, as she had requested. Carpenter's death in 1958 concluded the house's use as a full-time residence, as the subsequent period has been marked by part-time habitation. The house, acreage, and ancillary buildings were left in Carpenter's will to grandsons Julian and Bruce Woelfel, with her daughter, Florence, maintaining the right to lifetime use. Since that time, the house has been occupied a few months of the year by Woelfel descendants; a year-round caretaker resides in a dedicated apartment created in 1926.

Florence Carpenter and Norman Woelfel were married at the Pink House in 1924. Florence Carpenter was an intellectually curious woman of whom her grandfather would have been proud. Upon graduating from Wellsville Central School, she graduated from Vassar with honors in 1920 and earned an advanced degree from Columbia University in 1922. She then entered the professional world as a clinical psychologist, no small feat for the time.

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Norman Woelfel was born in New York City and was raised in Buffalo. Following his First World War service in France, the Columbia graduate began an illustrious career in education, teaching at Towson Normal School in Maryland as a psychology instructor. For twenty-five years Dr. Norman Woelfel taught education at Ohio State University; his Ph. D. dissertation was published by Columbia University Press in 1933. The Woelfel's had two sons, Julian Bradford Woelfel, born 1925, and Bruce Everard Woelfel, born 1930. Bruce Woelfel completed a degree in architecture at Ohio State and moved to California to attend school at Berkeley.

During their lifetime, Norman and Florence Woelfel contributed funds for the expansion of the solarium at Jones Memorial Hospital. After Norman Woelfel's death in 1966, his widow deeded property on South Brooklyn Avenue to the Benevolent Association of Alfred, for the expansion of the Wellsville Branch, SUNY Alfred Institute of Technology. The gift allowed for building campus housing for students on the property. Florence Carpenter died in 1983 in Columbus, Ohio, and she and her husband were interred in the Hall-Carpenter-Woelfel mausoleum in Woodlawn Cemetery.

Julian Bradford Woelfel was born on December 17, 1925 in Towson, Maryland. In 1937 his family moved to Columbus, Ohio, where he attended the on-campus university school, graduating in 1943. He enrolled in the Ohio State University and graduated in 1948, joining the school's dental faculty as an intern in the denture department. On May 1, 1948 he married Marcile Cottrell from Defiance County, Ohio, and together they raised three sons. The family traveled to many corners of the world, with Dr. Woelfel serving as a visiting professor at schools located in Taiwan, Brazil and England; a textbook he authored, *Dental Anatomy*, went into a ninth edition in 2017. Following his 1995 retirement, he and his wife were able to spend longer periods in Wellsville, and their considerable preservation efforts in part account for the house's remarkable physical condition and level of integrity. Restoration efforts undertaken under their guidance included wallpaper reproduction, paint color research, the electrification of gas chandeliers, and the repair of original Victorian-era furnishings. Exterior repairs were made as well, including to the roof and chimneys, and the house was meticulously repainted. Materials were also donated by the couple to museum collections, including books, manuscripts, and Edward B. Hall's fossil collection. Dr. Julian B. Woelfel died in 2017. A book which he assisted in authoring on the history of the house, *The Pink House; The Legendary Residence of Edwin Bradford Hall and His Succeeding Generations in Wellsville, New York*, with his wife and historian Dr. William A. Paquette, was published posthumously, in 2018.

Architectural Context

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Some observers have suggested the origin of the Pink House's design can be attributed to the Italian villas that the Halls viewed while honeymooning in the Lake Como region, while others have suggested that the Bridgeport, Connecticut dwelling of P.T. Barnum's friend, Eli J. Thompson, located a few hundred feet from the Hall's parents' house, was instead the direct source of inspiration. While both could have influenced Hall's decision to build in a similar manner, their influence on the Pink House's design remains undocumented. At the time the house was built, in the mid- to late-1860s, the Italianate style was at the height of its popularity, and Hall was presumably well abreast of prevailing trends in domestic architecture and estate design, given his various intellectual interests. Thus, he erected a commodious Italian villa on a generous parcel of land with man-made and naturalistic landscape features, all of which indicate his familiarity with the theories of the Picturesque and recall the sentiments expressed by its leading American champion, Andrew Jackson Downing (1815-1852). For the design Hall engaged Rochester architect Henry R. Searle, who founded the Rochester architectural practice that grew to become Henry Searle & Son. Searle's known Rochester designs included the Monroe County Workhouse, City Hospital, Corinthian Hall, and the original two-story Rochester Savings Bank, 1844. Corinthian Hall, commissioned by William A. Reynolds, was built in 1849; it served for a time as Rochester's most prestigious concert and lecture venue. The hall was highly praised for its outstanding acoustical properties and considered a model at the time by architects who came to study its proportions, ease of access, heating and ventilation systems, and its gas lighting. Around the time the Pink House was designed, Henry Searle moved to Washington, D.C., where he worked in the office of the U. S. Supervising Architect. It is not presently known whether Hall came to Searle with a design in mind for the latter's approval and the preparation of drawings, or whether it was Searle who instead suggested the villa design to Hall. Oftentimes, a client visiting an architectural office would peruse a portfolio of designs before choosing one. An 1865 newspaper account indicates Searle was already active in Washington, D.C. by that time, and noted that he had "made plans for handsome cottages" on behalf of S.P. Brown.¹

By the mid-1860s, the Italian villa-form was a well-established American domestic type. It was a recognizable house type during the middle decades of the nineteenth century, and with the cubic-massed house with cupola was one of the Italianate style's prevailing subtypes. The towered villa-type house was illustrated by Downing in his publications, among them *Cottage Residences* (1842) and *The Architecture of Country Houses* (1850), and in the many pattern books published by other authors in the 1850s and early to mid-1860s, along with periodicals such as *The Horticulturist*. Houses of the type popularized in Downing's books were characterized by their asymmetrical massing, prominent multi-story tower, and Italian-inspired detailing. Earlier versions, such as those illustrated by Downing and designed by noted architects such as Alexander Jackson Davis, John Notman and Richard Upjohn,

¹ "Local News," *The Evening Star*, 22 August 1865.

