



HISTORIC BRIGHTON PRESENTS...

The Eastman Theatre FULFILLING GEORGE EASTMAN'S DREAM

Elizabeth Brayer will talk about the stunning new book she has authored, celebrating the history and renovation of the Eastman Theatre.

SUNDAY, APRIL 25, 2010

2:30 P.M.

BRIGHTON TOWN HALL AUDITORIUM
2300 ELMWOOD AVENUE



*In a sense George Eastman is still there:
every mural, marble block, and chandelier is a reminder
of his meticulous supervision.*



William G. Kaelber

Brighton Architect Will Kaelber and the Search for Perfect Acoustics in the Eastman Theatre

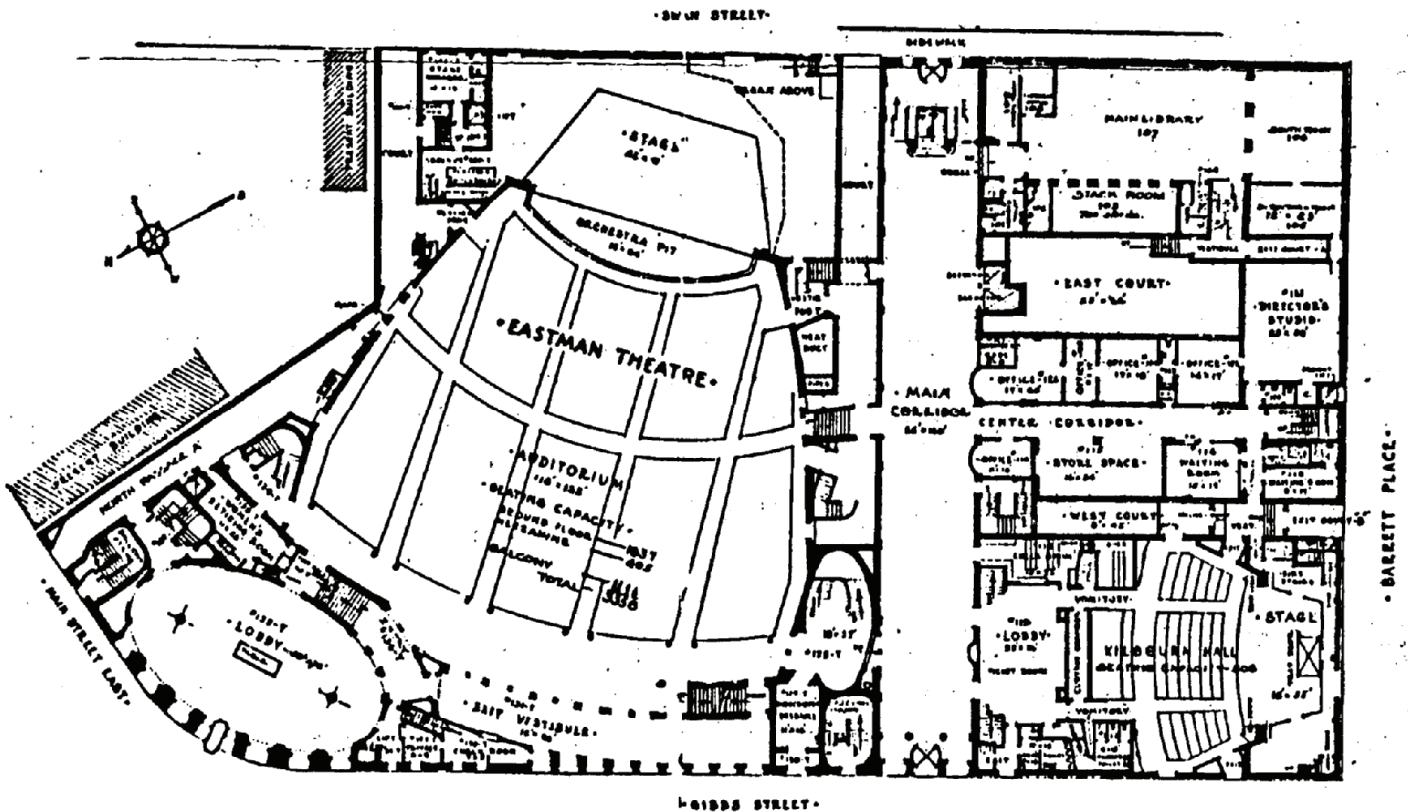
By Elizabeth Brayer

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William G. Kaelber (1886-1948) was a self-effacing Brighton architect who had a significant effect on some important buildings in the Rochester area. In the 1910s Kaelber went to work at Gordon & Madden, the area's largest architectural firm; he became a partner in 1918 when the firm's name changed to Gordon & Kaelber. He probably met George Eastman about 1908 when the firm enlarged City Hospital (now Rochester General) and worked on Eastman's house in 1910 and 1918. The firm then landed the Eastman Theatre and School of Music contract in 1918 and moved on to design the University of Rochester's medical center in 1920. Next, after Kaelber visited many colleges and came back impressed by the University of Virginia, his firm designed a new UR undergraduate campus on the Genesee River. Following Gordon's death in 1932, Kaelber designed the Rundel Building for the Rochester Public Library and Cutler Union for the Women's Campus of the University of Rochester.

