

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in *Guidelines for Completing National Register Forms* (National Register Bulletin 18). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

1. Name of Property

historic name Douglas, John S., House

other names/site number Dolfi Funeral Home

2. Location

street & number 136 North Gallatin Avenue

N/A not for publication

city, town Uniontown

N/A vicinity

state Pennsylvania code 42

county Fayette

code 051

zip code 15401

3. Classification

Ownership of Property

- private
 public-local
 public-State
 public-Federal

Category of Property

- building(s)
 district
 site
 structure
 object

Number of Resources within Property

Contributing	Noncontributing
<u>2</u>	_____ buildings
_____	_____ sites
_____	_____ structures
_____	_____ objects
_____	_____ Total

Name of related multiple property listing:

N/A

Number of contributing resources previously listed in the National Register N/A

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. See continuation sheet.

Dr. Brent D. Glass

Signature of certifying official

Pennsylvania Historical & Museum Commission

State or Federal agency and bureau

12/17/93
Date

In my opinion, the property meets does not meet the National Register criteria. See continuation sheet.

Signature of commenting or other official

Date

State or Federal agency and bureau

5. National Park Service Certification

I, hereby, certify that this property is:

- entered in the National Register.
 See continuation sheet.
 determined eligible for the National Register. See continuation sheet.
 determined not eligible for the National Register.
 removed from the National Register.
 other. (explain:)

Signature of the Keeper

Date of Action

6. Function or Use

Historic Functions (enter categories from instructions)

DOMESTIC/single dwelling

Current Functions (enter categories from instructions)

FUNERARY/mortuary**7. Description**

Architectural Classification

(enter categories from instructions)

Romanesque

Materials (enter categories from instructions)

foundation Stonewalls BRICKroof ASPHALT (shingle)

other _____

Describe present and historic physical appearance.

The John S. Douglas House is a large red brick structure, two-and-a-half stories, in the Richardsonian Romanesque style with Chateausque elements, on a level lot along Uniontown's North Gallatin Avenue. The house was constructed in 1901 and has a large two story addition to the rear, built in 1967. It is surrounded by smaller houses, several post-1950 commercial establishments (gas stations, laundromats, etc.), a large school, a church, and a few vacant lots. The setting clearly gives the sense that North Gallatin Avenue was once a gracious district of large homes interspersed with smaller ones, along a broad, major avenue leading into the city. However, the commercial structures and periodic vacant lots interrupt what might otherwise be a cohesive historic district. The house itself is five bays wide with a wrap-around porch surrounding the front and both sides, and forming a porte cochere on the north side. The porch and porte cochere rest on brick columns with sculpted bricks forming ovidart-bordered panels. The brick columns rest on rock-faced stone piers. The piers are connected by a wrought-iron railing. At the entrance, the porch has a broad brick arch, above which are two carved stone lions. The facade rises to a hipped roof, with several dormers. At the southwest corner is a round turret, the conical roof of which has been removed and replaced with a flat roof. Behind the house, most of the backyard has been macadamized as a parking lot. At the northeast corner of the lot is a two-story brick carriage house, most of whose original windows and other openings have been altered. The carriage house is connected to the house itself by a wood deck added c1970, with some aluminum-sided details.

The facade of the house has round-arched windows, placed in pairs, with wide stone arches that intersect at the springing points. The arches have a cut stone drip moulding, and at the baseline of the arches, a stringcourse of similar profile to the drip mouldings continues around the building. The windows themselves are double-hung wood sash. Most of the windows have cloth awnings. The roof of the house is an assemblage of hipped forms with asphalt shingles. Centered in the facade is a gabled dormer with asbestos siding and a three-part casement window (the dormer formerly had a brick and stone face, and the roof was formerly slate). At the base of the roof is a wood cornice (box gutter) on modillions. The centered front door is accentuated by the broad, ten-step set of stairs leading to it. At the sides of the stairs are stone curbs with a carved stone lion at each side. At the face of the porch and top of the stairs, a broad arch of brick and carved stone rises. At the top of this arch are two piers with carved stone lions, each holding a shield. The piers are connected by a balustrade, the center portion of which is a stone panel containing the date 1901, the date of construction. To the right and left of this center doorway itself is a three-part ensemble, forming a convex three-sided bay. The center bay has double doors with leaded and bevelled glass and a leaded and bevelled glass transom. Flanking the door are panelled, Corinthian pilasters, to the outside of each is a large window with a bevelled and leaded glass transom.

