

# WALKING HISTORIC HONESDALE



**Four Self-Guided, One-Hour Walking Tours  
Highlighting the Borough's Architectural Heritage**

A Cultural Heritage Research Services, Inc. Publication

CHRS, Inc



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2006

*Walking Historic Honesdale* was produced in 2006 by Cultural Heritage Research Services, Inc. of North Wales, Pennsylvania as mitigation for the anticipated effects of the Church Street Bridge construction project on the Honesdale Downtown Historic District (determined eligible for listing in the National Register of Historic Places in 1990) and the Honesdale Residential Historic District (listed in the National Register in 1998). This booklet was prepared in consultation with the Pennsylvania Department of Transportation, the Pennsylvania Historical and Museum Commission, and the Wayne County Historical Society. All historic images were provided by the Wayne County Historical Society, and may not be reproduced without the written permission of that organization. All other components of this publication are copyright-free.



*The Honesdale National Bank building, on the southeast corner of Main and Eighth Streets, was completed in 1896. The structure exhibits a mix of rough-faced and smooth stonework characteristic of the Richardsonian Romanesque style.*



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# Welcome To *Walking Historic Honesdale*



THIS BOOKLET is designed to accompany you on four self-guided walking tours within the Borough of Honesdale. The tours will help you understand the evolution of this historic town as it is reflected in a spectrum of structure types, styles, and details. Each tour can be accomplished in about an hour, at a leisurely pace. You choose how many tours you want to take, when you want to take them, and in what order.

If you want insight into Honesdale's history as the Wayne County Seat, then the **Government and Public Services Tour** around Courthouse Square and along Church Street will be most enlightening. Through the **Religious Heritage Tour** (in which Church Street again plays a prominent role), you will learn how eight different religious denominations contributed to Honesdale's nineteenth-century development. The stately and business-like structures lining Main Street are the focus of the **Commerce and Industry Tour**. All three of these tours are laid out within the Honesdale Downtown Historic District, which was determined eligible for listing in the National Register of Historic Places in 1990.

The **North Main Street Tour** will lead you through the heart of the National Register-listed Honesdale Residential Historic District, on the north side of the Lackawaxen River. Here you will find an array of architectural styles and forms more expressive of individual tastes and values.

Each tour is facilitated by a map denoting the locations of featured structures, with each structure designated by a **letter** (A, B, C, or D) reflecting the specific tour, as well as a **number** indicating the order of the structure in the tour. The first featured structure, therefore, is designated **A1**, and the last is **D22**. Contemporary photographs of featured buildings (and occasional historic views) are provided to assist you with identification. Brief historical and architectural descriptions accompany the photographs. These descriptions were composed by Cultural Heritage Research Services (CHRS) architectural historian Laura S. Black, with frequent reference to Wayne County Historical Society publications, in particular the architectural calendar series, the *Self-Guided Walking Tour of Honesdale, Pa.*, and the *Self-Guided Walking Tour of North Main Street*. Additional sources are cited in "For Further Reading and Research" in the back of this booklet.

To maximize your walking tour experience, familiarize yourself first with the "Principal Architectural Styles Found in Honesdale," outlined in the opening pages of this booklet. You will also make historical connections more easily if you read "A Thumbnail History of Honesdale," written by CHRS Director of Research Philip Ruth.

Then off you go!

# Principal Architectural Styles in Honesdale

## Federal

**When:** 1780s–1830s

**Influence:** Gaining popularity in the United States during the early years of the new nation, the Federal style was inspired by the work of brothers Robert and James Adam, two architects prominent in England during the 1760s and 1770s.

**Characteristics and Details:** Two- or three-story buildings, two-room depth, central stair passage plan, end chimneys, and emphasis on symmetry. This style utilized smooth surfaces and light details. High-style examples include fanlights, sidelights, flat or keystone lintels, and classical decorative motifs.

## Greek Revival

**When:** 1830–1850, with later vernacular examples

**Influence:** This style drew its inspiration from classical archaeology and American support for Greece's War of Independence (1821-30). In addition, the War of 1812 reduced American interest in all things English, including architecture.

**Characteristics and Details:** Greek elements were readily applied to many different building forms, but the gable-front form was especially conducive to the Greek Revival style because it evoked an ancient, pedimented temple. This style is characterized by a one-story or full-height porch supported by round Doric columns, a door set in a surround with sidelights and rectangular transom, windows with flat lintels, and a wide cornice band (representing a classical entablature) with returns on the gable ends.

## Gothic Revival

**When:** 1840s–1860s

**Influence:** This style is based on medieval building traditions. It was popularized in pattern books such as those produced by Alexander Jackson Davis and Andrew Jackson Downing. Blurring distinctions between the sacred and the secular, Gothic Revival residences of the mid-nineteenth century embodied romanticism and love for the picturesque. Gothic Revival churches, on the other hand, often reflected renewed spiritual values encouraged by religious reformers.

**Characteristics and Details:** Gothic Revival buildings are usually irregular in plan and profile. Characteristic features include multiple steep gables, clustered chimneys, towers, crenellations, vertical siding, scrolled vergeboards under the eaves, ornate porches, and pointed lancet windows, sometimes with wood tracery. Older houses were often updated with Gothic detailing.

## Romanesque Revival

**When:** 1840–1900

**Influence:** Like Gothic Revival, this style is based on medieval English building traditions. It was used in the design of commercial, religious, and public buildings.

**Characteristics and Details:** Buildings include the Romanesque rounded arch window and door elements that gave the style its name. Other features include belt courses and towers, wall buttresses, and parapets. A major difference between this style and other styles with Roman-

esque arches is the monochromatic brick or stone smooth wall surfaces that characterize the Romanesque Revival building.

## Italianate

**When:** 1840s–1880s

**Influence:** This style evokes Renaissance Italian villas and palazzi, but was invigorated by the English Picturesque movement. Popularized in pattern books such as those produced by Alexander Jackson Davis and Andrew Jackson Downing, Italianate residences are two- to three-story dwellings intended to convey elevated culture and status.

**Characteristics and Details:** The most common form of Italianate house is square-ish, with a hipped roof. Less common examples include L-shaped plans with a square corner tower, townhouse models, and centered-gable or gable-front varieties. Characteristic details include wide overhanging eaves with decorative cornice brackets, narrow segmental (curved-top) and fully arched windows with elaborate crowns, one-story porches supported on square posts with chamfered (beveled) corners, and a tower or cupola.

## Renaissance Revival

**When:** 1840s–1890

**Influence:** The Renaissance Revival style derives from fifteenth-century Italian Renaissance palaces embodying urban dignity and grandeur.

**Characteristics and Details:** The style is characterized by large, boxy proportions, stone or brick construction, and a heavy, projecting cornice. Italian Renaissance palaces were usually three-stories tall, a height often imitated in Revival structures. The latter also employ a variety of arched openings, with each story articulated separately on the exterior of the building.

## Second Empire

**When:** 1860s–1880s

**Influence:** This style is named for the reign of French emperor Napoleon III (1852-70), who initiated an ambitious building campaign to transform Paris into a city of grand boulevards and monumental buildings. One of his most famous projects was the enlargement of the Louvre in the 1850s, which restored to popularity a roof form developed by seventeenth-century French Renaissance architect Francois Mansart. Considered a modern architectural development rather than a revival, the Second Empire style was favored for public buildings in the United States.

**Characteristics and Details:** Characterized primarily by dual-pitched mansard roofs with dormer windows, Second Empire houses stand two- to three-stories tall, and occur in a variety of forms, employing many of the same decorative details as Italianate dwellings, such as towers, brackets, and elaborate window crowns.

## Stick

**When:** 1860s–1890

**Influence:** The Stick style developed as an adaptation of medieval English building traditions, particularly Elizabethan half-timbered houses. Like many Victorian housing styles, Stick was promoted through house pattern books in the 1860s and 1870s. Although the exterior stickwork only hinted at the structure beneath, the decoration implied an “honesty” in building.

**Characteristics and Details:** Usually manifested in gabled-roof dwellings or townhouses built with balloon framing, the Stick style is often identifiable in its employment of various patterns of wood siding and shingles, and horizontal, vertical, and diagonal stickwork ornamentation on its exterior walls. This ornamentation

tation is intended to suggest the structural skeleton of the building. Additional features common in gabled examples include towers, intersecting gabled roofs, long covered porches and eave braces. Townhouses often feature squared bay windows.

## Queen Anne

**When:** 1880–1900s

**Influence:** The Queen Anne style was named and popularized by nineteenth-century architect Richard Norman Shaw (1831-1912). The style recalled not the architecture from the era of Queen Anne (1702-14), but of the preceding Elizabethan and Jacobean Periods. Although based on late Medieval English building traditions, the Queen Anne style—and specifically its spindlework and free classic subtypes—became the dominant style of domestic building in America in the latter decades of the nineteenth century. Its popularity was boosted by the mass production of pre-cut architectural decorative elements and improved shipping capabilities afforded by the nation’s expanding railroad system.

**Characteristics and Details:** All four subtypes of the Queen Anne style stress embellishment—the use of as many decorative elements as possible to create visually interesting complexities of shape and texture. Queen Anne buildings often feature steeply-pitched roofs of irregular shape, spacious porches, balconies, bay windows, towers, turrets, and overhangs. The four subtypes—Spindlework, Free Classic, Half-timbered, and Patterned Masonry—are named for particular decorative details including spindlework and shaped shingles, classical elements, half-timbering, and masonry patterns. The spindlework variant is also known as “Eastlake,” after Charles Eastlake, an English furniture designer who utilized similar designs in his work.

## Shingle

**When:** 1880–1900

**Influence:** Shingle is a free-form style which borrows elements from three other styles: Queen Anne, Colonial Revival, and Richardsonian Romanesque. The Shingle style was particularly common among high-style cottages in resort communities along the East Coast during the latter decades of the nineteenth century.

**Characteristics and Details:** Shingle borrows from the Queen Anne style such features as wide porches and asymmetrical forms. From the Colonial Revival style, Shingle borrows gambrel roofs, lean-to additions, classical columns, and Palladian windows. Among Shingle’s Richardsonian Romanesque characteristics are irregular shapes and arches. Shingle style dwellings are easily identifiable because they are entirely or largely clad in unpainted wood shingles. The complexity of the building’s various forms is emphasized by the uniformity of the shingled exterior.

## Richardsonian Romanesque

**When:** 1870s–1880s

**Influence:** This uniquely American style was created by Boston architect Henry Hobson Richardson (1838-86), whose work was influenced by the basic forms of early Colonial architecture and the eleventh-century Romanesque arched shapes he had seen while studying in France. Other influences include late Gothic Revival and Syrian arch styling. Because of the massive, fortress-like feel of the Richardsonian Romanesque style, it was thought to “announce power and energy,” “security and respectability.” This probably contributed to its popularity and use in public buildings and churches. Few houses were built in the Romanesque style, although some builders incorpo-

rated elements of Richardson's designs into apartment buildings and row houses.

**Characteristics and Details:** Richardsonian Romanesque structures typically have rough-faced, squared stonework, round towers with conical roofs, asymmetrical façades, and round-topped arches over windows, porch supports, or entrances. Other typical features include polychrome stonework, deeply set rectangular or arched windows, and floral or interlaced designs on column capitals and wall surfaces.

## Colonial Revival

**When:** 1880–1950s

**Influence:** The Philadelphia Centennial in 1876 awakened interest in Colonial American architecture, and particularly the early English and Dutch housing styles in evidence along the Atlantic seaboard. The Colonial Revival style emerged in the early 1880s as a major influence on the Queen Anne and Shingle styles, and it flourished into the early twentieth century through wide utilization in suburban developments and public buildings.

**Characteristics and Details:** Colonial Revival houses both mimic and reinvent house forms of America's Colonial Period. They also incorporate features rarely or never seen in colonial structures, including broken pediments; sidelights with no fanlight or transom above the front door; porticos with curved undersides; paired, triple, or bay windows; continuous dormers; and combinations of single-pane and multi-pane sashes.

## Neoclassical

**When:** 1895–1950

**Influence:** The World's Columbian Exposition of 1893, held in Chicago, revived interest in classical architectural models. The Exposition's classical theme influenced fashion around the country as pho-

tographs and reports were published, and large crowds attended the event. Never quite as popular as the Colonial Revival style, the Neoclassical style nonetheless enjoyed two periods of broad popularity over the course of half-a-century.

**Characteristics and Details:** Neoclassical house forms vary from side-gable or gable-front to hipped-roof. The most prominent identifying features of a Neoclassical house is a full-height front porch with a roof supported by classical columns with Ionic or Corinthian capitals. The façade is symmetrically balanced with a center door.

## Spanish Revival

**When:** 1915–1940

**Influence:** This style was popularized in Florida and regions of the American Southwest with extensive Hispanic populations.

**Characteristics and Details:** The style is highlighted by arched window and door surrounds. Roofs are typically composed of red terra cotta tile, and exterior walls are often constructed of stone or brick covered with plaster or stucco. Iron window guards and balconies are sometimes included. The most common porch of the Spanish Revival style is attached to the core of the dwelling by an arcaded bay opening.

## Bungalow Cottage

**When:** 1905–1930

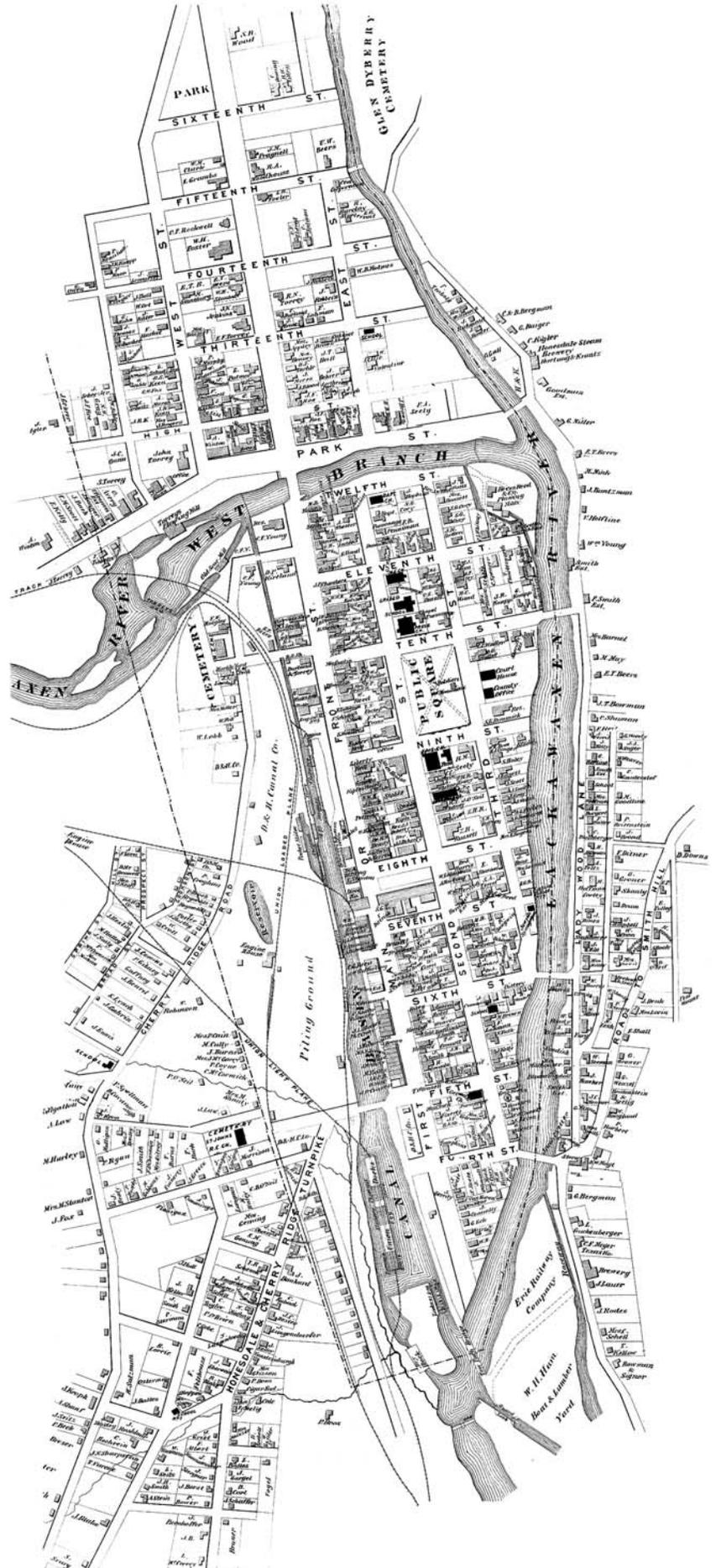
**Influence:** The term "bungalow" derives from a house form influenced by prototypes in India, as well as Japanese architectural ideas. Generally modest in scale, Bungalow Cottages were designed to appeal to residents desiring informal living and ease-of-maintenance. This house form became particularly popular in suburban areas, but it was employed in simpler forms in rural areas, as well. Vernacular examples were popularized

throughout the United States by pattern books and magazines. Bungalow Cottages are most commonly found in the North-eastern and Midwestern states.