After McKim Mead & White joined the Eastman Theatre project in 1919 to slipcover the exterior and interior, the New York architects learned to their dismay that "Mr. Eastman with the local architects has been at work over plans. They have visited theaters and music halls all the way from Boston to the Mississippi River and have gotten all the practical details of the auditorium construction worked out to the last inch, but the result is an abominable plan which is architecturally impossible." Part of the reason was that an apartment building owner demanded what Eastman considered an exorbitant price, and so, refusing to pay the "baksheesh," he had Will Kaelber redraw the plans so that the theater fit the remaining trapezoidal plot. (The apartment building at Main and Swan Streets was acquired by the university in the 1960s and is now the construction site of the theater's new wing.)

Most important to Eastman was positioning the grand entrance to the theater on the corner of the plot, which was not a right but an oblique angle. Eastman saw this wide sweep as ideal for a marquee to be seen by street car riders and motorists. But the positioning automatically skewed "the axis of the auditorium at an angle which is not a right angle to the most important facade" and this is what so bothered the classicists at McKim Mead & White. "Architecturally it is extremely difficult to obtain a satisfactory treatment of a facade which bends around a corner," the New York architects grumbled. Furthermore, they did not like the elliptical corner lobby with its low ceiling which appeared on the Eastman/Kaelber plans and felt that a 3,100-seat auditorium was much too large for Rochester. They foresaw crowds being throttled and disoriented as they entered and left the auditorium, particularly in the area behind the orchestra seats.



The Eastman/Kaelber floor plan for the Eastman Theatre, which McKim Mead & White abhorred, featured a fan-shaped auditorium, the lobby entrance on an important corner, and an adjacent building that would eventually be demolished yielding a site where rehearsal and recital halls are now under construction.

