

ROCHESTER INSTITUTE OF TECHNOLOGY

A Thesis Submitted to the Faculty of  
The College of Imaging Arts and Sciences  
In Candidacy for the Degree of  
MASTER OF FINE ARTS

**208 Mill Street: An Historical Renovation**

by

Lisa Ilene Studint

May 5, 1996

approvals

Adviser: Nancy Chwiecko

Date: May 7, 1996

Associate Adviser: Jack Slutsky

Date: May 13, 1996

Associate Adviser: Toby Thompson

Date: 14 May 1996

Department Chairman: Toby Thompson

Date: 14 May 1996

I, Lisa Ilene Studint, prefer to be contacted each time a request for production is made. I can be reached at the following address:

Lisa Ilene Studint

800 Madison Place

Jericho, NY 11753

Date: May 5, 1996

## table of contents

preface	dedication	4
forward	introduction	6
	proposal	7
research	history	8
development	process	15
design	implementation	20
presentation	site photos	30
	first floor plan	33
	second floor plan	34
	second floor lighting plan	35
	third floor plan	36
	fourth floor plan	37
	fifth floor plan	38
	building section	39
	gallery perspective	40
	residence perspectives	41
appendix	acknowledgments	43
	references	44
	property listing	45
	pro forma	46
	zoning map	49
	realtor's listing	50

**dedication**

to my parents, Richard and Sheila - thank you for everything.

## introduction

## introduction

---

This project explores converting 208 Mill Street into various residences ranging from studio to bi-level apartments. In keeping with the cultural and historical attributes of the High Falls / Brown's Race, the main level of the building is proposed as an art gallery. To fully understand this project, it is necessary to understand the foundations on which it is based. It then becomes requisite to answer three questions: What is interior design?; What led to the choosing of this project?; and, What is the general idea behind this project (the proposal)?

The term interior design can refer to any field that leads to creating a custom interior space that is at the same time comfortable, functional and aesthetically pleasing. An interior designer is someone who can interpret both tastes and needs, resulting in such an environment. "In the popular mind, Interior Design is thought to deal mainly with designing furniture and other furnishings...that part is not unimportant, but it is not the first priority." (Interior Design in the 20th Century) This field can include, but is not limited to, space planners, decorators, lighting coordinators and acoustical engineers. This project focuses mainly on the planning of functional space as outlined in the project program.

Four years as an undergraduate architecture major at Rice University furnished various design projects. These ranged significantly, allowing for much experimentation and growth. Graduate school provided similar, albeit more in depth, experiences. Nevertheless, after years of design education, I felt one area was left unstudied ... residential design. As the thesis is the final project done before leaving an institution, it seemed the ideal instrument for the study of residential planning. This concept led to my thesis proposal.

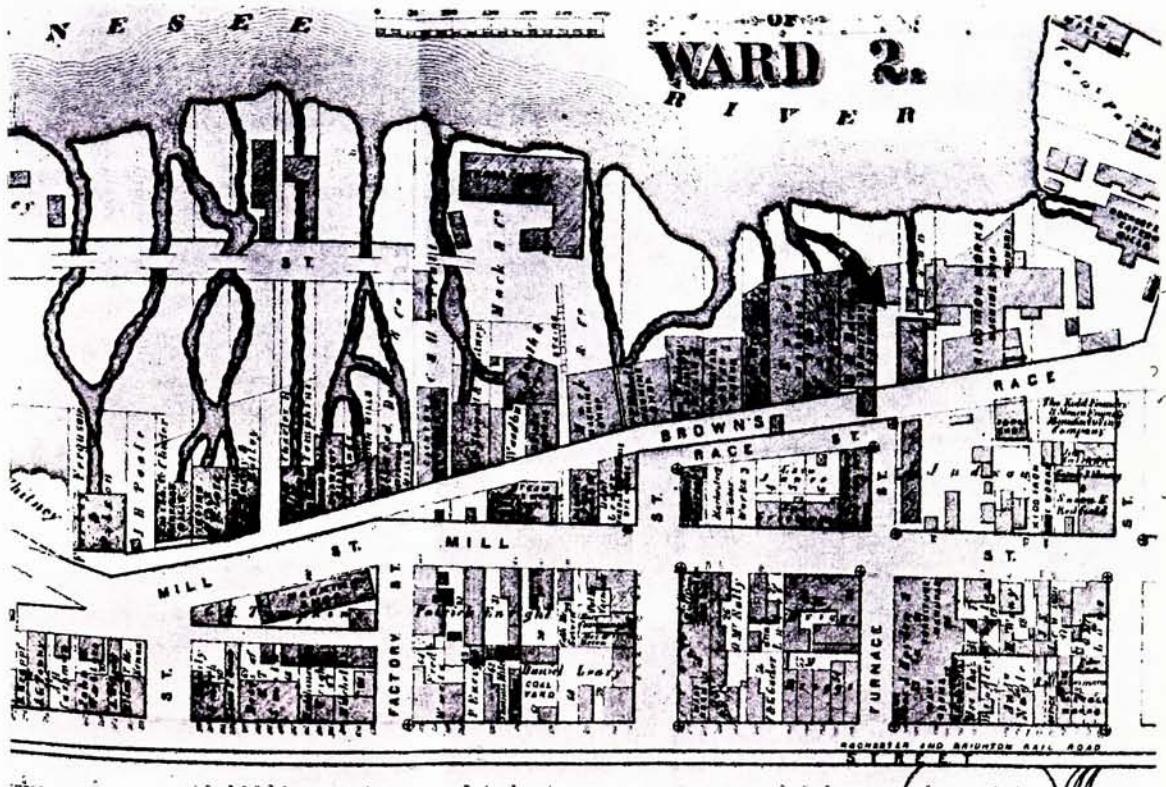
## proposal

---

Many urban areas have been neglected. The buildings have become worn and outdated; the centres have lost their sense of community and character. For my thesis I will explore the impact of renovation and adaptive reuse on urban revitalization. This will include the conversion of a single use structure into a multiple use facility, merging old and new.

Many older buildings exude charm and have histories relevant to their environment. For this reason I intend to find a suitable urban building to house this project, utilizing as much of the existing structure as possible.

history



In 1803 Colonel Nathaniel Rochester, together with Charles Carroll and William Fitzhugh, purchased 100 acres of land adjacent to the Genesee River; their intention was to develop an industrial city, Rochesterville, powered by the falls. The same year, fifteen years after purchasing the land from the Seneca Indians, businessman Oliver Phelps sold 200 acres of land, including Upper Falls, to Charles Harford. Harford built a home and mill in the area, yet was discouraged by lack of business; there were few settlers in the region and transport around the falls was expensive. Seven years after acquiring the land, Harford wanted to sell his land.

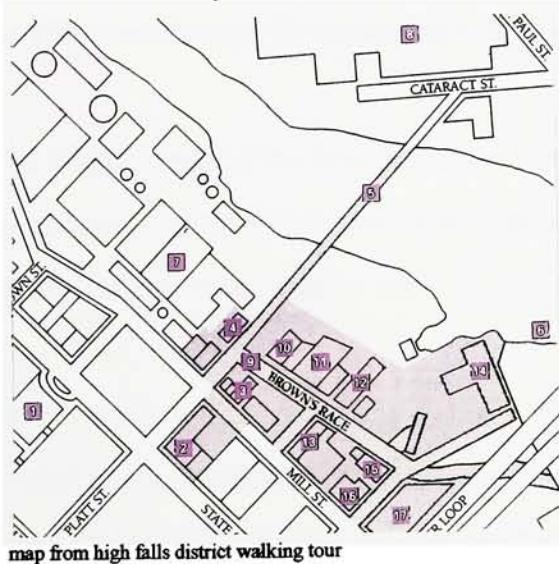
While traveling on the Genesee River by canoe, Francis Brown was forced ashore, near Harford's land, by storms. Upon returning to Rome, still impressed by the power of

## history

---

the falls, Francis convinced his brother Matthew to join him in purchasing Harford's mill site for \$3000. The brothers were joined in the venture by Thomas Mumford and John McKay. The four men laid out the town of Frankfort and built the raceway to attract industry. Undaunted by slow progress before the War of 1812, Rochester, the Browns, and their associates continued to develop the region. By the time Rochesterville annexed Frankfort in 1817, the population of the area had grown to near 1,000.

In 1834 Rochester became the greatest flour milling center in the world, achieving the title "Flour City" (500,000 barrels of flour were produced annually and shipped west by the Erie Canal). Reputation and location attracted many settlers including millers and toolmakers. The area had progressed from a neighborhood of small residences and businesses to an entirely industrial area by 1880. However, it was around this time that wheat milling and increased use of electricity versus waterpower caused migration to the midwest. The last flour milled at Brown's Race was in 1927. Today, many of the original buildings still exist in a modified capacity.



The source of the mill industry's power was High Falls (6), or Upper Falls as it was once called. A 96 foot drop, High Falls was formed about 10,000 years ago when a glacier diverted the Genesee River from its original course; with no where to go the water formed the gorge we see today. Located about one mile downstream, Lower Falls has a 67 foot drop.

## history

The Kodak Office Tower (1) is located in what was originally Frankfort. "The Tower" started in 1882 as a four story building originally housing Eastman's Dry Plate and Film Company. A sixteen story tower was built in 1914 with three floors, a roof and a cupola added in 1930. Today there have been additional buildings and facility sites added to the complex.

The Phoenix Mill Building (4) was the site of the Harford's original mill. The Brown brothers improved on the mill but it burned down in 1818. A replacement was built immediately and remains today. After the Civil War the building was used for storage by I. H. Dewey Furniture located on Main Street. In 1872 it was converted by Frederick Michel into a machine shop for lathes. The building was purchased in the 1920s by J. C. Mirguet for his fur storage and taxidermy business which operated until 1972. It last functioned as the Lost and Found Tavern, started by Thomas Joyce and Ruth Streb. One can see the life cycle of this building on its exterior marked by various renovations and partial demolition for the construction of the Platt Street Bridge (5).