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were more typically restrained in their ornament than later examples such as the Pink House. By the mid-1860s the Italianate style, the first expressions of which had appeared in America in the late 1830s with the villa type, had developed an increased exuberance of expression characterized by robust and elaborate detailing, a trend fully evident in the Pink House. Mass-production of architectural elements, in wood and cast-iron, had also become commonplace by then. By the time the Pink House was completed, the Italian villa form first used by architects Davis, Notman and Upjohn three decades earlier had become more architecturally robust, with much more profusive ornament. The form itself was not always bound within the parameters of the Italianate style, as expressed in the many eclectic examples that employ Second Empire and Gothic features alongside ones of an Italianate nature. The distinctive towered Italian villa type continued to find popularity into the 1870s, assisted by its publication in pattern books such as those authored by Marcus Cummings of Troy, New York.

The villa type would have been appealing to a man of Hall's intellectual, cultural and other attainments, and was a type which Downing, whose theories remained influential well after his untimely death, had widely praised. Although, according to Downing in *The Architecture of Country Houses*, the style was not "essentially country-like in character," it was nonetheless "remarkable for expressing the elegant culture and variety of accomplishment of the retired citizen or man of the world."² The Italianate style offered an alternative to the darker and somewhat more mysterious Gothic Revival, the other prevailing Picturesque mode. The Italianate style had, as pointed out by architectural historian William H. Pierson, a "more respectable formality," and offered itself as a conscious continuation of the classical tastes that had once prevailed in America in the eighteenth and early nineteenth century, before the Picturesque took full hold.³ Like the Gothic Revival style, it was also inspired by English examples, such as those built early in the century, like John Nash's Cronkhill. Downing affirmed that point on his return from England, where he had viewed "spacious Italian villas, more Italian than in Italy."⁴

The house's pink exterior, which can be jarring to the modern eye, dates to the 1860s period. During that period house's were often painted in a range of muted earth tones, centering on brown hues, as illustrated in colorized sources such as Philadelphia architect John Riddell's *Architectural Designs for Model Country Residences* of 1861, which was illustrated with a large number of Italianate-type houses. While much has been made previously of the paint scheme and how Hall came to adopt it, a receipt indicates that the original paint for the house was made from a

² A.J. Downing, *The Architecture of Country Houses*, Design XXI, "A Villa in the Italian style."

³ William H. Pierson in *American Buildings and Their Architects: Technology and the Picturesque* (Garden City, New York: Doubleday, 1980), 362.

⁴ Downing quoted in Francis R. Kowsky, *Country, Park and City: The Architecture and Life of Calvert Vaux* (New York: Oxford University Press, 1998), 32.

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formula purchased in Wellsville. The house's distinctive exterior color has led to its longstanding moniker, the Pink House.

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

Books, Journal Articles, etc.

Allegany County, New York, Tax Map and descriptive information of acreage. 2020.

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Thelma Rogers Genealogical and Historical Society. *Images of America: Wellsville*. Charleston, South Carolina: Arcadia Press, 2015. *Wellsville Daily Reporter*, Wellsville, New York. Select Issues.

Periodicals and Websites

<https://realtormarina.wordpress.com/2014/05/02/unusual-houses-of-the-world-haunted-pink-house/>

<https://www.wellsvilledaily.com/news/20181228/pink-house-still-fascinates-after-150-years>

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): _____

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10. Geographical Data

Acreage of Property 2.35
(Do not include previously listed resource acreage.)

UTM References

(Place additional UTM references on a continuation sheet.)

1	<u>18</u> Zone	<u>256081</u> Easting	<u>4666975</u> Northing	3	<u> </u> Zone	<u> </u> Easting	<u> </u> Northing
2	<u> </u> Zone	<u> </u> Easting	<u> </u> Northing	4	<u> </u> Zone	<u> </u> Easting	<u> </u> Northing

Verbal Boundary Description (Describe the boundaries of the property.)
As shown on included maps.

Boundary Justification (Explain why the boundaries were selected.)
The nomination boundary follows the tax parcel boundary of the property.

11. Form Prepared By

name/title William E. Krattinger, Daniel H. Boggs and Ronald G. Taylor, Allegany County Historical Society
organization NYS Division for Historic Preservation (Krattinger/Boggs) date
street & number Peebles Island State Park telephone
city or town Waterford State NY zip code 12188
e-mail William.Krattinger@parks.ny.gov; Daniel.Boggs@parks.ny.gov; Ron.taylor@alleganyhistory.org

Research assistance provided by:
William A. Paquette, Ph. D., retired history professor at Tidewater Community College in Portsmouth, Virginia.

Additional Documentation

Submit the following items with the completed form:

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

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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.)

