

National Register of Historic Places Registration Form



SG-2466

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).

1. Name of Property

historic name First Baptist Church of Ogdensburg Complex

other names/site number NA

related multiple property listing NA

2. Location

street & number 617 State Street

N/A

not for publication

city or town Ogdensburg

N/A

Vicinity

state NY

code 36

county St. Lawrence

code 089

zip code 13669

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this X 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 X meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

 national statewide X local

Rose David Muly
Signature of certifying official/Title

3/23/2018
Date

DSHPD
State or Federal agency/bureau or Tribal Government

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

Signature of commenting official

Date

Title

State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

X entered in the National Register

 determined eligible for the National Register

 determined not eligible for the National Register

 removed from the National Register

 other (explain:)

Oliver Abernethy
Signature of the Keeper

5/18/18
Date of Action

First Baptist Church of Ogdensburg Complex
Name of Property

St. Lawrence County, NY
County and State

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- | | |
|-------------------------------------|------------------|
| <input checked="" type="checkbox"/> | private |
| <input type="checkbox"/> | public - Local |
| <input type="checkbox"/> | public - State |
| <input type="checkbox"/> | public - Federal |

Category of Property

(Check only **one** box.)

- | | |
|-------------------------------------|-------------|
| <input checked="" type="checkbox"/> | building(s) |
| <input type="checkbox"/> | district |
| <input type="checkbox"/> | site |
| <input type="checkbox"/> | structure |
| <input type="checkbox"/> | object |

Number of Resources within Property

(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
2	0	Buildings
0	0	Sites
0	0	Structures
0	0	Objects
2	0	Total

Name of related multiple property listing

(Enter "N/A" if property is not part of a multiple property listing)

NA

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

RELIGION/ Religious Facility

RELIGION/ Church-related residence

Current Functions

(Enter categories from instructions.)

RELIGION/ Religious Facility

RELIGION/ Church-related residence

7. Description

Architectural Classification

(Enter categories from instructions.)

LATE VICTORIAN/Gothic Revival

NO STYLE

Materials

(Enter categories from instructions.)

foundation: STONE

walls: STONE (church); WOOD (parsonage)

roof: ASPHALT SHINGLE

other: _____

First Baptist Church of Ogdensburg Complex

St. Lawrence County, NY

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Narrative Description

Summary Paragraph

The First Baptist Church of Ogdensburg Complex is located near the banks of the Oswegatchie River in the city of Ogdensburg, St. Lawrence County, New York. The complex consists of a church and a parsonage. In the late nineteenth century, there was also a house for the sexton and wagon sheds at the rear of the lot, but these no longer exist. The church complex fronts on State Street, which runs north-south and is one of Ogdensburg's main transportation arteries. It is part of a small historic corridor of nineteenth-century buildings that includes the Preston King House, George Seymour House, Judge John Fine House (circa 1849, NR 1986), and U.S. Post Office (1867, NR 1977). One block east of the church complex, on Caroline Street, is the United Methodist Church, while St. John's Episcopal Church, also on Caroline Street, is two blocks east. The First Baptist Church of Ogdensburg is situated near the center of its block and is set back approximately fifteen feet from the street, facing east onto State Street. The original church, built in 1833, has been substantially reconstructed several times; as a result, the current building no longer resembles its early-nineteenth-century predecessor. It was extended in 1855, substantially remodeled in 1860-61 and 1871, and reconstructed after a fire in 1881. That is when photographic evidence shows that the exterior of the First Baptist Church achieved its current form with a variety of Gothic Revival features – rusticated stone walls, stubby tower, Gothic-arched windows, and quoins in contrasting stone. A frame addition was added to the rear of the stone church in 1914 with Sunday School rooms (now offices), a kitchen, and utility subbasement. The relocation of these classrooms allowed the church basement to be reconfigured as the current Fellowship Hall with a new stair from the front entrance. In the 1930s and 1940s, thirteen stained glass windows were added to the building by local glass artist, Harry James Horwood. In 1947, church stenciling was refreshed, giving the interior of the First Baptist Church its present form and appearance. Just north of the church at the corner of State and Jay Streets is the parsonage, which is also set back from the street by approximately fifteen feet. The parsonage is a two-story, wood-frame mid-nineteenth century building that features simple Greek Revival details such as a gabled roof with partial and full returns and interior Greek Revival staircase. However, it also displays late-nineteenth century features, such as an asymmetrical two-and-a-half-story tower and interior stained-glass windows, which were added after 1892 when the building was purchased and remodeled by the congregation. To encompass the major alterations and additions to the church and parsonage, the period of significance for the complex begins in 1881 and ends in 1947.

Site

The First Baptist Church of Ogdensburg Complex is surrounded on all sides by private residences and offices that range in age from early nineteenth century stone homes, to a mid-nineteenth century Gothic Revival cottage (across the street), to late-nineteenth century clapboard buildings, many now vinyl-clad. The approximately three-quarter acre lot on which the church and parsonage are built stretches north along State Street and occupies half the block. The church is set back approximately fifteen feet from State Street near the center of the block. The parsonage is north of the church at the corner of State and Jay streets and similarly set back from State Street. The church has foundation plantings in front, a well-manicured lawn that fills much of the space between the church and parsonage, and several shade trees. The church parking lot is at the rear of the parsonage behind the lawn.

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The First Baptist Church of Ogdensburg

In 1830 the Baptist congregation of Ogdensburg was gifted a parcel of land on State Street by George Parish, agent and brother of town developer David Parish, and built a stone church between 1830 and 1833. As the population of Ogdensburg grew throughout the nineteenth century, so did the Baptist congregation. In 1855, the church was extended; in 1860-61, it was refurbished; and in 1871 the congregation effectively rebuilt the old church. Ten years later, a massive fire destroyed the church spire and much of the roof, forcing the congregation to rebuild again – this time, with decorative stone quoins but without a church spire. As a result, the current exterior of the church dates to 1881, with the exception of the frame addition built onto the rear in 1914. The interior also needed to be reconstructed after the 1881 fire. Thirty-three years later, basement classrooms were relocated to the frame addition, and the basement opened up as the Fellowship Hall with a new interior stair from the entry vestibule in the tower. A large organ was installed in 1929, and stained-glass windows by Ogdensburg glass artist Harry James Horwood were added between 1931 and 1944. In 1947, the church stenciling was refreshed, giving the interior of the First Baptist Church its present form and appearance. Although the building's rectangular form, window openings, and some of its materials date to as early as 1830, the many changes to the church make it impossible to speculate about its exact appearance prior to 1881. Thus, the period of significance begins in 1881 and ends with the redecoration of 1947.

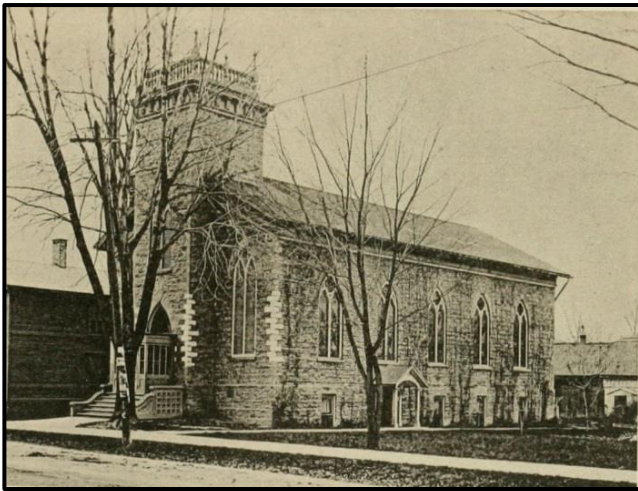


Figure 1. The First Baptist Church, 1895.



Figure 2. The First Baptist Church, 2017.

Exterior

The First Baptist Church has a rectangular plan and a raised basement. The masonry of the church is quite distinctive, compared with other nearby stone buildings, and appears to be a wythe or veneer applied in the late nineteenth century after the 1881 fire. It consists of grey roughly-shaped stones with a distinctive pattern of raised mortar joints, scored with a decorative line. Some of the stone appears eroded. Beige stones create contrast in the window and entrance trim. White stones add further contrast in quoins at the corners of the building, tower, and entry; a few white stones are mingled with the grey stones of the wall. A prominent drip edge runs around the building above the basement windows. The window openings date from at least 1871 but, with one exception, the stained-glass windows themselves date from the second quarter of the twentieth century.

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Façade (East Elevation)

The façade of the First Baptist Church is three bays wide with a slightly projecting rectangular tower in the center bay and a tall lancet window in the tower and each bay to either side. Each corner of the tower and the building has roughly-dressed quoins using beige stone in the upper half, with contrasting white quoins below. At the base of the tower is the slightly-recessed entry, accessed by a flight of concrete steps; the wide, pointed-arched opening echoes the window openings but includes beige and white quoins like the corners. In addition, the entry has voussoirs, a keystone at the arch, and carved colonettes at the door casing. The current door is a late-twentieth or early-twenty-first century glazed door with sidelight; however, an earlier transom survives and features two stained-class trefoil windows, beneath a quatrefoil window with the name of the church, centered within the pointed arch. In the upper portion of the tower, the tall lancet window centered above the entry is divided into two stained-glass panels with a small sexfoil beneath the arch. The tower terminates approximately eight feet above the roof in a vinyl cornice that may conceal the cornice constructed in 1881. (The balustrade dating to 1881 that terminated the tower is missing.) In the single bays to either side of the tower, the tall lancet window is divided into two trefoil-topped stained-glass panels with a smaller quatrefoil beneath the arch; beige voussoirs accent each pointed arch. All three lancet windows are enclosed on the inside of the building so that they can be back-lit and visible from outside. In the southern bay, a small lift has been added adjacent to the base of the tower to make the church accessible.