The bridge, renamed the Pont de Rennes Pedestrian Bridge, commemorated for Rochester's sister city in France, was created in 1982 from the original Platt Street Bridge which was closed to traffic in 1968.

Beebee Station (7) is used today by the Rochester Gas and Electric Company. One of RG&E's parent companies had a steam and hydraulic plant here in 1892. The station currently uses gas and oil to produce electricity, however; RG&E still uses "the Race" for hydroelectric power.

## history

The Genesee Brewing Company (8), established in 1878, has been in continuous operation with a temporary exception during prohibition.

Brown's Race (9) was commissioned in 1815 by the Brown brothers. It took 1,500 workers and \$3,872 to construct. The 1,221 foot long, 30 foot wide and 5 1/2 foot deep raceway diverted water from 500 feet south of High Falls to the buildings in the area. Once covered by wooden planks, parts of "the Race" were uncovered during the area's restoration in 1992. The original site is marked by concrete planks along the road.

The Center at High Falls (10) was built in 1873 for the Rochester Water Works, also known as the Holly System's Pump House. Its purpose was to provide high pressure water for fire fighting and hydraulic elevators in the downtown area. White topped fire hydrants in Rochester continue to mark those originally served by the Holly System.



the water wheel c. 1840

There is not much left of the Triphammer Building (12) built in 1816 for the William Cobb Scythe and Tool Factory. Today one can see some wall remnants and a long abandoned water wheel. Here a large hammer was raised by hydraulic pressure and dropped to forge wrought-iron tools. Lewis Seyle purchased the building to use as part of the Seyle Fire Engine Factory; to his embarrassment the building burned down...twice. Junius Judson took over in 1860, producing steam governors and triphammers. Judson added 75 feet onto the back of the building toward the

## history

---

gorge. The Triphammer Building became the home for the Gleason Works which moved in 1905 to its current location on University Avenue. Lastly the building housed a plastic bag factory before it was vacated, and eventually destroyed by fire in 1977.

The Gorsline Building (14) is the closest building to High Falls. Originally a sawmill, then the Steam Gauge and Lantern Company in the 1850s, the two story building burned down in 1888, killing 34 people. Rebuilt as a seven story brick structure, it was used as a shoe manufacturing plant. This building was purchased in the 1980s by New York architect John Klausz. Plans for its conversion to an apartment complex were never realized. Recently purchased by the city of Rochester, the Gorsline Building will be partially demolished to erect an amphitheater on the site.

The Caldwell Building (17) served as the power house for the New York Railway Company in the 1890s. Later it served as a garage for Rochester Transit Corporation until 1963.

In 1826 Lewis Seyle built one of the first factories in the Brown's Race area. 208 Mill Street (13), currently known as the Parazin Building, was originally a 2 1/2 story structure designed to house the Seyle Fire Engine Factory, providing fire engines for cities as far east as Schenectady. Purchased in 1844, the building became the James H. Kelly Lantern Company responsible for the invention of Thomas Snook's locomotive headlight. In 1868 the building was purchased by Junius Judson who added additional stories and an elevator shaft. The lower floors remained dedicated to the lantern company while the upper floors were utilized by Judson for his pin works company, then in 1910 his Rochester Last, Die and Pattern Works. Judson took over the entire building when Kelly Lampworks moved

## history

to Buffalo. In 1918 the building was transformed into the Judson Power Corporation. The site was purchased by Wallace Krapf in 1977 introducing the Parazin Office Equipment Company resulting in the site's current distinction. Krapf donated the building to its current owners, WXXI, who graciously allowed the use of this building for this project.

## design process

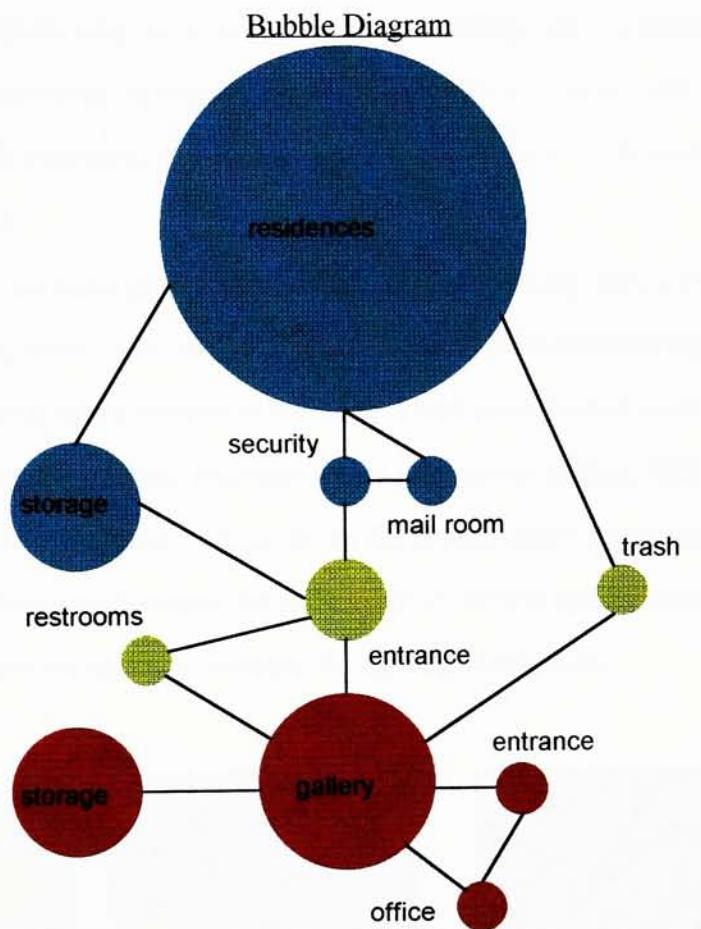
The Brown's Race area, once a residential site as well as an industrial one, is being reborn. The city of Rochester, along with individual contributors, has invested a good deal of time and money renovating, revitalizing, and restoring the High Falls area. With the destruction of Rochester's history no longer permissible, the original site of Frankfort achieved landmark status in 1990. Apart from the historical significance of the area, High Falls attracts interest due to its location peculiarities; no other city in this nation has a waterfall of this magnitude running through it. New businesses, and new people, continue to move into long abandoned buildings while businesses, such as Kodak, remain in operation.

The consideration of a shortage of apartment space in cities around the country has added to the preservationist movement and the encouraged transformation of old nonresidential buildings into new apartment complexes. With this in mind, it makes sense to plan residences at Brown's Race. Keeping with the commercial and recreational attributes of the area, a project here should include a modicum of public space; for this reason 208 Mill Street has been proposed as an apartment complex with the main level dedicated to an art gallery.

After gaining permission from WXXI to utilize 208 Mill Street for this project, floor plans of the Parazin Building were obtained; unfortunately, these plans did not include the row of unevenly placed columns running down the center of the building. This did not affect the overall diagram of the space, but it did make the final planning more difficult given the window placement and the location of the columns. Adhering to the New York State building codes, there were few choices for the location of the two staircases. Proposed excavation of the east side of the site, currently a parking lot, would accommodate the required egress from the stairwells; this area would remain the

## design process

building's parking lot. To maintain a sense of privacy for the apartments, a separate gallery entrance was needed; the ideal place was located across from the Brown's Race visitors' garage - the original loading bay for the building's main level.



208 Mill Street is graced with many large windows at all exposures. Natural light plays a big part in designing any space; it is highly desirable in apartments yet, depending on the exhibit, it may not be as welcome in a gallery setting. The curator of the Nassau County Museum of Fine Arts (Roslyn, New York) explained "Although it is important how pieces relate to each other, we must contend with the intended display versus the actual space. The best solution is movable space."

The Nassau County Museum exists in a historical residence dating from the late nineteenth century. Similar to Brown's Race, the building exterior can not be altered, yet the interior can be demolished. Due to the nature and craftsmanship of the building, the museum maintains the original architecture of the building which creates difficulty in installing exhibits in areas including corridors (figure 1) and rooms with windows. The partitions provide additional exhibit space as well as preserve the house's well crafted interior (figure 2).

Similarly, as many galleries and museums do, the Long Island Museum of Fine Arts (Hempstead, New York) uses a partition system for its exhibits (figure 3). Likewise, the gallery utilizes a varied system of fluorescent and incandescent track lighting. According to Anthony Pollera, chairman of the Hempstead gallery, light fixtures should be simple and kept to a minimum. Areas above the normal realm of vision details are less important and should not become distracting. Most exhibit spaces either employ lighting specialists or allow the artists to arrange the lighting themselves.



figure 1

figure 2

figure 3

## design process

---

Apartment layouts vary as much as the people who live in them. After visiting many complexes, certain attributes seemed more popular and desirable than others. These included doorman security, indoor parking, eat-in kitchens, wood floors, large windows and laundry rooms. Not all of these benefits are available at all locations due to space restrictions; also every person has his or her own preferences. Keeping this in mind, the apartments proposed for 208 Mill Street have varied and distinctive designs. To assure related spaces had close proximity, the following adjacency studies were completed:

DR = DINING ROOM

K = KITCHEN

BR<sub>x</sub> = BEDROOM

LR = LIVING ROOM

B<sub>x</sub> = BATHROOM

1 = adjacent

2 = near

3 = medium distance

4 = far

5 = no contact

one bedroom:

	DR	LR	K	B
BR	5	5	5	2
B	3	2	2	
K	1	2		
LR	2			

two bedroom:

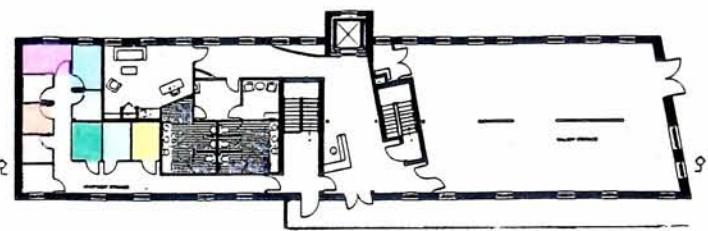
	DR	LR	K	B <sub>2</sub>	B <sub>1</sub>	BR <sub>2</sub>
BR <sub>1</sub>	5	5	5	1	5	2
BR <sub>2</sub>	5	5	5	1	5	
B <sub>1</sub>	3	3	2	5		
B <sub>2</sub>	5	5	5			
K	1	2				
LR	2					

implementation

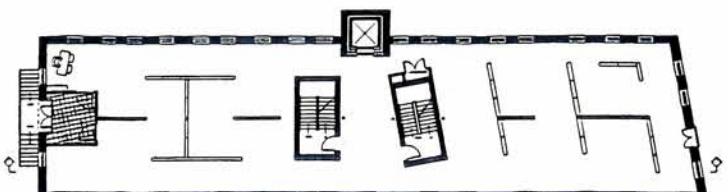
---

## implementation

---



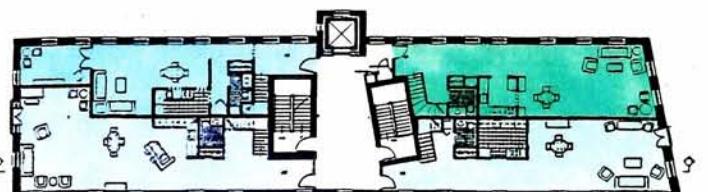
FIRST FLOOR PLAN



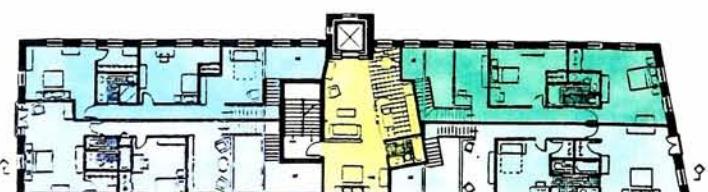
SECOND FLOOR PLAN



THIRD FLOOR PLAN



FOURTH FLOOR PLAN



FIFTH FLOOR PLAN

- |              |                          |
|--------------|--------------------------|
| apartment 1  | <input type="checkbox"/> |
| apartment 2  | <input type="checkbox"/> |
| apartment 3  | <input type="checkbox"/> |
| apartment 4  | <input type="checkbox"/> |
| apartment 5  | <input type="checkbox"/> |
| apartment 6  | <input type="checkbox"/> |
| apartment 7  | <input type="checkbox"/> |
| apartment 8  | <input type="checkbox"/> |
| apartment 9  | <input type="checkbox"/> |
| apartment 10 | <input type="checkbox"/> |

**First Floor Plan:** This floor is mainly a service floor. It provides the residents' main entrance, their mailboxes and their storage areas. The security guard's desk is located on this floor. The gallery uses this floor for storage and the director's office.

**Second Floor Plan:** The gallery is located on this floor. It has a separate entrance from the residences.

**Third Floor Plan:** Five residences are located on this level. One is a studio apartment; the rest are one bedroom. Each varies in size and layout.

**Fourth Floor Plan:** This story has the lower floor of four bi-level residences. These spaces contain the living and dining areas of the apartments.

**Fifth Floor Plan:** Aside from a studio apartment, the upper floor of the bi-level residences is on this story. These spaces are the private living quarters such as bedrooms and bathrooms.

Entering this building from the south, residents and visitors would find themselves at a centrally located twenty-four hour security desk within a lobby area. Here, residents would claim mail and packages, call for taxis and / or receive visitors. Visitors would check in, receive information and gain access to the upper floors. Immediately accessible from this location are the west and east stairwells leading to the gallery and apartments. While the stairwells are only accessible from inside, the west stairwell provides direct egress to the exterior at ground level and the roof. The west stairwell provides entry as well to the residents' storage units. A passenger elevator (the former freight elevator modified to current building standards and codes) provides access to the upper floors.

Unique to this floor is the combined use of space for the gallery and the apartment complex. The gallery storage area is accessible by the doorway adjacent to the east stairwell as well as through oversized loading doors on the west facade. As this area is basically a warehouse, the layout of the space will vary with the storage needs of the gallery. The exterior doors allow artwork to be easily delivered and removed, as well as transferred to and from the gallery. Trash, too, is removed through the loading doors; trash bins are located in a small room within the gallery storage area.

To the west of the elevator is a hallway leading to the gallery director's office. This office provides both desk space for individual work, and a seating area for meetings with artists and clients. To this end, a kitchenette / wet bar is provided. As part of this building is public space, and inasmuch as the gallery utilizes part of this floor, public phones and restrooms are also situated to the left of the elevator.

In an effort to maintain the history of the Brown's Race, materials such as brick, iron, wood and sandstone will be used in the main areas of the building. Water will be featured in the public spaces of the building in the form of two fountains; the larger of the two, next to the elevator, is representative of a waterfall.

An exterior stairwell off Main Street provides direct ingress to the gallery. The entranceway is situated within one of the original loading bays. An area near this entrance is reserved for information and sales. Either interior stairwell or the elevator provide passage between the gallery and the office on the first floor. French doors on the east facade, also situated in a loading bay, open to a view of the Triphammer Water Wheel.

The layout presented in the thesis drawings for this project is for a two-dimensional art show. The exhibit space is comprised of fixed walls and movable partitions. "It is essential to see that the 'subject' of [ the gallery ] is not the individual work of art," Philip Fisher wrote, "but the relations between works of art, both what they have in common (styles, schools, periods) and what in the sharpest way clashes in their juxtaposition." (Making and Effacing Art, p. 8) Movable partitions allow for variations in the layout of the gallery as necessitated by the current exhibition and media. The permanent structures bisect the space (a direct result of the original structural placement). These walls provide housing for electrical wiring and plumbing requirements. Aside from exhibit space, the gallery has an area in which receptions can be held; this is the space located between the two stairwells. This area can also be used for larger three-dimensional works.

Flexibility in lighting is necessary for the effectiveness and appreciation of artwork. Three types of lighting have been suggested in the thesis drawings for this gallery space: incandescent recessed lighting, fluorescent cove lighting and incandescent track lighting. Recessed lighting is planned throughout the gallery for primary use during the installation or removal of an exhibit, and secondary use during the exhibitions. The cove lighting is reserved for areas such as the entrance vestibule and the reception area, as the non-exhibit areas can have atmospheric rather than spot lighting. While the tracks for the exhibit lighting are fixed, the lamps can vary in placement and number for each exhibit.

## implementation - the apartments

---

Three types of lodgings are proposed for this project: one-bedroom apartments; studio apartments; and bi-level, two-bedroom apartments. Inherent to the problem of design is deciding how a space will be used. The fundamental goal of this thesis project is to maintain the historical integrity of 208 Mill Street and Brown's Race while providing for the residents' privacy within an apartment complex, twenty-first century conveniences and comfortable living environments. The existence of former loading bays dictated wall placement in the residence plans. As the landmark status of the area prevented closing the walls, the bays became ideal locations for French doors. This, along with the abundance and size of the windows, provides a quality of airiness throughout the apartments. The angles created by the combination of structural features and current building code application produce unique design features and environments.

Four one-bedroom dwellings, as well as a common laundry room, are located on the third floor. Common to these apartments are: central placement of the kitchen and bathroom, entry into the living room and placement of the bedroom toward the rear of the dwelling. Situating the bedrooms in the front of the apartment would necessitate halls connecting the entries to the living rooms. Aside from wasting valuable space this would contribute to sound transfer from the central halls. The layouts shown in the presentation drawings for this project allocate the maximum space to each zone. Incorporating the halls into the living rooms allows for an airy quality of the spaces while providing room for comfortable seating arrangements.

Evident in the presentation drawings, however, is the different configuration of each apartment. The most obvious difference is in the exposure of and view from each residence.

## implementation - the apartments

The existence of a loading bay causes the bedroom in apartment one to be larger than the others on this floor, with the only walk-in closet of the one-bedroom residences. The bathroom in this apartment is situated off a small corridor providing a greater sense of privacy. The dual access kitchen permits comfortable traffic flow through the apartment.

In apartment two a half-wall opens the space to the dining and living rooms. The pantry contributes additional storage space, a valuable commodity in any apartment. To provide privacy the door to this residence was placed obliquely to, not directly across from, the door to the stairwell.

An alcove serves to separate the main living areas from the bathroom and bedroom of apartment four. The view from the French doors in the bedroom includes the Genesee River Gorge. The kitchen in this apartment is the smallest among the one-bedroom residences. Similar to apartment two, a half-wall opens the kitchen space into the dining room.

The following features are unique (among the one-bedroom residences) to apartment five: it has a completely enclosed kitchen with a door; the kitchen has a tile floor; and, the obtuse angle of the northwest corner of the bedroom creates an ideal space for a seating nook.

Apartments three and ten are studio dwellings more distinct than alike in design. They are similar in that the sleeping areas of both residences are located away from the elevator and a change in flooring marks the division of the kitchens and living areas.

It should be noted that apartment ten is much larger than apartment three. As the east stairwell does not continue to the fifth floor, that space is incorporated into apartment ten. Singularly accessible from the fifth floor, both the elevator and the west stairwell

## implementation - the apartments

---

provide direct access into the apartment. The two means of ingress / egress would have appropriate security. A half-wall serves as a divider between the living room and bedroom area while permitting natural southern light to enter through the window. A northern exposure window furnishes natural light to the dining area.

Apartment three is unique among all ten apartments. It has no specific bedroom or living room. The main living space must serve both purposes. Seating at the kitchen counter provides dining space. The bathroom, located behind the kitchen, is entered through a dressing area. Closest to the elevator on the third floor, this residence is provided with a noise buffer created by the bathroom and dressing area.