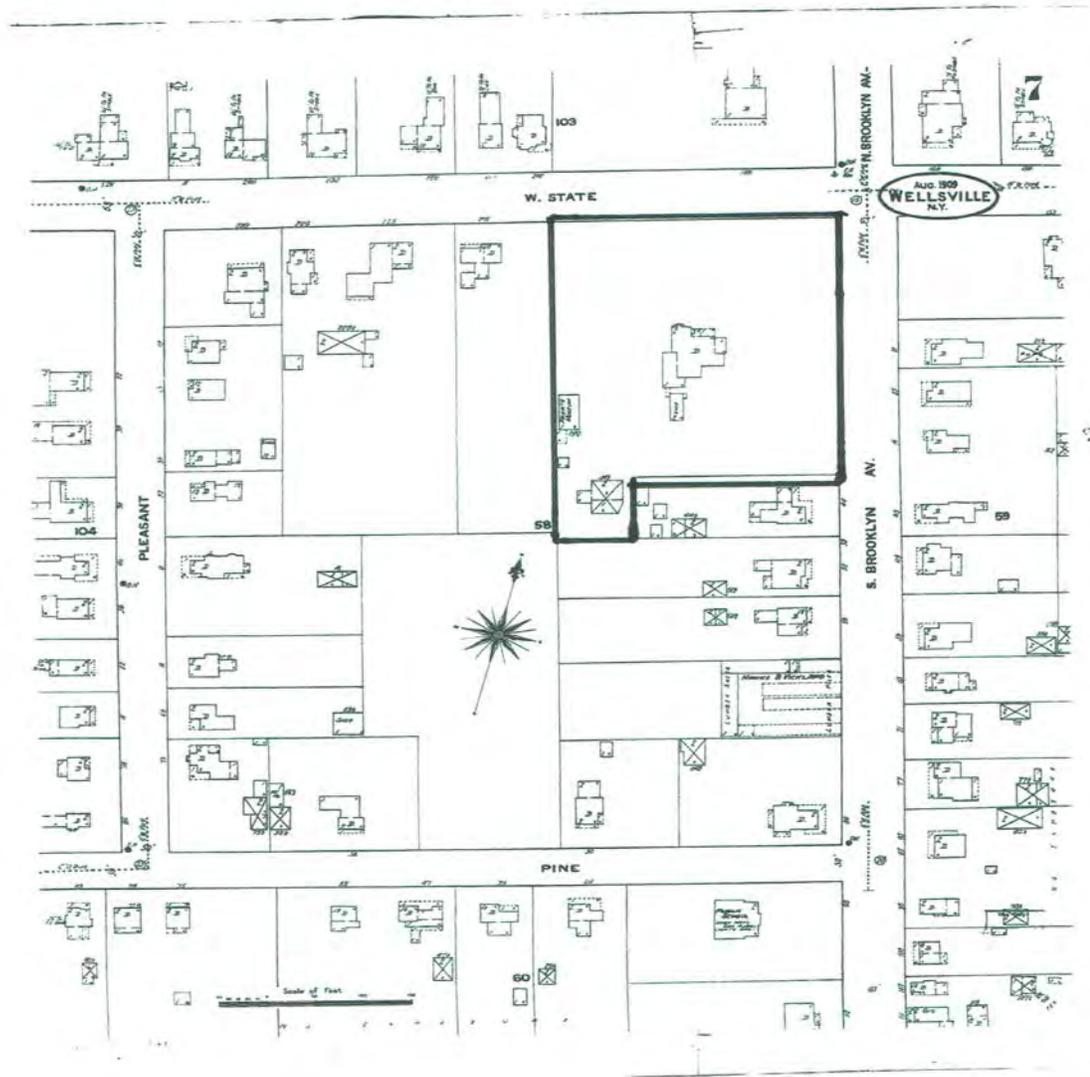


Figure 1.