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The north and south elevations of the house have the same window, porch, cornice, roof, and dormer details, with the following exceptions: the north elevation has the porte-cochere as an extension of the porch, both north and south elevations have chimneys with stone details at the shoulders and brick panels at the top, and the south elevation is dominated by two turrets. The larger of the two turrets in the south elevation is at the corner with the facade, and it has a flat roof and arched windows with rounded glass. Further east in the south elevation is a semi-circular turret with flat-topped window openings and glass block where the original sashes have been removed. The top of this turret is castellated, with brick and stone details. Beyond the porte-cochere in the north elevation and the semi-circular turret in the south elevation is a large, two-bay, two-story flat-roofed brick addition. The addition has double sash wood windows and stone lintels and sills. At the top of this addition is a plain wood cornice, similar to that of the porch, but more narrow.

The details of the addition as seen in the north and south elevations continue across the rear elevation. This elevation, which consists of four wide bays, has some stained glass and some bevelled and leaded glass (three-part back door) in addition to the double sash wood windows. A large section of this elevation is obscured by the solid wood railing of the c1970 deck, which connects the addition to the carriage house.

The carriage house is a rectangular, two story brick garage structure, with a tall, hipped roof with exposed ornamental rafter ends and a slate surface. The second story of the carriage house has a number of intact double sash wood windows in round-arched openings, but the majority of the first story openings of the structure have been rebuilt, bricked-in, infilled with glass block, or otherwise altered. On the west side of the carriage house is a semi-circular, two story turret.

The interior of the Douglas House consists of a center hall plan, with rooms flanking it to the north and south, in the first story of both the original structure and the addition. The center hall is accessed by a vestibule from the front door. The doors from the vestibule to the hallway have two leafs with oval lights of bevelled and leaded glass and carved wood ornament. Above these doors is a bevelled and leaded glass semi-circular arched fanlight. To each side of the vestibule, facing into the center hall, are arches of the same height as those of the fanlight. The arches have carved wood ornament above doorway openings leading into an inglenook on each side. The inglenooks are triangular in plan, are richly detailed with wood ornaments, and have bench seats.

The center hall woodwork is entirely fiddleback maple. Every surface, including parquet floors, panelled and pilastered walls, and a richly-detailed ceiling, are covered with wood ornamentation. At the center of the hallway is a circular staircase, the opening of which forms a complete circle in plan. At the base of the staircase is a fluted Corinthian column which serves as a second newel post, connecting to the actual newel post by a curved wood bracket. The balusters of the stairs are turned wood spindles. The underside of the stairs has wood panelling with carved motifs applied to the surface. To either side of the stair, pairs of six-panelled pocket doors lead into the two parlors. To the north is one large parlor. To the south is a smaller parlor with panelled pocket doors leading into the dining room. Both parlors have ornately moulded plaster where the walls and ceiling meet. In the north parlor, the pattern is an art nouveau composition of seashell forms and swags. In the south parlor, the ornamental plaster forms classical details including a band of ovidarts and leaf-form modillions. Likewise, the north parlor has a dramatic art nouveau mantelpiece and an art nouveau chandelier. The mantelpiece has a tall oval mirror as its center, flanked by smaller rectangular mirrors and a complex

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pattern of tall, slender columns. The mantelpiece wood is an exotic striped wood resembling burl walnut. The south parlor has a more simple mantelpiece with rectilinear forms and Corinthian columns, in quarter-sawn, dark oak.

To the east of the smaller parlor is the dining room, an oval room with walls that are panelled in oak up to the chair rail. The ceiling moulding of this room is oak. To the east of the double pocket doors leading to the smaller parlor, The dining room has a built-in oak china cupboard, the top of which is an ornately carved seashell niche. Below the niche, the upper section of the cupboard has a bowed front door with a curved glass light. Below it is an open serving area at table height, supported by a lower cabinet.

Several details are consistent throughout the original portion of the first story. These include double pocket doors in most openings, with bracketted and panelled lintels, panelled reveals, and an ornately carved wood screen at the top of each opening. Each room has a different pattern of parquet floors. Each window has panelled trim with a lintel-like top supported on brackets.