The fourth and fifth floor house the four bi-level, two-bedroom residences. The fifth floor (the residences' upper level) houses the more private areas of the apartments including the bedrooms and full bathrooms. The main living areas for apartments six, seven, eight and nine are on the fourth floor. All four apartments have high ceiling entry foyers, each with a private stair to an upper level. The upper levels have areas which overlook the foyers. The nature of this building is such that an exposed beam is visible in each entryway, with the exception of apartment six. As with the building's main stairwells, the column and beam placement had an almost dictatorial presence in the proposal of the apartments' private stairs. Maximum space and light are provided for the living areas by situating them toward the outside walls of the apartments.

Aside from the main living room, apartment six contains an enclosed den. A service corridor off the kitchen leads to the half-bathroom and a pantry. The dual access kitchen has a pass through, directly opposite a window in the dining room which provides the spaces with natural light. Rather than close off a window in the second bedroom, the

## implementation - the apartments

---

closet was placed in an alcove. Windows are incorporated into the master bedroom closets of this apartment and apartment seven.

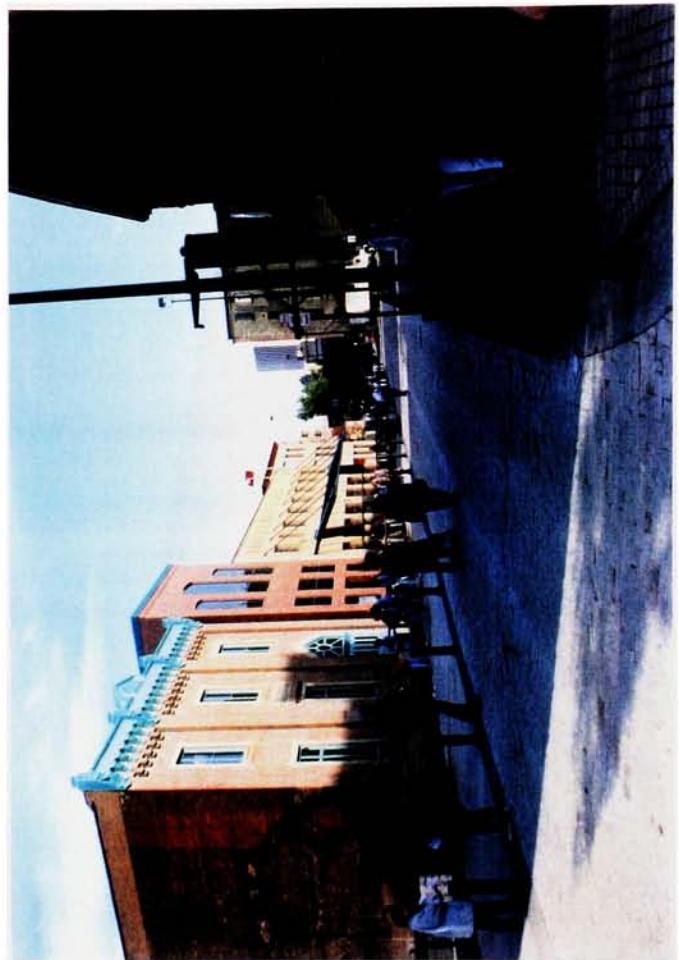
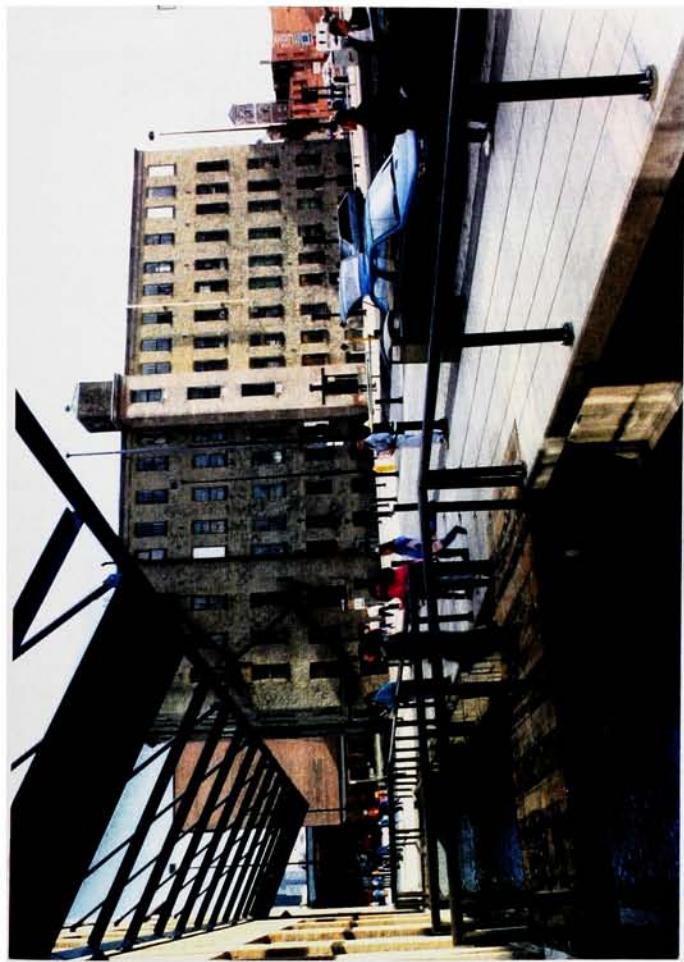
Apartment seven is the largest in the building. The use of an island separates the functions of the dining room and kitchen while maintaining the openness of the apartment design. The spacious living room is divided into a main seating area, a cozy reading corner and a desk space planned near the French doors. The master bedroom is quite large due to the existence of a loading bay.

The dual access kitchen in apartment eight permits steady traffic flow. The obtuse angle in the northeast corner creates a pleasant living room environment; the gently widening space makes the room seem larger than it is. Rather than eliminating windows from the room, the bedroom closets are set into alcoves; thus, this master bedroom does not have a walk-in closet.

The widening effect of the foyer invites people into apartment nine. Unique to this residence is the protrusion of the stairs into the entrance hall. The dual access kitchen permits good traffic flow through the apartment. Wonderful views of the Genesee River Gorge are offered through the French doors in both the living room and master bedroom. The full bathroom on the second level is accessible only through the bedrooms, not the hall. The watercloset has its own door to ensure privacy. This is the only bathroom in the building with a window. For the purposes of this project the second bedroom has been proposed as a guest bedroom / office. Both bedrooms in this dwelling have walk-in closets.

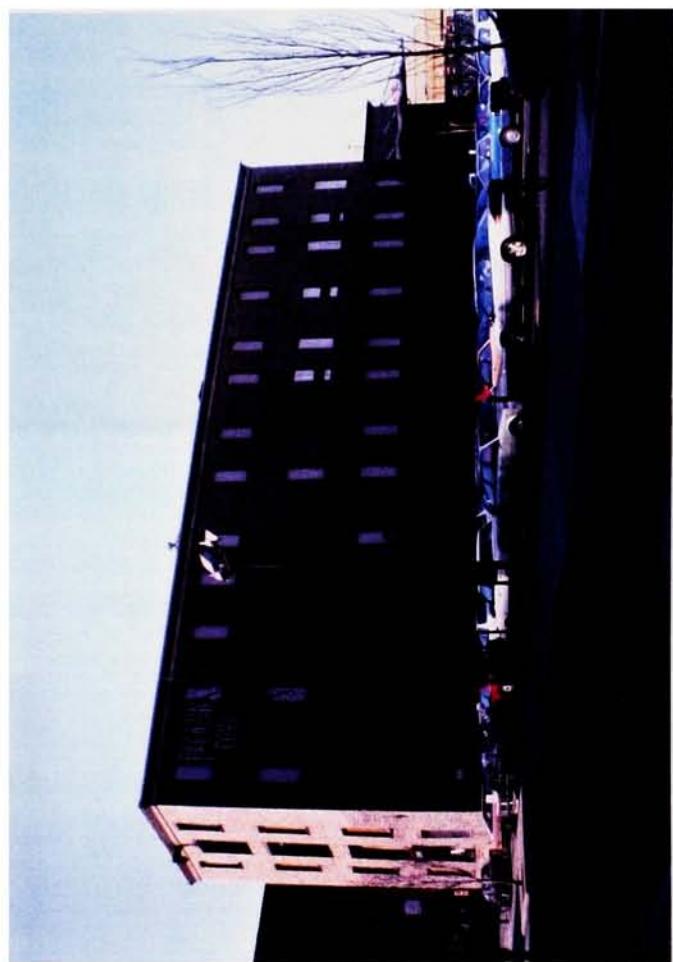
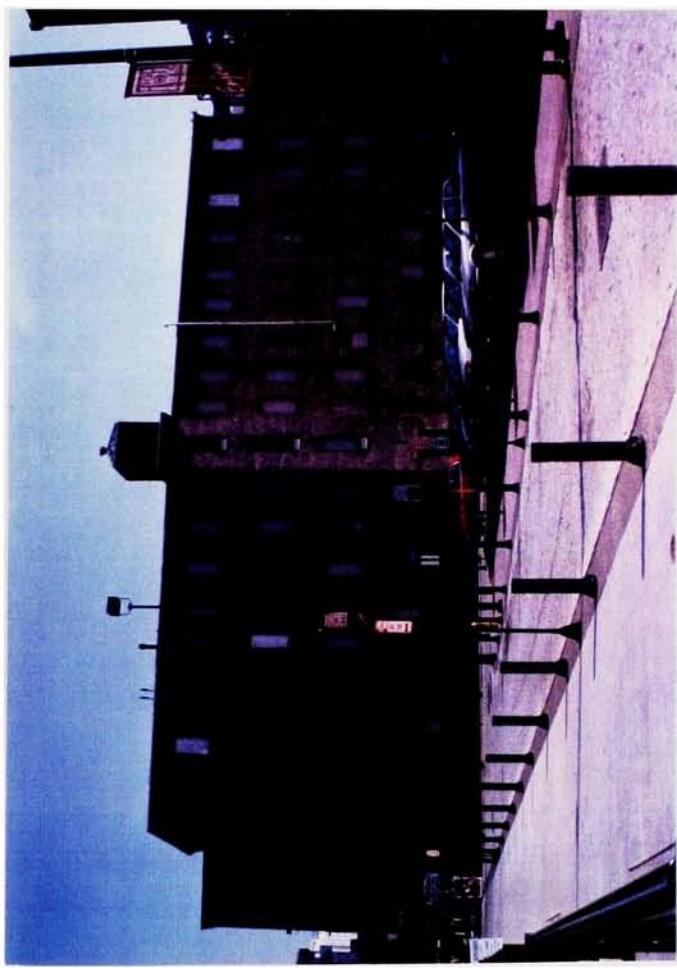
presentation