The Pink House **DRAFT**

Name of Property

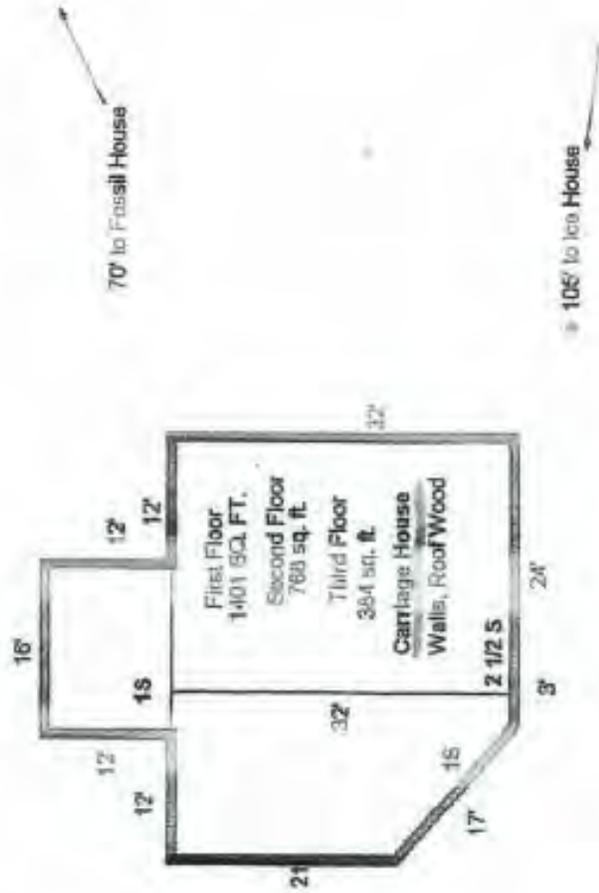
Allegany Co. New York
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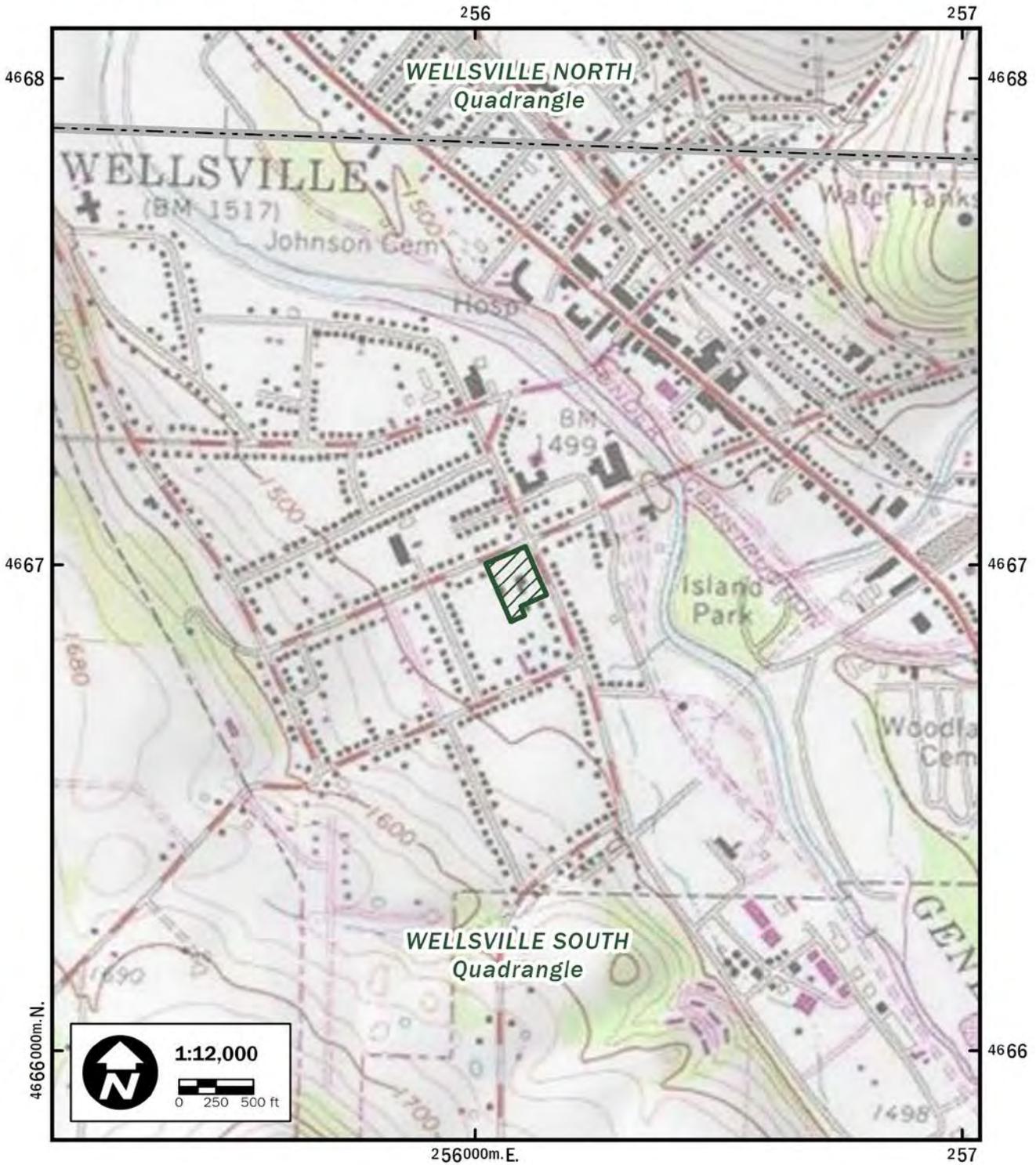


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Name of Property

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Pink House
Village of Wellsville, Allegany County, New York