The original portions of the second and third floors have much simpler wood detailing. A couple of walls have been removed from the second floor to create an open floor plan in the living areas of the funeral director's residence, but most details in the northern half of the house are intact. The ceiling of the second story of the grand stair has a stained-glass dome. The dome occupies a separate room area of the third floor, and formerly was lit by a skylight (now enclosed). The third story is a separate apartment, with most of its original wood doors and trim intact. Second and third floor doors are panelled with five horizontal panels, and some have solid wood transoms (panelled). The trim is much simpler, with a slightly more ornamented top piece and very plain sides. The house has three bedrooms in the second story apartment, all along the north side of the house, connected by a corridor. The third story apartment consists of three rooms and a small kitchen and bathroom, encircling the room that contains the stained-glass staircase dome.

The addition to the rear consists of offices to one side of the center hall and a large room for chapel services and mortuary lay-outs to the other side. At each side of the center hall is a set of stairs leading to the second story in this area, and much of the first story of this addition consists of an "h" plan of hallways extending back from the center hall of the original building. The second story of the addition consists of a kitchen and dining room, mainly flowing open spaces, with only a few walls or other enclosures, cabinets and kitchen appliances along the east side, and closets and bathrooms along the north side.

The Douglas House was originally a small mansion, a spectacular example of the richly-detailed architecture and craftsmanship of the era. Many of the exterior details and a portion of the second story interior have been changed. Changes include removal of stone and brick facings on the dormers, removal of the conical roof of the corner turret, replacement of the original slate roof with asphalt shingles, construction of a large addition and deck to the rear, and alteration of several openings in the carriage house. However, what remains of the original design retains a great deal of integrity and the ability to reflect the craftsmanship and opulence of the era. The details of the grand stair, two parlors, and dining room are entirely intact and of such importance to merit inclusion in the National Register in spite of the alterations.

8. Statement of Significance

Certifying official has considered the significance of this property in relation to other properties:

nationally statewide locally

Applicable National Register Criteria A B C D

Criteria Considerations (Exceptions) A B C D E F G

Areas of Significance (enter categories from instructions)

ARCHITECTURE

COMMERCE

Period of Significance

1901-1917

Significant Dates

1901

Cultural Affiliation

N/A

Significant Person

Douglas, John S.

Architect/Builder

Unknown

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

The Douglas House is significant for its interior and exterior architecture, as well as for its association with John S. Douglas, an important Uniontown civic leader and realtor. Douglas was instrumental in planning several additions to the city of Uniontown and assembled large areas of coal acreage in West Virginia. The house is eligible for the National Register under criterion "C" as an outstanding example of craftsmanship and architecture reflecting the burgeoning wealth of the Uniontown financial establishment at the turn of the century, and under criterion "B" as the home of a locally important individual. Built in 1901-02, during a spectacular building boom in the city of Uniontown, the design is attributed to John C. Fulton, a local architect who designed a number of churches and other buildings in the area. It is an outstanding example of Richardsonian Romanesque/Chateausque architecture, which has suffered from the removal of several exterior elements, but still retains many distinctive features. The front four rooms of the first story interior are completely intact and representative of the complex design and intricate craftsmanship of the era. The remainder of the house has been altered, but retains its overall character.

John S. Douglas was a real estate agent and Uniontown businessman who shared in the enormous influx of wealth to the Uniontown area during the Klondike Coal Boom. Douglas was a typical native western Pennsylvanian: of Scottish and Pennsylvania German descent, he was born in 1856 and raised on a farm near the small town of West Newton. His father had been a teamster on the National Pike and had been engaged in steamboating in addition to farming. At age 25, John S. Douglas moved to Uniontown and was a travelling salesman for the William Deering Machine Company, selling agricultural implements. In 1889, he opened a real estate office and within a decade was one of the city's most influential citizens.