Sides (North and South Elevations)

The side elevations of the church are nearly identical and simply composed. Each is five bays wide with a tall lancet window in each bay matching those on the primary elevation, though slightly smaller in size. The two rearmost windows have slightly different lintels, probably reflecting the extension of the church in 1855. Windows are decorated with grey voussoirs. There is no apparent seam in the stone walls marking the extension.¹ Although the fifth bay on the south elevation is obscured on the interior by the organ, a simple nineteenth-century stained-glass window is still in place and can be seen on the exterior.² Below a water table, each bay has a small rectangular window that was intended to light the basement. On the northern elevation, the basement windows are replacement vinyl, one-over-one sash, while on the southern elevation the window openings have been filled with concrete block.

A frame addition was added to the rear of the stone building in 1914; it is now sided with vinyl. Its side elevation is one-story, above a raised basement). On the northern elevation, a window opens into the office area above a covered entry that accesses the basement; in addition, there are two small openings east of the entry. On the southern elevation, two upper windows open into the pastor's office above a window into the basement kitchen.

Rear (West Elevation)

The rear elevation of the church is largely composed of the rear of the 1914 addition, which was designed by Herbert H. Howard, a member of the congregation. The original windows have been replaced. At the center, stacked pairs of one-over-one windows light the upstairs office and basement eating area. To the north, a single

¹ The underlying wall would have been reconstructed after the building was extended in 1855 – perhaps using stone from the original rear wall – but the wythe and quoins date from 1881.

² This window may have been installed by Harry Horwood (father of Harry James Horwood) after the 1881 fire; the son said his father did some work on the church soon after opening a local office in Prescott, Ontario in 1880. With the exception of this window and the entry door, all the other stained glass windows date from the second quarter of the twentieth century.

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one-over-one window lights the landing of the interior stair. Above the roof of the 1914 addition, the rear wall of the stone church is visible with a blocked opening in the apex that is the top of a nineteenth-century lancet window.

Interior

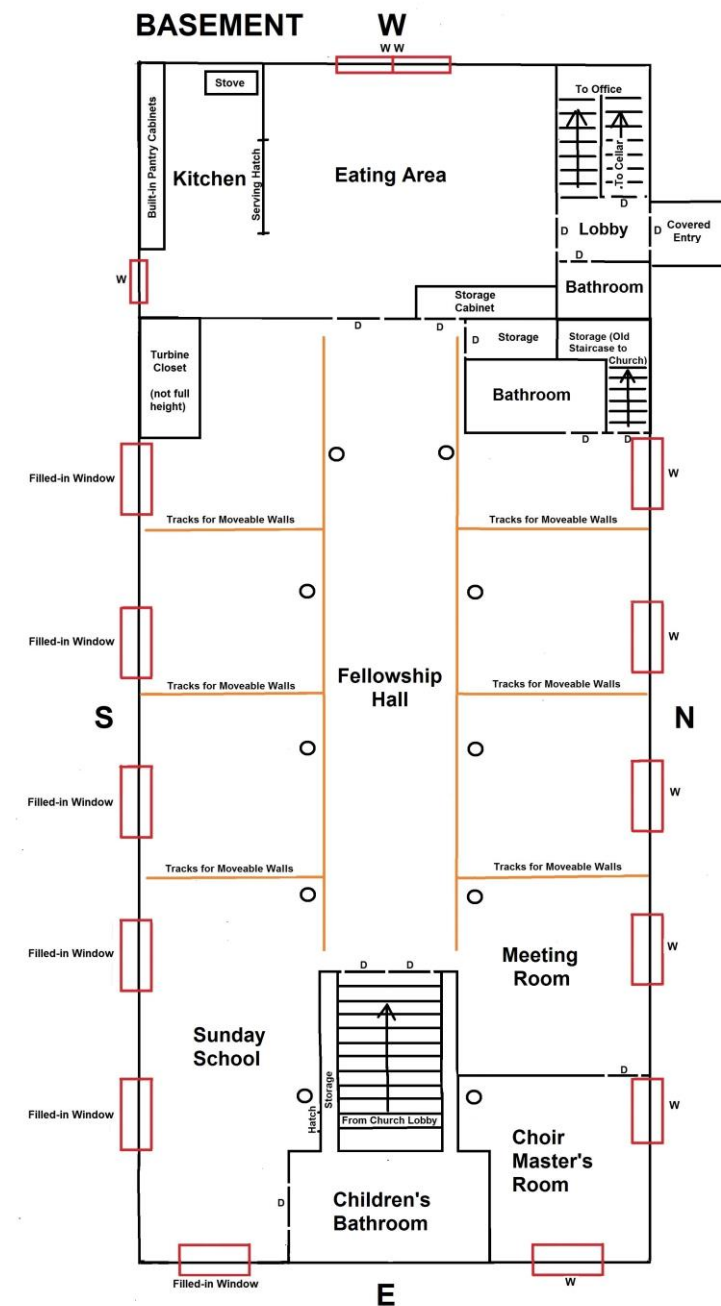
Plan (See Figures 3 and 4 and Section 11: Additional Documentation)

The interior of the stone church has a main, first-floor level and a raised basement. The first floor consists of a small entry vestibule located beneath the tower and the two-story, open volume of the church auditorium. A choir loft is wrapped around the tower at the east end of the room, and a platform, rostrum, and apse define the worship space at the west end. Pews fill the middle. A door on the west wall accesses the parish office and pastor's study in the rear addition. The basement of the building is principally accessed by a stair from the entry vestibule under the tower. It contains a central open space for fellowship with four small rooms at the east end – one for the choir master, a comfortable meeting area, and the principal Sunday School room with a bathroom. Accordion pleat dividers permit the open space to be subdivided. A second bathroom, two storage areas (constructed above and under the original stair to the sanctuary), and turbine closet (presumably for emergency power) are located at the west end. A door through the west wall leads to the kitchen and an eating area in the basement of the rear addition. An enclosed lobby with two stairs is located in the northwest corner of the addition; it provides access to the parish offices, parking lot, bathroom, and subbasement.

Entry Vestibule

The entry vestibule in the tower is simple in design and contains the entry door from State Street at center, a wide stair (opposite the entry) leading down to the basement Fellowship Hall, and opposite steps and hallways (north and south) leading up to access the interior of the church. The ceiling is plaster and the floor, though carpeted, likely retains hardwood beneath. The walls are also plaster with a painted border at the ceiling; this border is similar to one in the nave, though smaller in scale to suit this smaller space. Trim consists of a deep baseboard, paneled doors, and wood door casings, all in stained wood. The staircase to the basement was constructed in 1914 when Herbert H. Howard designed the rear addition.³ The new space allowed the congregation to relocate its classrooms, remove partitions in the basement, and create the Fellowship Hall. The stair is framed within a pointed-arched opening, with a stencil of the Ten Commandments that was added in 1947. A stair lift for handicapped access to the basement was added later in the twentieth century. The side hallways contain a storage area (north) and tight winding stair to the choir loft (south). The auditorium doors are upholstered in red leather.

³ "Extensive Improvements at Ogdensburg Baptist," *Watertown Daily Times* (January 6, 1915), [illegible page number].



See Section 11: Additional Documentation for additional floor plans for the choir loft/tower and subbasement utility room.

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Auditorium

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The two-story, open volume of the church auditorium has plaster walls throughout, with wood wainscoting below and curved plaster coves at the ceiling. Above the chair rail, beneath the ceiling, and around each of the openings, the walls are stenciled with an intricate border of scrolled foliate elements. Throughout, the floors are hardwood. The ceiling is modern drywall and holds electric lights that are accessed from a hatch in the tower; these were added in 1947.⁴ In the center is a diamond-shaped panel, painted to match the borders and framed with simple plaster trim; it dates from before 1895, when it appears in an illustration in the *Souvenir of Ogdensburg*.⁵ (See Figure 6.)

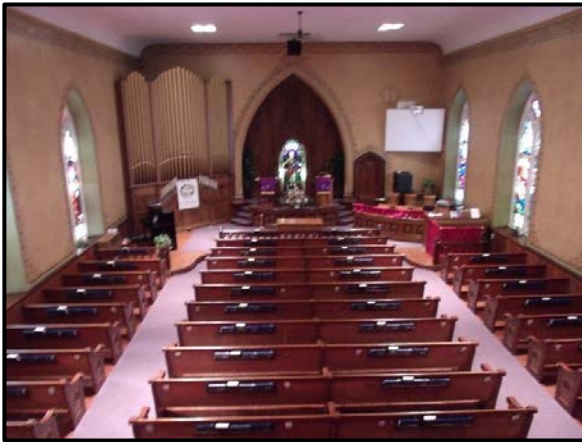


Figure 5. Interior, First Baptist Church, 2017.

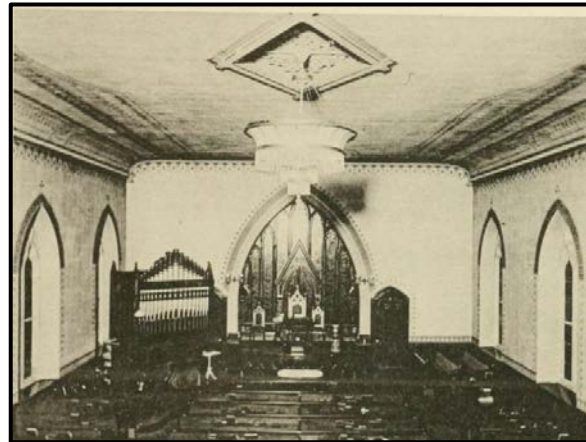


Figure 6. Interior, First Baptist Church, 1895, from the *Souvenir of Ogdensburg*.



Figure 7: Interior, First Baptist Church, 1947. Note installation of the stained-glass window in apse.