193 West State Street
Wellsville, NY 14895



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

 Nomination Boundary



**Parks, Recreation
and Historic Preservation**

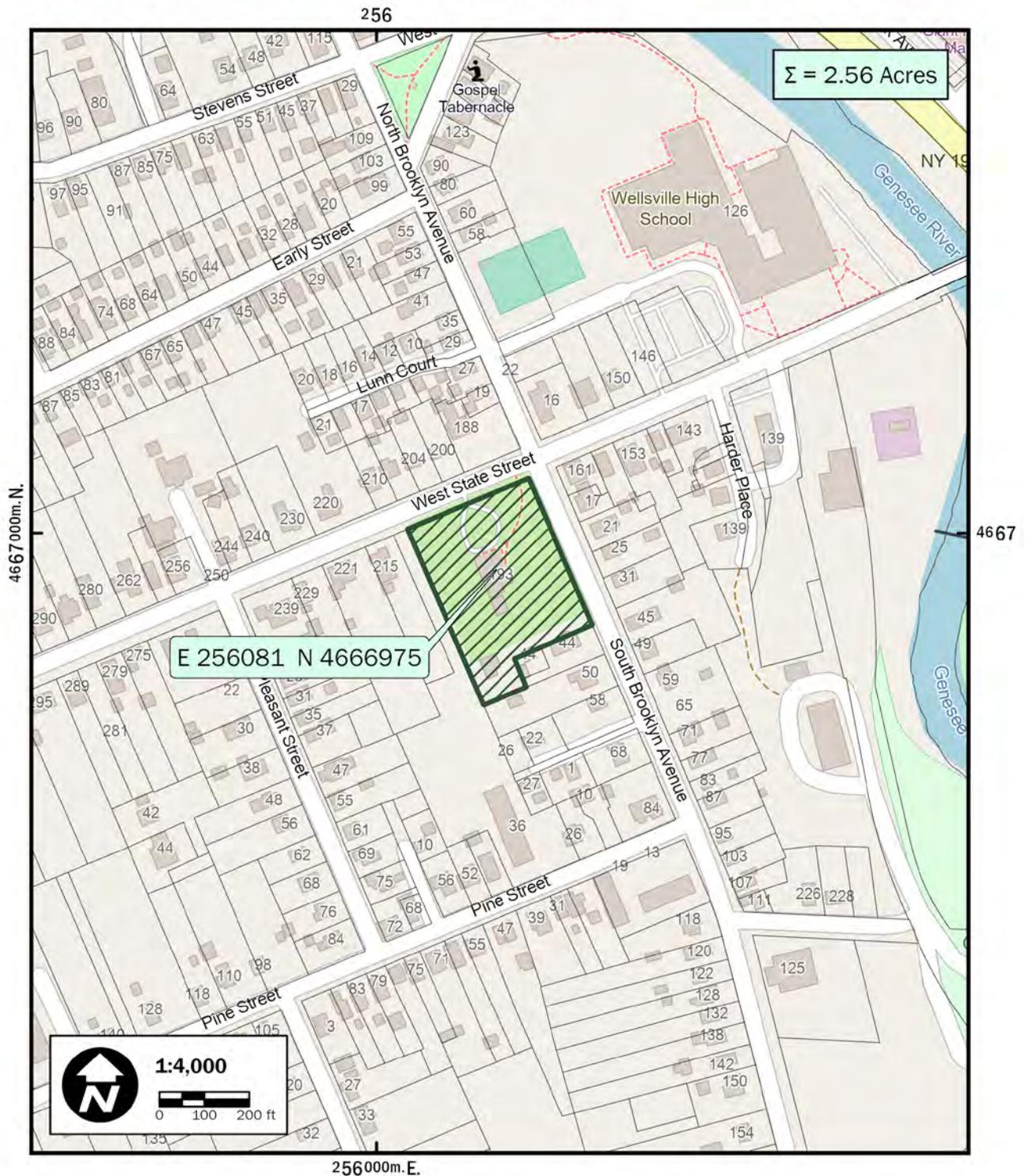
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Pink House

Village of Wellsville, Allegany County, New York

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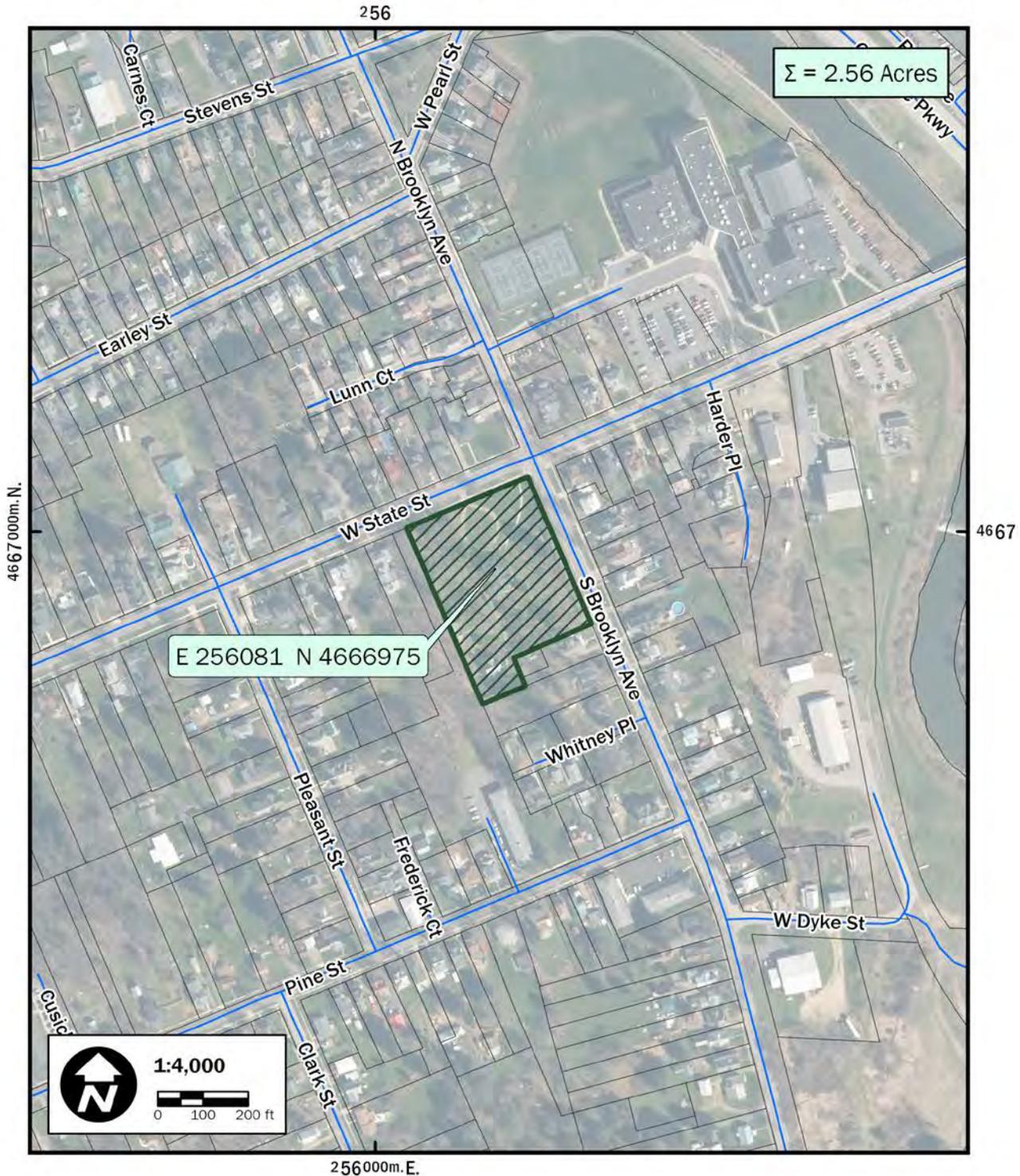
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Coordinate System: NAD 1983 UTM Zone 18N
Projection: Transverse Mercator
Datum: North American 1983
Units: Meter