The growth and success that the Douglas real estate business experienced coincided with the most rapid period of expansion in Fayette County's coal and coke industry, and with the consequent development of Uniontown's built environment and financial institutions. Prior to 1890, Fayette County had developed a world-famous coal and coke industry concentrated in the Connellsville District, a strip of land three miles wide and thirty miles long, with Connellsville and Uniontown as its two largest commercial centers. The coal underlying this strip was of superior quality for producing coke. The demand for coke was rapidly increasing as Pittsburgh's industrialists switched from coal-fired iron furnaces to Bessemer Steel plants that required a large supply of coke. As the demand increased, the mines in the Connellsville district were rapidly depleted. New technologies and other factors around 1890 led to the

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possibility of developing the Klondike region, a larger triangular section of land west of Uniontown with a slightly less desirable quality but much more reliable quantity of coal. The market for coke was strong enough to support extensive development, and large companies outside the Klondike area (such as Henry Clay Frick Coke Company, W.J. Rainey and Company of Ohio, Pittsburgh Coal, and many others) had the means to develop the needed mines and coke ovens. However, several Uniontown businessmen had the confidence of the local farmers and purchased the tracts and/or mineral rights before reselling them to the outside companies. Douglas was one of the real estate middle men, as were J.V. Thompson, John Q. VanSwearingen, Frank M. Seaman, and a number of others.

As a result of real estate speculation in the coal fields in the 1890s, Uniontown experienced phenomenal growth. What had been a substantial town on the National Road, and a county seat, yet limited to two- and three-story buildings, suddenly developed into a sprawling city with "sky scraper" banks at its center, reaching to as many as eleven stories. The building boom itself came mainly in the year 1901, when the First National Bank, Second National Bank, and the Fayette Title and Trust Company built office towers in the center of town. These were among at least three dozen building projects under construction in Uniontown in the spring of 1901, according to contemporary newspaper reports. Essentially the entire downtown was under construction that year, including Main Street itself which was received new brick pavement. On April 16, 1901, the Daily News Standard declared: "Never before were such extensive building operations projected in Uniontown as now." The city plan expanded as well in this period, with new neighborhoods springing up along its edges. At the extreme edges were mining towns such as Continental, Phillips, and Oliver. But middle class neighborhoods made up the majority of the expansion, such as the addition planned by the Uniontown Land Company. It comprised 145 lots along five streets. It was laid out by three men, one of whom was John S. Douglas. At a later date, they expanded the plan, adding three more streets named for themselves.

However, many of the rapidly-built fortunes of this period were just as quickly lost. The greatest example was that of J.V. Thompson, president of First National Bank, who was a millionaire by 1900, and died a pauper about two decades later.

John S. Douglas seems to have been a lesser financial baron modelled after Thompson, but with holdings that extended into West Virginia (after the development of the Klondike District, Uniontown interests began turning their attention to undeveloped areas of northern West Virginia, just across the state line from the Klondike). According to Douglas's biography in Genealogical and Personal History of Fayette County (Jordan, 1912), "He...handled an exceedingly large acreage of coal and timber land in Pennsylvania and West Virginia." According to Nelson's Biographical Dictionary and Historical Reference Book of Fayette County (1900), he was "interested, with others, in the coal regions and coke manufacturing in the 'Pocahontas' District of West Virginia, and owned several hundred acres of coal in that section." His obituary, though, identifies him with coal interests in Northern West Virginia: "His largest achievement was the organization of a field of 28,000 acres in Harrison and Doddridge Counties, West Virginia, for which J.Q. VanSwearingen is now the trustee." (The reference to the Pocahontas Coal Field, in the southern tip of West Virginia, may be a mistake: standard history sources on that area do not mention J.S. Douglas, but there were two mines in the area at one time named Douglas #1 and #2, owned by the Cumberland Coal Co.) Numerous trips to West Virginia on Douglas's part were noted in the "Local Briefs" column of the Uniontown Daily News Standard at about the time that the Douglas House was under construction. J.Q. VanSwearingen frequently accompanied him.

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Closer to home, Douglas ran a typical real estate office and was an active local citizen. Married since 1880 to Sara Norcross, a native of nearby Redstone Township, Douglas was a civic-minded individual and a very prominent member of Great Bethel Baptist Church, where he was a Sunday School teacher. He was a member of the church's building committee, responsible for the construction of the present church structure, built 1901-03. Douglas's partner in his West Virginia real estate deals, John Q. VanSwearingen, was also a prominent member of this church. VanSwearingen was a well-known lawyer who specialized in assisting in the acquisition of mineral rights and other mine-related real estate. He was a close associate of J.V. Thompson, and at a later date became a judge. The local prominence of Douglas and VanSwearingen is apparent in the fact that their activities are frequently mentioned in the Daily News Standard's "Local Briefs" column, their biographies in several local history books, and their general visibility. Douglas was also active in several local lodges, including Elks, Heptasophs, Modern Woodmen, and Royal Arcanum. Yet Douglas was just as well-known as a local Sunday School teacher: the attendance of his Sunday School class at his funeral visitation was deemed worthy of a special article in the Daily News Standard.