The east end of the church contains a raised choir loft supported on two cast iron columns. The choir loft is enclosed with a partial-height, paneled railing, featuring lancet-shaped panels topped with trefoil heads. The loft is now used for storage and has a floor covered in particleboard. The stained-class windows in the side bays of the façade are enclosed with back-lighting and are visible from outside the church but not from within it. However, the electric lights in the north bay are serviced from the choir loft by removing a solid wall panel and

⁴ "Interior of First Baptist Church Remodeled, Refinished; Wall Stencils Designed, Painted by Allen McGuire," *Ogdensburg Journal* (April 4, 1947), 5.

⁵ E. N. Crane, *Souvenir of Ogdensburg, N. Y. in Heliotype* (Ogdensburg, NY: [no publisher], 1895).

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climbing down into a narrow window well; the electric lights in the south bay are more easily accessed from the stair to the loft.

At the west end of the church, there is a raised platform holding the organ (south) and seating for the choir (north). On it is a raised rostrum with curved wooden steps to each side. It holds an angled wood lectern and an angled wood pulpit, both with applied trim, and several carved, upholstered chairs; these furnishings appear to date from the late nineteenth century. Behind the platform, a pointed-arch apse frames a paneled wood reredos, inset with a stained-glass window of the risen Christ from 1943 by Harry James Horwood; the window is back-lit so that Christ appears to be beckoning his followers forward. Below the rostrum on the north is a pointed-arched doorway containing a paneled door with lancets like the stained-glass windows, leading to the parish offices in the 1914 rear addition. Both the apse and doorway are surrounded with the same painted borders as the remainder of the church. At the south side of the raised platform is the large Estey organ, added in 1929 and blocking a nineteenth century stained-glass window in the southwest corner of the church.

The other windows on the north and south walls of the church were also crafted by Harry James Horwood in the 1930s and 1940s. They depict scenes in the life of Christ, with the names of the dedicatees and donors below.

The center of the auditorium is divided into three sections of wood pews, with their original numbers facing the aisles and racks to hold prayer books and Bibles.

Tower

The tower of the First Baptist Church is accessed by a small winding staircase in the south hall of the entry; the top of the stair also accesses the choir loft and the electric lights behind the stained-glass window in the south bay of the façade. The tower itself is an unfinished space, entered through a hatch at the top of a short ladder. Once inside, a longer series of ladders provides access to a gangway, the interior of the auditorium ceiling, and the top of the tower. The walls of the tower are composed of rough-cut stone and mortar without the veneer of the exterior. There is evidence of the 1881 fire that destroyed the steeple and roof of the church in the form of charred timber support beams. Behind these beams is the façade's central lancet window. It is largely obscured within the tower by sheets of particleboard designed to enhance its back-lighting. This 1944 window of Nicodemus is the last stained glass window Harry James Horwood installed in the church.

Basement

The basement level of the church features the Fellowship Hall – a largely open floor area with plaster walls, a gymnasium floor with markings for shuffleboard, and a pressed-metal ceiling with coved cornice throughout. Regularly spaced, decorative cast-iron columns punctuate the room. There are five windows on the north side – ground-level on the exterior – with deep recesses. At the east end (and split by the entrance stair), a combination of folding accordion-pleat dividers and drywall partitions encloses the choir master's office, a meeting area, and classroom space with children's bathroom. In the center, the open Fellowship Hall has additional mid-twentieth century accordion-pleat dividers. At west end of the room, early twentieth-century paneled doors with wood casings access a bathroom, two closets, and the 1914 addition. The two closets have been constructed from an old staircase into the basement from the auditorium. One closet provides access to

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space above the old steps; the other accesses the space under them. An enclosure in the southwest corner of the room holds an emergency turbine.

Rear Addition

There are three ways to enter the 1914 rear addition. The pointed-arch door on the platform at the west end of the auditorium leads into the parish offices on the first floor; a simple paneled door from the Fellowship Hall leads into the basement kitchen and eating area; and a door from the outside church parking lot leads to a basement lobby with open stairs to the parish offices, a closed staircase leading to the subbasement, and doors to the kitchen and a bathroom.

The first-floor offices include a large parish office in the center and a smaller office for the pastor in the south. Both rooms have non-historic finishes throughout. The parish office has gypsum walls, wood floors, and a dropped drywall ceiling. The pastor's office has its original pointed door, but has been remodeled with a carpeted floor, faux-paneled walls, and acoustic tile. At one time, the room was also used as a chapel and contains an apse at the east end.

The basement is divided into a kitchen and eating area, the two spaces separated by a full-height wall with open doorway and serving hatch. In the kitchen, beadboard wainscoting covers the lower portion of the walls, and a large built-in wood cupboard occupies one wall. The large cast-iron gas stove appears to be original. Most of the eating area is covered in faux-wood paneling, though some beadboard wainscoting has been retained and there is original wood trim around the doors. A variety of doors access the lobby and several storage closets.

The sub-basement under the 1914 addition houses the church's utilities. Originally, it was two rooms, now broken through. One room may have stored coal for the furnace, as there is still coal on the floor. The other holds the church furnace on a concrete pad.

Parsonage

Exterior

(See Section 11: Figures 21-26 for contemporary Sanborn maps showing the evolution of the plan.)

The parsonage, located at the northeast corner of the parcel, is a modest, two-story, three-bay Greek Revival residence that was altered in the late nineteenth century after it was purchased by the First Baptist Church as a parsonage. It has a side-facing gable roof and a two-story ell extending from the northwest corner, giving the plan an L-shape. In 1892, a two-and-a-half story, rectangular tower was added at the southwest corner of the house; by 1898, the Sanborn map shows a single-story garage extending from the northwest corner. (The same map shows a porch wrapping around the front of the building to the tower; it was removed sometime after 1949.) The original details and character of the building are currently somewhat obscured as it has been clad in vinyl; however, the historic form and proportions remain clearly evident. In addition, all the windows appear to be nineteenth or early twentieth century one-over-one, double-hung wood sash windows.

The primary façade faces east on State Street; it is three bays wide and simply composed. A projecting porch (built after 1949) with a pedimented roof supported on square columns frames the entry in the southern bay.

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The entry has a non-historic flush door, but historic sidelights remain to either side. The two remaining bays at the first story and the three bays at the second story each have a single one-over-one window.

The north elevation runs along Jay Street and is composed of the side of the Greek Revival main block with a closed pediment at the roof, a two-story ell extending to the west; and rear garage. The main block has a single window at both the first and the second stories centered beneath the gable. The two-story ell has four regularly spaced bays, each with a single window on each floor in bays 1, 2, and 4; bay 3 has only a small, high window on the first floor and no window on the second floor. The garage extends further west in two steps and contains no side windows.

The south elevation is composed of the main block to the east with the slightly projecting rectangular tower at the center; a single-story, shed-roofed sunporch projecting from the ell to the west; and the garage further west. Crowning the tower is a steep pyramidal roof. The main block has two small windows that light the interior staircase – one at the east end of the first floor and the other at the west end of the second floor – but is otherwise blank. On the south elevation of the tower, a pair of windows is centered on both the first and second stories with two small windows above into a short attic story. (Single windows at the first, second, and attic floors open into the east side of the tower.) A group of four windows lights the sun porch, while a single window is centered above on the second floor of the ell. The garage has a single door to the east and a small window to the west. The garage appears to have been given a small addition with a hipped roof at the end to extend its length.

On the rear (west) elevation, the garage occupies most of the first floor of the north end of the elevation, with the ell visible beyond at the second story and the tower extending to the south. The garage has a single overhead garage door. A pair of small windows is visible on the second story of the ell. The tower has a door and a pair of windows at the first floor, with a single window at the southern end of the second floor, and a pair of small windows at the short attic story above.

Interior

The interior of the parsonage has living spaces and offices on the first floor with bedrooms and storage areas on the second floor. A number of historic finishes remain. In addition, although modern carpeting and dropped ceilings have been added to some rooms, it seems likely that the original finishes survive beneath.

On the first floor, the main entry and main staircase are located in the southern bay. A large living room takes up the rest of the east-facing façade; behind it are a dining room and kitchen in the ell. The finishes in the east end of the house are largely historic with plaster walls, plaster ceilings divided into panels, and hardwood floors. In the entry hall, the historic Greek Revival staircase remains and has delicately turned spindles and a bold, turned, round newel post, all in the original stained finish. The treads, risers, and closed stringer of the stair are painted, as is the deep baseboard on the wall opposite the railing. The living and dining rooms retain their original six-panel doors, along with deep, original baseboards and door casings, all painted white. The kitchen and the first floor of the tower have modern finishes with vinyl tile or carpeting at the floors and acoustic treatments at the ceiling; however, historic trim remains around the doors and windows.

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The second floor of the main block contains a small living area at the top of the stairs with a bedroom in the northeast corner. A hallway extends west from the stair hall, accessing bedrooms to either side in the ell. Original baseboards, doors, and door and window casings are present throughout this floor. Hardwood floors remain in the hallways, and it appears likely that the original hardwood floor exists under bedroom carpeting. Walls are plaster, though most have been wallpapered. Ceilings are not original; many have received either an adhered acoustic treatment or dropped ceiling tiles. A second carpeted staircase at the southwest corner of the ell connects the second floor to the kitchen. A narrow winding stair off the central hallway accesses the attic story of the tower; this is an unfinished space with wide plank floors and exposed framing.

Summary

The two buildings of the First Baptist Church of Ogdensburg Complex retain strong integrity of location, design, setting, materials, workmanship, and feeling for their period of significance. Both buildings have been carefully maintained by the congregation, and most changes in the design, materials, and workmanship of the church reflect either growth or recovery from the 1881 fire. The complex contributes significantly to the historic character of the city and is an excellent example of the religious architecture that can be found in Ogdensburg, as well as an example of the architectural, cultural, and social roles that historic buildings continue to play in this tight-knit community.