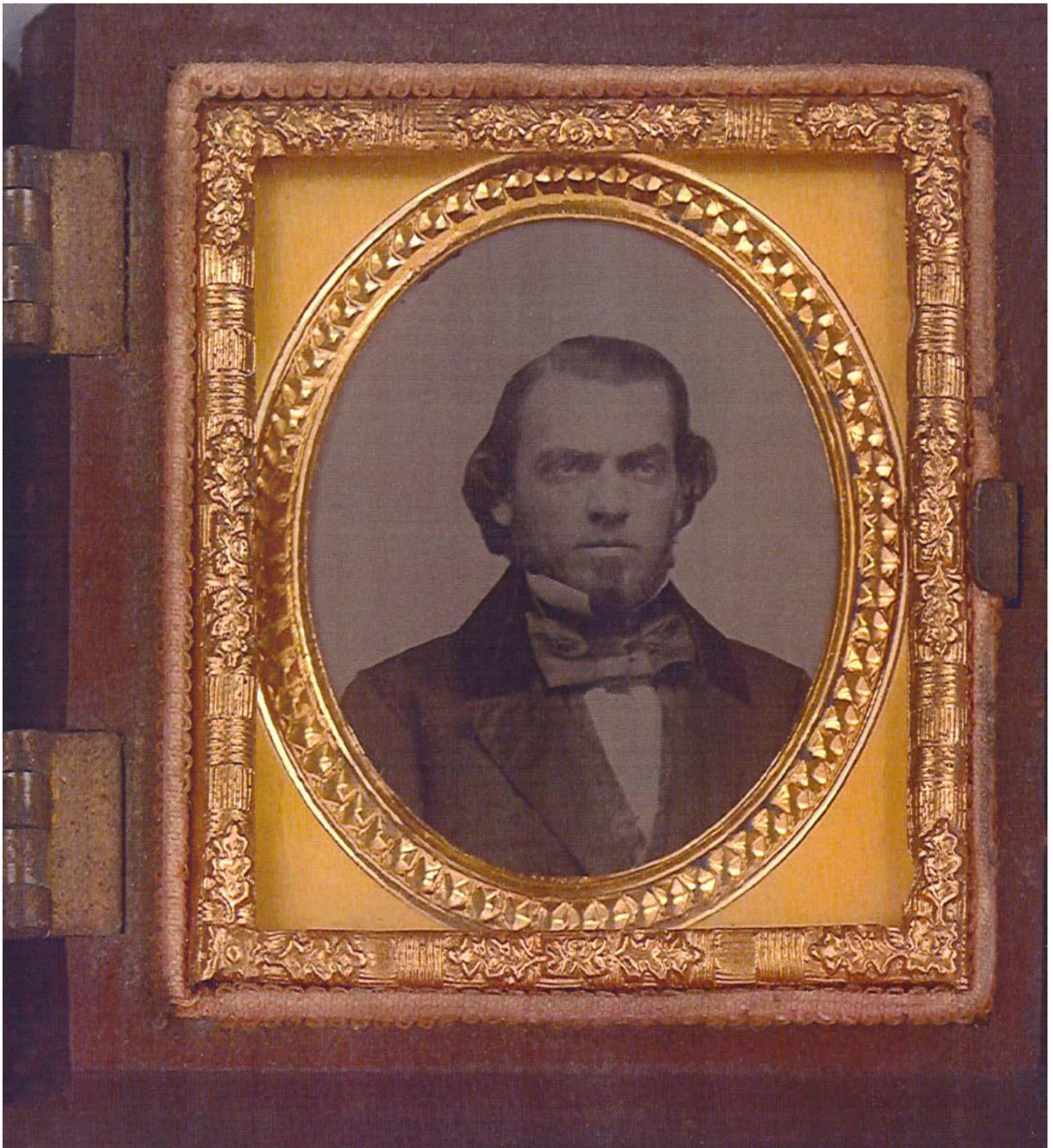
 Nomination Boundary



**Parks, Recreation
and Historic Preservation**

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NY_Allegheny_Pink House_0501—A Young Edwin Bradford Hall. 1860s tintype frame

The Pink House DRAFT

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NY_Allegany_Pink House_0003--Beatrice and Florence Carpenter seated on Pink House steps with fountain and pool prior to September 28,1907

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NY_Allegany_Pink House_0503—E. B. Hall standing with daughter Fannie Hall Carpenter, and granddaughter Florence Carpenter (Woelfel) standing on wicker chair