208 Mill Street



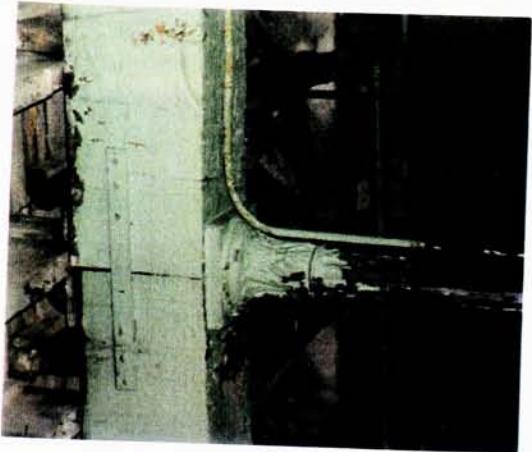
Brown's Race

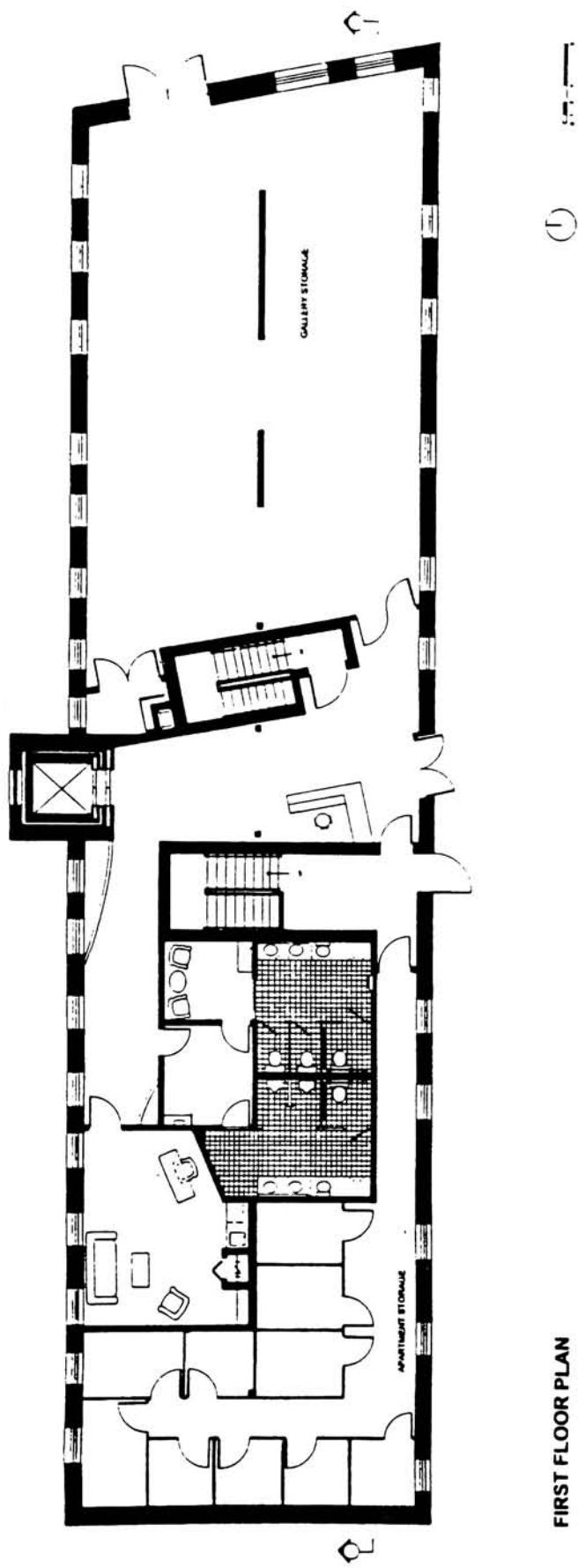
208 Mill Street - North Facade



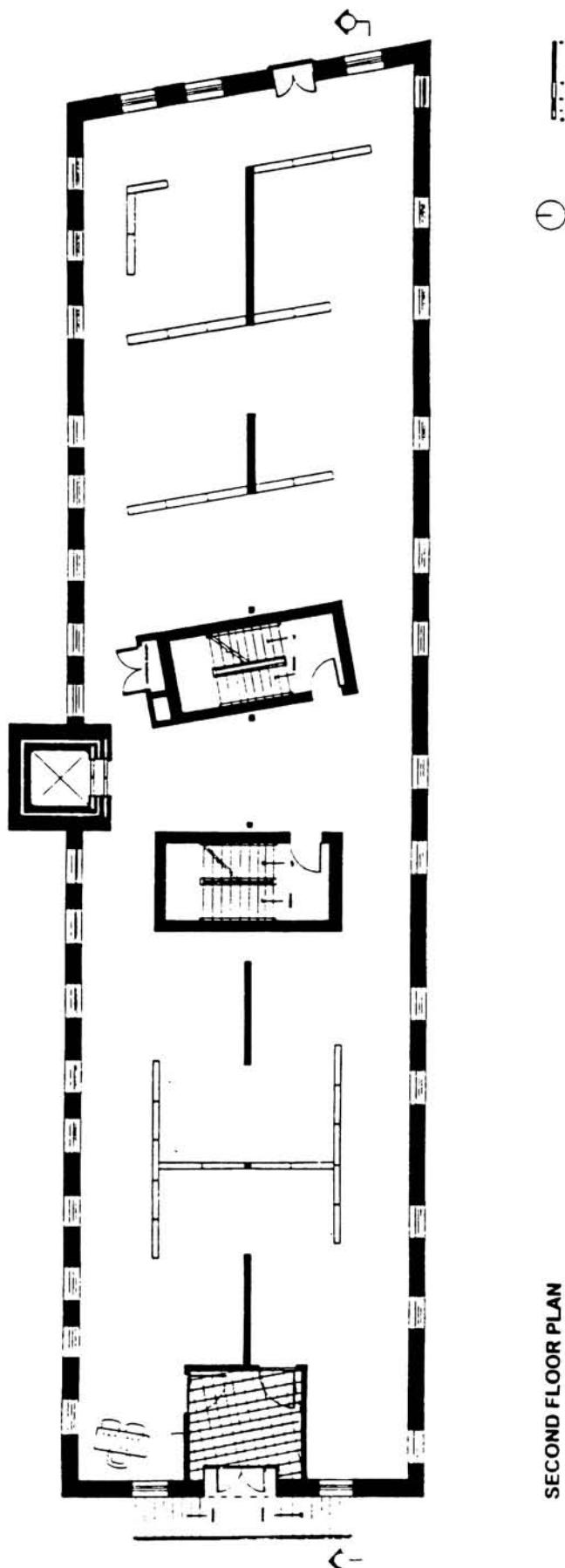
208 Mill Street - Southwest Facade

208 Mill Street - Interior

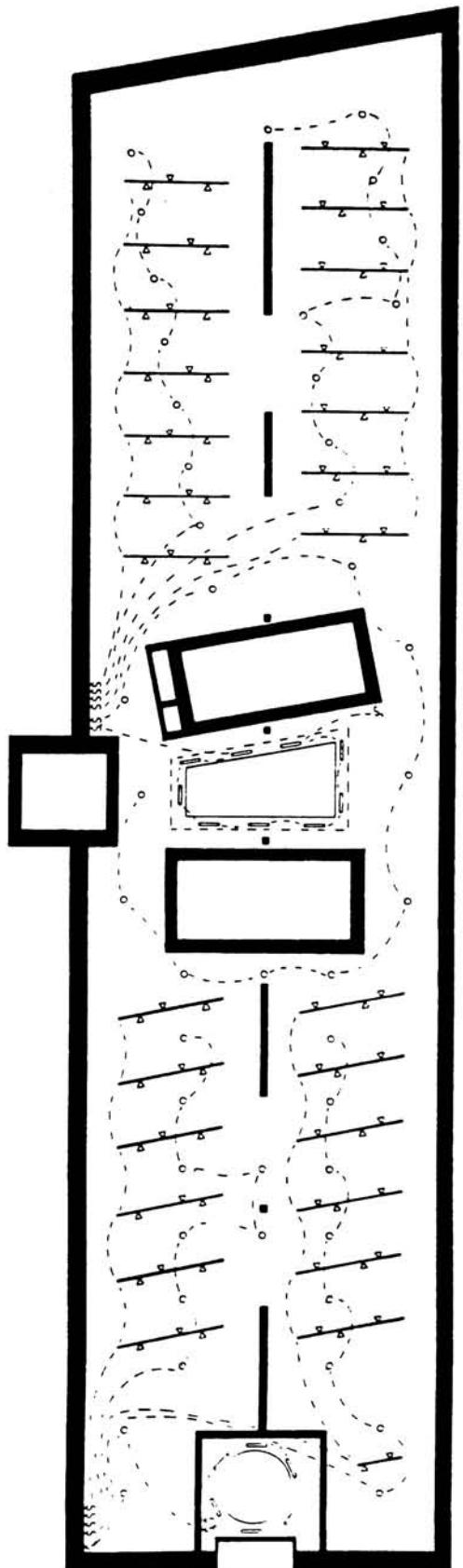




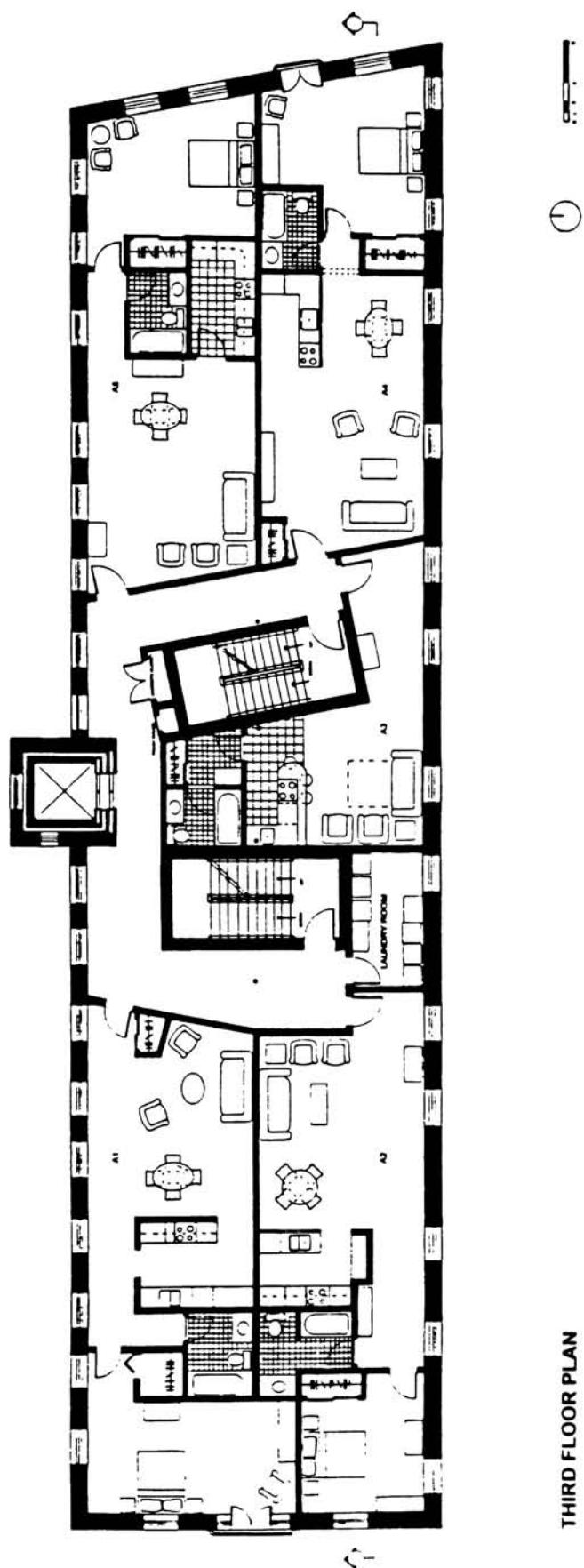
FIRST FLOOR PLAN



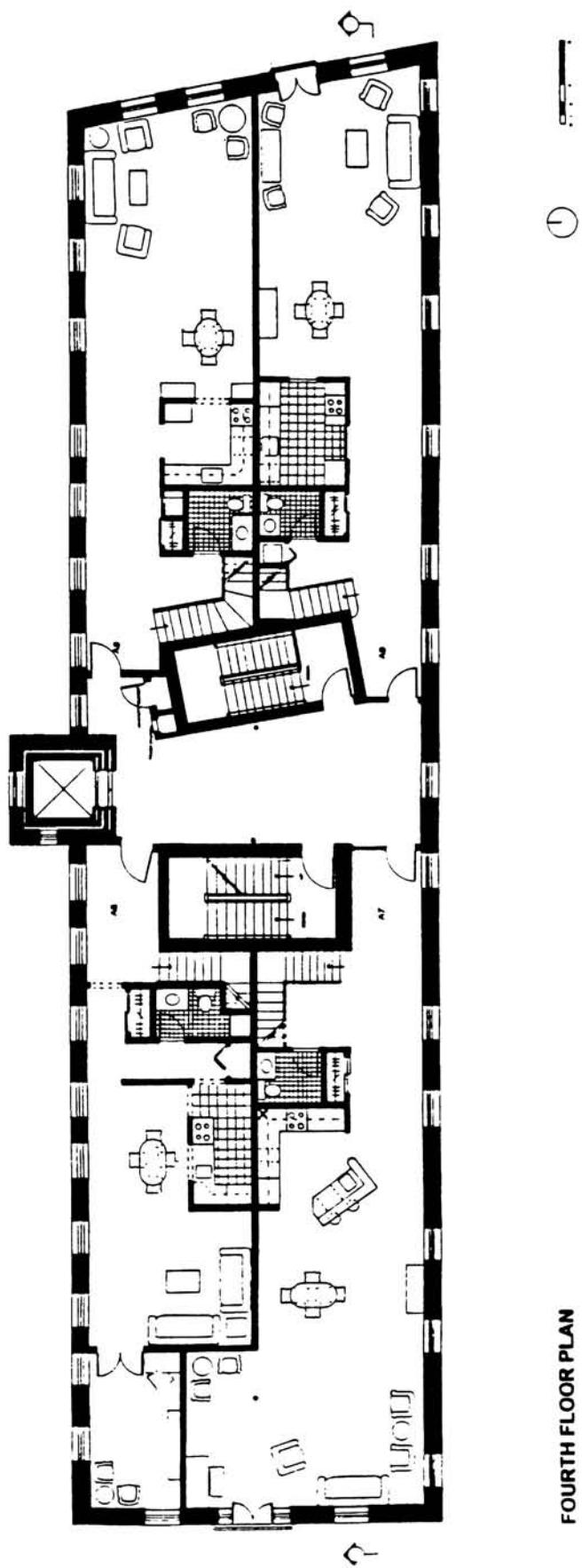
SECOND FLOOR PLAN



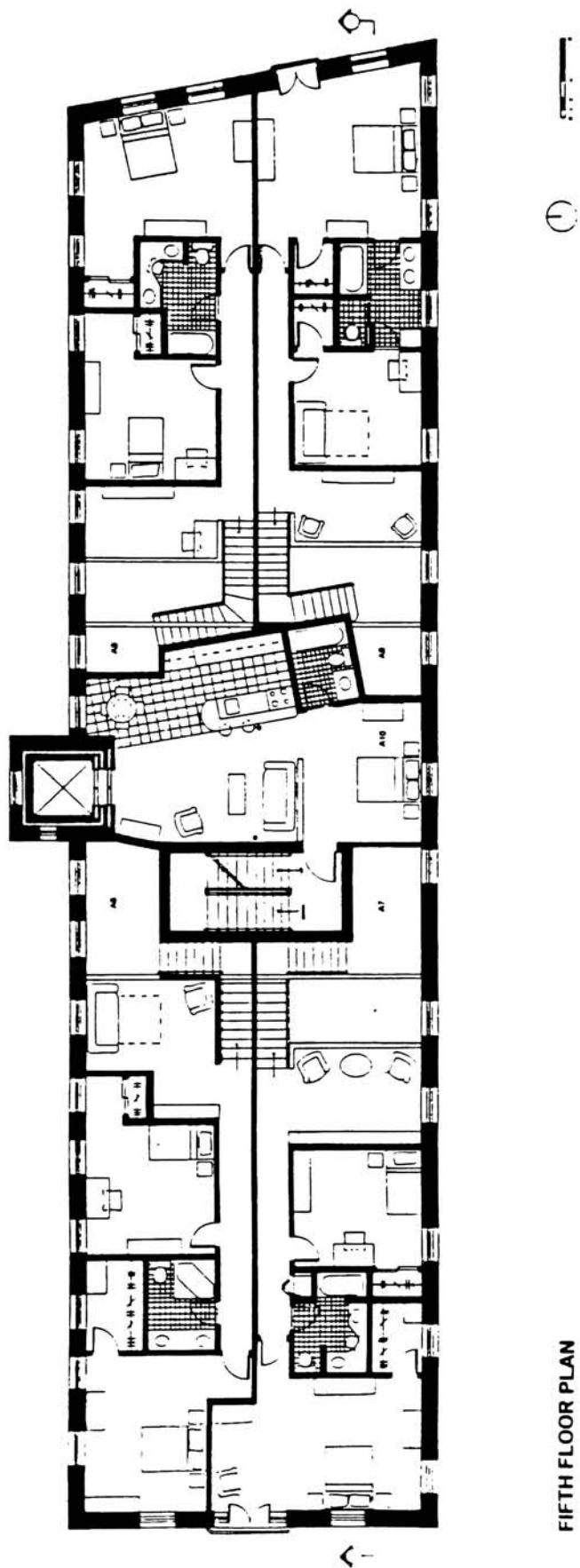
SECOND FLOOR LIGHTING PLAN



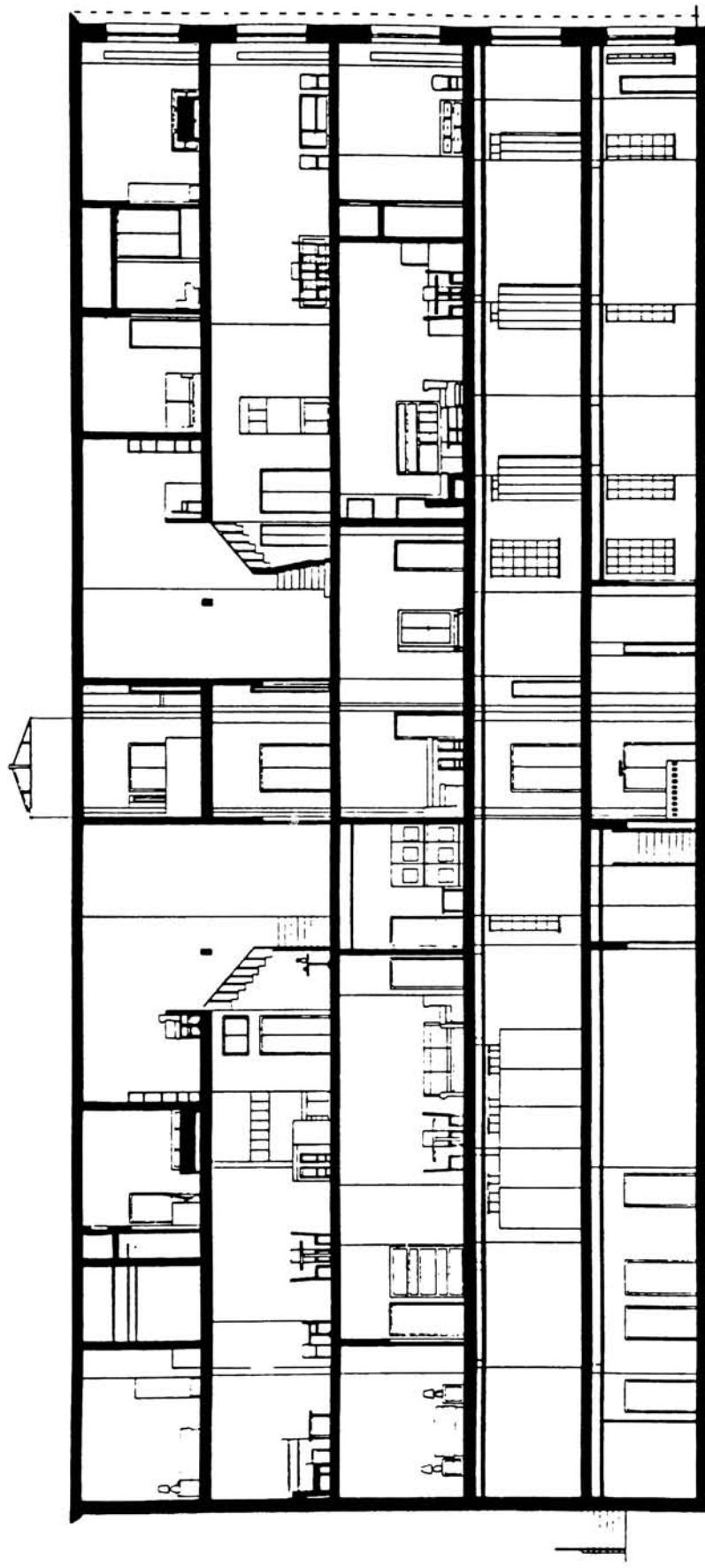
THIRD FLOOR PLAN



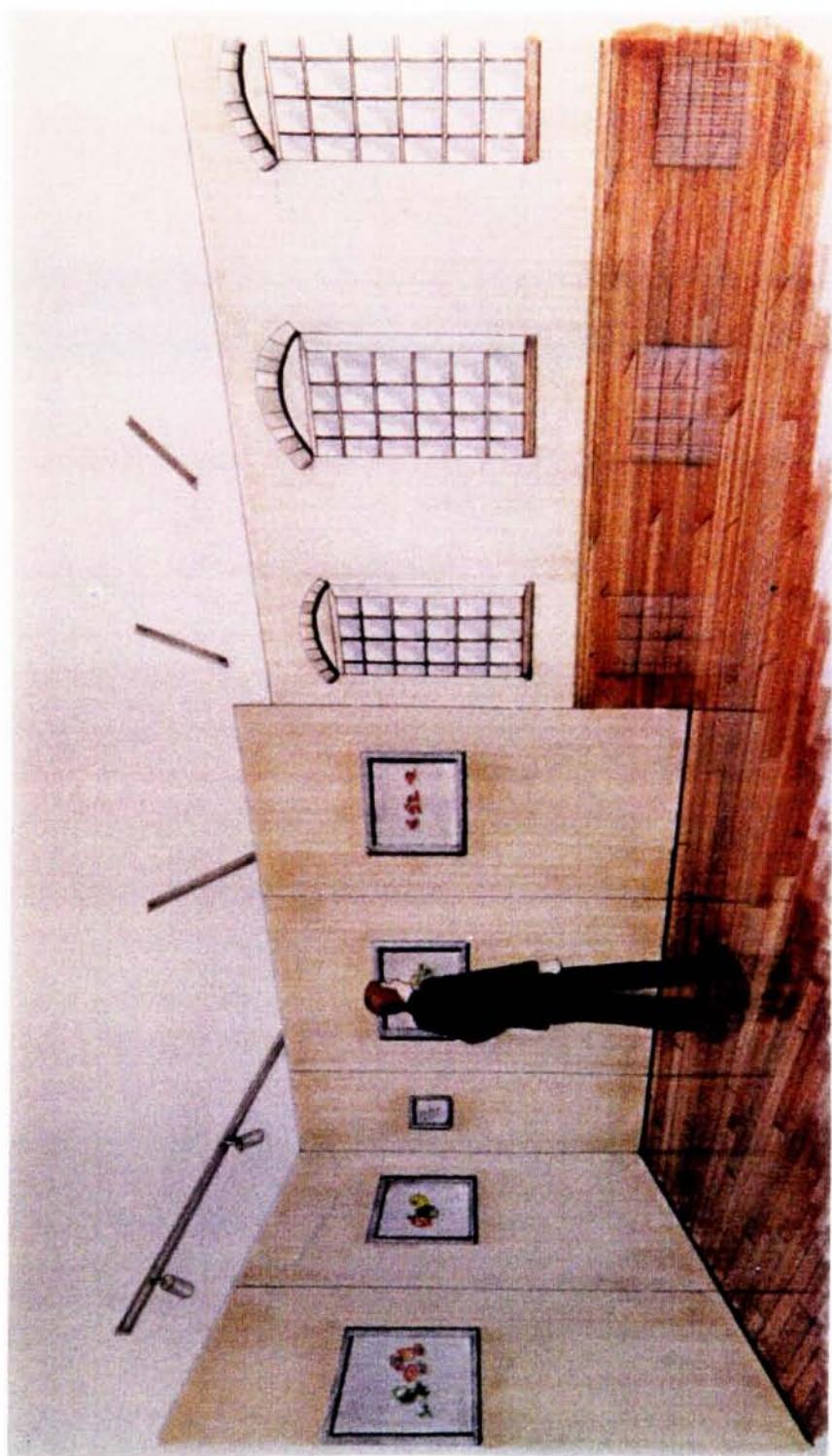