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- ☒ A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- ☐ B Property is associated with the lives of persons significant in our past.
- ☒ C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- ☐ D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- ☒ A Owned by a religious institution or used for religious purposes.
- ☐ B removed from its original location.
- ☐ C a birthplace or grave.
- ☐ D a cemetery.
- ☐ E a reconstructed building, object, or structure.
- ☐ F a commemorative property.
- ☐ G less than 50 years old or achieving significance within the past 50 years.

First Baptist Church of Ogdensburg Complex

Name of Property

Areas of Significance

(Enter categories from instructions.)

SOCIAL HISTORY

ART

ARCHITECTURE

Period of Significance

1881-1947

Significant Dates

1881, 1931-1944, 1947

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Significant Person

(Complete only if Criterion B is marked above.)

NA

Cultural Affiliation

NA

Architect/Builder

Harry James Horwood

Period of Significance (justification): The period of significance encompasses the period between when the exterior of the church is known to have achieved the form and style recognizable today (1881) and its last significance interior change (1947).

Criteria Considerations (explanation, if necessary): The First Baptist Church of Ogdensburg Complex derives its primary significance from its historical importance in the development of nineteenth-century Ogdensburg and from its architectural and artistic distinction.

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Statement of Significance Summary Paragraph

The First Baptist Church of Ogdensburg Complex comprises a nineteenth-century Baptist church and its long-associated parsonage in Ogdensburg, New York. The buildings are locally significant under **Criterion A** for **Social History** and **Art** and under **Criterion C** for **Architecture**. In terms of its **Social History**, the Baptist congregation in Ogdensburg is one of the oldest organized denominations in the city. The congregation was organized in 1809 by nine of the city's earliest settlers, all of whom were fellowshipped into the faith by Samuel Rowley of the Massachusetts Missionary Society.⁶ The church was built between 1830 and 1833, achieving its current form in 1881. A number of Ogdensburg's most influential and noteworthy citizens worshipped as Baptists, with most seeing the First Baptist Church as their spiritual home. The First Baptist Church grew with the city, and its members have made major contributions to Ogdensburg's civic institutions. From the early nineteenth century to the present day, the First Baptist Church has played a crucial role in the spiritual lives of Ogdensburg's citizens, and the buildings continue to be used and well-maintained by the Baptists of St. Lawrence County's largest community.

The First Baptist Church is also locally significant under **Criterion A** in **Art** for its collection of stained glass windows, produced by Ogdensburg resident Harry James Horwood between 1931 and 1944. His father, Harry Horwood, was one of the first stained-glass artists to practice in North America, emigrating from England around 1855 and moving to Toronto where he became a partner in the firm of McCausland and Horwood (now, Robert McCausland Limited), the oldest stained glass studio still active in North America.⁷ The son was born in England in 1865 when his father returned to marry. After the family returned to Canada, Harry James Horwood apprenticed with his father and became a partner in his firm, Horwood & Son, with offices in Prescott (Ontario) and Ogdensburg. The Ogdensburg office opened sometime after 1881, and Harry James Horwood moved full-time to the city shortly after 1893.⁸ The thirteen windows in the First Baptist Church comprise one of the largest collections of Harry James Horwood's work and show him at the height of his craft.

The First Baptist Church is also locally significant under **Criterion C** in **Architecture**. This stone-walled edifice is conspicuous in Ogdensburg, where most of the city's buildings are of frame construction. It preserves an overall Gothic Revival aesthetic, with changes reflecting period interpretations of this ever-popular style for religious architecture. Though constructed between 1830 and 1833, the church assumed its present appearance much later; it was enlarged in 1855, remodeled in 1860-1861 and in 1871, and substantially rebuilt in 1881 after a fire destroyed its steeple and roof. As a result, its **period of significance begins in 1881**, when the building assumed the low tower and contrasting white quoins recognizable today. Many of the church's most important interior details also date from the 1880s, but the interior did not fully achieve its current form until the mid-

⁶ Mason C. Taylor, "The Story of Ogdensburg's First Church Traced From 1809 to the Present Day," *Ogdensburg Journal* (April 28, 1934), 3.

⁷ Northern Art Glass Inc., "Harry Horwood, A 19th Century Glass Master," NAG Blog, <http://northernartglass.com/category/blog/page/6/>

⁸ "Stained-glass Work of Master Craftsman Harry Horwood Restored for St. Philip's Church in Norwood," *NNY Living: Arts*. <http://www.nnyliving.com/index.php/2014/07/15/stained-glass-work-of-master-craftsman-harry-horwood-restored-for-st-philips-church-in-norwood/>; "Harry J. Horwood, Well Known Artist, Died Last Night," *Ogdensburg Journal* (January 31, 1947), 5.

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twentieth century. Among the interior's most notable features are a massive 1929 Estey pipe organ, Horwood's stained glass windows (1931-1944), and stenciling from 1947. Since then, the interior of the church has remained largely unchanged. As a result, the **period of significance ends in 1947**.

Ogdensburg, New York

Early Settlement to the War of 1812

Europeans first settled Ogdensburg, New York, in 1748 when a French Sulpician priest named Abbe Francois Picquet established a mission to Haudenosaunee on the banks of the Oswegatchie River.⁹ The French built Fort La Presentation (1749, NR 2010) around Picquet's mission and worked to convert the local Native Americans to Catholicism; as a result, they were able to control the St. Lawrence River Valley from Fort La Presentation, though the fortress was never well-garrisoned. During the Seven Years War, the French abandoned it in favor of Fort Levis, a fortress on Chimney Island in the St. Lawrence River that French commanders believed would be more defensible.¹⁰ Nonetheless, Fort Levis was quickly captured during the Battle of the Thousand Islands.¹¹

After the Seven Years War, the French ceded control of Canada to Great Britain, and Fort La Presentation was renamed Fort Oswegatchie. The British controlled the fort and the region until 1796 when Jay's Treaty formally defined the boundary between America and British Canada and gave Fort Oswegatchie to the United States. That same year, the first American settlers arrived in Ogdensburg.

These settlers purchased their land from land speculator Samuel Ogden, for whom the city was later named, and built their homes around the old stone garrison buildings of Fort La Presentation. For its first twelve years (1796 to 1808), Ogdensburg was a struggling hamlet; settlers relied on subsistence farming and supply boats passing along the St. Lawrence River to sustain themselves.¹² The first flourmills were built around 1800 by Ogden's land agent Nathan Ford and parts of the hamlet were gridded out into streets to encourage settlement, but few people were attracted due to Ogdensburg's isolation.¹³ In 1808 the city was boosted by the arrival of merchant David Parish, who bought the undeveloped portions of the hamlet and built a store and warehouse along the waterfront.¹⁴ In 1811 the United States Congress made Parish's store and warehouse the customs house for the U.S. Customs District of Oswegatchie.¹⁵ The customs office in Parish's store assessed duties on any merchandise entering the port of Ogdensburg and controlled several smaller district offices throughout what would become St. Lawrence County.¹⁶ The presence of the customs house and a good port ensured that

⁹ David E. Martin, *Images of America: Ogdensburg* (Charleston: Arcadia Publishing, 2003), 7.

¹⁰ New York State Military Museum, "Fort Levis," *NYS Division of Military and Naval Affairs*.
http://dmna.ny.gov/forts/fortsE_L/levisFort.htm.

¹¹ *Ibid.*

¹² William E. Krattinger, "Ogdensburg Harbor Lighthouse" [National Register of Historic Places Nomination Form] (Waterford, NY: New York State Historic Preservation Office, November 2015), Section 8, Page 1.

¹³ Martin, 7.

¹⁴ *Ibid.*

¹⁵ *Ibid.*

¹⁶ "Agency History," *GLMS 25-U.S. Customs Records: Oswegatchie, NY District*, Bowling Green State University Finding Aids.
https://lib.bgsu.edu/finding_aids/items/show/739.

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Ogdensburg quickly became an important trading hub, and the settlement soon developed into a regional shipping power with strong ties to British Canada.

After Abbe Picquete's Catholic mission, organized religion remained largely absent from the area until the beginning of the nineteenth century. The Second Great Awakening, a major revival of Protestant religious sentiment, inspired missionaries to bring religion to isolated communities like Ogdensburg. In 1805, Ogdensburg's first religious society was formed, a Presbyterian congregation – the First Church and Congregation of Christ in the Town of Oswegatchie.¹⁷ Soon after, the Methodists formed a religious society and, in 1809, the First Baptist Church congregation was organized, marking it as the third church organized in Ogdensburg after the American Revolution. Episcopal, Congregational, Jewish, and Unitarian denominations followed in the course of the nineteenth century.

Ogdensburg's successful trade with Canada and the growth of its religious institutions were cut short by the outbreak of the War of 1812. Almost as soon as war had been declared, a company of riflemen led by Benjamin Forsyth and supported by local militiamen garrisoned the city.¹⁸ Throughout the winter of 1812, they raided British supplies in Brockville and harassed British supply boats. On February 22, 1813, several British companies under Lieutenant Colonel George MacDonnell launched a surprise attack on Forsyth's troops. MacDonnell's attack precipitated the Battle of Ogdensburg in which the British were totally victorious. After driving back Forsyth's troops, the British burned Forsyth's boats and carried off American artillery and supplies.¹⁹ For the rest of the war the American government left Ogdensburg without a garrison, and trade between Americans and Canadians resumed, despite the ongoing war.