**Characteristics and Details:** One-and-one-half stories in height, the Bungalow Cottage is typified by a side-gable roof, shed dormers, exposed rafters, cottage or Craftsman windows, and a wide front porch encompassed by the main roof. This structural style combines the low, overhanging roof forms of the bungalow with the greater height of two-story cottages, permitting full upper-story windows and decorative treatments in the side gables and dormers.



*Vacant building lots were already scarce in Honesdale when this map of the Borough was published in 1872.*



# A Thumbnail History of Honesdale

## *With Emphasis on the Borough's Architectural Evolution*

THE Borough of Honesdale encompasses the confluence of the Lackawaxen River and Dyberry Creek in Pennsylvania's Wayne County. Before Honesdale began taking shape in the second quarter of the nineteenth century, the uninhabited area around this confluence was known as "Dyberry Forks" or "Forks of Dyberry." Explorers venturing into the upper Lackawaxen watershed found here a land "covered in part by hemlock forest and in part by a swampy rhododendron jungle." The earliest human "improvements" to this wilderness were made around 1815 when a squatter named William Schoonover felled a few acres of virgin timber on the north side of the Lackawaxen River upstream from the Dyberry confluence. Around this time, pioneer Andrew Showers chopped a "small opening" into his forested land on the opposite shore.

Showers' marginally improved real estate—acquired and owned for a number of years by farmer Mordecai Roberts Sr. and then by his son Mordecai Roberts Jr.—was purchased in 1823 by fellow farmer and land speculator Samuel Kimble. The new owner proceeded to build on this land the first dwelling on the future site of Honesdale (Kimble's farmhouse would stand for years on the southwest corner of Church and Sixth Streets, a location later occupied by the National Hotel and more recently by Van Gorders' Furniture store [C5]\*).

Meanwhile, the squatter who had cleared several acres on the north side of the Lackawaxen engaged surveyor and Massachusetts native Jason Torrey to

help him obtain clear title to roughly four hundred acres in that vicinity. Torrey succeeded in doing so, and was rewarded with half of the newly-titled acreage. He tried to turn this windfall into cash, but no buyer stepped forward to claim even a small piece of his Dyberry Forks tract.

Then Torrey learned that the newly-formed Delaware and Hudson Canal Company of New York (D&H) was planning to build a system of canals, slackwater dams, and rails westward from the Hudson Valley to the anthracite coal fields in northeastern Pennsylvania's Lackawanna and Wyoming Valleys. This water-and-rail route would enable the Company to transport great quantities of coal to markets up and down the Hudson Valley, including the largest market in the nation: New York City. The Pennsylvania portion of this system would comprise a canal following the Lackawaxen River northward as far as Dyberry Forks, where it would connect with an innovative railroad snaking over Moosic Mountain. D&H engineers were still designing this "gravity railroad," which would employ stationary steam engines to hoist loaded coal cars up steeply-pitched "planes" on the west side of the Mountain, after which gravity would propel the cars down long, gentle grades known as "levels" on the east side. The easternmost level of the D&H gravity railroad would reach the canal head at Dyberry Forks, and there coal would be transferred to canal boats for shipment farther eastward.

Jason Torrey saw in these plans a compelling opportunity. In August 1827 he tried to ensure that the D&H Canal Company would build its canal-railroad connection in his neck of the woods by offering half of his Dyberry Forks acreage

*\*Designations in bold indicate a structure or group of structures featured in one of the four tours.*

to the Company free of charge. He believed he would recover the value of this gift many times over in the ensuing years as a settlement grew around the coal transshipment point, and building lots on his adjoining land soared in value. While the Company considered his offer, Torrey cleared more trees and brush from his tract, upon which he and his agents had already erected a sawmill and a boardinghouse. Nineteenth-century historian Phineas Goodrich would refer to the latter structure as “the first house on the north side of the Lackawaxen River” within the modern bounds of Honesdale. Torrey’s boardinghouse, which no longer stands, would later be used as a place of public worship, known as “the Tabernacle.”

To Torrey’s dismay, the D&H Company turned down his offer of free land. Its officers were afraid the backwoods entrepreneur—with one mill already operating and other water-powered factories proposed—would not be able to deliver a sufficient supply of water to their canal. This left the door open for another speculator, Maurice Wurts, who was one of the most influential members

of the D&H Board of Managers and also a D&H land agent. As an insider, Wurts was quick to recognize the potential value of land around Dyberry Forks. On September 19, 1827 he paid unsuspecting Samuel Kimble \$1,000 for all of Kimble’s land on the west and south sides of the Lackawaxen River (i.e., the future site of Honesdale’s “downtown”). A few months later, the crafty agent sold a piece of this tract to the D&H Company for \$4,000. Hearing this, Kimble “bitterly repented the transaction” he had conducted with Wurts, but he could only sit back and watch as his former holdings became the important site of the D&H Canal’s northern terminus. Making the pill even harder for Kimble to swallow, the Company soon laid out the grid of a town around its northernmost canal basin—extending to the far side of the Lackawaxen River—and Maurice Wurts began reaping additional profits from the sale of suddenly-precious building lots.

Construction of the D&H Company’s gravity railroad between Honesdale and the northern Lackawanna Valley coal town of Carbondale began in March 1828 and continued for almost two years.

*This northeastward view of the northern portion of Honesdale, recorded around 1860, provides graphic evidence that “Lower Honesdale,” with its many businesses, churches, and government buildings, developed faster than more-residential “Upper Honesdale,” on the north side of the Lackawaxen River.*



Shortly before the entire length was opened to rail traffic, the easternmost section of the railway, leading westward out of Honesdale, was used as a test track for the D&H's first steam-powered locomotive, the British-built "Stourbridge Lion." When engineers gave the Lion its first official trial run on August 8, 1829, D&H officials were shocked to discover that the engine was so much heavier than its designer had stipulated that it threatened to crush the railroad tracks and supporting trestles. After a second official test a month later confirmed the locomotive's inaptitude, the Lion was pushed off to a sidetrack and abandoned. Its famous first test-drive nonetheless ranked as the first running of a steam-powered locomotive for commercial purposes in America (a full-size replica of the Lion is on display at the Wayne County Historical Society Museum). With horses doing the work previously planned for locomotives such as the Lion, the D&H "Gravity" began transporting coal to Honesdale's loading docks on October 9, 1829.

While he had not been able to strike a deal with the D&H Canal Company, Jason Torrey may have shared in the honor of bestowing a permanent name on the settlement at Dyberry Forks. The earliest references to "Honesdale" were recorded in his business ledger for October 1827, shortly after the village had been visited by the Canal Company's first president: distinguished New York City businessman and future mayor Philip Hone. *Wayne County Herald* editor Thomas Ham would report that "it was decided" in the wake of Hone's visit to rename the village after this eminent personage. No doubt the re-namers also appreciated that fact that "Honesdale" had less of a backwoods ring than "Dyberry Forks."

As the 1830s dawned, Jason Torrey was doing everything he could to

encourage settlement in the Lackawanna watershed (he also owned undeveloped land near the Wayne County seat at Bethany, seven miles northwest of Honesdale). His strategy included distributing posters extolling the area's virtues. The paean reproduced in the shaded box on the facing page is lifted from one of Torrey's broadsides, addressed in June 1830 "TO ADVENTURERS."

As word of Honesdale's attributes spread, settlement took off at a brisk pace. So active were its citizens that by the close of 1830 they had submitted a petition to the State Legislature requesting the incorporation of Honesdale as a borough. The Legislature passed an act to that effect on January 26, 1831.

By that time, Jason Torrey had partnered with Long Island native Isaac P. Foster to build Honesdale's first store, located on the west bank of Dyberry Creek, north of the Lackawaxen. Foster later teamed up with his nephew and fellow Long Islander John F. Roe to open a store in a house Foster had erected on the northeast corner of the Main and Park Streets intersection (the site is now occupied by the Protection Engine Co. 3 and Honesdale Fire Museum building).

In 1831, Foster and Roe began operating Honesdale's third store in a house they built along Main Street, south of the Lackawaxen. Most of the Borough's commercial development in the coming years would take place on this side of the River, principally because the D&H Canal Company's busy basin and Honesdale headquarters were located here (the D&H office building [C1], currently occupied by the Wayne County Historical Society, was not yet part of this scene; it would be erected in 1860).

Development on the north side of the Lackawaxen—pressed forward in the mid-nineteenth century—would be largely residential in nature.

**The completion of the  
DELAWARE & HUDSON  
CANAL**

has opened a wide and promising field for enterprise, to the Farmer, the Merchant, and the Mechanic.

**HONESDALE**

is located at the termination of the Canal. The village plot, which was heavy and unbroken forest about three years ago, now contains sixty families, and upwards of 106 souls. It is situated in the margin of an extensive region of valuable country, lying northward and westward, over which a multitude of settlements are planted in every direction, although the amount of the present population is small compared with the capacity of the country.

Honesdale is already becoming the depot for an extent of country of more than fifty miles westward and northward. – The Merchant there meets his Goods from New York; and there the Farmer finds a steady market for the products of Husbandry: – and those engaged in subduing the forest, now find an improved value for their timber, acquired by the facilities for transportation.

The face of the country is undulating and hilly, but not mountainous. – The timber, Beech, Sugartree, Hemlock, Ash, & c – The soil deep and strong; – much of it produces good crops of Grain, but it excels in the growth of the usual kinds of Grass, for Meadow and for Grazing.

Like most hilly countries, it is well watered and healthy. – and the country is intersected in all directions by Turnpikes and common roads.

– Jason Torrey, June 1830

With commercial activity increasing, it was only a matter of time before Honesdale's business leaders—including Jason Torrey's son John—established a bank in the Borough. The efforts of these men led to the incorporation of the Honesdale Bank in 1836. This institution would be moved and expanded three times over the next sixty years, then given a permanent home in the Richardsonian Romanesque structure presently standing on the southeast corner of Main and Eighth Streets [C2]. In this location it would do business as "Honesdale National Bank."

The Bank's founders joined other progressive businessmen in the late 1830s to press for the relocation of Wayne County's seat of government from Bethany to Honesdale. Their efforts were finally rewarded early in 1841 when Pennsylvania's General Assembly passed an act authorizing the move. Carpenters

County seat in time for a court session in August 1843 (the first County courthouse in Honesdale would be replaced four decades later by the brick-and-stone Second Empire building presently standing on the east side of Central Park [A2]). With Honesdale now the seat of County government, legal firms and support agencies rushed to establish offices in the Borough—the nearer the courthouse, the better.

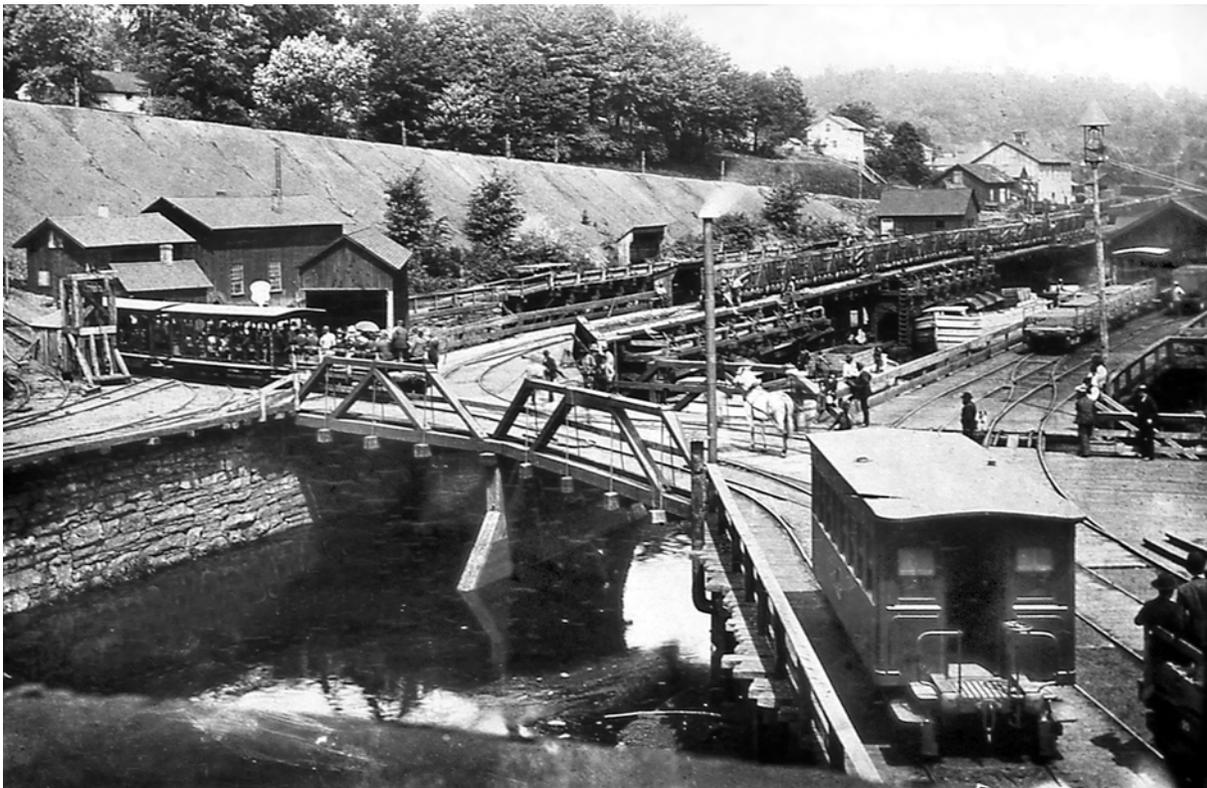
When they had delivered their cargo to the Hudson Valley, canal boats returned with merchandise and commodities of every description. Fancier boats brought new residents and sight-seers to the head of the D&H Canal, among them the great American fiction and travel writer Washington Irving, who vacationed in Honesdale during the summer of 1841. Describing the town in a letter to his sister, Irving wrote:

“Honesdale is situated between high hills, on a plain through which two romantic mountain streams flow, uniting in the village and forming the Lackawaxen River. There are two wide basins where the streams unite, and the water was formed into the two most picturesque lakes. From the Eastern shore of one of these, Lake Dyberry, a solid ledge of serried and moss-grown slate rock, rises almost sheer to the height of nearly four hundred feet.”

