**Architecture and Architects in the Lakeview Avenue Historic District**

 The Lakeview Avenue Historic District is notable for its high-style houses, many of which were designed by notable local architects; a handful of buildings in the district were designed by architects from out of town. The prominent and wealthy citizens who built grand homes on Lakeview Avenue expressed their sophistication and taste by commissioning local (and in at least one case, out-of-town) architects to design their houses in the fashionable styles of the day. As a result, the buildings on and adjacent to Lakeview Avenue include high-style examples of domestic architecture from the 1850s through the 1930s.

 Vernacular buildings coexist with the high-style houses, both along Lakeview Avenue and on side streets. The earliest vernacular buildings are the farmhouses on Lakeview Avenue that predate large-scale subdivision of properties. In the early twentieth century, when the neighborhood was rapidly expanding as a streetcar suburb, developers subdivided remaining large properties into smaller building lots, on which builders constructed more modest houses reflecting the influence of pattern books and architectural magazines that targeted the growing population of middle-class homeowners.

 The Greek Revival style, prevalent in western New York in the 1820s-1860s, is represented by one high-style, architect-designed building, the Crosby House at 47 Liberty Street, designed by Oliver P. Smith. Smith, a Jamestown-based, self-taught builder and architect, published a book, The Domestic Architect, containing his designs for houses in the Greek Revival and Gothic Revival styles. (34) Mary Ann Crosby, who was married to merchant Samuel Crosby, was the daughter of Eliel Foote, a wealthy and prominent judge and doctor who was one of the major landowners in Jamestown. The Crosby House originally sat on a large lot extending north past East Eighth Street, as described above, and was oriented to the south; it was moved to its current location circa 1908. Vernacular interpretations of the Greek Revival style are present in the district on Lakeview Avenue, where a handful of gable-and-ell farmhouses with low-pitched rooflines typical of the style survive. The best example is the house at 406 Lakeview Avenue, built in the mid-nineteenth century, to which a Colonial Revival porch was later added; this house was moved twice, as described above. These modest houses, the oldest on Lakeview Avenue, reflect the modest rural character of this area on Jamestown’s northern outskirts in the 1850s-1870s before large-scale development activity brought a higher level of architectural sophistication to the area.

 The wealthy residents who began to populate Lakeview Avenue in the 1870s and 1880s built architecturally sophisticated houses, indicating familiarity with high-style architectural fashions of the day. The architect of the Italianate-style Weeks House at 52 Lakeview Avenue was clearly familiar with the books of Andrew Jackson Downing, which included plans and elevations of romantic rural cottages whose designs were based on farmhouses in the Italian countryside. The Weeks House at 52 Lakeview Avenue very closely resembles Design VI, for “An irregular villa in the Italian Style, bracketed,” depicted opposite page 124 in Downing’s famous book Cottage Residences (1842); the Eastlake trim is likely a later alteration. A few houses on Lakeview Avenue have massing characteristic of the Italianate style, such as low-pitched hipped rooflines, but have been remodeled or have lost detailing; 12 and 205 Lakeview Avenue are two examples whose Italianate origins can be discerned despite later alterations.

 Later in the nineteenth century, the Queen Anne style reflected a sense of exuberant eclecticism, as architects and builders freely combined varied historical influences and newly available pre-cut architectural details to build highly irregular, richly decorated houses that featured asymmetrical rooflines and floor plans and varied exterior textures and patterns. The nominated district includes a number of excellent examples of this style, of which the houses at 500 East Sixth Street and 134 Lakeview Avenue (both circa 1890) are particularly well preserved. The houses at 310 Crossman Street and 136 Wilson Place exhibit Queen Anne massing and detailing at a smaller scale. A number of houses in the district originally had Queen Anne features but have had distinctive decorative features removed or covered, a common fate for these highly detailed buildings. While some alterations, such as the replacement siding at 309 Lakeview Avenue, leave important character-defining features intact and allow the house’s style to remain visible, others are so extensive that only a complicated roofline, cutaway corner, or cornice detail suggests the house’s Queen Anne origins. The related Shingle Style is represented by the high-style eclectic house at 3 Lakeview Avenue and at a more modest scale at 22 Chestnut Street, which also features a prominent Colonial Revival-style porch.

 The most spectacular house ever built in the district, the Gokey Mansion, was built in 1886 at the northeast corner of Lakeview Avenue and Eighth Street for shoe and boot manufacturer Noah Gokey; the architect was Aaron Hall. This elaborate, architecturally inventive brick mansion featured multiple porches, turrets, and chimneys, and combined Gothic Revival, Second Empire, and Queen Anne influences; occupied in the early twentieth century by Ralph Sheldon and his family, it was destroyed by fire in the 1940s and is now the site of an apartment complex (100 Lakeview Avenue). Another house by Aaron Hall that was recently lost to fire (2010) was an Eastlake and Queen Anne-style mansion built in 1885 at 4-6 Lakeview Avenue, the southernmost property on the east side of the street; the site is now occupied by a community garden.

 High-style houses built on Lakeview Avenue and its side streets around the turn of the twentieth century reflect the shift in architectural fashions away from the Queen Anne and related styles and toward the more sedate Colonial Revival. The houses at 502 and 543 Lakeview Avenue, both designed by Danish-born architect Carl Pedersen (see below) around 1905, exemplify the symmetry, classically inspired features, and formality of the Colonial Revival and related Beaux-Arts styles. Another excellent example is the house at 211 Lakeview Avenue (1911); designed by New York City architect Ernest G. W. Dietrich, this is one of the few buildings in the district associated with an out-of-town architect. The Colonial Revival was a popular style throughout the twentieth century, associated both with mansions and with modest houses. The district includes a number of architect-designed, Colonial Revival-style houses at a relatively modest scale, such as the houses at 22 Lakeview Avenue (Beck & Tinkham, c. 1922; siding is not original), 11 Lakeview Avenue (Beck & Tinkham, c. 1923) (see below for more on Beck & Tinkham), and 18 Lakeview Avenue (A.R. Ellis, c. 1926). Other excellent examples of the style whose architects are not known are the houses at 14 Lakeview Avenue (c. 1905) 2 Spruce Street (c. 1920), 212 Van Buren Street (c. 1920), and 625 Winsor Street (c. 1928).