Growth of the City

River trade dominated Ogdensburg's early history and the community developed various industries to support it. Shipbuilding began in 1810 when the locally-built schooners *Collector* and *Experiment* were launched.²⁰ A lighthouse was built at the mouth of Ogdensburg's harbor in 1834 (NR 2016), and by 1839 a regular ferry service was running between Ogdensburg and Prescott, Ontario.²¹ By 1852 the St. Lawrence Steamboat Company had eleven steamships in daily service.²² The number of ships navigating the St. Lawrence River made it necessary to build repair shops in Ogdensburg. In 1855 the Ogdensburg Marine Railway Company was formed; this organization built shops, ramps, and a track that served as a dry dock capable of handling any ship plying the river.²³

In 1850 the Northern Railroad ran a line through the city, connecting Ogdensburg to cities all along the East Coast. The railroad was crucial to farmers living around Ogdensburg and throughout St. Lawrence County, who used it to ship cheese, butter, and milk to downstate markets. To ensure these perishable foodstuffs did not

¹⁷ "Cost Work and Money, the Building of Churches No Idle Task," *St. Lawrence Republican* (April 18, 1900), 6.

¹⁸ Persis Yates Boyesen, *Historic Ogdensburg* (Ogdensburg: Ryan Press Inc., 1995), 5.

¹⁹ *Ibid.*

²⁰ Martin, 7.

²¹ *Ibid.*

²² *Ibid.*, 8.

²³ "Notice," *St. Lawrence Republican*, September 25, 1855, 3.

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spoil, blocks of ice were harvested from the St. Lawrence River and stored in warehouses until summer when they were used to refrigerate boxcars full of dairy products.²⁴

More settlers were attracted by Ogdensburg's well-developed river trade and railroad network, and industrialists soon emerged to exploit the community's transportation infrastructure. In 1863 the Proctor Manufacturing Company began producing rough and finished lumber and sash. It joined F.N. Burt's Tannery, the Rodee & Bill Flour Mill, the S. Brown Flour Mill, and H.D. Northrup's Shingle & Stave Mill as some of the largest industrial ventures in the city.²⁵ Many of these companies built their manufacturing spaces along the Oswegatchie River and used the river to power their mills and ship their goods. By 1868, the presence of so much agriculture, trade, industry, and commerce had made Ogdensburg the first and only city in St. Lawrence County.²⁶

Thereafter, the community was chosen for a number of major state-funded building projects. In 1887 the state government selected Ogdensburg for an asylum to serve the mentally ill of northern New York.²⁷ The sprawling Saint Lawrence State Hospital opened in 1890 and was a major source of employment in the city until the 1970s, when much of the facility was shuttered. In 1898 the city was selected for another major project – this time, Isaac Perry's sprawling Ogdensburg Armory for the Fortieth Separate Company of the National Guard (1898, NR 1995).²⁸

The late nineteenth and early twentieth centuries saw sustained growth in Ogdensburg, but the mid-twentieth century ushered in a period of decline. In 1970 much of the city's commercial downtown with its tree-lined streets was destroyed as part of an urban renewal scheme. Presently, the city of Ogdensburg is struggling economically with high levels of substance abuse, poverty, and vacant housing. Much of the city's industry has left, and many of its citizens are employed in one of the two state corrections facilities in the area.

Criterion A: Social History – The First Baptist Church of Ogdensburg

The congregation of what is now the First Baptist Church of Ogdensburg was formed on July 29, 1809, as the Oswegatchie Baptist Church, when Elder Samuel Rowley, a missionary from Vermont, baptized Daniel McNeil, Amasa Townshend, Mary Townshend, Samuel Haven, James Salisbury, Polly Salisbury, Isaac Parce, Truman Parce, and Elizabeth Parce in the waters of the Oswegatchie River.²⁹ For the first few years of the scattered congregation's existence, members met in private homes, schoolhouses, and the courthouse and

²⁴ Martin, 8.

²⁵ Sanborn Map Company, *Ogdensburg, St. Lawrence County, New York*, 1884, Sheet 3.

²⁶ Despite the primacy of Ogdensburg, the county seat of St. Lawrence County is the more centrally-located village of Canton.

²⁷ "St. Lawrence State Hospital History," *Saint Lawrence State Hospital, Opacity*,

http://opacity.us/site53_saint_lawrence_state_hospital.htm

²⁸ Nancy L. Todd, "Ogdensburg Armory" [National Register of Historic Places Nomination] (Albany, NY: New York State Historic Preservation Office, December 1994), Section 8, Page 1.

²⁹ "Historical Sketch of First Baptist Church of Ogdensburg, N.Y.," Archives of the First Baptist Church of Ogdensburg; "Cost Work and Money."

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struggled to build a viable congregation.³⁰ Growing the faith proved difficult due to Ogdensburg's sluggish development and the War of 1812, both of which made it difficult to find converts.

When peace returned and the city began to grow, so did the Baptist congregation. Its record of activities resumes in 1817, and the group soon made an application for admission into the St. Lawrence Baptist Association.³¹ A variety of local elders and missionaries, including the Rev. Nathaniel Colver of the Baptist Northern Convention, served the congregation over the next fifteen years. A small group amicably split from the Ogdensburg congregation in 1828 and established a new congregation in Morristown.

In 1829 Rev. J. W. Sawyer became pastor and served until 1834. Around 1830, the small congregation received an urban lot from George Parish and began to build their first church.

*... at length they were to have an abiding place. On July 3, 1830, they had a new experience. After an interesting covenant meeting they proceeded to the stone building in process of erection, and a corner stone was laid with appropriate religious exercises. The record says: 'The work was forwarded principally by the liberality of Deacon Erastus Vilas.'*³²

The church took three years to finish (perhaps due to the cholera epidemic of 1832), although a lecture room was completed and in use by the end of 1830.³³

*In August of 1833 the church was permitted to dedicate the completed house of worship, and what a happy occasion it must have been! There were galleries on three sides, but the house was not as long as at present. The pulpit was in front, and the floor was inclined toward the pulpit.*³⁴

All this work was taken on by a congregation of fifty-two members. However, the process of constructing the church helped boost this number, and in 1831 the men of the congregation formed a missionary society auxiliary to the St. Lawrence Baptist Association.³⁵ In 1834 the first Sunday School meeting was recorded, and by 1836 the church had eighty-eight members.³⁶ The congregation continued to grow throughout the nineteenth century under the leadership of over a dozen pastors and deacons. In 1843 the congregation had 132 members and, eight years later, 173, with three candidates for ministry.

In April 1850, William L. Proctor (1837-1897) joined the congregation from Burlington, Vermont. Proctor soon began to serve the congregation in a variety of roles – finance committee member, church clerk, trustee, Sunday School moderator, and moderator of the regional Baptist Association – and to build his fortune as a

³⁰ First Baptist Church, *Centennial Anniversary: 1809-1909* (Ogdensburg, 1909), 4; unless otherwise noted, the bulk of the congregation's activities to 1909 is drawn from pages 4-23 of this source.

³¹ *Centennial*, 5.

³² *Centennial*, 6.

³³ Samuel W. Durant and Henry B. Pierce, *History of St. Lawrence County* (Philadelphia: L.H. Everts & Co., 1878), 162.

³⁴ *Centennial*, 7. Little else is known of the early design of the church, and no photos have been located of its exterior.

³⁵ *Ibid.*

³⁶ "Historical Sketch."

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businessman in Ogdensburg. He started in the lumber business of C. and D. Whitney, Jr., where his uncle was a partner, and became its general manager. In 1863, he founded Proctor Manufacturing Company which grew to become a major supplier of building materials. Among other enterprises, Proctor became president of the Ogdensburg Marine Railway in 1888 and a trustee of the First National Bank of Ogdensburg in 1893. He was also elected trustee of the then village of Ogdensburg in 1866-1867; alderman from 1868-1870; third mayor of the new city (chartered 1868) from 1870-1875; and President of the Board of Managers of the St. Lawrence State Hospital (St. Lawrence State Asylum for the Insane) in 1887. He married Dolly P. Howard, daughter of the Rev. Joel M. Howard (then pastor of the First Baptist Church) in 1861. She was “a woman of generous impulses and interested in all good works.”³⁷

In 1855, while the Rev. Charles Elliott was pastor, the church was renovated for the first time. The annual church letter to the Baptist Association reports:

*‘The prospects of this church are encouraging. Their house of worship has been enlarged, and they are favored with an efficient ministry.’ The repairs were the addition of twenty-four feet on the rear, the removal of the side galleries, the changing of the pulpit from the front to the rear, and the leveling of the floor, which sloped to the front.*³⁸

Another round of renovations seems to have taken place between 1860 and 1861. The annual letter makes brief mention of “extensive repairs to their house of worship,” and the pastor at the time (Rev. H. C. Beals) was thanked for “completing a house of worship in every way adapted to the wants of the people.”³⁹ The church sexton, Brother Benjamin Algie (1811-1866), apparently lived in the basement of the church with his family around this time.⁴⁰

Five years later, the church authorized purchase of a parsonage from a Mrs. Van Ness for \$1550. This transaction was approved by the trustees, but seems not to have been completed. Around this time as well, the church changed its corporate name to the First Baptist Church of the City of Ogdensburg.⁴¹

In 1871 the First Baptist Church was more substantially reconstructed, probably achieving its Gothic Revival appearance at that time – with a steeple but without its later contrasting quoins. The centennial history of the church states:

... extensive repairs were made to this house of worship, amounting to a practical rebuilding. It was frescoed, upholstered, furnished with a pipe organ and a steeple. A building was put up at the rear of the lot for the janitor [sexton] and for a shelter for teams. The expense was over \$16,000. Was this not a busy people when the resolution of Pastor Barnes, offered March 6, that, “we proceed to repair our

³⁷ Gates Curtis, *Our County and Its People: A Memorial Record of St. Lawrence County, NY* (Syracuse, NY: D. Mason and Co., 1894), Part 2, 31-32, and *passim*.

³⁸ *Centennial*, 11.

³⁹ *Centennial*, 12.

⁴⁰ “History of the First Baptist Church” [Typescript, 1999], 4. Available from the church.

⁴¹ “Cost Work and Money.”