The picturesque Borough was made even more so in 1847 when the Borough Council had 1,500 shade trees planted throughout the town. On the basis of this initiative, Honesdale earned the nickname “Maple City.” Residents of the “Maple City” took particular pride in the

handsome public square laid out between Church Street and the courthouse. This venue for both formal and recreational activities came to be known during the 1850s as “Central Park” [A1].

In the mid-nineteenth century, Honesdale suffered a series of devastating fires, most of them occurring in the more densely developed section of the Borough south of the Lackawaxen (known to locals as the “lower village”). Fire damage was often extensive because many of the structures in town were made of wood, and there was often no more than a few feet between buildings. Under these volatile conditions, the rudimentary firefighting equipment of the day stood little chance. Some fires were set purposefully—to cover traces of



*This northwestward view of Honesdale's nineteenth-century industrial hub—the confluence of the D&H Company's gravity railroad and canal—was taken in 1898, mere months before the antiquated railroad-and-canal system was abandoned in favor of standard steam-powered railroads.*

recently committed crimes, to create opportunities for looting, or to collect insurance payoffs. Arson was almost certainly the cause of a particularly destructive conflagration that occurred on April 25, 1851, during which about one-third of the Borough's business district was reduced to ashes, and sixty-four residents suffered property loss. Flames tested the Borough's mettle three more times during the early 1870s. A fire that broke out on May 16, 1871 destroyed or damaged properties of more than twenty companies and individuals along Main Street. A second fire struck the following December, wiping out fifteen commercial and residential units lining the east side of Main Street between Eighth and Ninth Streets. As damaging as they were, these fires paled in comparison to the inferno that erupted and quickly spread on January 8, 1875. In three hours, flames destroyed or extensively damaged more than forty businesses and twenty residences on the east side of Main Street. Honesdale's residents responded to each of these calamities by rebuilding bigger and better, making greater use of fire-resistant materials such as brick and stone. Evidence of the widespread construction effort that followed the 1875 fire is manifest today in the many late-1870s brick commercial buildings lining Main Street.

Most of Honesdale's houses of worship were spared damage or destruction by fire because they were slightly removed from the Borough's congested downtown, and because many first-generation frame church buildings had been replaced by brick structures. There were eight congregations active in Honesdale during the second half of the nineteenth century. The oldest was the Methodist congregation, organized in 1825 and housed in a frame church on the southeast corner of Church and Eleventh Streets from 1834 until 1874, when the

present brick edifice was erected in that location [B2]. The Borough's other congregations, in the order of their organization, were Presbyterian (1828), Protestant Episcopal (1832), Baptist (1833), Irish Catholic (1842), German Evangelical Lutheran (1847), Jewish (1849), and German Catholic (1853). By 1875, four of these congregations had built brick churches to replace earlier frame structures. All but one of Honesdale's congregations met in buildings lining the avenue running one block east of Main Street, known variously as "Second Street" and "Delaware Street." The preponderance of church buildings along this avenue would eventually inspire Borough officials to rename the road "Church Street."

Prior to the Civil War, Honesdale residents wishing to catch a train had to make their way sixteen miles eastward to the Narrowsburg station on the Erie Railway (formerly the New York and Erie Railroad). The distance to the nearest depot was reduced to nine miles in 1863 when the Erie Railway Company opened a branch line from Lackawaxen northward to Hawley (south of Honesdale). This line was extended five years later farther northward to Tracyville (on the southern outskirts of Honesdale), finally affording Borough citizens "direct railroad communication with the city of New York, 135 miles away" (as a Wayne County historian has observed). The value of this all-weather, steam-powered railroad to Honesdale's merchants and residents could hardly be overstated. In supplanting the much slower and only-seasonally-operative canal system, the railroad gave every aspect of town life a shot in the arm.

There were architectural ramifications to the dawning of the Borough's Railroad Era. The freer flow of ideas and greater access to construction materials inspired some Honesdale

residents to build homes in recently popularized styles, particularly Italianate and Queen Anne.

As the nineteenth century was winding down, D&H officials calculated that it now cost fifty cents more to transport a ton of coal by gravity railroad and canal than over the region's growing network of standard railways. Closing the once-celebrated "Gravity" and its watery lifeline would save the Company at least half-a-million dollars annually. On October 26, 1898, following a report from the Company's progressive Railroad Committee, D&H managers voted to shut down the antiquated rail-and-canal system. Residents of Honesdale were informed that the old D&H system would be abandoned on the approaching New Year's Day. As shock gave way to grief for hundreds of D&H employees and their families living along the Canal and Gravity lifeline, a few final boats were loaded with coal and sent on their way to Rondout on the Hudson River. The last vessel departed Honesdale on November 5. A firm period was affixed to the end of Honesdale's Canal Era in April 1899 when the New York State Legislature approved the request of D&H managers to have the term "Canal" removed from their corporate title (a permanent exhibit recounting the Canal Era is on display at the Wayne County Historical Society Museum, housed in the former D&H office building at 810 Main Street [C1]).

While the D&H Company's influence faded, the economic momentum built up during its hey-day propelled Honesdale into a prosperous twentieth century. Among the many merchants and craftsmen offering wares and services to the public in the early 1900s were grocers, jewelers, clothiers, druggists, cobblers, milliners, hardware merchants, general merchants, bakers, tobacconists, confectioners, barbers, harness-makers,

and butchers. The Borough was also home to factories turning out such products as furniture, cut glass, and textiles. A few of the factory buildings and shops active during this period can be identified today by "ghost signs"—faded or painted-over letters and designs still discernible on exterior walls.

Some businesses and institutions built stylish new accommodations along Main Street, on land created when Patmor's Basin—lying on either side and beneath Main Street, between Seventh and Eighth Street—was filled in during the mid-1890s. Among the new bank buildings erected on reclaimed land on the east side of Main Street was the Honesdale National Bank [C2]. Within months of closing down its canal system, the D&H Company transformed the boatyard on the west side of Main Street into a railyard, then erected a passenger station between the new tracks and Main Street. Because this depot was shared with Erie Railway clientele, it became known to locals as "the Union Depot."

Then the Automotive Era arrived, sparking another round of change in Honesdale's infrastructure. The Borough's first automobile sales establishment was up and running on Main Street by 1912. By the end of the decade, scores of carriage houses and livery stables around town had been either converted to automotive use or adapted for other purposes, as "garages" were built nearby to house and service the first generation of "horseless carriages." Even the venerable H.T. and G.H. Whitney livery on Church Street had been transformed into an automobile dealership and service center by 1920 [A11] (ghost signs on the exterior walls of this building attest to its original function).

While fire had been the Borough's chief nemesis in the nineteenth century,

*The fruits of an 1847 initiative to plant fifteen-hundred shade trees throughout the Borough are on display in this photographic view of Lower Honesdale, looking southwestward from Irving's Cliff around 1900.*



the greatest property damage of the twentieth century was caused by flood waters. Honesdale was tormented by major floods in 1903, 1934, 1936, 1942, 1952, and 1955. The flood of 1942 has been called “undoubtedly the greatest catastrophe to ever hit the community.” Forty-six houses were demolished, and nearly 1,200 others were significantly damaged along a fifteen-mile stretch of the Lackawaxen that included Honesdale. In the wake of this disaster, State and Federal authorities stepped up attempts to minimize the Borough’s vulnerability to flooding. The State spent more than \$3 million clearing and improving the channel of the Lackawaxen above and through Honesdale. This work included removing a low dam located a couple of hundred feet west of the mouth of Dyberry Creek. Federal dollars paid for

construction of two flood control dams upstream from Honesdale: the General Edgar Jadwin Dam on Dyberry Creek (1957-59) and the Prompton Dam on the West Branch of the Lackawaxen River (1958-1959).

As they had in the nineteenth century, Honesdale residents quickly bounced back from blows dealt by natural disasters (such as floods) and man-made adversities (such as the closing of the D&H Canal and Gravity Railroad). This resilience was reflected in a population count that swelled to 5,499 by 1930 and remained at that level throughout the Great Depression and World War II. Diversity in manufacturing was also maintained through this period. A Borough profile compiled in the early 1930s revealed that Honesdale’s leading industrial products were “electric



*In early-twentieth-century postcard views, Honesdale is a picture of prosperity, its tidy streets and avenues lined with commercial establishments, stately government buildings, dignified churches, and stylish dwellings.*

elevators, axes, bobbins, wood products, shoes, underwear, shirts, silk, textiles, and lumber.”

After World War II, industrial production fell off—slowly at first, then precipitously. The loss of factories in town was partly offset by the growth of service providers such as the Wayne Memorial Hospital (more than 550 employees by 1990), the Wayne Highlands School District, and County agencies (350 employees as of 1990). A notable example of a home-grown enterprise that flourished during the post-war period was the company responsible for producing the magazine *Highlights for Children*. Launched out of an upper-story office in a Main Street car dealership by former teachers Cleveland Myers and his wife Caroline Clark Myers in 1946, *Highlights for Children* experienced dramatic growth concurrent with the Baby Boom. Readership increased from fewer than 20,000 at start-up to more than two million today, providing work for an expanding stable of writers, graphic designers, and editors. The magazine’s headquarters were eventually moved to the mid-nineteenth-century Zenas H. Russell residence on the corner of Church and Eighth Streets [A10], and additional office space was established nearby in the historic Whitney House [A11].

Like many small towns in rural America, Honesdale struggled with new economic realities in the latter decades of the twentieth century. A marketing study of the Borough published at the close of the century noted that “downtown Honesdale has undergone almost continuous revitalization since the 1960s.” Among the notable efforts were “a major overhaul of the downtown streetscape in the mid-1990s, in conjunction with a Main Street reconstruction. New sidewalks were

installed with brick borders and handicapped ramping. New trees [were] planted regularly to maintain Honesdale’s image as ‘the Maple City.’ Several façade restorations, expansions, and other store improvements have been financed. The result is a streetscape admired in articles in *The Philadelphia Inquirer*, *The New York Times*, and *The Middletown Times-Herald Record*.”

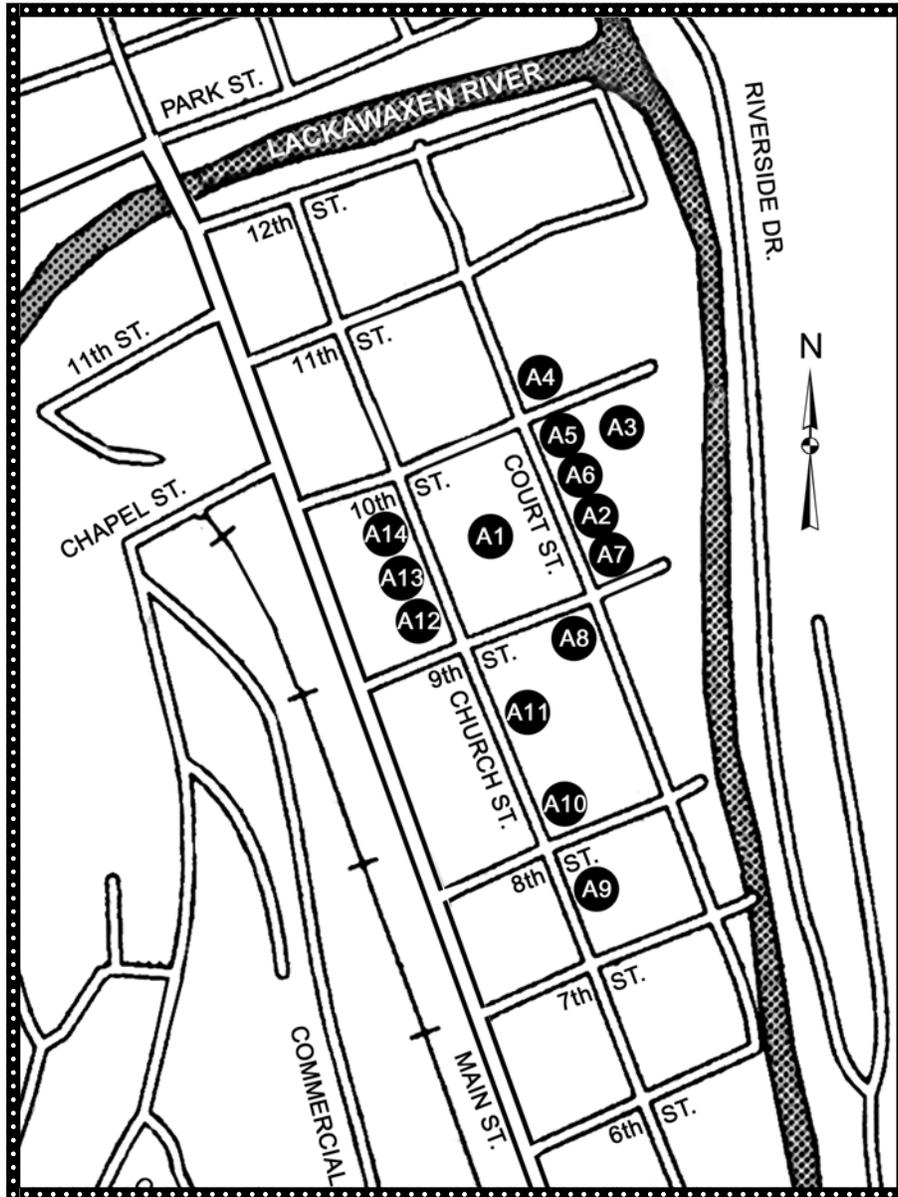
Revitalization has paid off. An inventory of businesses in downtown Honesdale compiled in 1999 identified more than 150 active storefronts and 200 individual enterprises, including 10 restaurants; 9 retailers of food, clothing, and furniture; 38 specialty retail shops (gifts, meats, jewelry, etc.); more than 50 professional offices; 24 service businesses; 10 personal service shops; and more than 50 other businesses offering products “ranging from meats to music and skis to shotguns. It is a mix of businesses found nowhere else in Wayne County and represents a shopping opportunity unmatched by any mall in the region.”

Nearly two centuries after Jason Torrey began singing the praises of his adopted region, Honesdale has once again caught the attention of Hudson Valley natives. Some of the Borough’s 2,414 houses and apartments have been purchased in recent years by persons who work in the New York metropolitan area, but who choose to live and raise their families in a small-town setting with a significantly lower cost-of-living. Still other Borough dwellings have been acquired by city dwellers as second homes. A recent study found “approximately 864 second homes located within 5 miles of downtown Honesdale,” and the owners of these buildings were “primarily from New York and New Jersey.”



# Government and Public Services Tour

A



The section of Honesdale south and west of the Lackawaxen River developed early in the town's history as a center of public services and commerce. Lots surrounding the public square became prominent locations for buildings devoted to government and public services, as well as for houses accommodating people involved in those endeavors. Only one block from the commercial strip along Main Street, Church Street was home to many prominent Honesdale merchants. Over time, a mix of merchants and professionals resided and worked in the buildings in this area.