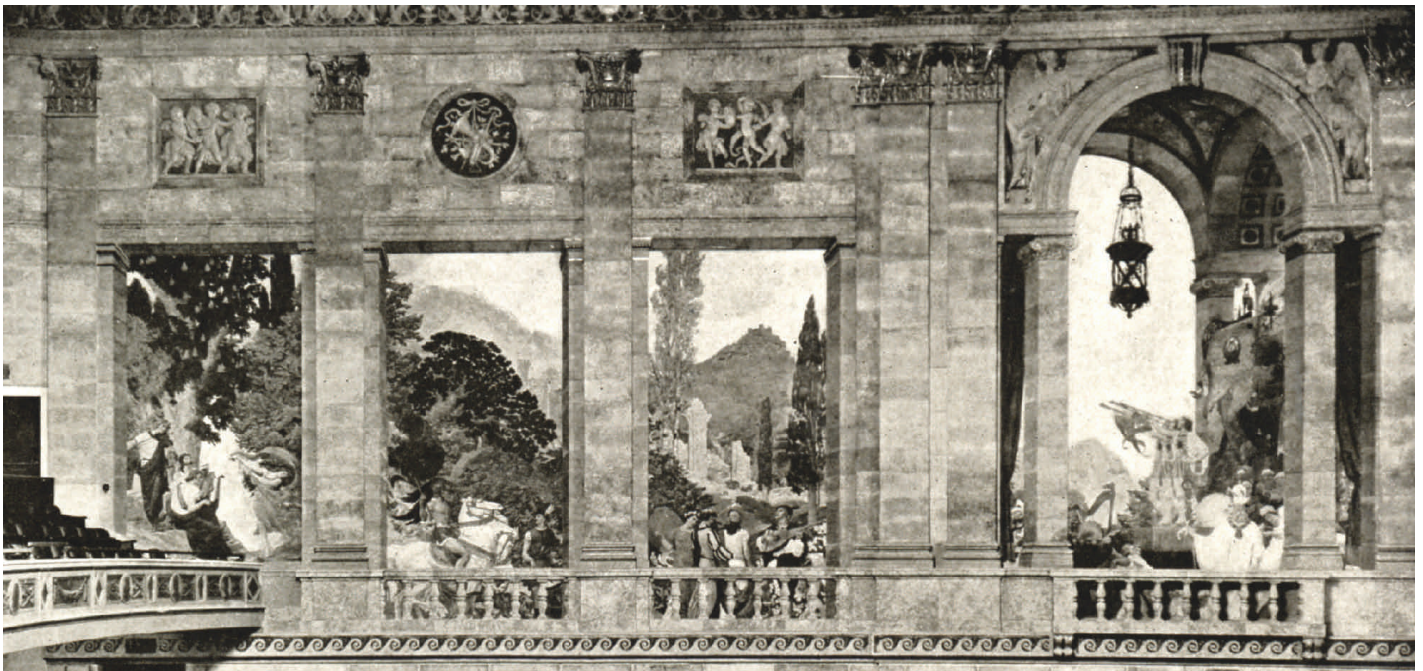
Design Versus Acoustics

For design reasons, McKim Mead & White wanted to raise the theater ceiling and standardize the coffers. “Unless it will really be a great improvement,” Will Kaelber wrote, “we...are informed by Dr. Watson, the acoustical expert, that this is the ideal ceiling height from the standpoint of acoustics.... Also, the more the coffers are varied in pattern the better.... We do not wish to appear to be dictating...merely passing along suggestions,” Kaelber continued. Next came an argument over how many square feet of sound absorbent surface in the form of quilted felt panels were needed. “I cannot agree,” Kaelber wrote “that it is well to defer the felt panels until such time as the need is demonstrated. Should we wait and the hall be bad, nothing that we could do to change the conditions would ever catch up with the story of our failure to produce a good room from an acoustical standpoint. The auditorium must be correct acoustically, or as near as possible, the first night that it is used by the public.” One thing they couldn’t change was the fan shape of the auditorium. Their boss, George Eastman, wanted a movie palace that was used one day a week as a concert hall. Movie palaces were fan shaped for better sight lines; concert halls are shoebox-shaped for better acoustics.

Fast forward to 2010. “The Rochester Philharmonic Orchestra people are constantly complaining about the acoustics,” says Donald Hunsberger, conductor of the Eastman Wind Ensemble. “It’s as hot a topic as political elections.”

It was ever thus. Kaelber's remark that "we will never recover if we fail to produce a hall that is acoustically perfect" set the stage. Paderewski and other world class artists soon "pronounced the acoustics perfect like those of Kilbourn Hall," Eastman reported to his acoustician, F. R. Watson of the Department of Physics at the University of Illinois: The morning after the theater opened to the public in September 1922, Eastman telegraphed Watson: "I WISH TO EXPRESS MY GREAT APPRECIATION OF YOUR SERVICES... DEFECTIVE ACOUSTICS WOULD HAVE RENDERED THE EXPENDITURE OF THE VAST SUM INVOLVED PRACTICALLY USELESS."

4 The subject went underground for a generation or so until reopened by the likes of Mitch Miller who declared "[The] Eastman [Theatre] lacks reverberation" and RPO conductor and music director David Zinman who faulted the Zenitherm walls as "acoustical cardboard that soaks up sound like a sponge." Zinman did have some practical suggestions such as removing the carpeting, corrugating the back of the [stage] shell so the brass did not sound so constricted and tipping the shell to reflect the strings. Still another music director, Sir Mark Elder, thought the only solution was to build a new, smaller, acoustically perfect concert hall.



Interior of Eastman Theatre showing the Zenitherm walls beneath Ezra Winter's murals. Tradition has it that Will Kaelber was the model for a horseman in the *Martial Music* mural, second from left.

Acoustical discussions raged in the 1980s, despite a multimillion dollar renovation of the theater that included a new shell devised by the noted theater designer George C. Izenour that was supposed to solve the problem of stage acoustics. Instead, Izenour made it worse. Newspaper articles compared the Eastman Theatre with its 3,094 seats to other concert halls - in Boston, New York, Chicago, Syracuse, and Buffalo - all of which were smaller and not built for motion pictures. Renovating the theater as a true concert hall would have involved the destruction of the beautiful murals and endangered the gilded ceiling and magnificent crystal chandelier.