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edifice” was passed, and the work was pressed on to completion? A minute on the church book says that the work was prosecuted without discontinuance, or dissension, or serious accident.⁴²

The local newspaper later noted that the congregation had “rebuilt its house of worship, changing the uninviting old-fashioned edifice into one of the neatest and most convenient and beautiful in the city.”⁴³

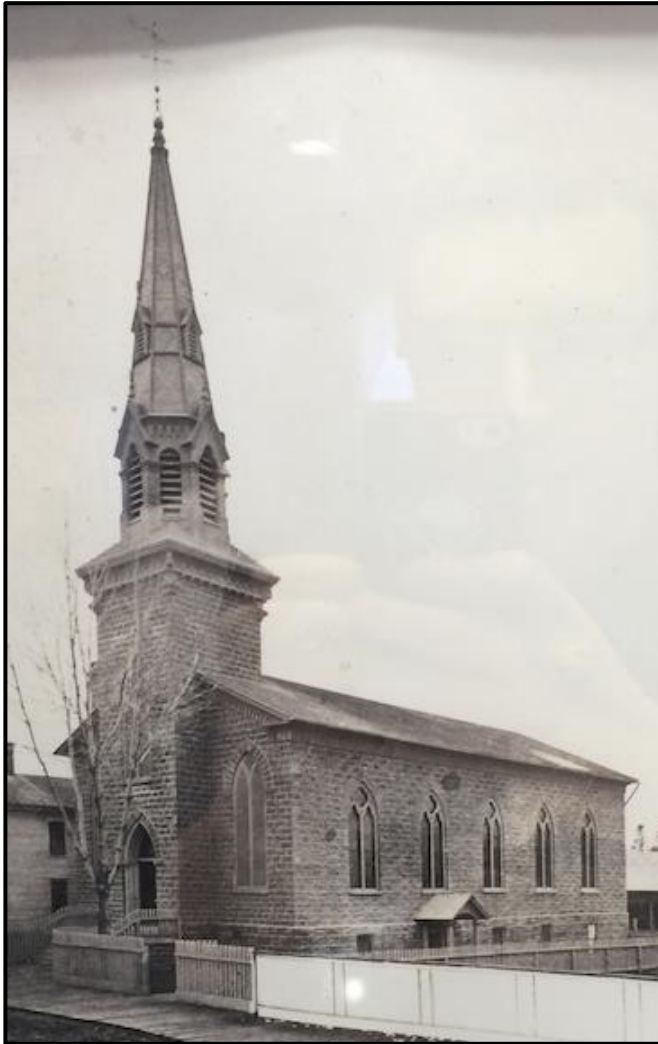


Figure 8. First Baptist Church of Ogdensburg after 1871 and prior to the fire that destroyed its spire. (Church Archives).

A dedication service was held just seven months later on November 1, 1871. In total, the church’s reconstruction cost \$16,482 and was paid for by subscriptions and by William L. Proctor, then mayor. He took out at \$10,000 mortgage on the church, “and as payment was made he met that payment with an equal sum.”⁴⁴ In addition to his financial support, Proctor donated three paintings to the church that were hung on the walls of the Sunday School room.

Refurbishing the church seems to have led to greater zeal in the congregation. A home school and a mission to African-Americans in North Carolina are mentioned in the annual letter, along with the work on the church and construction of the Sexton’s Residence (no longer extant.)⁴⁵ The congregation also provided money to missionaries in Burma (now Myanmar) working with the Karen people.⁴⁶

In the early morning of August 29, 1881, a fire broke out in the woodshed of the First Baptist Church and traveled up the cornice of the main building, engulfing the steeple.⁴⁷ Both steeple and roof were consumed, but the interior of the building was saved from complete destruction by the city’s fire department. Damage from the fire was estimated at around 8,000 dollars and evidence of the fire is still visible in the church tower’s blackened support beams.⁴⁸ A day after the fire,

⁴² *Centennial*, 15.

⁴³ “A Church Item,” *Ogdensburg Journal* (December 16, 1873), 2

⁴⁴ *Ibid.*; *Centennial*, 15.

⁴⁵ More information on the African-American mission can be found in “Meetings of the St. Lawrence Baptist Association,” *Norwood News* (June 14, 1881), 8.

⁴⁶ “St. Lawrence Baptist Association,” *Republican* (June 23, 1880), 2.

⁴⁷ *Centennial*, 17.

⁴⁸ “Burning of the Baptist Church,” *Daily Journal* (August 29, 1881), 3.

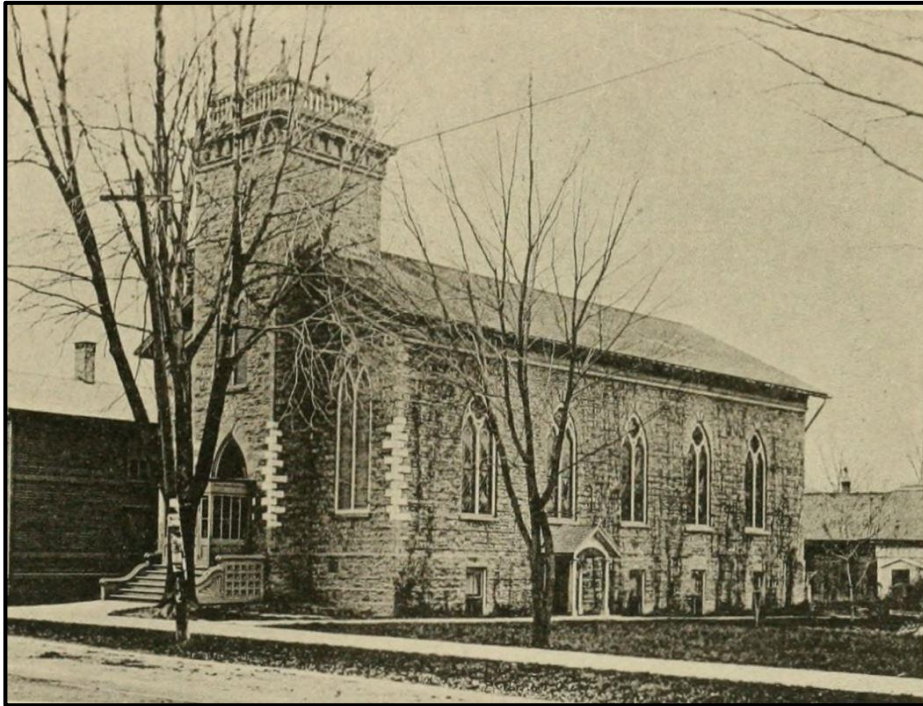
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members of the church met at the home of William Proctor and set about raising the funds necessary to repair the damaged church.⁴⁹ Though the interior of the church remained largely intact, smoke, flames, and water had damaged the frescoes. The congregation hired Albert Egger of the firm Schweppe & Egger to repair the frescoes and redecorate the walls.⁵⁰



The exterior stonework was also reconstructed, apparently adding the wythe and decorative quoins to the building. (This visibly striking feature does not appear in Figure 8.) One element of the church that was not repaired was the spire. Afraid that lighting striking the steeple could cause another fire, a man living next to the church donated a sum of money for its repair on the condition that a new steeple not be erected. The congregation accepted his funds and the building has remained without a steeple since.

Figure 9. The 1895 *Souvenir of Ogdensburg* shows the First Baptist Church in its current form.

In 1890, an Englishwoman named Elizabeth Stephenson visited Ogdensburg and attended the First Baptist Church. After several visits to the city and the church, Stephenson donated \$1,500 to the congregation.⁵¹ With the money, the church purchased the adjoining house at the corner of State and Jay Street and remodeled it in 1892, turning the building into a parsonage. The new parsonage attracted praise throughout the city and even from visitors, including Governor Theodore Roosevelt who praised both the church with its vine covered walls and the parsonage for its homey appearance.⁵² The parsonage helped the congregation of the First Baptist Church retain pastors, which prior to the purchase of the building had been difficult. The parsonage also became an important communal space.

⁴⁹ *Centennial.*, 17.

⁵⁰ "Select Miscellany," *Ogdensburg Journal* (December 21, 1881), 6.

⁵¹ *Centennial*, 20. Before the purchase of the parsonage, W. L. Proctor provided a home for the pastor. He also contributed to the purchase fund.

⁵² "A Compliment," 1. Archives of the First Baptist Church of Ogdensburg.

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*In it a number of young people of the church were married, in it many have sought sympathy and counsel, in it many plans have been formed for the temporal and spiritual good of the church and the world, and in it many prayers have been offered for precious souls.*⁵³

The congregation continued to grow. In February 1894, the Reverend C.E. Maxfield, a former pastor of the Watertown Baptist Church, led a two-week revival that attracted a full house.⁵⁴ However, it was the weekly services and Sunday School meetings at the First Baptist Church that were most crucial to maintaining and growing the Baptist faith in Ogdensburg. The congregation included some of Ogdensburg's most distinguished and influential citizens. In addition to Mayor William L. Proctor, the First Baptist Church was the house of worship for the Newell, Vilas, and Howard families, each incredibly influential in Ogdensburg. The Newell family was particularly important to the city, as Edgar A. Newell was a three-time mayor of Ogdensburg. The presence of so many influential local leaders boosted the reputation of the First Baptist Church and helped make it one of the most important houses of worship in the city.

By 1909 there were 282 active members of the First Baptist Church congregation, and the church had several active organizations including a Baraca Class (men's group), Sunday School, Mission Band, and Young People's Society of Christian Endeavors.⁵⁵

In 1907, Mrs. Harry J. Horwood became organist. She served the church for the next thirty-plus years, with her husband often acting as music director for the choir and as a soloist.