### **A1 • Central Park (mid-to-late 1800s)**

East side of Church Street, between Ninth and Tenth Streets

Land donated to the Borough in 1834 by Jason Torrey and the Delaware and Hudson Canal Company became a public square surrounded by a simple wood fence. Used for a variety of events, this venue acquired the name “Central Park” in the 1850s. At the close of the Civil War, members of the Soldiers’ Aid Society reorganized themselves as the Ladies’ Monumental Association of Wayne County, with the goal of raising funds for a monument to honor the County’s 353 men who had died during the war. Glen Dyberry Cemetery was initially suggested as a site for the war memorial, but the Association decided by June 1865 to place the memorial in Central Park, near County buildings, reflecting the Association’s desire to make the monument a

county-wide project. Fundraising progressed slowly for two years while various designs and sites were considered. A time capsule was inserted into the cornerstone when it was finally laid in 1867. The granite foundation, bronze statue, bronze tablets, and iron fence were added in subsequent years as funds permitted. As the Nation’s Centennial approached, the Ladies’ Monumental Association reorganized again, this time as the Ladies’ Centennial Fountain Association. The group’s intent was to erect a commemorative fountain during the Centennial celebration. They were not able to dedicate their fountain until July 3, 1879, however, three years after the Centennial. In 1993 a replacement copper fountain was set into the original stonework.

## A2 • Wayne County Courthouse (1880)

East side of Court Street, between Ninth and Tenth Streets



THIS Second Empire edifice is the second courthouse erected in the Wayne County seat of Honesdale. Having outgrown the original 1843 frame courthouse, the County Commissioners authorized construction of a larger seat of government in 1876. Note the unusual convex mansard roof, decorative cornice brackets and paneled frieze, projecting central pavilion with three-story tower, and segmental (curved-top) windows typical of Second Empire buildings. The architectural elements, including the windows, porch, and paneled doors, reflect the earlier Italianate style. The architect, J.A. Wood of New York, chose the substantial, highly deco-

rative, and costly design despite the waning popularity of the Second Empire style during the national economic Panic of 1873 and subsequent depression. The expense entailed by Wood's choice may have contributed to the legal, financial, and political disputes known as "The Courthouse Wars" that stretched construction over four years. The extravagant brick and stone structure—meant to be "a credit to the county"—was finally completed in 1880 under the guidance of A.S. Phillips of Berwick. The bill ran to \$130,000, about eight times the cost of constructing the original courthouse 37 years earlier.

### A3 • Old Stone Jail (ca. 1858)

South side of Tenth Street, east of Court Street



THE second of Honesdale's three jail-houses, this structure was erected around 1858 to replace the original frame, four-cell jail characterized by critics as "unsafe," "unwholesome," "dangerous to the sheriff," and "not fit to confine hogs in, much less human beings." The second lockup, built by John Kelly of the firm Kelly McAndrews (Kelly's name is inscribed on a stone plaque on the north side of the building) was intended to offer improvements in security and living conditions. It featured heavy coursed stone walls with narrow windows fortified with iron bars. Note the narrow windows on the sides of the jail. The building and its eight cells were equipped with cast iron doors. The main entrance features an iron-bar fortified transom and sidelights

Despite its security features, the jailhouse repeatedly failed to retain its residents. The wood cupola, located at the apex of the hipped roof, was intended to provide ventilation, but some prisoners found it a handy route of escape. Other inmates sought freedom via the flagstone floor, reinforced narrow windows, and even the iron

door in the rear. Perhaps prisoners were inclined to take their chances at escape due to the inhospitable conditions of the cells. Each was equipped with a cot, a chair, and, eventually, a toilet, but the cells were cold in winter, hot in summer, and unsanitary. Before it was even ten years old, the jailhouse was widely regarded as a failure, and improvements were ordered. This effort and subsequent attempts to upgrade the building proved insufficient. In 1936, a new County Jail was constructed next-door. Connected to its predecessor by an exercise yard, the 1936 Spanish Revival jailhouse features multiple parapets topped with Spanish tiles. The main entrance is located within a segmental surround. The early-nineteenth-century sheriff's dwelling is located beside the Old Stone Jail, facing Tenth Street. While the house has been extensively altered over the past century; the original stone foundation is still visible.



## A4 • Nielsen House (1886)

Northeast corner of Court and Tenth Streets



LOUISA and Julius Nielsen built this spindlework Queen Anne residence in 1886. Among the many complicated and decorative elements of the house are multiple gables with shaped shingle ornamentation, bay windows, and a wrap-around porch featuring turned posts, a balustrade, cornice screen, and fretwork (cut) corner brackets. Another decorative detail typical of Queen Anne houses—paired windows with a single pane surrounded by smaller panes—may be seen

on the building's gables. The Queen Anne style would have suited the Niensens well, as it was popular with the rising middle and professional classes of the mid-to-late nineteenth century. Julius Nielsen was a shopkeeper who owned a notions store on Honesdale's Main Street. The house remained in the family for one hundred years. Later generations used rooms on the first floor as medical and law offices—a merging of "public" and "private" space unusual in Queen Anne dwellings.

## A5 • Judge Charles P. Waller House (ca. 1843)

Southeast corner of Court and Tenth Streets

THIS Greek Revival dwelling was constructed around 1843 by Charles P. Waller, shortly after his relocation to Honesdale. Waller became a prominent lawyer in the County Seat, eventually serving as the County's President Judge. He also figured prominently in municipal and business ventures. His home, built close to the 1843 courthouse and the center of Honesdale's burgeoning government and commercial district, is an example of a dwelling style from a later phase of Classical Revivalism. Among its Greek Revival features were a double

band of dentils along the cornice, partial cornice returns, and a five-bay-wide side-gable form. Waller's dwelling was updated during the 1860s with an Italianate porch. Note the porch's cornice details, modillions, brackets, and chamfered square posts. Originally three bays wide, the porch was shortened in the late twentieth century, so that it now shelters only the front entrance. The entrance was also redesigned at this time. The segmental transom over the doorway is not a Greek Revival element.



## A6 • Henry W. Stone House (late 1840s)

East side of Court Street, north of Courthouse



BUILT in the late 1840s by Honesdale shopkeeper Henry W. Stone, this house evolved architecturally over time. The house appears (in a circa-1860 photograph) to have been built as a Greek Revival variant. Originally the house had a simple two-story side-gable plan with a shorter one-and-one-half-story side ell or wing. The front façade of the main core had an entrance and two doors on the first story and three windows on the second story. The simple cornice had partial returns that are still visible on the south side of the house. In 1864 George G. Waller purchased this house, which was located next door to his brother Charles' residence. The brothers were both successful lawyers. It is likely that the Italianate alterations to the structure occurred at the time Waller bought the property. Perhaps the two brothers de-

cided to update their Greek Revival dwellings at the same time, reflecting their rising status in Honesdale and Wayne County and desire to be considered up-to-date. A center wall dormer lit by an arched window was added to the roofline and a bay window replaced two individual double-hung windows next to the entrance. The side ell was replaced by a two-and-one-half-story gable-front addition with distinct Italianate details including paired segmental windows with a decorative hooded crown. Paired brackets were added to the cornice of both sections. The decorative vergeboard seen in the gable ends is an element from Gothic Revival, a style popular in the same time period. The existing porch is the dwelling's third. The tapered square posts and piers, and cross-gable, are Colonial Revival elements from the early twentieth century.

## A7 • Samuel E. Dimmick House (1859)

East side of Court Street, south of Courthouse



CONSTRUCTED in 1859 by Samuel E. Dimmick to replace an earlier frame house destroyed by fire, this Second Empire brick dwelling was a forward-looking project. The style was considered modern in the late 1850s. Second Empire details in-

clude the convex mansard roof with decorative dormers, elaborate cornice with brackets and paneled frieze, paired windows, and double paneled doors with an ornate porch. The porch features chamfered (beveled corners) square posts, segmental arches, cornice brackets, and modillions. For the popular up-and-coming lawyer and his family, owning such a prominent house would have been worth the expense of building such a residence, at \$40,000. Samuel Dimmick continued to rise in his profession, becoming Attorney General of Pennsylvania in 1873. The house was converted around 1919 to the Wayne County Memorial Hospital, the first hospital in the County. The building has operated as a public service space ever since—as a hospital, a church, and currently as offices for Wayne County.

## A8 • Patmor House (ca. 1850)

Southwest corner of Court and Ninth Streets

BUILT around 1850 by Patmor Canal Basin owner John A. Patmor, this Greek Revival dwelling was originally five bays wide. The front façade was symmetrically arranged, with the entrance—consisting of a paneled door with transom and sidelights—flanked by four six-over-six double-hung windows. A wide frieze along the cornice and partial cornice returns, as well as the main entrance, reflect the original style of the house. Pointed windows in the gable ends (at the sides of the house) are Gothic Revival in style and may have been added in the decade or so after the house's construction. A circa-1912 two-story

addition on the east side extended the structure by two bays. The wrap-around porch was reconstructed when the addition was built onto the house.



## A9 • Coleman House (ca. 1860)

East side of Church Street, between Seventh and Eighth Streets

CONSTRUCTED around 1860, this building is a curious combination of a gable-front with wing variant of a Greek Revival dwelling and a one-and-one-half-story side-gable structure masquerading as an addition. The form is characterized by the prominent gable-front section with shorter side-gable wing attached to its side. The second side-gable section dates to the original construction of the house, appearing on a circa-1860 photograph and an 1860 map. The Greek Revival style is reflected in the projecting gable-end full pediment, full-façade porch, and inset main entrance with transom and sidelights. The porch supports with their

narrow posts, corner brackets, and quarter-foil details are not original to the house. Original columns would have been classical in form. Based upon maps from 1860 through 1920, the structure consisted of two to three separate dwelling units, with the gable-front section always a single unit. The “wing” and the “addition” functioned variously as one or two additional dwelling units. The first Coleman family to live in the house, that of John and Margaret, operated a feed store on Main Street that fed the mules working along the canal. They moved into the building around 1889. The house remained in the Coleman family for one hundred years.



## A10 • Zenas H. Russell House (ca. 1861)

Northwest corner of Church and Eighth Streets



ZENAS H. Russell built this house in 1861, thirty-three years after he moved to Honesdale as a young merchant. By the time this dwelling was constructed he had become a wealthy, influential resident of the community, involved in business ventures and public service including the Honesdale Bank, Honesdale Gas Company, the Jefferson Railroad Company, multiple bridge and turnpike companies, Grace Episcopal Church, and Town Council. The elaborate brick house is an example of Italianate architecture. Note the wide overhanging eaves with bracketed cornices, modillions, segmental windows with decorative curved lintels,

and double doors with decorative surrounds. The segmental windows lighting this dwelling became popular for the first time with this architectural style. The four-over-four, six-over-six, and nine-over-nine window sash and one-story bay windows flanking the front entrance are unusual features of an Italianate house. The house remained in the Russell family through 1921; in that year, ownership was transferred to another prominent Honesdale merchant family, the Murrays of the Murray Company on Main Street. In 1965 the house became the headquarters of a new children's magazine, *Highlights for Children*.

## A11 • Whitney House (ca. 1850)

East side of Church Street, south of Ninth Street

BUILT around 1850, this house is a gable-front variant of an Italianate dwelling. The rectangular form and partial cornice returns at the gable ends are borrowed from the earlier Greek Revival style. The segmental windows mark this simple building as Italianate. The decorative fretwork Queen Anne vergeboard applied along the roof

and porch cornice, and porch posts date to a later time period. Patriarch Allis Whitney purchased the dwelling in 1865, twelve years after acquiring a livery business in town. The house was passed down to one of Allis' sons, George H. Whitney, around 1877. It is possible that the Queen Anne details were added in an effort to update the dwelling around this time when the second generation of Whitneys took ownership of the house. George and his brother Horace T. acquired the livery business from their father in 1877 and operated the H.T. and G. H. Whitney Stable from that year through the early twentieth century. The 1877 stone stable on the west side of Church Street,



built to replace two previous stables destroyed by fire, was converted to a car dealership and garage by 1920, a function it still serves today (**below**). The Italianate cornice with brackets, and “ghost signs” on the north side of the building are reminders of its original use. Members of the Whitney family lived in the house at 823 Church Street until 1929. It was purchased by the children’s magazine *Highlights for Children* in 1978, and renovated for use as offices.



## A12 • F.M. Crane House (1845)

West side of Church Street, north of Ninth Street

ATTORNEY F.M. Crane constructed this house in 1845 in a style popular at the time, Greek Revival. An 1851 drawing of the house and a circa-1860 photograph reveal a dwelling with a simple hipped roof and a wide frieze along the cornice. Rows of simple six-over-six double-hung windows lit the building. When Horace Menner, an owner of the Menner & Company Department Store, purchased the property in 1877 the dwelling was outdated. The house was transformed by the Menners into an example of Queen Anne

architecture, a style more suited to popular tastes of their time. Key to the transformation was the introduction of complexity in the roof and wall lines, and decorative embellishments. Queen Anne elements dating to the 1877 alteration include the third floor with multiple gabled dormers exhibiting shaped shingles and vergeboard, paired windows with a single large pane surrounded by small panes, a two-story bay window, and porch with chamfered posts and fretwork corner brackets. One Greek Revival element that can still be seen on the house is the entrance with multi-pane transom and sidelights. The house passed from Menner family ownership in 1965.



### A13 • Ebenezer Kingsbury House (1840s)

West side of Church Street, between Ninth and Tenth Streets

CONSTRUCTED in the early 1840s by Ebenezer Kingsbury, the house is a center-gable variant of an Italianate dwelling. A shallow cross-gable is centered on the front façade of the side-gable center-hall building. This variant can be seen throughout Honesdale. The cross-gable and main roof cornice are embellished by an ornate band of a paneled frieze and cornice brackets, typical of Italianate buildings. Although the windows lighting the structure have straight tops, the

molded lintels are curved in adherence to the Italianate style. The decorative front entrance and porch are Italianate as well. The entrance consists of double pane-and-panel doors with a double-pane curved transom. The porch features chamfered posts and corner brackets, as well as cornice brackets. Kingsbury was an attorney and state senator who died shortly after building his family's home. Later owners included a merchant and another attorney.