Does *Martial Music* feature Will Kaelber?

Legend has it that the mural painters, Ezra Winter and Barry Faulkner, used Rochester models for the murals and that Will Kaelber is one of the horsemen in Winter's depiction of *Martial Music*. Photo by Andy Olenick.

In the foreground of *Martial Music*, an heroic group of three horsemen with trumpets carrying a scarlet banner is led by a bagpiper, a drummer boy and two dogs, the latter symbolizing the "dogs of war." The landscape also suggests the severe hardness of military life and the devastations of war. (The painting was done a few years after the carnage of World War I.) A mountain crag, bleak and austere, forms the distant background while broken trees and the barrenness and coldness of the rocks, many of them torn asunder, in the middle background imply spiritual struggles.

As for the dogs of war, the reference is Shakespearian. (The dogs in a sense personify—or "caninify"—war.) "Caesar's spirit, raging for revenge...come hot from hell, Shall in these confines with a monarch's voice Cry 'Havoc', and let slip the dogs of war, that this foul deed shall smell above the earth with carrion men, groaning burial." Thus spake Shakespeare's Mark Antony, predicting that savage havoc will be visited on the conspirators for the death of Julius Caesar.

The present music director, Christopher Seaman, says that the best concert halls are shaped like a double sugar cube (i.e. a shoebox). Making the shape of the Eastman Theatre less like a fan and more like a shoebox was the goal of installing the concrete boxes in 2009 that successfully deflect the

sound back to the middle of the auditorium.

Removing seats under the mezzanine and inserting a glass wall between hall and lobby to capture the sound further improved the acoustics. Perhaps now the ghost of Will Kaelber, looking down from his steed in the *Martial Music* mural, will be satisfied that "the auditorium is correct acoustically, or as near as possible, every night that it is used by the public."□

Eastman Theatre Book has Three Parts, Ten chapters, and Many Anecdotes

In Part I of the new Eastman Theatre book scheduled for publication on 1 December 2010, George Eastman's dream begins with *Music in Every Direction*. The dream stars a music school that trains performers, a symphony orchestra that trains listeners and accompanies silent films. It features silent films playing six days a week in a magnificent movie house to financially support the music complex.

Part II, *The Music Endures*, describes the enduring features of the theater—the murals; chandeliers; paintings, wallpaper, and sculpture; and the gilded coffered ceiling as well as the Eastman School of Music and Rochester Philharmonic Orchestra during the years after George Eastman.

Part III, *The Music Amplifies*, describes the recent renovation of the theater and the ongoing construction of the new wing with studios, recital hall, rehearsal hall, and a soaring two story atrium punctuated by a glorious new chandelier by glass master Dale Chihuly.

The Farmers Market at the POLE

By Leo Dodd

Yes...! We are returning to the James Edmunds Story, as related through his diaries of 1871 to 1902, by choosing two records in the year 1894. These diary notes written by Edmunds when he was fifty years old concern his marketing methods. They read as follows:



Saturday.....September 24, 1894

*"I went with the Milk. Jimmy got 15 sacks Phosphate and sowed Wheat. The Boys cut Corn. **I went to Town with Pears and Apples.** Arty and Mort wer here at night. George and William went to Town at night. Dr. Wheeler was here to see Father."*

Wednesday.....October 31, 1894

"I went with the Milk. Jimmy went after Feed. I got two new shoes on Ned.

Went up to the Pole and got a check for the load of Apples. William chored
6 *around the House and Barn. I went down to Hartley's at night. Mat and Andrew wer here."*

(Note: He always spelled "were" ...as "wer"always.)

Note the two sentences above that are in bold. The first reference "**..went to Town...**"..is ambiguous, as he never describes the meaning of "Town." Is it the City of Rochester, Village of Brighton or Hamlet of Ridgeland, which were centers near his farm where he could market his products? But in the second he states, "**..Went up to the Pole...**", now that we can possibly define. The "Pole", I believe, is the Farmers Market at the Liberty Pole at the intersection of East Avenue, Franklin Street and Main Street. The Pole is pictured below, in an unidentified time, from the City Archive.