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NY_Allegany_Pink House_0504—Fannie Louise Hall (Carpenter)with her mother. Antoinette. in Pink House gardens ca.1892



NY_Allegany_Pink House_0620—Halls Drug Store ca. 1885 with E. B. Hall's son-in-law (Manager). Milton Carpenter Halls Drug Store started in 1853 until closure in 1974

The Pink House DRAFT

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Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: The Pink House
City or Vicinity: Wellsville
County: Allegany State: NY

Photographer: Ron Taylor
Date Photographed: 7/2020

Description of Photograph(s) and number:

Pink House Color Photos Key

RESIDENCE EXTERIOR

NY_Allegany_Pink House_0001—(North Side-Front) Pink House with original chimney, care takers wing on right side
NY_Allegany_Pink House_0005--Pink House tower with walk out balconies
NY_Allegany_Pink House_0006—View of East Side of Pink House
NY_Allegany_Pink House_0007—View of West Side of Pink House
NY_Allegany_Pink House_0008—(Back) South Side of Pink House

INTERIOR PHOTOS OF PINK HOUSE RESIDENCE

NY_Allegany_Pink House_0601—Foyer with formal second floor staircase gas-lit cavalier lamp, and the statue of Hebe on the landing
NY_Allegany_Pink House_0602—Statue of Hebe on second floor landing - original is in the New York Metropolitan Museum of Art Visitors placed coins on flat cup for good luck
NY_Allegany_Pink House_0603—Front Blue Parlor showing original chandelier with smoked glass bells for gas lighting
NY_Allegany_Pink House_0605—Ornate Carved woodwork dividing the Blue Room parlors
NY_Allegany_Pink House_0606—Double Parlors (Blue Rooms) bay window at the front of the residence Carvings over windows are repeated over each window & door way in these rooms
NY_Allegany_Pink House_0607—Dining Room with Woodlands tapestry covering original cupboards and pass through to the original kitchen
NY_Allegany_Pink House_0608—Library of Mr. Hall adjoining the Music Room with its stained glass window
NY_Allegany_Pink House_0609—Painted (perhaps polychrome) window with a stained glass window above it in the Music Room
NY_Allegany_Pink House_0610—Living Room where family gathered for more informal occasions
NY_Allegany_Pink House_0611—Second Floor (Upper Level) Hallway/Sitting Room with staircase to third-floor tower room. The stained glass and clear glass doors open to permit air circulation from the tower room to the second floor
NY_Allegany_Pink House_0612—Mr. & Mrs. Hall's Pink Bedroom with thirteen-foot ceilings
NY_Allegany_Pink House_0613—Fannie Hall's bedroom as a young girl across the second-floor hallway from Mr. & Mrs. Hall's bedroom
NY_Allegany_Pink House_0614—Hallway to more family bedrooms on the back second floor hallway with lower ceilings
NY_Allegany_Pink House_0616—Norman and Florence Woelfel's bedroom's bay window had stained glass panels at top of windows with storage window seats
NY_Allegany_Pink House_0617—The Yellow Bedroom was Mrs. Fannie Hall Carpenter's photo shows bedroom and sitting room with fainting couch
NY_Allegany_Pink House_0618—Housekeeper's bathroom with original blue-globe gas lit chandelier, gold painted tub and stained glass window

DRIVEWAY ENTRANCE

NY_Allegany_Pink House_0002—(North Side-Front) Pink House with front statues at entrance

GAZEBO

NY_Allegany_Pink House_0201--Gazebo side yard facing Brooklyn avenue

ICE HOUSE EXTERIOR/INTERIOR

NY_Allegany_Pink House_0021--Ice House front with doors

FOSSIL HOUSE EXTERIOR/INTERIOR

NY_Allegany_Pink House_0010—(Back Side) Facing West of Fossil House
NY_Allegany_Pink House_0011—(Front) Facing East of Fossil House
NY_Allegany_Pink House_0012—South End of Fossil House
NY_Allegany_Pink House_0013—Empty displays & drawers inside Fossil House

CARRIAGE HOUSE EXTERIOR/INTERIOR

NY_Allegany_Pink House_0014—West (Back) Side of Carriage House
NY_Allegany_Pink House_0018—Carriage House. 3rd Floor lined with chestnut wood and used for storage