## A14 • P.P. Brown House (ca. 1850)

West side of Church Street, between Ninth and Tenth Streets

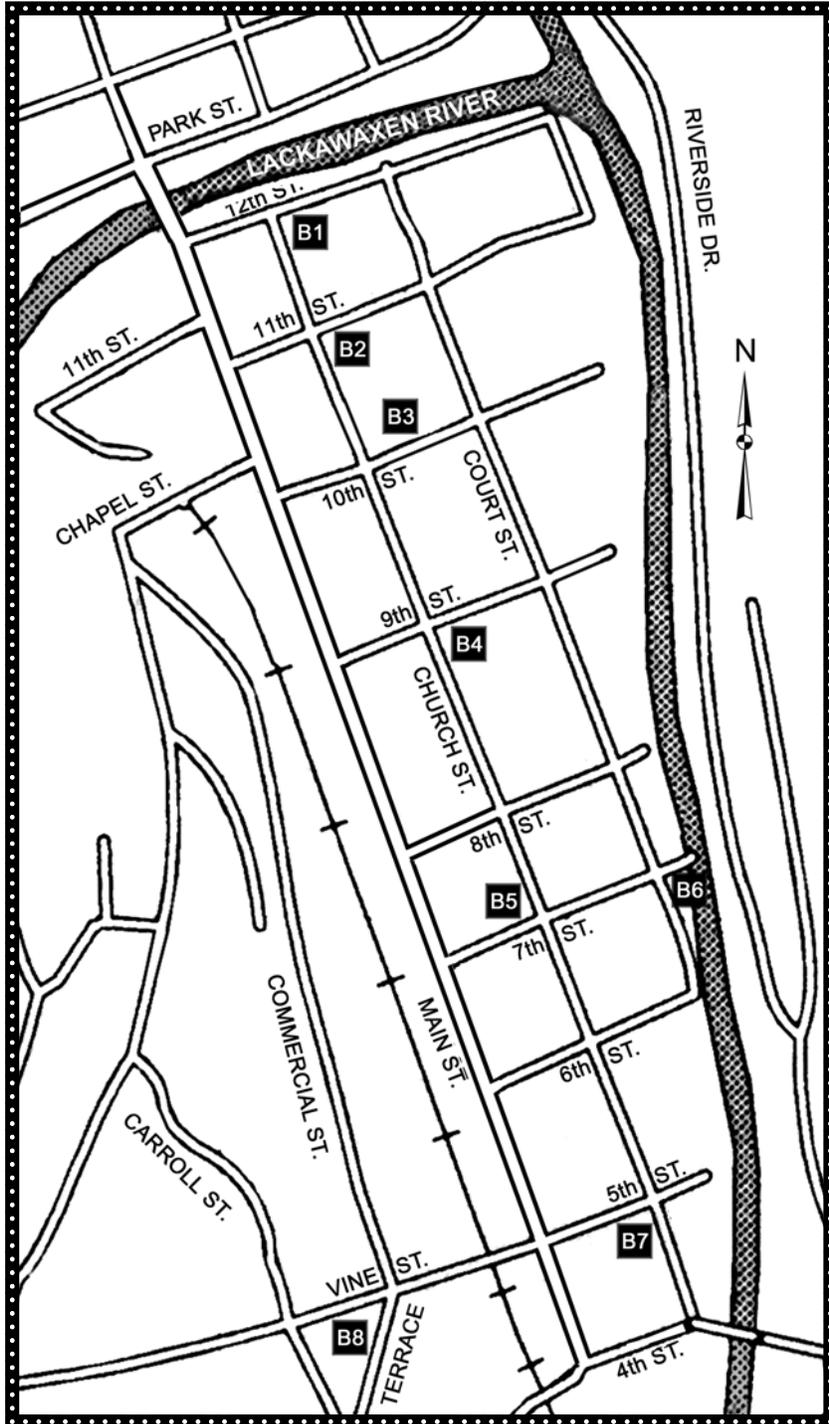


CONSTRUCTED around 1850 by P.P. Brown, this simple Greek Revival dwelling was home to the Brown family through 1901. The form of the gable-front core represents the most influential aspect of Greek Revival style through the early twentieth century. While the details of the style faded from popularity, the orientation of the gable-front dwelling (often with a side wing as seen here) remained popular. This example is a simple version with six-over-six double-hung windows,

two elongated windows (on the front façade), and an entrance with a transom. The decorative vergeboard and cornice trim on the porch are applied elements from a later time period. A relatively modest house among its neighbors, it was home to a variety of residents including two widows, a glass cutter, and Dick Smith, who wrote the lyrics for “Winter Wonderland.” The building currently houses law and accounting offices.

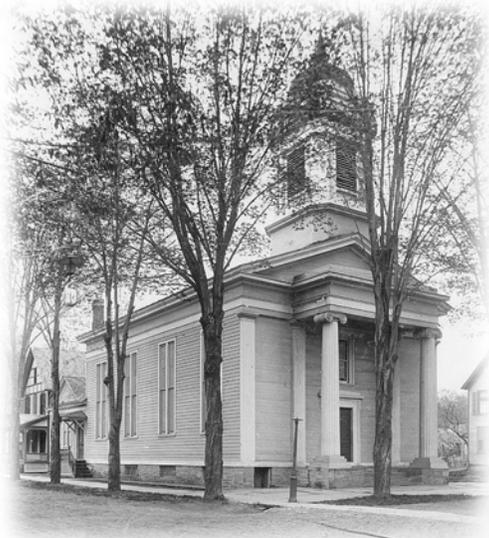
# Religious Heritage Tour

## B



WITH the Delaware and Hudson Canal and numerous industries attracting entrepreneurs and workers to Honesdale, the Borough became home to people of diverse religious and cultural backgrounds. These people established a variety of religious congregations and houses of worship. Most of the religious structures were erected along what was known during the nineteenth century as “Delaware Street” or “Second Street.” In 1873, editors of the *Wayne County Herald* suggested changing that avenue’s name to “Church Street.” “The location of the Baptist, Methodist, Presbyterian, Episcopal, Lutheran and German Catholic Churches on that beautiful avenue would seem to suggest at once the propriety of such a change,” the editors argued. The change was eventually effected, as reflected on a 1912 Borough map.

*Ca. 1900*



### **B1 • First Baptist Church (1845)**

Southeast corner of Church and Twelfth Streets

THE oldest surviving church building in the Borough, this Greek Revival edifice was completed in 1845 by a Baptist congregation that had worshiped in Honesdale since 1833. The structure's classical details include full cornice returns forming a triangular pediment on the gable end, and a wide double band under the eaves. Note also the flat pilasters across the front façade, and fluted Doric columns supporting the full-story porch. The original Ionic capitals—the uppermost

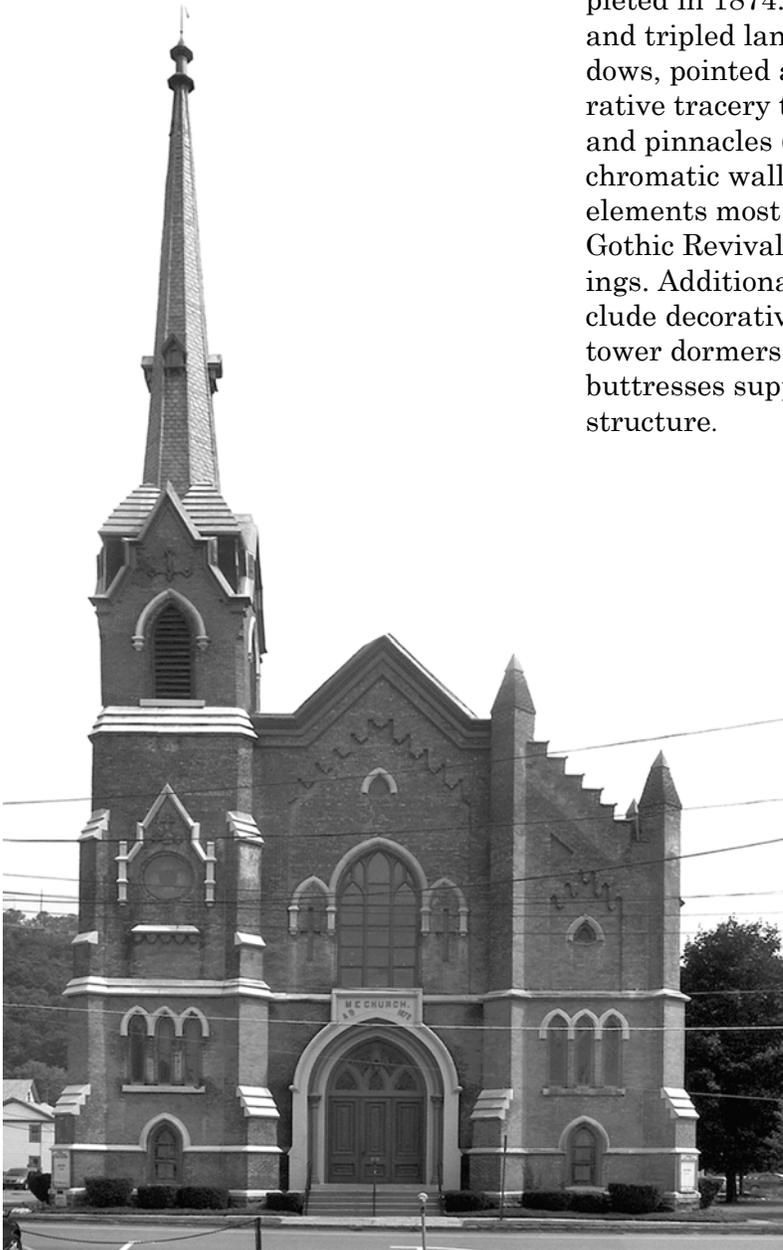
portions of the columns, visible in the inset circa-1900 photograph—have been replaced by simple Doric capitals. Ionic pilasters adorn the tower. The tower dome (which may have replaced a Turkish “onion” dome, depicted in an 1851 drawing of the church) is a relatively exotic element reflecting a Far Eastern influence on American architectural style. This influence strengthened as trade and exploration in that part of the world increased during the early 19<sup>th</sup> century.

## B2 • Central United Methodist Church (1874)

Southeast corner of Church and Eleventh Streets

METHODISTS established a congregation in Honesdale in 1825. Nine years later, this congregation erected a frame Greek Revival church at the end of Chapel Street, west of the Delaware & Hudson Canal. Next to that building (which has since been converted to residential use)

lies the original Honesdale Burial Ground. In 1872 the Borough's Methodists purchased a building lot on the corner of Eleventh and Second (a.k.a. Delaware) Streets, and there they laid a cornerstone for a new house of worship. This brick Gothic Revival building was completed in 1874. The combination of single and tripled lancet (pointed arch) windows, pointed arch doorway with a decorative tracery transom, shaped parapets and pinnacles (small towers), and polychromatic wall patterns are architectural elements most often identified with Gothic Revival churches or public buildings. Additional noteworthy details include decorative brickwork, small gabled tower dormers, and stepped stone-capped buttresses supporting the masonry wall structure.



### B3 • First Presbyterian Church, Chapel, and Manse (1866-68; 1891; 1898)

North side of Tenth Street, between Church and Court Streets

IN 1836, eight years after Presbyterian services were first held in Honesdale, a frame Greek Revival church was constructed on the corner of Church and Tenth Streets. Three decades later, the congregation desired a new house of worship. Construction of the present brick building occurred between 1866 and 1868. J.P. Huber of Newark, New Jersey designed the structure. Hones-

dale residents M.H. Stanley and Elias Beers were responsible for the woodwork and masonry. The building exhibits the rounded arched windows and doors of Romanesque Revival churches and public buildings. Decorative brickwork and stepped stone-capped buttresses can be seen on the exterior walls. The steeple tower is covered with polychromatic shaped slate shingles. The clock, dating to approximately 1850, was transplanted from the congregation's first house of worship.



Constructed in 1891, the Romanesque Chapel (*following page*) replaced a frame structure known as “The Lecture Room” that had been used variously as a meeting place for the Presbyterian congregation, for Sunday School classes, and, during the Civil War, by the Soldiers’ Aid Society. The new brick Chapel also provided meeting and education space for the congregation and the community at large. Sunday School continued to be held in this building, and a free-of-charge  
(continued on following page)

reading room was opened and stocked with “the best newspapers and magazines.” Designed by architect T.I. Lacey of Binghamton, New York and built by Honesdale resident R.H. Brown, the Chapel is a Romanesque structure. Note the wide brick arches that crown the single and paired windows and entryway. The entry arch sits atop squat piers with decorative stone cushion capitals. Other architectural elements typical of the Romanesque style include belt courses (stone lines that surround the structure), hipped roof with cross gables, and decorative stone and brickwork, including floral and basket weave patterns.

Around 1865, the Presbyterian congregation purchased a dwelling on the corner of Tenth and Court Streets. This residence served as a parsonage until 1898,



*Chapel*

when the congregation replaced it with the present manse (*below, left*). Architect C.E. Decker of New York designed the manse as a Colonial Revival structure with an unusual flat-topped hipped roof with cross gable. Note the architectural elements that distinguish Colonial Period buildings (pre-1776) from “Revival” structures. The dentils (“tiny teeth”) and modillions along the cornice, Palladian window (arched sash flanked by two rectangular sash), three-part window, and pilasters with Corinthian capitals are all elements that might have been incorporated into a Federal dwelling constructed during the Colonial Period. The single-pane window sash, one- and two-story bay windows, and entrance with a door and sidelights (but no transom above) are typical of Colonial *Revival* dwellings.



*Parsonage*

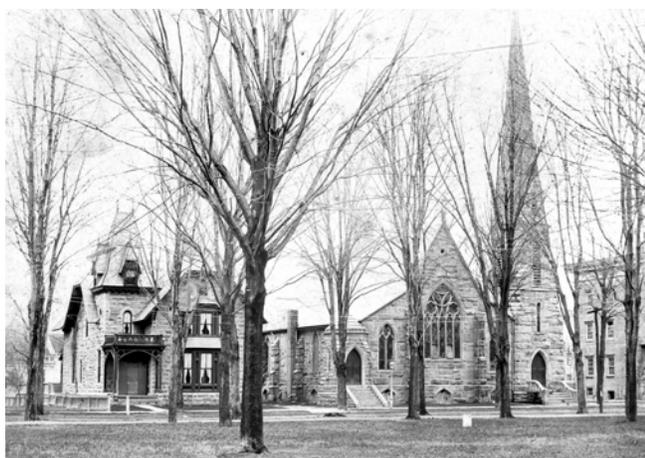
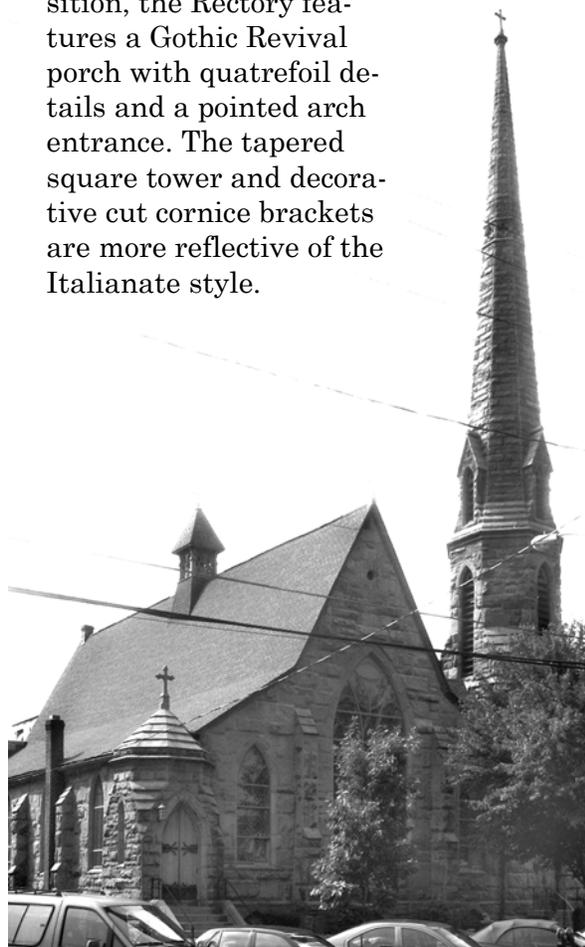
## B4 • Grace Episcopal Church and Rectory (1854)

Southeast corner of Church and Ninth Streets

HONESDALE'S Protestant Episcopal congregation built a frame house of worship in 1834 on land acquired from the Delaware and Hudson Canal Company. Within two decades, the congregation had outgrown its first home. The frame building was moved to another lot in 1852, and was subsequently sold to a German Catholic congregation (only to be destroyed by fire a few years later). A new Episcopal church—the present Gothic Revival stone structure—was erected on the corner of Church and Ninth Streets in 1854 (the photograph *below, right* was taken at the close of the nineteenth century). The most distinctive Gothic Revival details of the 1854 building are its lancet-shaped windows and doors. The windows also feature decorative elements including tracery and quatrefoil (four-leaf clover) appointments. Stepped stone buttresses support the masonry walls. The stone spire was added to the structure in 1879, in memory of Zenas H. Russell, a founding member of the congregation (A10 was his residence). All of the spire's components—including the dormers, which feature trefoil details—are made of stone. Russell's wife was memorialized by her children in 1892 through the construction of a matching vestibule addition to the northeast corner of the building.