The history below, printed in the The Greece Press 1946 was written by Charles W. Peiffer, *Liberty Pole History*:

" On Dec. 26, 1889 the Liberty Pole that for thirty years stood at the corner of Main Street East and Franklin was blown down during a high wind. The pole was erected on July 3, during the political campaign of 1859, in front of the Cutting Blacksmith Shop. The necessary funds had been raised under the direction of Mayor Filon, William Cutting, Nehemiah Osburn and others. The Pole was a splendid shaft of 110 feet in height. It was surmounted with a weather vane with a brass ball and arrow. The Liberty Pole was known far and wide as one of Rochester's most ancient and famous landmarks and was well known as a geographic center during the 1870's and 1880's as was the Four Corners."

"For many years particularly during the days of Farmers Hotel which stood on the southwest corner of Main and Elm Streets when Main and all surrounding streets were used as a market place for farmers. The Liberty Pole was the favorite place for country people to designate as a meeting place in case they visited the City, and wished to separate for a short while."



Then there is the account given to the Democrat & Chronicle Saturday March 19, 1898, by William F. Peck, secretary of the Rochester Historical Society,

"... although without being positive, that it (the Liberty Pole) was erected during the campaign of 1832 when Andrew Jackson was a candidate. The fact that it was hickory lends power to the opinion. Certain it is, the old sentinel retained its "uprightness" until December 26, 1889, when a heavy wind storm caused it to topple over. It was well braced with heavy timbers at the base and did not break entirely off, although it crashed to the pavement on East Avenue. Fortunately no one was injured and on the stump, which was left, a placard was placed, containing the information that subscriptions were desired for the purpose of erecting a new steel pole in its place. Funds sufficient to secure a new pole were secured, but City authorities deemed it unwise to permit its erection."

So we know the following: They both agree on the date the Pole was blown down, the birth story varied. But the Liberty Pole was the center for Rochester's farm product commerce in the late 1800's. Yes, even though it was blown down in 1889 and our story takes place in 1894.....the "Pole" was the Liberty Pole area at East Ave, and Main Street and was the central Farmers Market for Rochester.

What was it like to market farm products at this location? The farmer had to contend with competition from hundreds of area farmers, prices that varied daily and yes thievery. Yes! Thieves in downtown Rochester: Here is one story as recorded in Democrat and Chronicle of August 2, 1896:

Small Enemies of the Market Men

Little Boys who steal about the Liberty pole Police can't stop it

**When detected the lads will run away and then laugh at the Officers.
The stolen property is taken home.**

"The boys are mostly from 9 to 15 years of age. The majority are well dressed and with a big bundle of papers under one little arm, the look as innocent as could be imagined. "Mornin' papers", they yell at the top of their voices and edge their way between the farmers' wagons and crowds of produce dealers. But when they once come to some wagon which is not accompanied by the owner and they have a chance to take something, the papers are laid down and faster than the eyes of man can follow them they scramble to the top of the wagon.

So small are they that they are not easily detected and are able to get down and saunter away without attracting the attention of anybody. When the owner of the wagon comes back, he finds that several of his baskets of tomatoes or potatoes are short and he has to make over his entire load to make good the deficiency.

"What do they do with the stuff they steal?" asked the reporter of an Officer yesterday: "They take it all home with them" was the answer. "Most of the boys live in the vicinity of St. Joseph Street and I know of many families who do not buy any fruit or potatoes at this time of year. They depend on what the boys can steal. When there are three or four little fellows in a family and each one of them can bring home almost a peck of potatoes each trip, you can see they do not suffer from lack of tubers."



It must have been an exciting and very interesting daily experience to market with James Edmunds in the year 1894, at the "Pole."□

Leander McCord: Restoring the Work and the Man

By Christopher M. Brandt

Walking through the glacially formed grounds of Mount Hope Cemetery is a history lesson on the illustrious, selfless, wealthy, and powerful of Rochester. One is bound to come across Douglass, Anthony, Ellwanger, Strong and others, but what story does a diminutive stone near the fallen firefighters' and Civil War soldiers' graves recount? It simply says "McCord, Leander Jr. 1884 - 1953". There are no flowers, commemorative plaque, nor grand mausoleum; but here indeed rests a man without whom many of Rochester's grandest residences of the twentieth century would not have existed.

8 When we recall Rochester architects of note, Bragdon, Warner, Hershey, and perhaps Kaelber would come to mind. Unfortunately Leander McCord has faded beyond a seldom-heard name into complete obscurity. The reason for architect McCord going from a household name to a nobody in merely fifty years remains a mystery, but rest assured, he will no longer be a name immortalized only in stone.