In 1914 the First Baptist Church (now led by the Rev. Stacy Warburton) underwent a renovation that reflected changes in church practice occurring in the early twentieth century. During this period, ideas about churches and their role in the community were changing rapidly, and congregations were pushed by their denominations to make space for community activities.⁵⁶ In the First Baptist Church, a substantial addition was built at the rear of the building, designed by Herbert H. Howard, a member of the congregation and husband of Mary Proctor (niece of William L. Proctor).⁵⁷ The frame addition housed Sunday School rooms on the first floor, a kitchen in the basement, and a heating plant in a subbasement. The classrooms had previously occupied the church basement, freeing that space for conversion into a Fellowship Hall, accessed by a new stair from the entry vestibule and served by the new kitchen.

For decades, the congregation had celebrated the Lord's Supper on the first Sunday of each month. Hitherto those meals had been cooked at home and brought to the church.⁵⁸ The newly-built kitchen instantly became an

⁵³ *Centennial*, 20.

⁵⁴ "Evangelist Maxfield," *Daily Journal* (February 7, 1894), 8.

⁵⁵ "Church Directory," 9. Archives of the First Baptist Church of Ogdensburg.

⁵⁶ Sally E. Svenson, *Adirondack Churches: A History of Design and Building* (Keenseville: Adirondack Architectural Heritage, 2006), 119.

⁵⁷ "Extensive Improvements"; "Herbert H. Howard Dead at 80," *Ogdensburg Advance News* (September 7, 1952), 6. At the time the addition was built, Howard apparently worked for the firm of William & Johnson. He later managed the building operations of the Proctor Manufacturing Company.

⁵⁸ Durant & Pierce, 183.

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important space for the women of the church, who were relieved of the hassle of carrying dishes and pots and given a new opportunity to socialize with one another. According to Sally Svenson, the installation of kitchen space in churches was a key marker of the growing social and recreational role that churches started to play in the late nineteenth and early twentieth centuries and the growing role of women in leading church activities, albeit from domestic spaces such as the kitchen.⁵⁹

A newspaper article from September, 1928, described Mrs. Horwood as contending with a “practically worn-out instrument.”⁶⁰ On March 17, 1929, the church dedicated a new memorial pipe organ costing \$5000, which had been bought with donations from members of the congregation. The organ, built by the Estey Organ Company of Brattleboro, Vermont, had 847 speaking pipes and was cased in quartered oak with a black walnut trim.⁶¹ It was frequently used in church services, particularly on religious holidays. Musical services accompanied Easter and Christmas, mixing solos with choral performances, all enhanced by the pipe organ.⁶²

In 1931, the congregation began to install memorial stained-glass windows made by Harry J. Horwood, husband of their organist, long-time music director, leader of their Baraca Class, and regionally-known as a stained-glass artist. Over the next twelve years, thirteen memorial windows were added to the church, constituting one of the largest extant collections of Harry James Horwood stained glass known.

In 1947 the First Baptist Church underwent a major renovation campaign, the results of which are seen today.⁶³ Under the direction of Deacon Allen McGuire, the interior of the church was completely redecorated with renewed stencil work and fresh paint. McGuire also refinished the woodwork and floors, removed the cornice in the auditorium, and added new electric lights to the ceiling. McGuire painted the walls a soft shade of tan, colored the window recesses pastel green, and designed new stencils “in brown, shaded with Tuscan red for relief and bordered with that hue. Motif in the design in inter-locking Roman scrolls.”⁶⁴ While McGuire carried out his artistic endeavors, he also directed the construction of a porch on the parsonage (apparently replacing the wraparound porch seen on the twentieth century Sanborn maps. See Section 11.). Funds for the renovation came from a special collection of the congregation that provided \$7,400 for McGuire to carry out his labors.

Finally, in the late 1950s, accordion-pleat dividers were added to the basement Fellowship Hall, which made it possible to create eight classrooms in the space. At this time – or perhaps earlier – the Sunday School moved out of the first floor of the rear addition and the church offices moved in. The pastor was given a private study to relax and prepare sermons before service, with routine business relegated to the new church office next door. The change may well have happened earlier than the 1950s; since the early twentieth century, spaces such as these were deemed important to the mental wellbeing of pastors and the success of their churches.⁶⁵

⁵⁹ Svenson, 119, 121.

⁶⁰ “Baptist Church Raising Money for New Organ,” *Ogdensburg Republican Journal* (September 24, 1928), 2.

⁶¹ “New Organ Dedicated at Church,” *Ogdensburg Advance* (March 24, 1929), 3.

⁶² “Observation of Easter Sunday in Churches,” *Ogdensburg Republican-Journal* (April 21, 1930), 5.

⁶³ “Interior of First Baptist Church Remodeled, Refinished.”

⁶⁴ *Ibid.*

⁶⁵ First Baptist Church, *125th Anniversary 1809-1934* (Ogdensburg, 1934), 12.

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Criterion A: Art – Harry James Horwood Stained Glass

The windows in the First Baptist Church were designed and constructed by glass artist Harry James Horwood (1865-1947), son of Harry Horwood (1838-1917), who has a wider reputation and created windows in Toronto, Ottawa, and New York. Interestingly, according to Harry James, his father installed windows in the First Baptist Church after it burned in 1881, having opened an office in Prescott, Ontario, the preceding year.⁶⁶ If so, the window hidden behind the Estey organ may be the product of the father. However, the thirteen pictorial windows on the façade and in the body of the church are the product of the son.

Harry J. Horwood's obituary praised his artistic gifts:

Mr. Horwood was recognized as one of the leading stained glass designers and executors in this country and his works are to be seen in scores of churches of all denominations as well as public and private buildings in this part of the state and nearby Canada. Having started to learn the business in boyhood, as the years progressed he became more and more immersed in the technique of the profession and strove constantly toward higher achievements. His skill in pure color work and blending were notable and his ability to transfer biblical scenes and scriptural passages to glass memorials reflected artistry which was the result of painstaking study and [illegible] effort.

*Possessing deep religious convictions, Mr. Horwood approached his work with the spiritual background and vision which enabled him to faithfully interpret, portray and reproduce historic Christian art. He had visited many of the great cathedrals and other church edifices in North America and abroad and thus acquired a wide knowledge of the various schools of stained glass architecture.*⁶⁷

Horwood produced windows for local individuals and church congregations for forty-two years.⁶⁸ The Ogdensburg office was opened in the late 1880s. After his father died in Ottawa in 1917, Harry James ran the Ogdensburg stained glass studio alone, moving it from its original location on Ford Street to a larger building at the corner of Washington and Patterson Streets.⁶⁹ Seeing his profession in a religious light, he made his windows affordable for local people, retailing many for as little as thirty-five dollars. While a master of the English Gothic style of stained-glass art, he also branched out and replicated Italian glass for Catholic churches, including the original St. Mary's Cathedral in Ogdensburg.⁷⁰

Harry James Horwood had strong connections with the First Baptist Church although, apparently, he never was an official member of the congregation. His wife served as organist for at least thirty years, and he served regularly as musical director of the choir for special services and leader of the Baraca Class. In this same period

⁶⁶ "Stained Glass Dates Back to Biblical Days," *Ogdensburg Journal* (February 11, 1933), 5. Harry Horwood had only recently moved to Ontario after living in New York City where he repaired stained-glass windows in the Vanderbilt Mansion.

⁶⁷ "Harry J. Horwood, Well Known Artist, Died Last Night."

⁶⁸ *Ibid.*

⁶⁹ "Harry Horwood's Father Succumbs," *Ogdensburg Republican Journal* (May 14, 1917), 5.

⁷⁰ "Harry J. Horwood, Well Known Artist Died Last Night."

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he was also part-time musical director for the Methodist Church and “installed memorials in virtually every Protestant church in the city.”⁷¹

In the 1930s, memorial windows were at a height of their popularity. The *Ogdensburg Journal* asserted:

*Sunday schools, church societies, and individuals more and more are turning to the stained glass window for memorials to deceased church members. These beautiful windows express far more than a cold tablet to the memory of the person honored. They are alive with light and color. They beautify the church where they are placed and serve as a constant reminder, not only of the works of those who are gone, but of the esteem in which they are held.*⁷²

The First Baptist Church windows were commissioned from Horwood between 1931 and 1944 and fulfill this function, providing beautiful memorials of members of the church and offering parishioners places of contemplation and reflection.⁷³ They were installed during the pastorate of Arthur E. Kelly, who had a noted affection for stained glass windows.⁷⁴ The windows act as markers, tracing the early history of the congregation. Each is dedicated to an individual or individuals significant to the growth of the First Baptist Church – members of the Procter, Howard, and Dillingham families; former pastors and deacons; and the nine individuals who founded the congregation in 1809. In addition to the thirteen windows in the church, two small windows were added to the parsonage.⁷⁵

Timeline for the Memorial Windows in the First Baptist Church of Ogdensburg

(See Figure 3 for Locations)

Donated by	Date	Location	Depiction	Dedication
[Newell Family] ⁷⁶	1931	W - 6	Jesus the Good Shepherd	Addie Priest Newell
Carrie E. Dawson	1931	W - 12	The Resurrection	Elizabeth J. Dawson & Rose Dawson Rose
Herbert & Mary Proctor Howard	1932	W - 13	Lamb of God (John the Baptist)	Deacon William P. & Adaline Johnson Howard

⁷¹ *Ibid.* His obituary notes that he was also a member of “Ed Merry’s orchestra.”

⁷² “Stained Glass Windows Express Individuality,” *Ogdensburg Journal* (April 22, 1929). Private collection of David E. Martin, President of the Horwood Stained Glass Museum.

⁷³ “Windows Add to Beauty of Local Church,” *Ogdensburg Journal* (April 28, 1934), 7. Private collection of David E. Martin, President of the Horwood Stained Glass Museum.

⁷⁴ “Dedication of Window to be Held Sunday,” *Ogdensburg Republican Journal* (September 29, 1932). Private Collection of David E. Martin, President of the Horwood Stained Glass Museum.

⁷⁵ The three small windows above the church’s front door are undated and may have been installed as early as 1881 by the father, Harry Horwood or – more likely – much later during the 1947 renovations.