Great Bethel Baptist Church was designed by local architect John Charles Fulton who may have also designed the Douglas House. Like Douglas, Fulton was born in 1856 on the west side of the Youghiogheny River near West Newton, to an old local family. He studied carpentry and architecture under his uncle, Humphrey Fulton of Irwin, and built numerous buildings in West Newton, including three churches, between 1877 and 1884. He relocated his residence and business to Uniontown in 1881 (the same year Douglas moved there), where he became a partner in a family business (groceries and queensware). In 1888, he began an independent architectural practice, designing several churches, hotels, schools, and courthouses, and according to his biography [Nelson's Biographical Dictionary, 1900] "hundreds of handsome fine residences." The above-mentioned commissions were distributed throughout Fayette County and the greater Morgantown area of West Virginia. He designed two courthouses in West Virginia, including that of Doddridge County, where John S. Douglas had extensive coal holdings. Although there is no documentation that Fulton designed the Douglas House, the parallels between his life and that of John S. Douglas suggest that he was a likely candidate, as does the fact that he designed Douglas's church (Fulton was a Presbyterian), which was under construction at the same time. Fulton's career spanned a time when there were many changes in architectural fashion. His West Newton churches are Gothic Revival with elements of German Romanesque. Great Bethel Baptist is Richardsonian Romanesque (rock-faced stone), and the Fulton residence, built some years later on Ben Lomond Street, is a grand Colonial Revival structure. Fulton died in 1924.

The Douglas House reflects the opulence of the era. The Douglases were childless, and apparently concentrated their domestic efforts on the refinement of their home, in which they kept a very large, well-known collection of nineteenth century paintings. The interior of the house was of such repute as to be mentioned in Douglas's obituary:

"Perhaps the most distinguished characteristic of Mr. Douglas was the taste displayed early in his life for the artistic and beautiful. His home in North Gallatin Avenue is one of the first to make its appearance here and has been the object of admiration to those who pass through this part of town. The interior is furnished with studied care and exquisite taste. Adorning the walls are subjects from the brush of prominent American artists and several from foreign shores."

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The interior of the house is a spectacular example of architectural detail and craftsmanship. The fortunes of the Connellsville and Klondike coking districts produced many such interiors. However the more famous examples are on a much larger scale, such as J.V. Thompson's Oak Hill, while the Douglas House represents the home of a middle level financier and civic leader. The Douglas House is also distinguished by the fact that it was built during the year of most intense building activity in Uniontown, while some of the larger, better-known residences were built a few years earlier or later. In 1901-02, a great number of buildings were built in the city, but the core of this building boom was the construction of office towers on Main Street, while many of the residential projects were alterations or additions. Additionally, many of the houses from this boom were on major avenues leading into town from various directions which later became commercial strips, and the houses were severely altered or demolished. The Douglas House is one of the survivors of this trend. It is, for instance, one of only four houses in Uniontown, from this period, listed in Smith and Swetnam's Guidebook to Historic Western Pennsylvania.

Mr. Douglas died in 1917, and the house was subsequently sold to Jules J. Quertimont of Point Marion, Fayette County. In 1947, it was purchased by Victor DeCarlo, a funeral director, who built a substantial addition to the rear in 1967. Although DeCarlo removed the original kitchen and added a few features taken from other buildings (oak doors and a few staircase details on new rear stairs), this addition was otherwise made in the same spirit as is reflected in the Secretary of the Interior's Standards for Rehabilitation. The brick, mortar, and windows of the rear addition, for instance, match those of the older building, while other details belie the 1967 construction date in a subtle way. The house was later sold to Thomas M. Dolfi, the present owner, who has been managing the funeral home since the 1980s.

9. Major Bibliographical References

Ellis, Franklin. History of Fayette County, Pennsylvania. Philadelphia, 1882.

Jordan, John W., LL.D. Genealogical and Personal History of Fayette County. New York: Lewis Historical Publishing Company, 1912.