Leander Jr., the fourth of five children of Leander and Laura (Hill) McCord, was born February 2, 1884. He attended Rochester Free Academy and went on to study architectural drawing at the Mechanics Institute for three years and - as stipulated in his obituary - studied at the Ecole Beaux Arts in Paris. He began his career as a draftsman for Charles Crandall and Eastman Kodak from 1900 to 1901, but soon found himself apprenticing under his most influential mentor, J. Foster Warner. From 1902 to 1910 he worked for Warner on projects such as the George Eastman House, and both East and West High Schools.

Prior to 1917, when he fought in World War I, Leander McCord partnered with Fred M. Ives, with whom a handful of works have been identified, for example the Dundee Village Library. Upon his return in 1919, architect McCord established his permanent private practice, helped found the Rochester Society of Architects, and began to grow into the living legend he became. During the late 20's and early 30's Leander McCord produced many of his finest residential works, a majority of which were executed in the English aesthetic, Tudor revival.

The discovery during the last two years of research of a portfolio nearing seventy works, by architect McCord has affirmed his expertise in the Tudor Style. He exceeds the skills of his mentor, and perhaps more significantly, the legend from Syracuse, Ward Wellington Ward.



His Tudor Revival homes possess a common architectural language that pervades his designs. At the macro scale, all of his homes are wonderfully proportioned, without any massing that seems out of place, but perhaps the two most prevalent pieces of his language are the use of integrated brackets and turnings.

His integrated brackets (named because of their engagement with the exterior walls), whimsical designs executed in wood, stone, and concrete, emphasize the junction between gable and wall. These brackets visually, and at times structurally, support many roofs of his houses. McCord often disengages his brackets to become projections holding up side entry overhangs, flower boxes and the like. These projecting brackets can also be in composition with swooping under brackets and columns.



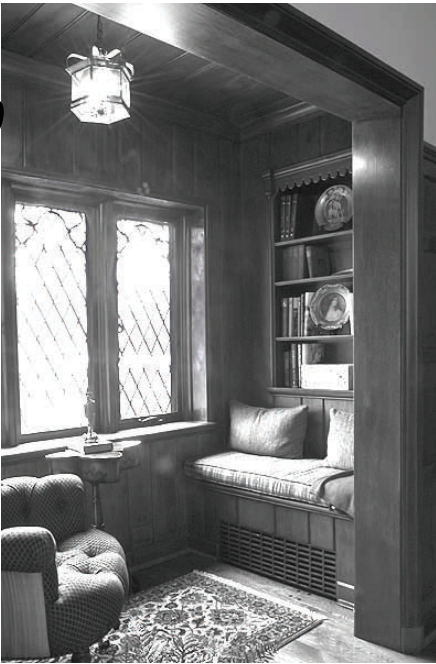
McCord's appreciation and near obsession with the ability of the craftsman comes through in his second most prevalent feature, turnings. McCord went to great length for many of his homes to design unique and complex turnings that were often used as structural columns, and most prevalently as a framing device around windows and doorways. These turnings varied in size depending on their use from eight feet tall and ten inches in diameter down to just a few inches in either dimension. These columns were engaged with the corners of bays, spaced in between window openings, framed doorways, and used as mullions to separate lights in front doorways. It comes as no surprise that this embodiment of the craftsman's skill continues inside to form beautiful stairway compositions too.

Other key details include his use of the chamfer, graduated three tiered chimneys, grape vine and oak carving motifs, whimsical garden trellises, hexagonal bays, and small "oddly" shaped windows. The chamfer is a simple but unique detail when a corner is cut at a 45-degree angle. This detail was very popular during the Italianate period of mid nineteenth century, and so becomes something unique, used by McCord to imply the hand of the craftsman. The chamfer is used on half-timber work, columns, corners, door panels, beams, and interior woodwork. McCord's chimneys graduate definitively into three tiers. A more typical chimney example would be...a complete mixed stone base topped with a formed stone cornice graduating to a tall thinner middle section with stone and stucco intermixed topped again with a formed stone cornice graduating to a fully brick clad split flue chimney topped with terra cotta chimney pots. The use of whimsical odd windows is evidenced by the use of small triangle windows, and eyebrow windows piercing through the roof to allow light for the attic. On gables shapes of circles, octagons, gothic rose windows, and small gothic arches appear frequently on the third floor. It is with this textbook of aesthetic and architectural details that the identification of his work has become much easier (as multiple assumptions based off of language alone have proven to be correct later).