FOURTH FLOOR PLAN

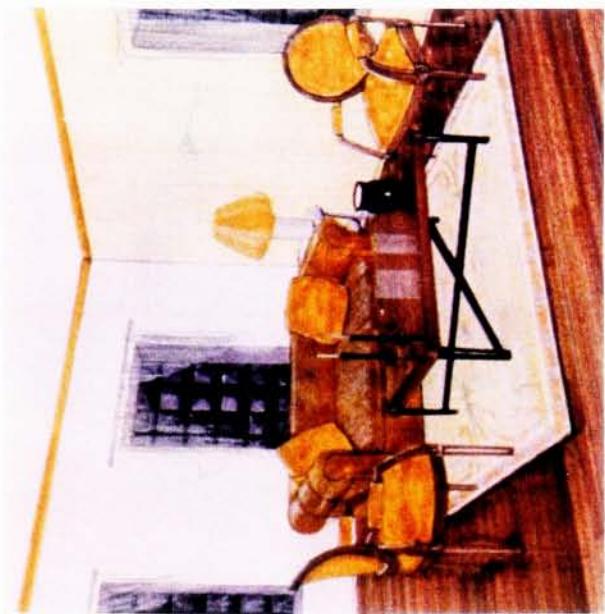


FIFTH FLOOR PLAN



SECTION





appendix

---

## acknowledgments

---

For their continued guidance, patience and contributions to  
my efforts, I respectfully thank the following people:

Nancy Chwiecko

Jack Slutzky

Toby Thompson

Charles F. Lewis

My fellow students

Bill Price

Ed Coleman

## references

---

- Clark, Sally and Perschetz, Lois. Making Space: how to Decorate and Renovate to get the Space You Need From the Space You Have, Clarkson N. Potter, Inc: New York, 1983.
- Fisher, Philip. Making and Effacing Art: Modern American Art in a Culture of Museums, Oxford University Press: New York, 1991.
- Hawes, Elizabeth. New York, New York - How the Apartment House Transformed the Life of the City (1869-1930), Alfred A Knopf: New York, 1993.
- The Landmark Society of Western New York. Walking Tours of Downtown Rochester: Images of History, Landmark Society of Western New York: New York, 1995.
- Pile. John F. Interior Design, Harry N. Abrams, Inc: New York, 1995.
- Smith, C. Ray. Interior Design in the 20th Century America - A History, Harper and Row: New York, 1987.