 One of the most architecturally distinctive houses in the district was also designed by Carl Pedersen: the house at 403 Lakeview Avenue (1908) most notable for its unusual twin shaped stepped gambrels, and features exceptional craftsmanship on both the exterior and interior. Carl Pedersen was also responsible for the most unusual house in the district: his personal residence, located at 119 Lakeview Avenue and built in 1911. This brick, flat-roofed house with massing more common in commercial buildings than in residences incorporates rare Art Nouveau detailing and Mediterranean-inspired tile-roofed overhangs. Pedersen, who was born in Denmark, worked in furniture design when he first arrived in Jamestown in 1871 but eventually established himself as “the Dean of the architectural fraternity in Jamestown.” (35)

 Pedersen designed a number of houses in the Lakeview Avenue district, including the impressive houses at 502 and 543 Lakeview Avenue mentioned above and the eclectic gambrel-roofed house at 650 Winsor Street, which originally had wood clapboard and shingle siding. Pedersen also designed the Euclid Avenue School, which is individually listed in the National Register for its architectural significance as “an intact, representative example of early twentieth century eclectic style public architecture in Jamestown,” combining elements of the Neoclassical, Spanish Mission, and Craftsman styles.36 An overview of his work, published in the Ohio Architect and Builder in 1913, shows that he worked in a variety of styles and designed houses ranging from modest, but architecturally sophisticated, bungalows (such as the house at 341 Crossman Street, also in the district) to some of Jamestown’s finest mansions and public buildings.

 The Lakeview Avenue Historic District also contains some of Jamestown’s best examples of Tudor Revivalstyle houses, which, like the Colonial Revival, reflect the early twentieth century popularity of historically inspired styles that suggested wealth and sophistication. Local architects Beck & Tinkham (Ellis W. Beck and Norman M. Tinkham) were particularly adept at this style: the houses they designed at 45 Lakeview Avenue, 102 Buffalo Street, 524 Lakeview Avenue, and 535 Lakeview Avenue, all built in the 1920s, are among the most picturesque and architecturally sophisticated in the district. Beck & Tinkham’s firm, which began in 1919, was responsible for the design of schools, commercial buildings, and mansions such as those in the Lakeview Avenue district; a monograph on their work published in 1930 and illustrating 35 of their buildings reveals the extent and sophistication of their work. The firm became Beck, Tinkham & Beyer in 1964, shortly before Ellis Beck’s death. Other excellent examples of the Tudor Revival style include the houses at 509 Lakeview Avenue (c. 1906), 636 Winsor Street (c. 1917), 65 Spruce Street (c. 1920), 209 Van Buren Street (c. 1927), and 904 Lakeview Avenue (Raymond A. Freeburg, c. 1926).

 The Craftsman style is also well represented in the district in the form of both modest and sophisticated American Foursquares, bungalows, and related forms. At least two excellent examples of the style in the district were designed by short-lived local firm Freeburg & Fidler: the houses at 629 Winsor Street (c. 1911) and 127 Lakeview Avenue (c. 1912).

 Bungalows are common on Chestnut and Spruce streets; a remarkable and highly intact example is the house at 37 Chestnut Street (circa 1922), which combines rough stucco and wood and features prominent brackets at the eaves. The houses at 632 Winsor Street, 20 Chestnut Street, and 51 Chestnut Street are also very good examples of the bungalow form with Craftsman character. American Foursquares are another common form on Chestnut and Spruce streets; the houses at 633 Lakeview Avenue and 28 Chestnut Street are good examples that combine side-gabled Foursquare massing with Craftsman-style porches. A more typical example is the hiproofed house at 15 Chestnut Street, which has more modest architectural features common to many houses built in the 1910s and 1920s.

 By the time the Great Depression hit in the late 1920s, the Lakeview Avenue area was largely built out, with only a handful of open lots remaining. As was the case in most areas, residential construction came to a near standstill in the 1930s before picking up during the post-World War II housing boom. The nominated district encompasses a few buildings that date to the early post-war period. The houses at 55 Newtown Avenue and 610 and 624 Lakeview Avenue exemplify the massing, proportions, and absence of decorative detail that characterize Minimal Traditional and early Ranch-style houses of the 1950s, when overwhelming demand for new housing encouraged builders to construct houses that could be built inexpensively and quickly. Another cluster of houses from the 1950s can be seen at the east end of Chestnut Street, where builder Romeo Biscaro constructed houses at Nos. 68, 76, and 82, each of which is one story tall with a hipped roof and brick and stone veneer exterior, combining the modest scale and form of post-World War II design with traditional exterior materials. Christ First United Methodist Church also dates to the late 1950s and is an excellent example of midcentury modern design, with a clear resemblance to the work of Eliel Saarinen.

(34) Peter J. Lombardi, “Jamestown Downtown Historic District,” National Register of Historic Places Inventory/Nomination Form, 2014.

(35) “C.C. Pedersen,” The Ohio Architect and Builder XXII (July 1913): 27-56. 36 “Euclid Avenue School,” National Register of Historic Places Inventory-Nomination Form, 1985.