Leander McCord had a very strong appreciation for the art and craft of the artisan, and was truly someone devoted to the beauty present in natural materials and quality construction. He used and honored the skills of many craftsmen and artists - the wood carver, the stonemason, and carpenter-and not the mass production of the machine-throughout his designs. His designs create inspiring spaces that may render the viewer silent, not because of superfluous detail, and overdone formalism but from the beauty and love present inside and out. A phrase frequently used to describe his work was "filled with sunshine", perhaps because of the joy and effort put into producing them.

It will be a great opportunity to attend this year's Landmark Society Home and Garden Tour to experience one of Leander McCord's most inspiring designs.

The Tudor Revival at 239 Sandringham Road was commissioned by prominent Rochester lawyer and socialites, George Burns and his wife, and was completed in 1931. The lot had been purchased in 1926. The building serves as an indication of the time and craft that went into producing such a work. The Burns residence was truly a site to behold, but by the early twenty-first century much of the glimmer had faded from this stately home, much like the legacy of its creator. This was of course until both the home and the man behind it, were extended a helping hand full of love and devotion for restoring their former glory. It took an amazing thirteen months and a multitude of craftsman to remove an unsightly addition and pool and to restore literally every square inch of the home. Everything from structure to floor air registers, to window assemblies, and the slate roof were meticulously taken apart and restored without damaging the patina of the home.



The homeowners, Fran and Jane Constantino, spoke of the frustration in their unproductive search and yearning for more knowledge on Leander McCord. The realtor had used the only name that he or she may have known, Ward Wellington Ward, but Fran and Jane knew otherwise. The homeowners spoke of the impeccable quality of craft and design throughout the home, as something that distinguished it from other architects' works. Although 239 Sandringham is a home of grand proportions, Fran and Jane cherish the smaller book and breakfast nooks, which establish architect McCord's ability to design with a masterful use of scale, to create spaces both grand and cozy.

Unable to find any other homes designed by McCord to cross reference or study at the time, Fran and Jane used their own home, as a design textbook, to create what is perhaps the most amazing and commendable of all of the work carried out during the months of restoration. The carriage house. The carriage house behind the main home was not original to the design, but rather, was an adaptation of a dissonant existing structure built by the previous owners. Fran and Jane were able to reproduce the original garage doors, match the leaded glass, stucco, and woodwork, right down to details, such as chamfered edges that only the most trained eye would have read. In every way, the carriage house reads from its massing to its detailing as a Leander McCord design. Along with this, garden walls and a patio were tastefully added utilizing the same stone originally quarried for the house. It was then during the Landmark Society's 2006 Home and Garden Tour, to which Fran and Jane so graciously opened their newly completed restoration, that the star of Leander McCord began to shimmer again.



As I stood waiting in line, on the Medina stone walkway, I was struck by the eerie similarities of the stone and woodwork, as well as similarities in the three-tiered chimney, in



comparison to my own home. I nudged my father, stating that maybe our house was also designed by this then unheard of architect. In the subsequent months of research, my intuition proved to be true. At present the list of works by McCord is astonishing. However, I will always remember and hold dear the home at 239 Sandringham Road, and its loving owners who started it all.

Two thirty nine Sandringham Road is a residence that showcases the abilities of one of Rochester's great architects. From granite and medina stone, turned columns, bays and oriels, vergeboard and gargoyles, bucolic stained glass scenes to linenfold carvings, Leander McCord proved his mastery of the "mother art". Therefore, it is with great excitement that I urge you to allow yourself the privilege of experiencing this inspiring masterwork.□

Sources.

- Democrat and Chronicle, May 24, 1919
- Democrat and Chronicle, Feb 9, 1930
- Times Union, Feb 5, 1953
- Rochester Society of Architects: A Chronicle of Architecture & Architects in Rochester

MARGARET RUTH 1911-2010

The Board of Historic Brighton was saddened to learn of the recent death of one of its Charter Members, Margaret Ruth. Margaret and her husband, Roger, also deceased, were long-time members of the Brighton Historical Society. When Historic Brighton was forming in 1999, they both staunchly supported our efforts and helped smooth the way for the Historical Society to fold into Historic Brighton. They will both be missed by their many friends at Historic Brighton.