The Pink House DRAFT

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Allegany Co. New York

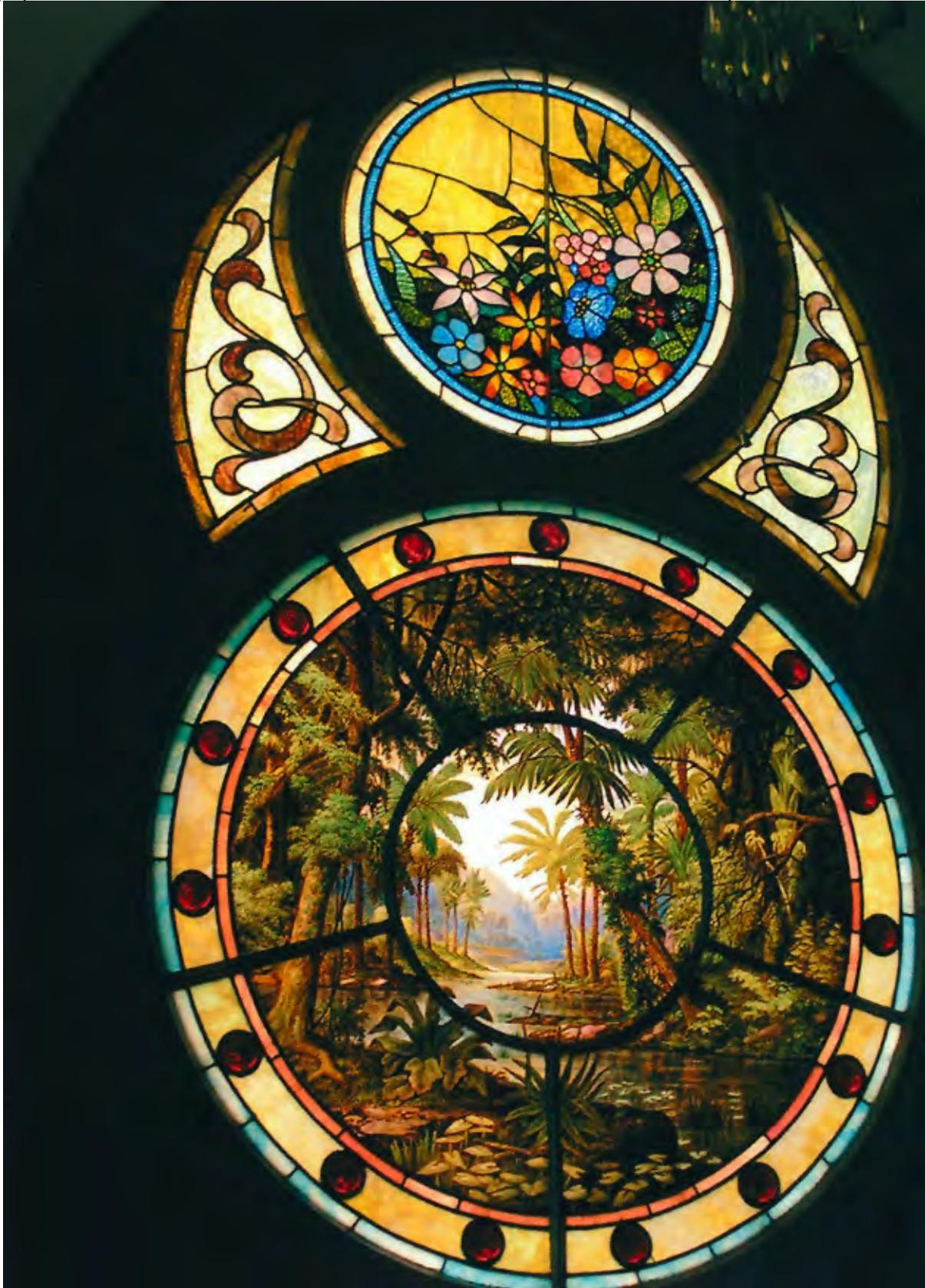
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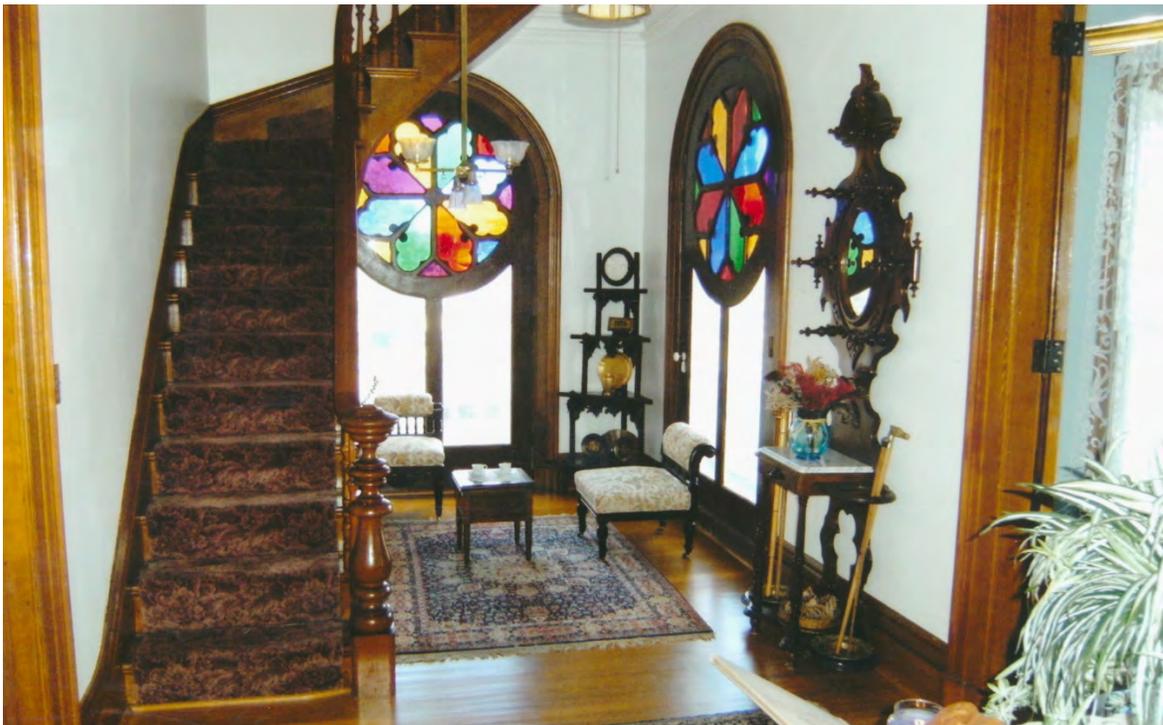
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Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding 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.