The neighboring Rectory was completed in 1876 as a replacement for an earlier frame parsonage. Designed by architect Calvert Vaux of New York, the dwelling is a Gothic Revival cottage incorporating ele-

ments of the later Italianate style. Matching the church's stone composition, the Rectory features a Gothic Revival porch with quatrefoil details and a pointed arch entrance. The tapered square tower and decorative cut cornice brackets are more reflective of the Italianate style.



Ca. 1900

## B5 • St. John's Evangelical Church (1904)

Northwest corner of Church and Seventh Streets



HONESDALE'S German Evangelical Lutheran congregation was formally organized in 1847. The congregation's first church was a frame structure built in 1848 on a lot donated by the Delaware and Hudson Canal Company on Church Street between Eighth and Ninth Streets. In 1898, a new pastor invigorated the congregation and increased its membership. He incorporated English into worship services, encouraging the younger generations of the congregation to attend church and become involved in its success. Within five years, the congregation had improved its standing so dramatically that a new stone church was

planned and constructed. In 1904, this building was completed on the corner of Church and Seventh Streets, and the name of the congregation was changed to "St. John's Evangelical Lutheran." Two datestones are attached to the southeast corner of the building, one inscribed in English, and the other in German. The building is a late example of Gothic Revival architecture, designed well after the style's peak of popularity. The lancet windows and entrances with tracery details are notably Gothic Revival. Additional architectural elements identified with that style include the polychromatic wall patterns, shaped parapets, and pinnacles.

## B6 • Temple Beth Israel (1856)

East side of Court Street, south of Seventh Street

TEN German families established the first Jewish congregation in Honesdale in 1849. A synagogue was constructed in 1856 on land donated by the Delaware and Hudson Canal Company. The style of the small frame structure may reflect the sensibilities of Company Engineer Russell F. Lord, who arranged the land donation, and other non-Jewish members of the community who helped raise funds for the building's construction. The synagogue is Greek Revival in design and reminiscent of many small gable-front churches constructed throughout the country during that era. It is a simpler structure than the Greek Revival First Baptist Church (B1), though both buildings have in common a gable-front form,

full-cornice returns with wide double-bands under the eaves, and spires. The front entrance of the synagogue is less elaborate than that of the Baptist Church, though the pediment and pilasters surrounding the doorway are typical Greek Revival details. A number of prominent community members—including brothers W. Jonas Katz, Jacob F. Katz, and Samuel J. Katz—were members of this congregation. By the 1880s Jewish families of Russian and Polish descent had moved to the area, and they erected a second synagogue in Honesdale. This later building was destroyed by fire in the late nineteenth century, and was not rebuilt.





*Rectory*

## **B7 • St. Mary Magdalen Catholic Church and Rectory (1860, 1888)**

Southwest corner of Church and Fifth Streets

ORGANIZED in 1853, Honesdale's German Catholic congregation held its first worship services in private homes. In 1854 the congregation purchased the recently-vacated frame church of the Grace Episcopal congregation. Unfortunately, that structure and the neighboring rectory and school building were destroyed by fire five years later. The German Catholics erected a brick, fire-resistant replacement church—the present structure—in 1860. The building is an interesting mix of Greek Revival and Gothic Revival. The gable-front form, full cornice return, wide frieze, and pilasters along the walls are Greek Revival elements. The lancet win-

dows and entryway with tracery, and a quatrefoil window at the rear of the building, are Gothic. This combining of stylistic elements demonstrates how architectural styles can be utilized in different ways, particularly at a time when one style is fading in popularity, while another is on the rise. Additional Gothic Revival components—most notably a new altar—were added to the building around 1880. The brick Rectory (*inset*) was constructed in 1888 in the Colonial Revival style. A porch added in the early twentieth century (also in the Colonial Revival style) features tripled Doric columns, and dentils and modillions along the cornice.

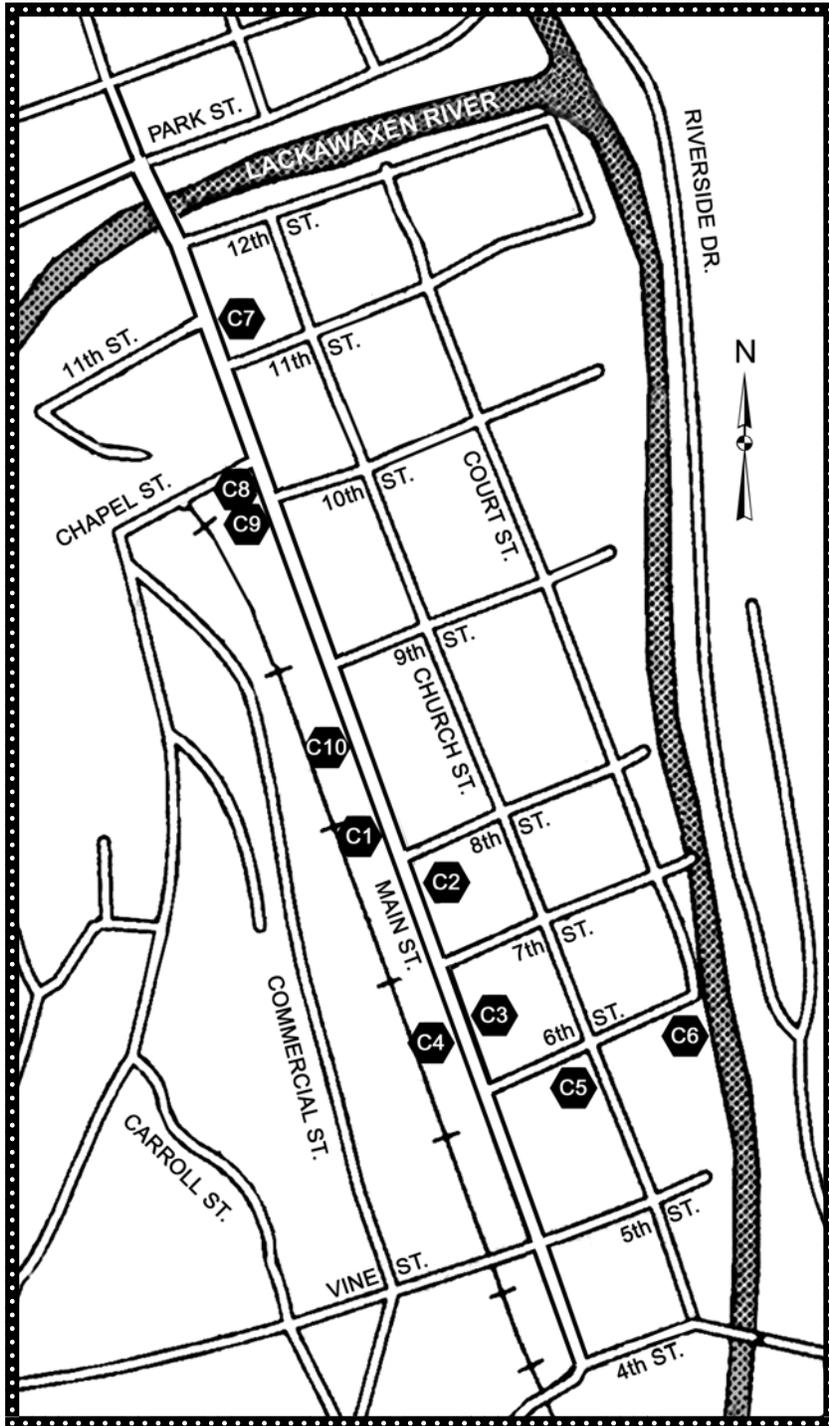
## B8 • St. John the Evangelist Roman Catholic Church (1878)

West side of Terrace Street, south of Vine Street

IRISH Catholics established a parish in Honesdale in 1842, and erected the first Catholic church in the town. That early structure was replaced in 1878 by the present Gothic Revival building, constructed in a latter phase of Gothic Revival popularity referred to as “High Victorian Gothic.” This style was most often manifested in churches and public buildings. Among St. John the Evangelist’s High Victorian Gothic features are lancet windows and doors, pinnacles extending upward from the front façade, and polychromatic masonry patterns. Note the horizontal bands across the walls. The stepped buttresses also feature polychromatic details. In 1953 a bell tower was added to the church. A circa-1900 photograph (*below*) shows the church prior to the addition of the tower.



# Commerce and Industry Tour



THE portion of Honesdale south and west of the Lackawaxen River evolved into the main commercial and industrial district of the Borough. As the community grew and its needs expanded, a wide variety of businesses, industries, and service enterprises were established here, particularly along South Main Street and the Delaware and Hudson Canal. Fire destroyed swathes of the Main Street commercial strip on several occasions during the mid-nineteenth century. The conflagrations of 1871 and 1875 were particularly devastating, requiring extensive rebuilding. The economic heyday of Honesdale during the last quarter of the nineteenth century also spurred a building boom. Traces of the commercial and industrial history of Honesdale can be detected in faded or painted-over signs (“ghost signs”) that grace historic buildings throughout the Borough.

## C1 • Delaware and Hudson Canal Company Office Building (1860)

West side of Main Street, between Eighth and Ninth Streets



THE Delaware and Hudson Canal Company constructed a new Honesdale headquarters in 1860, amid a period of great corporate prosperity. The rectangular brick structure (seen *below* as it appeared from the east side of Main Street in the late nineteenth century) was relatively simple, but its designers dressed it up with a few distinguishing touches, including a double row of dentils along the cornice, molded window lintels with “egg and dart” details, and an elaborate Italianate segmental (curved-top) hood over the doorway. After the D&H Company departed Honesdale in the early twentieth century, the Company’s office building became headquarters for the Wayne

County Historical Society. The Society maintains a research library and museum here. A replica of the famous “Stourbridge Lion” locomotive is on exhibit in a sensitively designed wing added to the structure’s southern end in 1993. The library and museum are open to the public year-round, with seasonal hours of operation.



## C2 • Banker's Row: Honesdale National Bank (1896) and Wayne Bank (1924; ca. 1910)

Southeast corner of Main and Eighth Streets

LOCATED on the southeast corner of Main and Eighth Streets until approximately 1895 was Patmor's Basin, a canal basin used in the storage and repair of canal boats. A bridge carried Main Street over a feeder connecting the Basin to the D&H Canal. After the Basin was filled in, two Honesdale banks made their homes on the site: Honesdale National Bank and Wayne County Bank and Trust. The Honesdale National Bank was established in 1836 as the "Honesdale Bank," with an office at 1011 Main Street. In 1851 the Bank moved into new quarters on the northeast corner of Main and Tenth Streets. There,

in 1864, it was authorized to operate as the "Honesdale National Bank," and it joined the National Banking System. When the 1851 facility was outgrown, a building lot was purchased on the site of Patmor's Basin, and the present bank building was constructed, opening for business

in 1896. The Richardsonian Romanesque structure featured a mix of rough-faced and smooth stonework common to that style. Smooth limestone trim was applied throughout the building to create interesting wall patterns. The exaggerated arches over the entrance and north side window are identifiable Romanesque elements, as are the deeply recessed windows, parapets, and corner column with a decorative cushion capital.

Wayne Bank was organized in 1871 as "The Wayne County Savings Bank." It occupied three buildings on Main Street for half-a-century, then moved into a newly built facility—the present bank building at the southern end of "Banker's Row"—in 1924. Renamed "Wayne County Bank and Trust Company" in 1962, the institution is now known simply as "Wayne Bank." The Neoclassical style of its headquarters is evident in the mix of full-story Ionic fluted columns, roof-line balustrade, cornice with dentil and egg-and-dart details, and arched windows.



1896                      ca. 1910                      1924

A third bank—Honesdale Dime Bank—moved in 1984 from the circa-1910 structure in the middle of "Banker's Row" to a modern building on Church Street. Honesdale National Bank purchased the vacated building, and now uses it as additional office space. The former Honesdale Dime Bank building features fluted pilasters with Corinthian capitals and dentils along the cornice.

### C3 • Centennial Block (1875)

East side of Main Street, between Sixth and Seventh Streets



IN 1871, W. Jonas Katz opened a small store in Honesdale under the name “W.J. Katz & Co.” When his brothers Samuel J. and Jacob F. Katz joined the firm, the company name was changed to “Katz Bros.” Following the destruction of their store and its contents in the Fire of 1875, the Katz brothers joined forces with other Borough entrepreneurs to construct a new block of buildings in the burned-out block between Seventh and Sixth Streets. Designed by architect J.A. Wood of New York (who also designed the Wayne County Courthouse), “Centennial Block” was completed later in 1875, and named in honor of the Nation’s Centennial, which would take place the following year. Katz Bros. moved into one of the buildings in the new block, and by 1890 the partnership had expanded into adjoining structures. Katz Bros. conducted

business here for more than a century, retailing a wide variety of goods, including underwear produced at the company’s factory on Sixth Street. Centennial Block consists of multiple Italianate three-story brick buildings sharing a mix of architectural details, including segmental windows with decorative hoods and sills, and cornices with panels and brackets. Each building bears minor but distinctive decorative differences. For example, the cornices of the buildings with cross-gables along the roofline are also embellished with dentils (tiny teeth), while cornices of the buildings without cross-gables are graced with modillions (similar to dentils, but attached to the eave). Some of the original bracketed Italianate storefronts are still visible at street level, including those located at 647, 619, and 617 Main Street.

## C4 • Murray Company Buildings (1870s, 1907)

West side of Main Street, between Sixth and Seventh Streets



ESTABLISHED in 1829, the Murray Company retailed merchandise in various locations in Honesdale for 167 years. The two extant Murray Company buildings on Main Street (now occupied by other businesses) were constructed about a quarter-century apart. The northern building (on the right, *above*) is an 1870s Italianate brick structure with a paneled and bracketed cornice. The southern building is a 1907 concrete-block structure with deco-

rative rock-face concrete-block quoining at the corners. Detectable between the second- and third-story windows of the older building is a “ghost sign” revealing that the Murray Company offered its customers “Everything for the Farm” in the early twentieth century. The Company moved to a new facility on Commercial Street in the late 1980s, a few years before closing its doors forever in 1996.