Hadden, James. A History of Uniontown. Evansville, Indiana: Unigraphics, 1913. pp. 95 & 3

Nelson, S.B. Biographical Dictionary of Fayette County. Uniontown, Pa. 1900.

Smith, Helene and Swetnam, George. Guidebook to Historic Western Pennsylvania. Pittsburgh: University of Pittsburgh Press, 1990. pg. 182.

Uniontown Daily News Standard. Uniontown, Pennsylvania. Various articles in the "Local Brief" column, including on 16 April 1901, 1 June 1901, 12 June 1901, 23 April 1902, and Douglas obituary on 4, 5, and 8 January 1917.

Deed for Douglas property, Fayette County Courthouse.

Will of John S. Douglas, dated 15 January 1917.

See continuation sheet

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____

Primary location of additional data:

- State historic preservation office
- Other State agency
- Federal agency
- Local government
- University
- Other

Specify repository: _____

10. Geographical Data

Acreeage of property less than one acre

UTM References

A 17 16109160 4417740
 Zone Easting Northing

C _____

B _____
 Zone Easting Northing

D _____

See continuation sheet

Verbal Boundary Description

The boundaries of the nominated property are described on Map/Parcel # 38-4-316.

See continuation sheet

Boundary Justification

This tax parcel contains all the property historically connected to the John S. Douglas House. The entire parcel is occupied today by the Douglas House and adjoining carriage house.

See continuation sheet

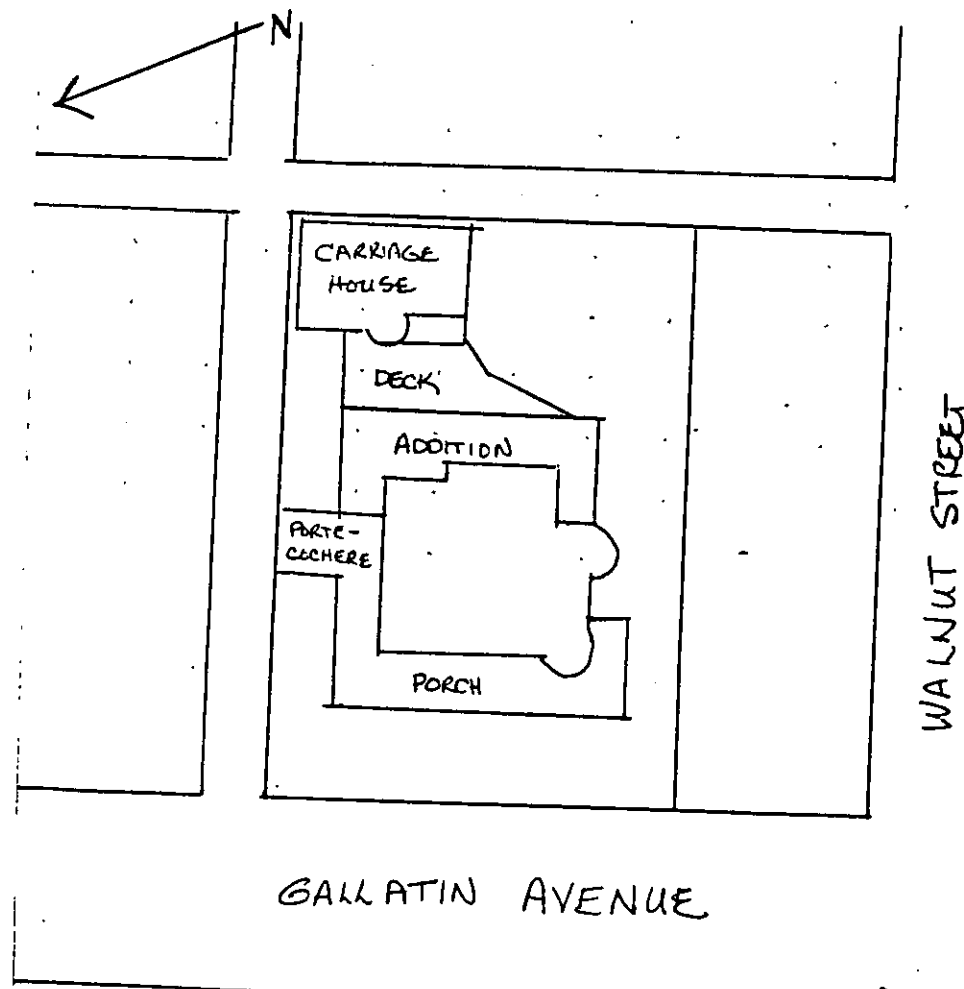
11. Form Prepared By

name/title Terry A. Necciai, Historic Preservation Consultant

organization _____ date 22 August 1993

street & number 508 Chess Street telephone (412) 258-6037

city or town Monongahela City state Pennsylvania zip code 15063



John S. Douglas
House
Uniontown, Pa.