Brown's Race Properties (as of 1992)  
 -Bill Price, Rochester Architect

	<u>Address/Owner</u>	<u>Assessed Value</u>	<u>Property Use</u>
1.	194 Mill Street Lafler Engraving	\$126,000	Manufacturing and Processing
2.	198 Mill Street Comida/Concorde Gr. c/o Neil Tucker	\$ 90,000	Parking Lot
3.	206 Mill Street WXXI	\$ 17,100	Parking Lot
4.	208 Mill Street WXXI	\$ 96,000	Storage, Warehouse, Distribution Facilities
5.	222-230 Mill Street Parry Machine	\$127,800	Manufacturing and Processing
6.	234 Mill Street Christina Parrett	\$160,000	Office Building and Residence
7.	250 Mill Street Mill Association	\$ 35,000	Parking Lot
8.	252 Mill Street Mill Association	\$480,000	Office Building
9.	12-18 Commercial Street S. Klausz	\$380,000	Manufacturing and Processing
10.	60 Commercial Street Eastman Kodak	\$355,000	Manufacturing and Processing
11.	108-112 Commercial Street Eastman Kodak	\$285,000	Retail, Residential, Office Building

PRO FORMA -- Bill Price 1992

PARAZIN BUILDING  
208 MILL STREET ROCHESTER, NEW YORK

**1 Projected Revenues Scenario #1**

Basement Retail (4500 sq. ft) @ \$10.00 sq. ft	\$45,000
1st Floor Restaurant (4200 sq. ft) @ \$10.00 sq. ft	\$42,000
2nd Floor office (4300 sq. ft) @ \$12.00 sq. ft	\$51,600
3rd Floor Residential (5 units) @ \$800.00 month	\$48,000
4th Floor Residential (5 units) @ \$800.00 month	\$48,000
	\$234,600
Vacancies and Collections 8%	\$19,000
Total Projected Revenues	\$215,600
	\$18,000/mth

**2 Projected Revenues Scenario #2**

Basement Retail (4500 sq. ft) @ \$10.00 sq. ft	\$45,000
1st Floor Restaurant (4500 sq. ft) @ \$10.00 sq. ft	\$45,000
2nd Floor Office (4300 sq. ft) @ \$12.00 sq. ft	\$51,600
3rd Floor Office (4300 sq. ft) @ \$12.00 sq. ft	\$51,600
4th Floor Office (4300 sq. ft) @ \$12.00 sq. ft	\$51,600
	\$244,800
Vacancies and Collections 8%	\$19,600
Total Projected Revenues	\$225,200
	\$18,766/mth

**3 Projected Revenues Scenario #3**

Basement Retail (4500 sq. ft) @ \$10.00 sq. ft	\$45,000
1st Floor Retail (4500 sq. ft) @ \$10.00 sq. ft	\$45,000
2nd Floor Studio (4500 sq. ft) @ \$6.00 sq. ft	\$27,000
3rd Floor Studio (4500 sq. ft) @ \$6.00 sq. ft	\$27,000
4th Floor Studio (4500 sq. ft) @ \$6.00 sq. ft	\$27,000
	\$171,000
Vacancies and Collections 8%	\$13,700
Total Projected Revenues	\$157,300
	\$13,100/mth

**4 Projected Revenues Scenario #4**

Basement Retail (5000 sq. ft) @ \$12.00	\$60,000
1st Floor Restaurant (5000 sq. ft) @ \$12.00	\$60,000
2nd-4th Floor Vacant	-----
	\$120,000
Vacancies and Collections 5%	\$ 6,000
Total Projected Revenues	\$114,000
	\$ 9,500/mth

**Anticipated Expenses**

Taxes (property, corporate)	\$15,000
Insurance	\$ 6,000
Common Area Utilities	\$ 3,500
Advertising/Promotions	\$ 4,000
Maintenance/Repairs	\$ 4,000
Elevator Maintenance	\$ 3,000
Trash Removal	\$ 2,000
Snow Removal	\$ 1,000
Window Washing	\$ 4,000
Leasing/Management	\$10,000
Legal	\$ 2,000
Accounting	\$ 2,000
Telephone	\$ 1,000
Supplies	\$ 2,000
Reserve Capital	<u>\$ 8,000</u>
	\$67,000
Total Projected Expenses	\$67,000
Expenses per Month	\$ 5,600

### **Construction Costs Scenarios 1,2,3**

Partitions	\$100,000
Fire Stairs	\$120,000
Roof	\$ 10,000
Doors	\$ 50,000
Windows	\$ 80,000
Elevator	\$ 50,000
Exterior	\$ 50,000
Interior Misc. Finishes	\$ 45,000
Exterior Site	\$ 90,000
Demolition	\$ 20,000
Floors	\$ 25,000
Interior Perimeter Walls	\$ 60,000
HVAC	\$140,000
Plumbing	\$ 70,000
Fire Separation	\$ 23,000
Electrical	\$100,000
Residential Buildouts 4500/unit	<u>\$ 45,000</u>
	\$1,078,000
Building/ROW Permit	\$ 7,540
Arch/Engineering Fees	<u>\$ 85,000</u>
	\$985,460
Budget 11% Contingency	<u>\$125,000</u>
	\$860,460

### **Construction Costs Scenario 4**

Exterior	\$ 45,000
Fire Stairs	\$ 10,000
Partitions	\$ 15,000
Doors	\$ 5,000
Windows	\$ 80,000
Finishes	\$ 10,000
Interior Walls	\$ 10,000
Demolition	\$ 15,000
Fire Floor/Basement	\$ 35,000
Site	\$ 90,000
HVAC	\$ 40,000
Plumbing	\$ 25,000
Electrical	\$ 35,000
Elevator	\$ 50,000
Building/ROW Permit Fee	<u>\$ 4,200</u>
	\$469,200
Architectural/Engineering Fees	<u>\$ 26,000</u>
	\$443,200



# City of Rochester

JUN 28 1990

Bureau of Zoning  
Department of  
Community Development

City Hall  
30 Church Street  
Rochester, New York 14614

Date: June 25, 1990

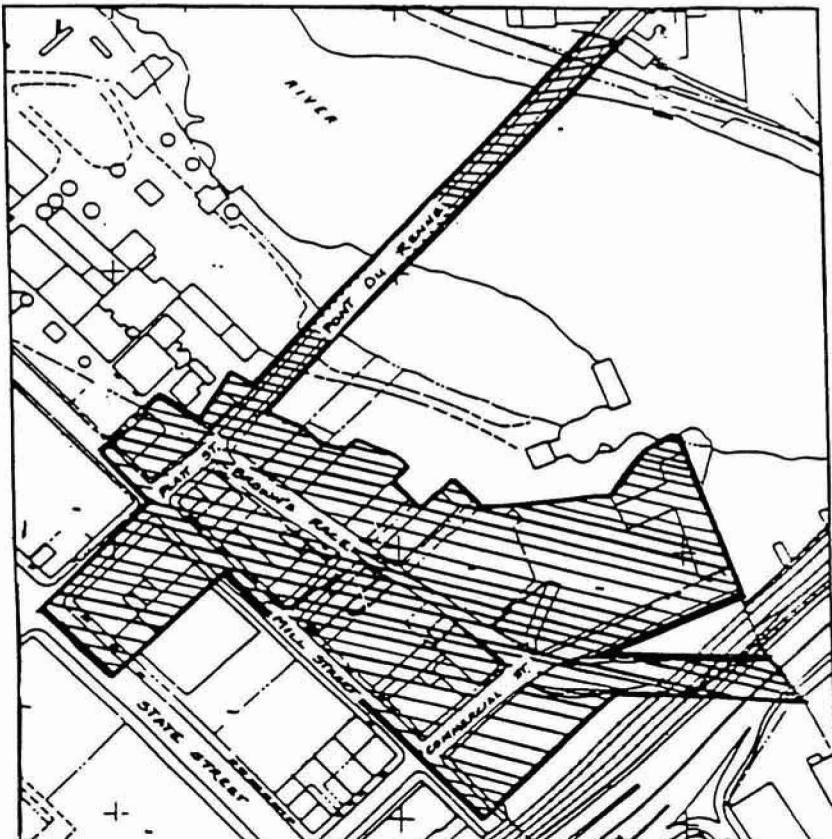
Dear Property Owner:

On June 19, 1990, the Rochester City Council adopted Ordinance No. 90-279 designating the Brown's Race Preservation District. The map below depicts the area which was designated. Any exterior work, including signs, in this area is subject to review by the Rochester Preservation Board.

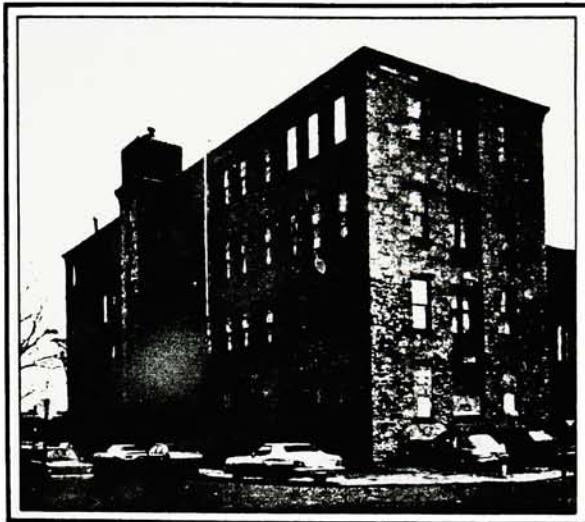
If you have questions, please call Kathryn Sette at 428-7063.

Very truly yours,

John C. Spoolhof  
Director of Zoning



JCS:KDS:rca  
Attachment  
143R/39



## The Parazin Building - Circa 1840

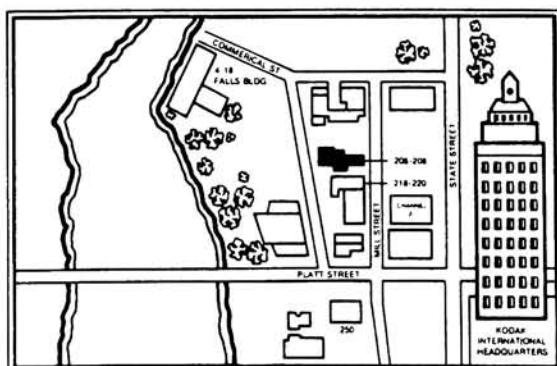
(Southeast corner of Furnace and Mill Street)

**LOCATION:** 206-208 Mill Street  
Rochester, New York 14614

**BUILDING:** 5 stories with 1 story garage  
5,055 S.F./floor  
25,275 S.F. gross area  
(1 story garage — 2,125 S.F.)  
Total S.F. — 25,275 + 2,125 = 27,400 S.F.

**TYPE:** Ordinary construction  
Stone walls  
Heavy timber constructed floors  
Heavy timber columns  
Fully sprinklered  
Steam heat  
Full electrical system  
Freight elevator (with exterior loading dock entry)  
Front loading dock on Mill Street

**ZONING:** M-1 manufacturing  
Industrial  
Commercial — office, retail, restaurant  
O-R Overlay — residential/apartment/condominium



Please contact: Wallace Krapf or John Scott  
250 Mill Street, Rochester, New York 14614 (716) 325-3830