## C5 • National Hotel (1868)

Southwest corner of Church and Sixth Streets

OPENED in 1868 by the William Weaver family, the National Hotel was conveniently located near Honesdale's commercial and governmental districts. The proprietors offered discount rates to "commercial and professional men and jurors." The Italianate hotel featured twenty-seven sleeping rooms, a dining room, a reading room, and parlors. The building underwent several alterations during the twentieth century, as changes in use necessitated changes in design. Between 1912 and 1920, the structure was occupied by the Athena Silk Company, and then the Honesdale Silk Company. Many of its rooms were used for storage or left vacant during this period. By 1960 the building had been transformed into a furniture store. Today it is home to Van

Gorders' Furniture. Some original architectural elements are still apparent on the much-altered structure. Among these details are cornice brackets and segmental windows. Small balconies serving second-story exterior doors (visible in the circa-1900 photograph *inset, below-left*) have been removed, however, as have staircases that once provided access to the hotel's slightly-elevated main entrances. Today, only the top halves of the segmental entrances and first-story windows are visible above a commercial window wall wrapping around the building. Another alteration is detectable above the southern end of the eastern window wall. The only remaining component of the building's original ground-floor "drive-through" is a segmental lintel discernible just to the left of the painted Van Gorders' Furniture sign facing Church Street.



## C6 • Katz Underwear Company (1898)

Southwest corner of Sixth and Court Streets



IN 1898, W. Jonas Katz, Jacob F. Katz, and Samuel J. Katz—operating as “Katz Bros.”—established the Katz Underwear Co. in a newly-built structure along Sixth Street, beside the Lackawaxen River. The factory employed numerous female laborers in the manufacture of ladies’ and children’s underwear (while other factories in town were producing such commodities as silk and woolen goods, fine cut glass, and bicycles). The original Katz Underwear Co. factory was a simple two-story gable-front brick industrial building, practical in design, with little ornamentation beyond segmental windows. The structure’s

first story housed a cutting floor, and its second story served as a sewing facility. By 1912 the factory had been expanded through the addition of a two-story wing—creating an L-shaped building—and a water tower. More components were added through the 1950s. The addition fronting on Sixth Street mimics the original structure with its rows of segmental windows. A “ghost sign” discernible behind a modern stair railing near the west end of the addition reveals that the Company’s offices were located here. A datestone adorns the gable end of the original factory building, facing Sixth Street. Beneath the modern awning is a “ghost sign” identifying the original occupant as “The Katz Underwear Co.”



## C7 • George Mayhew Property (1855)

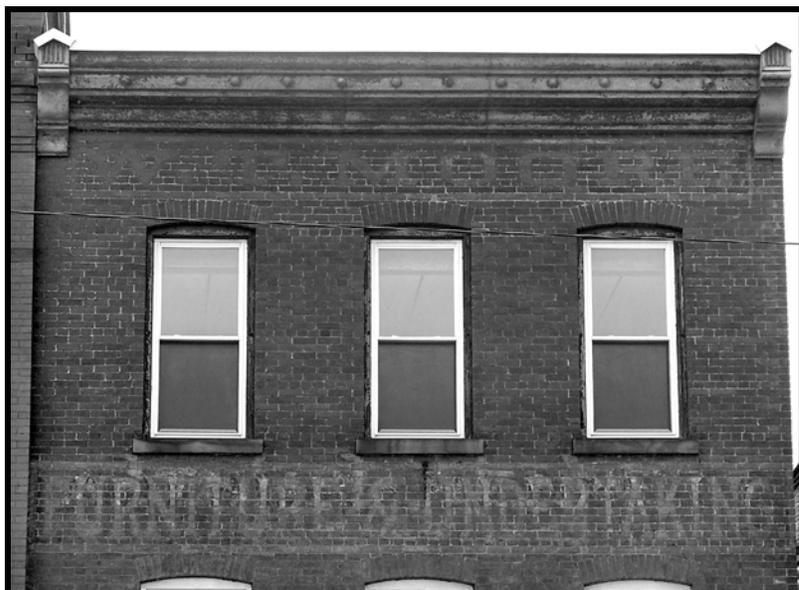
East side of Main Street, between Eleventh and Twelfth Streets



CONSTRUCTED in 1855 by George Mayhew on land purchased from his neighbors Ezra Hand and David P. Kirtland, this brick building is an example of a gable-front Italianate dwelling. This variant applies Italianate architectural elements to the gable-front building form characteristic of Greek Revival architecture. The combination was especially common in urban areas, as it made optimal use of narrow lots. In addition to the form, the partial cornice returns with dentils at the

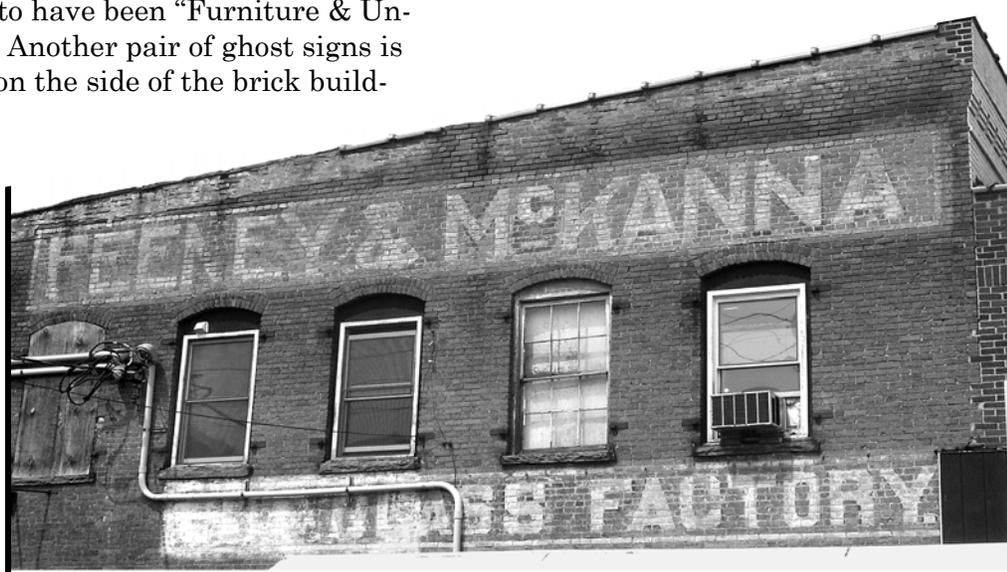
gable end are Greek Revival. Italianate elements include segmental window lintels and doorway transom, as well as the one-story bay window on the north side of the structure. Machinist, gunsmith, locksmith, and inventor Charles Gibbs purchased the building in 1926 and converted its first story into a store. He occupied the upstairs with his family. The storefront window most likely dates to Gibbs' tenure, as does the Colonial Revival entry porch with its curved ceiling.

## C8 • “Ghost Signs”



FROM a vantage point on the northwest corner of Main and Tenth Streets, two pairs of “ghost signs” are visible. One pair is located on the three-story brick building on the southwest corner of Main and Chapel Streets (*above*). Faint lettering just below the cornice identifies “W.T. Moore” as the former proprietor of a store housed in this structure, while lettering barely discernible between the second and third story windows declares Moore’s specialties to have been “Furniture & Undertaking.” Another pair of ghost signs is detectable on the side of the brick build-

ing located one lot north of Chapel Street (*below*). From these signs we learn that “Feeney & McKanna” once operated a “Cut Glass Factory” in this building. Other examples of “ghost signs” one might encounter while “Walking Historic Honesdale” are located on the Katz Underwear Company building (C6), the Murray Company building (C4), and the Whitney Brothers Livery building (A11).



## C9 • City Hall (1893)

West side of Main Street, south of Chapel Street

CONSTRUCTED in 1893, this building originally served both as Honesdale's "City Hall" (i.e., Borough headquarters), and as the new home of Protection Engine Co. No. 3. The first volunteer fire company in town had been formed in 1843 following a disastrous fire three years earlier. Organized in 1853, Protection Engine Co. No. 3 moved between temporary accommodations for several years before settling in 1859 into a building on the west side of Main Street, between Eighth and Ninth Streets. Here it remained until its new home in City Hall was completed in 1893. The company went on to serve the Borough from this location for over a century. When it moved to new quarters on the corner of Main and Park Streets in 1996, Protection Engine Co. No. 3 was the oldest continuously operating company among the four fire companies constituting Honesdale's Fire Department.

A Romanesque stone archway surrounds City Hall's main entrance. On either side of the entrance are remnants of two typically Romanesque towers that were part of the original structure (the intact towers can be seen in a photograph [right] taken in 1909). The southern tower bears a plaque identifying the building as "City Hall." The first floor of the northern tower functioned for many years as the engine room for Protection Engine Co. No. 3. Although the engine room doors have been replaced by windows and a single entry door, a driveway depression in the curbing hints at the historic function of the building's northern section. Most of the struc-



ture's windows feature a simplified version of the Romanesque arch. Another architectural element of the Richardsonian Romanesque style is the polychromatic wall pattern created by the use of brick and stone.



Ca. 1909

## C10 • Honesdale Post Office (1935)

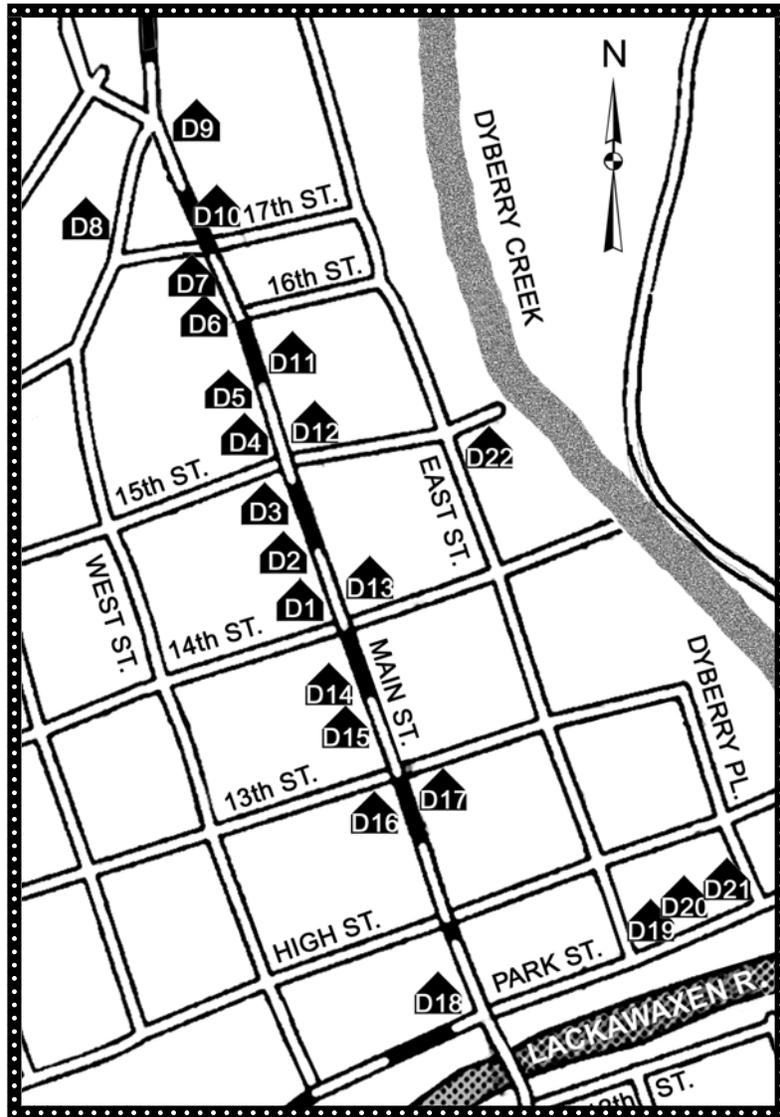
West side of Main Street, between Eighth and Ninth Streets



FOR more than a century following its establishment in 1828, Honesdale's post office moved between half-a-dozen different locations. A permanent home was finally prepared in 1935, two years after the creation of the Public Works Administration began spurring construction of Federal buildings—post offices, in particular—throughout the country. Honesdale's simple one-story brick post office building features an elaborate Neoclassical entrance—a twentieth-century design based upon eighteenth-century Federal architecture. A modern glass door is topped with a semi-circular fanlight and a full triangular pediment “supported” by paired pilasters with Corinthian capitals. The pediment is further enhanced with dentils. The multi-pane windows lighting

the building also reflect eighteenth-century architectural design, from a time when production of large panes was difficult and expensive. By 1935, United States post office buildings were being constructed according to a four-tier (Classes A-D) classification system, based on annual receipts. As Honesdale's annual postal receipts fell in the \$15,000 to \$60,000 range, a Class C building was constructed in the Borough. Class C buildings were brick faced, with stone or terra cotta decorative elements. On display in the building's lobby are Depression-era murals painted by Walter H. Gardner, as well as a photograph exhibit and a newspaper feature article originally published in a January 1937 edition of *The Wayne Independent*.

# North Main Street Tour



WHILE a few commercial and industrial buildings were constructed along Park Street, the section of Honesdale north of the Lackawaxen River and west of Dyberry Creek was largely reserved for residential development. Honesdaliens began erecting fashionable dwellings along the north-south streets soon after the road-

ways were laid out in the decade following the Borough's 1831 incorporation. Building lots along North Main Street were first to be seized. Development generally proceeded northward from the River up this broad boulevard, then eastward and westward into the Borough's quieter corners.

### D1 • 1406 North Main Street (1869)

WHEN this Second Empire house and accompanying barn were built for William H. Foster in 1869, the construction cost was estimated to be an astronomical \$30,000. The three-story brick dwelling features a straight mansard roof with arched dormers that identifies its architectural style. The house has other elements typical of Second Empire structures, borrowed from the related Italianate style, including segmental (curved-top) paired windows, bay windows, cornice brackets, and cross gables along the roofline. Curiously, the wide frieze bands along the cornice feature a decorative design more in line with the earlier Greek Revival style. The porch posts exhibit the paneled decoration more



in keeping with traditional Italianate and Second Empire frieze bands. As the house is currently occupied by the Wayne County Public Library, its interior is accessible to the public.

### D2 • 1416 North Main Street (1872)



BUILT for Charles F. Rockwell in 1872, this house is an example of the centered-

gable variant of the Italianate style. Although an uncommon sub-type nationally, it is a popular form of Italianate design in Honesdale and can be found throughout the Borough. The roofline, cornice brackets, and one-story bay windows with similar cornice detailing are typical Italianate features. The entrance, with its segmental double-door transom, is also identified with the style. The Colonial Revival front porch, with its narrow Doric columns, likely dates to around 1910. Compare this porch with that of the house at 1406 N. Main Street, a design more in keeping with Italianate architecture.

### D3 • 1422 North Main Street (1888)

BUILT for retired lawyer and judge Edward O. Hamlin in 1888, this frame house is a relatively simple example of Queen Anne architecture. The hipped roof with multiple clipped gables, bay windows, and multi-story porches provide the irregular wall surfaces integral to Queen Anne architecture. Other than areas of shaped-shingle cladding, this house does not have the decorative details apparent on other Queen Anne dwellings in Honesdale—details which place a Queen Anne structure in one of four sub-categories. The Hamlin residence was purchased in 1895 by Sigmund Katz, son of influential Hones-

dale merchant and underwear manufacturer W. Jonas Katz (see Katz commercial structures C3 and C6).



### D4 • 1500 North Main Street (1922)

MERCHANT Walter M. Fowler constructed this Colonial Revival dwelling in 1922. Imitating eighteenth-century architectural styles, Colonial Revival dwellings such as this one are symmetrically arranged with classic entrances and cornice details. The main entrance of the house consists of a door surrounded by multi-pane transom and sidelights, and

sheltered by a flat-roof porch with modillions (similar to dentils [tiny teeth], but attached to the eave) and paired Doric columns. The side-gable roof features partial cornice returns and modillions. Palladian windows are located in the gable ends of the house. The six-over-one window sash, paired windows on the front façade, and side porch distinguish this house as Colonial Revival, rather than Colonial.