CARRIAGE HOUSE

PARKING

DECK ABOVE

OFFICE

REST ROOM

LOUNGE

ORIGINAL OUTLINE OF HOUSE

PARKING

PORTE COCHERE

DINING ROOM

ART NOUVEAU PARLOR

NEO-CLASSICAL PARLOR

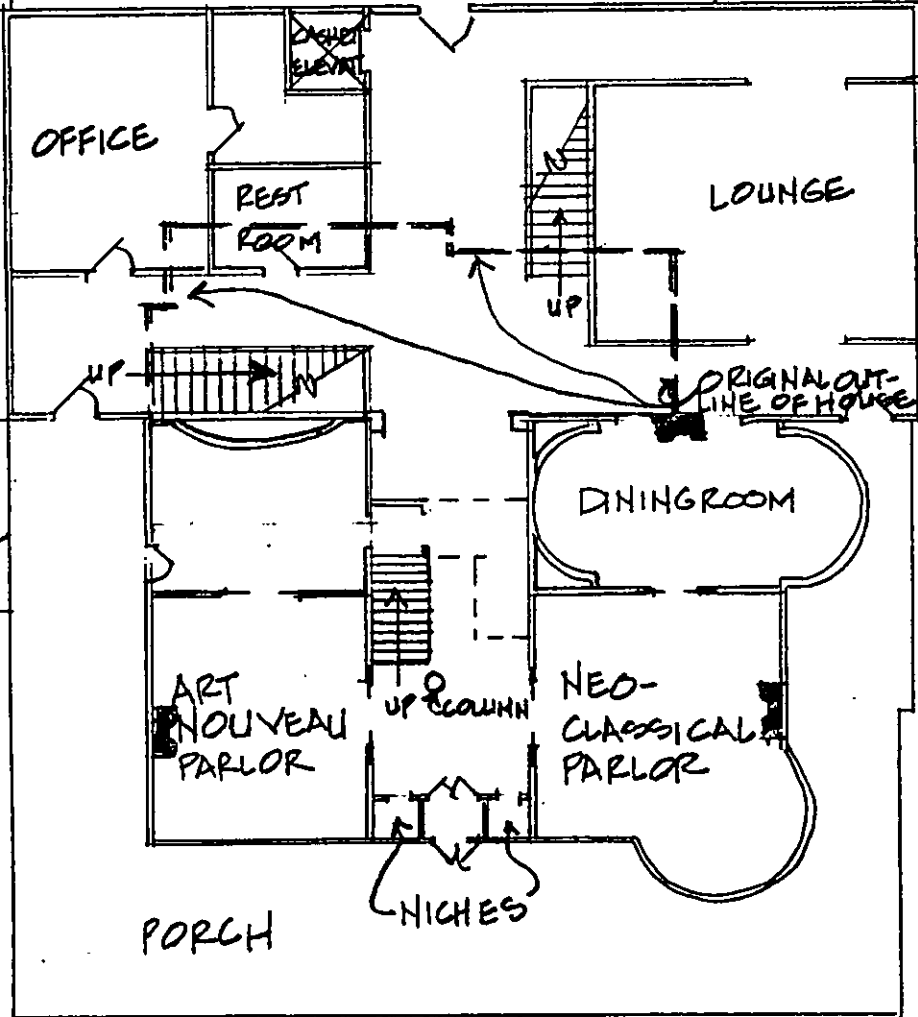
PORCH

NICHES

JOHN S. DOUGLAS HOUSE
(DOLFI FUNERAL HOME)
136 N. GALLATIN AVE
UNIONTOWN, PA.



GALLATIN AVENUE





John S. Douglas House
Uniontown Quadrangle