Errata:

In the Winter, 2010 issue of the Historic Brighton News, page 2 'Caple's Tavern', the last line was missing at the bottom of the page. The complete line should have read: *'The settlement of the Caleb Martin's estate by an out-of-town sister excluded Annis from the family home in Pittsford.'*

The Landmark Society's 40th Annual House and Garden Tour Comes to Brighton

By Tammy Chmiel and Laura Keeney Zavala

Savor the incredible residential diversity of our region! The **40th Annual Landmark Society House and Garden Tour**, taking place on June 5 and 6 in Brighton, offers a menu full of diverse architectural styles and innovative designs. Eight incredible homes are featured this year, ranging from the oldest house in Monroe County (1792) to a house built in the 1990s. Whether your taste is 19th century farmhouse, classic Tudor Revival luxury, or even 1950s modern and sleek, your palate will be nourished by the selections this year!

And, as an appetizer:

On June 4th, prepare to experience **Tastings Through Time**, our kick-off event at Stone-Tolan House in Brighton. This celebration highlights the time periods featured on the tour, with delicious fare from across 200 years.

History in your own backyard

12 Did you know the oldest house in Monroe County is on East Avenue in Brighton? The Stone-Tolan House has quietly resided here since its construction in 1792. For over 200 years, the Stone-Tolan House has been many things to many people. To Orringh and Elizabeth Stone, it was home and work: a farm and tavern. To neighbors, it was a place to gather for a drink in the tavern room, and plan the government for their new town of Brighton. To the traveler, it was shelter from the wilderness of early-19th century New York. To hundreds of school children each year, the Stone Tolan House Museum, a designated Brighton Landmark, brings their textbooks to life. This year, it's a stop on our tour – and a chance for everyone to gain an appreciation for this hidden gem right here in our backyards.

In addition to this 19th-century landmark, the tour will showcase multiple residences built in various eras of the 20th century, constituting a well-balanced and diverse experience. See the 1957 Alcoa aluminum house, one of 24 Alcoa Carefree Homes built across the United States and designed by American architect, Charles M. Goodman. Another outstanding tour stop will be an American Tudor Revival home, complete with spectacular carved woodwork, stained glass and gorgeous décor, designed by Leander W. McCord, a distinguished Rochester architect. Several more homes blend the best of contemporary and classic design. Eight homes will be featured and open to Landmark Society ticket holders from 10 a.m. to 4 p.m. on Saturday and Sunday, June 5 and 6. Tickets will be available in May, and are \$20 in advance, \$18 for Landmark Society members, and can be purchased a variety of ways: in person at The Landmark Society offices, 133 S. Fitzhugh Street, Rochester; online at www.landmarksociety.org or by phone by calling 585-546-7029 x10. Non-member tickets will be available at Parkleigh Gifts, 215 Park Avenue, Rochester. Day-of-tour tickets, if available, will be \$25 at Tour Headquarters, located at the Baptist Temple, 1101 Clover Street. Are you interested in volunteering for the tour? Email: tammy@landmarksociety.org or call 585-546-7029 x14.

TASTINGS THROUGH TIME- a unique pre-tour experience:

Start your weekend deliciously by attending **TASTINGS THROUGH TIME**, this year's kick-off event. This celebration, hosted by Historic Brighton, highlights the diverse cuisine from the selected eras of homes on this year's tour. We hope you'll join us Friday evening, June 4th, from 6 to 8 p.m., at the Stone-Tolan House Museum. This party will be like nothing you've ever experienced! Travel through time sampling delicious nibbles reflecting the 200 years of architectural history showcased this tour weekend. Enjoy early-American inspired treats in honor of the Stone-Tolan House, retro hors d'ourves showcasing the 1930s classical revival homes, fashionable fifties food representing the 1957 Alcoa House, and contemporary dishes bringing us into the present. Of course, this time tour of edible delights will be accompanied by music, beverages and plenty of ambiance. Truly a night to remember! The cost for **TASTINGS THROUGH TIME** is \$75 per person, which includes a weekend ticket to the House and Garden Tour. Tickets are available through The Landmark Society. Go to www.landmarksociety.org or call 546-7029 x10 to purchase.□

Tammy Chmiel is Volunteer and Events Coordinator, and Laura Keeney Zavala is Director of Marketing for The Landmark Society of Western New York, Inc.