**D5 • 1510 North Main Street (1890-91)**



CONSTRUCTED in 1890-91 for photographer Joseph A. Bodie Sr., this Queen Anne dwelling is an example of the Spin-

dlework sub-type. The varied roofline, clipped gable ends, and two-story bay windows create irregular wall patterns. The dwelling is further embellished with shaped-shingle and paneled gable ornamentation, corner brackets, and an elaborate porch with the turned posts, cornice screen, and balustrade that gives the Spindlework Queen Anne its name. In the paired windows on the front gable end, large panes of glass are surrounded by smaller panes—a window style common to this type of Queen

Anne dwelling. Other residences in this style can be found at 1514, 1524, and 1600 North Main Street.

**D6 • 1604 North Main Street (1891)**

THIS Spindlework Queen Anne dwelling was constructed in 1891 for William A. Gaylord, an original owner of the Honesdale Shoe Company. Gaylord's shoe factory was located on the corner of East and Thirteenth Streets. It is still identifiable by a "ghost sign" reading "Hussco Shoe Co." Gaylord's dwelling has a prominent cross-gabled front section, as well as gabled side wall projections that break up the wall



pattern. Shaped shingles in the gable ends add interest to the walls themselves. This dwelling features Queen Anne windows (combinations of large and small

panes) and a wrap-around porch with the spindlework detailing that gives this sub-type its name. In the 1920s, the house was occupied by another local businessman, Philip Murray, proprietor of the Murray Company (housed in C4).

### D7 • 1608 North Main Street (1896)

CONSTRUCTED for the Riefler manufacturing family in 1896, this house remained in the family through the mid-twentieth century. The complexity of a Queen Anne dwelling is exhibited here in the hipped roofline with multiple gabled projections. Gable ends are decorated with shaped shingles. Spindework can be seen in the elaborate rounded wrap-around porch, round second-story balcony, and cantilevered third-story balcony. In these features you can see the various irregular wall surfaces and patterns typical of Queen Anne structures.



### D8 • 1704 West Street (ca. 1912)

CONSTRUCTED between 1912 and 1920, this Shingle dwelling borrows elements

from earlier and contemporaneous styles. The most identifiable feature of this style is the use of wood shingles as wall cladding. In this case, only the second story is covered with these shingles. Windows with both small and large panes are most often identified with Queen Anne dwellings. The row of four windows is common to Shingle dwellings. The front porch borrows classical Doric columns and modillion details from Colonial Revival architecture.



### D9 • 1719 North Main Street (ca. 1885)

THIS dwelling was constructed for John L. Burcher and his new wife Ann between 1885 and 1888. The house is an early Colonial Revival dwelling, a hipped example with a full-width porch exhibiting both Neoclassical and Colonial Revival elements. Note the Ionic porch supports and the pedimented cross gable centered on the porch. Perhaps due to the popularity of Queen Anne and Italianate dwellings in Honesdale, this house also features decorative elements such as Queen Anne windows on the side of the house, shaped shingles in the cross gable, and paired cornice brackets.



### D10 • 1701 North Main Street (1912)



CONSTRUCTED in 1912 by Edward A. Katz and his wife Rena, this Shingle house ex-

hibits the principal feature of this style: wood shingles as continuous wall cladding. The bay windows and paired or tripled sets of windows with multi- and single-pane sash are also common Shingle components. Shingle dwellings borrowed elements from other architectural styles. The asymmetrical form of this building is an adaptation of Queen Anne style, while the classical Doric porch columns are a typical Colonial Revival adaptation.

### D11 • 1515 North Main Street (ca. 1880)

CONSTRUCTED around 1880, this Italianate dwelling is not elaborately embellished, but it still exhibits many features characteristic of Italianate style. This might be a reflection of the builders' compromise between architectural expectations and budgetary restraints. The square frame structure is topped by a shallow-pitch hipped roof with bracketed cornices. The porch roof also features cornice brackets, arranged singly



rather than in pairs. The Italianate porch also includes corner brackets at the top of chamfered (beveled) posts, and turned balusters. The segmental double-door entrance with transom is a feature common to the most elaborate Italianate residences. This expensive pattern was not carried over to the windows, however. They were partially covered in order to simply *appear* segmental to the casual observer.

### D12 • 1503 North Main Street (ca. 1858)

THIS is one of the older dwellings on North Main Street, having been constructed around 1858. Located on a lot purchased from prominent local landowner Jason Torrey, it was one of only five dwellings standing north of Fourteenth Street as of 1860. The structure is a late example of a simple Federal dwelling. The façade of the main core is symmetrically arranged with a central entrance. Modillions embellish the eaves and gable ends. The entrance features a classic surround with transom and pilasters. Six-over-six double-hung



windows light the building. As more elaborate Queen Anne and Italianate homes were constructed along North Main Street, the owners of this residence may have been inspired to dress it up with an Italianate porch.

**D13 • 1403 North Main Street (ca. 1890)**



CONSTRUCTED around 1890, this Queen Anne dwelling is an example of the Half-Timbered sub-type. In Half-Timbered buildings, straight and curved pieces of wood (half-timbering) are used decoratively in the gable ends and/or upper stories. While this type of detailing is relatively rare on a nation-wide scale, there are multiple Half-Timbered houses in Honesdale, including several in the immediate neighborhood of 1403 North Main Street. Most of this dwelling's features are typically Queen Anne, including the windows and complex roof and wall lines. A variety of half-timbered patterns are employed in the house's gable ends

**D14 • 1318 North Main Street (1871)**

CONSTRUCTED in 1871, this house was initially occupied by William Stanton and his wife Elizabeth. The dwelling was built as a relatively simple Queen Anne structure featuring a cross-gable roofline, shaped shingle details, and a two-story bay window. The tower tucked into the "L" formed by the front and side gable wings has a Second Empire mansard roofline. Although Second Empire architecture predated Queen Anne, the tower appears to have been added at a later date—perhaps when the dwelling was purchased in 1884 by entrepreneur Lyman Rose, who was active in the D&H Canal Company and



the Honesdale National Bank. The Colonial Revival front porch—with its simple Doric columns, dentil details, and modillions—was also a later addition.

### D15 • 1310 North Main Street (1850s)

CONSTRUCTED for wagon and carriage maker William Estabrook and his family in the mid-1850s, this dwelling features a



mix of Italianate and Stick architectural elements. Both styles were popular during the pre-Civil War period. Italianate features of this center-gabled residence include decorative window crowns and double entrance doors with a segmental transom. The mixed horizontal and vertical wood siding, and kingpost trusses in the gable ends are elements of Stick architecture. The one-story bay window and full-width Colonial Revival porch (with fluted pilasters and support columns) are both later additions. They may have been added by cut glass manufacturer John E. Krantz, who acquired the dwelling in 1908.

### D16 • 1238 North Main Street (ca. 1873)

THIS Italianate house was built around 1873 for William and Mattie Holmes. William was a wholesale and retail grocer in Honesdale. The Holmes' house is an asymmetrical variant of the Italianate style, notable in the cross-gable roofline. Key Italianate elements include paired cornice brackets along a paneled frieze band, segmental and arched window hoods, and the double door entrance with transom. The decorative vergeboard in the gable ends is more in keeping with Gothic Revival architecture, which was also popular in the 1870s. The two-story squared bay window and wrap-around porch were both added to the building between 1903 and 1912. The bay window includes elements that match the Italianate details of the house, including cornice brackets and segmental windows. The porch, by con-

trast, is designed in the Colonial Revival style popular in the early twentieth century. The pediment, dentils, and Doric columns are typical details of that architectural style.



### D17 • 1239 North Main Street (1860s)

CONSTRUCTED between 1860 and 1872, this Italianate house is an example of the centered gable variant, as evidenced by the gabled wall dormer centered on the front façade. In addition to its form, the cornice brackets, arched gable windows, double door entrance with segmental transom, and decorative porch elements are all Italianate in style. The cut patterns applied to the chamfered posts appear to be original.



### D18 • Hotel Wayne (1892)

Northwest corner of Main and Park Streets



THIS red and yellow brick Renaissance Revival hotel replaced a much simpler inn that had occupied the site prior to the 1890s. The northward expansion of commercial activity along Main Street may have inspired the construction of Hotel Wayne around 1892. This date is inscribed in the decorative cornice over the

balcony above the main door. In contrast to its predecessor, Hotel Wayne was decidedly urban, and it was thus able to hold its own among the multi-story commercial-storefront buildings lining the southern portion of Honesdale's "main drag." The hotel is an example of a turn-of-the-twentieth-century Renaissance Revival building. It is a vernacular example of this architectural type, featuring the three-story height, arched windows

and doorways, and story divisions reminiscent of Italian Renaissance palaces. The two-story archway with recessed balcony over the central doorway demonstrates a degree of creative license within the Revival type. The "Hotel Wayne" signs below the cornice were created using contrasting brickwork.

### D19 • 211 Park Street (ca. 1867)

THIS Italianate house was constructed around 1867 for John Brown, a Honesdale furniture maker and merchant. It is an example of the simple hipped roof variant, the most common subtype of Italianate architecture nationally, but less common in Honesdale, where the centered gable variant prevails. The Brown residence happens to be one of two hipped roof Italianate houses along Park Street. Its roof is topped with a square cupola. Architectural features that identify this building as Italianate include a wide eave with cornice brackets, segmental windows, a decorative porch with cornice brackets

and chamfered posts, and the elaborate entrance (also with bracket details).



### D20 • 207 Park Street (ca. 1876)

THIS vernacular dwelling was built around 1876 by Honesdale's B.L. Wood Lumber Company. It was purchased shortly after its completion by merchant William Weiss, who had come to America in the 1840s, and earned his citizenship in 1853. Weiss was a founding member of Temple Beth Israel (B6), and he held a variety of Borough and school board offices. His residence incorporates a mix of architectural elements. The two-story bay window features decorative medallions, fretwork (cut wood), and cornice brackets at each story—expressions of both Italianate and Queen Anne style. The two-story porch is fitted with cornice brackets and classic square posts characteristic of Italianate and Free Classic Queen Anne architecture. The pointed arch window in the gable end and finials attached to the

cornice brackets are reflective of earlier Gothic Revival architecture.



### D21 • 201 Park Street (1920s)



REPRESENTING modest twentieth-century residential development in Honesdale, this dwelling is an example of the Bungalow Style. Bungalows were compactly de-

signed and marketed to people interested in informal living and ease-of-maintenance. Constructed between 1920 and 1928, the bungalow at 201 Park Street is a side-gabled specimen. A front room and inset porch are sheltered beneath the main roof, which is pitched less steeply over these elements. The second story is equipped with a wide shed dormer. The porch features typical Craftsman square pier supports, and the house is lit primarily by six-over-one double-hung windows, which are also characteristic of Craftsman and

Bungalow dwellings. Other examples of twentieth-century bungalows in the Borough may be observed along Hillside Avenue.

### D22 • 1423 East Street (1903-1912)

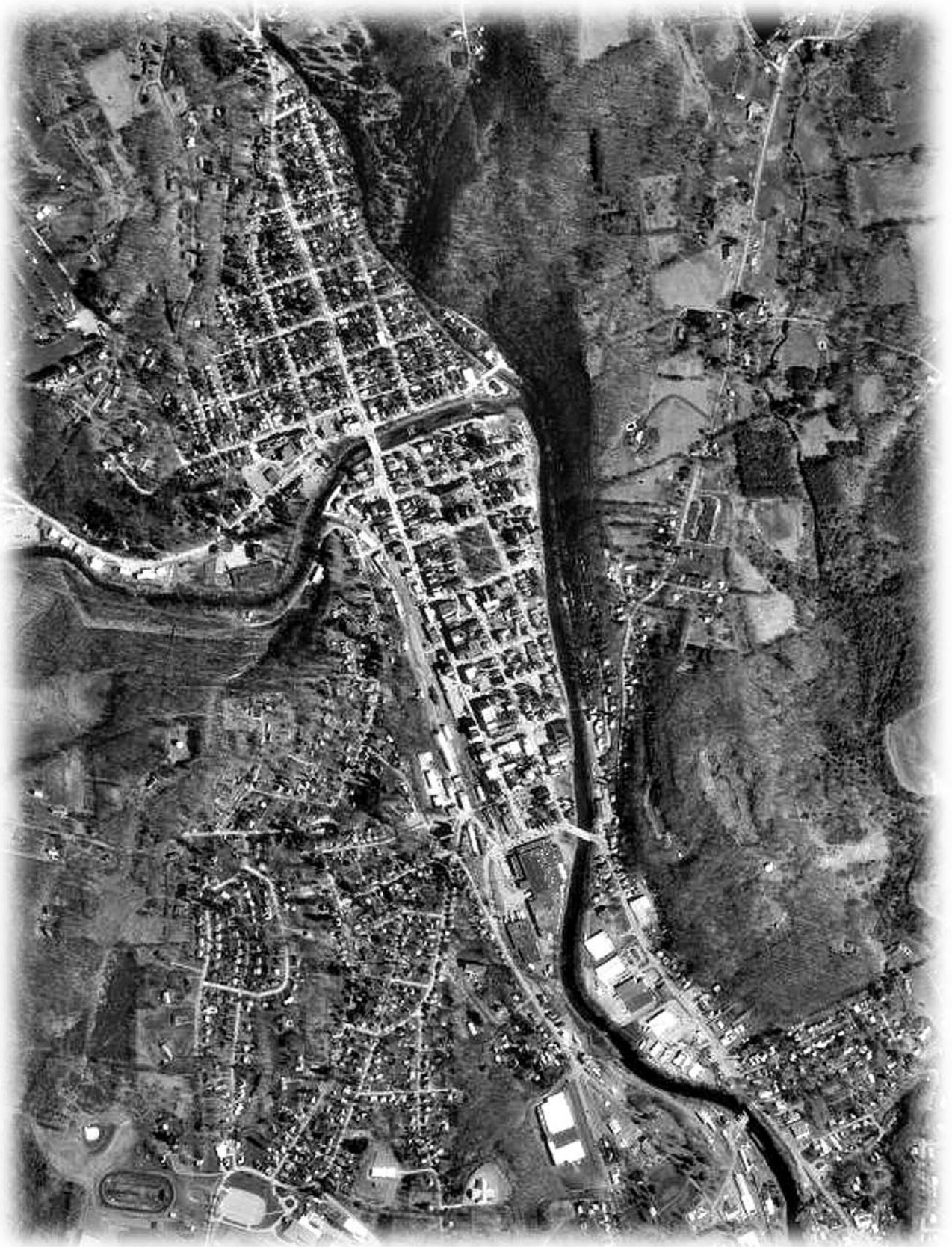
THIS Half-Timbered Queen Anne dwelling was built by the Honesdale Cemetery Association between 1903 and 1912 as a new residence for the Superintendent of neighboring Glen Dyberry Cemetery. The building replaced a dwelling acquired by the Association for its Superintendent's use in 1864, five years after the Cemetery was established. Robert Miller inherited the Superintendent's position from his father in 1908, and this transition may have prompted construction of a new residence. The building's complicated Queen Anne wall textures are created through the deployment of gables, dormers, half-timbers, a bay window, and wall overhang. Additional Queen Anne details include sets of multiple windows and extended corner

brackets connecting the porch columns. The Superintendent's office was accessed via a separate side entrance with a circa-1912 gabled porch matching the front porch.



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*Honesdale and vicinity, April 24, 1999*





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