⁷⁶ Names in brackets are not documented on the windows but obtained from church records.

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Donated by	Date	Location	Depiction	Dedication
Mary Proctor Howard; Grace Proctor Earl; Elizabeth Como Proctor; Harry B. Proctor	1932	W - 11	The Last Supper	Henry I. & Fannie Persons Proctor; Charles E. Proctor
Barr Children	1935	W - 5	Jesus in the Home of Martha and Mary	Deacon John & Mary McIlroy Barr
[Perkins Family]	1936	W - 8	The Nativity: The Wise Men Bring Jesus Gifts	John W. & Lulu E. Perkins
Smith L. & Mabel Proctor Dawley	1936	W - 7	Jesus Blessing the Children	William Lawrence and Dolly Howard Proctor; Mary Proctor Dillingham; and Joel Manning and Nancy Cronkhite Howard
Ella Waterman & Albert Priest Newell	1936	W - 4	Jesus at the Well	The Former Pastors
The Congregation	1937	W - 14	Prodigal Son (left) + Garden of Gethsemane (right)	Charter Members of this Church (Nine Founders in 1809)
Mr. & Mrs. Winifred Arthur; Mr. and Mrs. Carroll Arthur; Norman, Earl, and Ralph Arthur	1943	W - 9	The Resurrected Christ	Unknown
Mr. & Mrs. Allen J. McGuire, Robert A. McGuire, Gordon A. McGuire	1944	W - 2	Nicodemus	Unknown
[Rasbach Family]	1944	W - 1	Jesus and the Rich Young Ruler	Charlotte Rasbach; Joseph Nelson Rasbach; and Read Cole Rasbach
Mr. & Mrs. Allan J. McGuire	1944	W - 3	The Boy Jesus in the Temple	Deacon James Boyd Maguire; Elizabeth Spear McGuire ⁷⁷

Harry James Horwood executed these windows in a fourteenth-century Gothic style and utilized English antique glass.⁷⁸ Each window consists of two lancet-headed lights with cusps, tracery, and a quatrefoil. Within each

⁷⁷ Information on the donors, dates of donation, depiction, and dedication of the Horwood Stained Glass windows comes from personal inspection, the research of David E. Martin (President of the Horwood Stained Glass Museum), or the typescript *History of the First Baptist Church*.

⁷⁸ "Memorial Presented to Church," *Ogdensburg Advance* (May 17, 1931). Private collection of David E. Martin, President of the Horwood Stained Glass Museum; "History of First Baptist Church" [typescript].

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quatrefoil is a small image of religious significance that compliments the main image below; these quatrefoil images include bibles, a dove, crown, bundles of wheat, sheep, flowers, and grapes. For example, the star in “The Wise Men Bring Jesus Gifts” signifies the Star of Bethlehem that guided the Wise Men to Jesus, while the grapes in “The Last Supper” signify wine and Jesus’s proclamation that wine was the blood of his new covenant. In “Jesus Blessing the Little Children,” the quatrefoil displays the Lamb of God, traditionally a symbol of innocence, while the lancets display Jesus blessing a group of infants and adolescents, another symbol of innocence.



Figures 10-12. Quatrefoils.

Jesus is the primary figure in each window, depicted during important moments in his life, such the Nativity, Last Supper, and Resurrection. The windows are extremely complex – some composed of more than 1,000 individual pieces of glass set individually into a frame and leaded together to create a harmonious image. In addition to their artistic qualities, all of the stained-glass windows in the First Baptist Church are operable to ventilate the church on hot summer days.

One of the more unusual aspects of the First Baptist Church windows is that the three on the façade are invisible from within the church. Instead, they are back-lit with the dedications reversed and can only be seen from outside the building. Those in the side bays are accessed with some difficulty through the choir loft (for the north window) and winding stair to the choir loft (south window). To access the central window requires climbing a ladder into the tower and removing backing panels. It is not known when these window wells were created. The 1914 work on the entry vestibule is one candidate, as a newspaper article describing the work makes a point of the installation of “direct and semi-direct electric lighting fixtures enclosed in frosted globes.” However, it is more likely that the 1947 renovations created the side window wells to show off the church’s facade windows, which were all installed in 1944, even though the work is not mentioned in an otherwise detailed newspaper article from that time.⁷⁹

⁷⁹ “Interior of First Baptist Church Remodeled, Refinished.”

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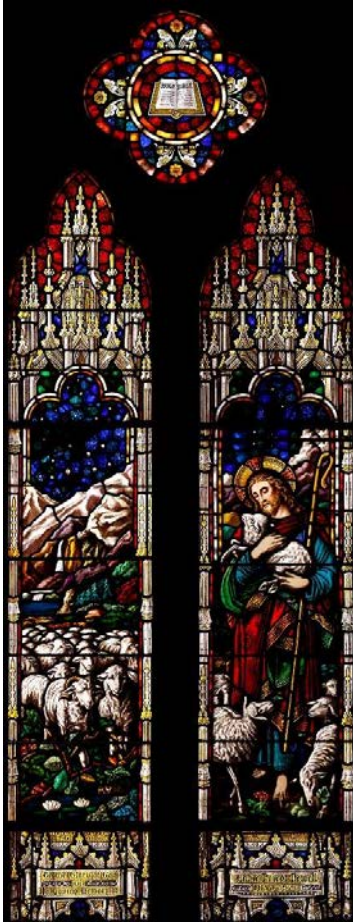


Figure 13: Jesus the Good Shepherd.



Figure 14: Jesus in the Home of Martha and Mary.

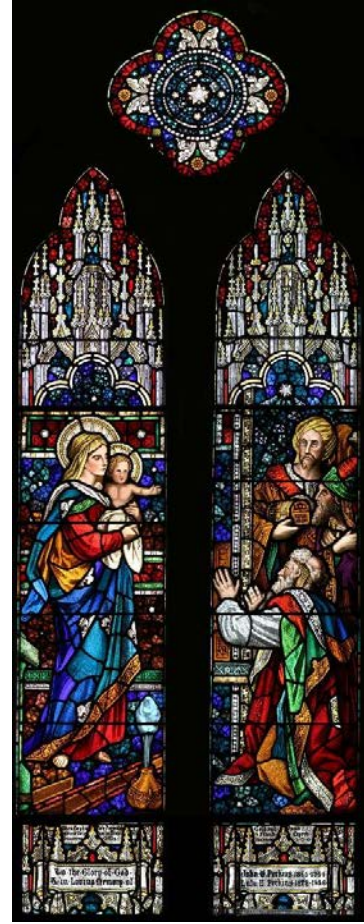


Figure 15: The Wise Men Bring Jesus Gifts.

In addition to his work as a musician and stained-glass artist, Harry James Horwood served as a multi-term Republican alderman in Ogdensburg's third ward and as a member of the city board.⁸⁰ Horwood died in his home January 30, 1947, at the age of eighty-two, leaving a lasting legacy in the form of hundreds of stained glass windows that continue to adorn churches throughout northern New York and Canada.



Figure 16. Harry James Horwood's signature, 1936.

⁸⁰ *Ibid.*

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Criterion C: Architecture

The First Baptist Church of Ogdensburg was built in 1830, renovated twice at mid-century, and rebuilt in 1871 and 1881 – the second time after a fire. In style, it now most closely represents a late-nineteenth century Gothic Revival. building. A rear frame addition was designed by local architect and church member Herbert H. Howard and added in 1914.⁸¹

The original building, with its rectangular plan and engaged entrance tower, seems to have been an example of the Wren-Gibbs Protestant meetinghouse type common to the period. In 1855, the church was extended by twenty-four feet, and the pulpit reversed so that the congregation no longer faced east. The rearmost stone lintels on both the north and south sides of the church differ from the others but, interestingly, no clear line denotes the extension, indicating that the church was refaced at a later point. The church's current design appears to reflect one early detail described by historian Sally Svenson. She notes that Federal style churches in the Adirondack region of New York frequently possessed, "quoins set at an outer edge of the façade and tower."⁸² The First Baptist Church has quoins in contrasting colors that run the height of the primary façade, the central projecting tower, and the main entrance. However, contemporary photographs (Figures 8 and 9) show that this feature was added after 1881, an apparent anachronism. Another early feature – the projecting water table – appears to be original. Records indicate that a finished basement meeting room was being used before the building was finished, and the water table can be seen in the photograph (Figure 8) of the 1871 church.

After the 1855 extension and interior rearrangement, the building was further refurbished in 1860-61, and another major alteration was carried out again in 1871. A dedication stone outside the entry steps of the church



Figure 17. Dedication stone, 2017.

indicates that the reconstruction was considered extensive: *First Baptist Church. Erected in 1831. Rebuilt in 1871.* This appears to be when the building became more definitively Gothic Revival in style. The national popularity of this style dates from 1840 to 1880.⁸³ Sally Svenson lists the following features in Gothic Revival churches in the Adirondacks: stone construction, lancet windows, arched doorways, and the placement of a church tower out in front of the main building.⁸⁴ While the 1830-1833 church had the basic form and engaged tower, Figure 8 shows a belfry and tall hexagonal steeple with patterned

slate roof that appear to reflect the 1871 changes and are characteristic of the later style.

⁸¹ "Extensive Improvements."

⁸² Svenson, 38.

⁸³ Virginia McAlester and Lee McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf Inc., 1984), 197.

⁸⁴ Svenson, 47-8.

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The last major change to the exterior was in 1881 and resulted from the fire that destroyed the roof and upper stages of the tower. A picture from that era shows the building with a shorter, square tower surmounted by a delicate wood balustrade. (This short tower may be closer in height of the tower on the 1830-1833 church.) Also new are the stone veneer and white decorative quoins, which are in startling contrast to the other elements of the trim. It is unclear whether the white quoins were a deliberate choice. A geological explanation for their appearance – which includes the apparently random placement of occasional white stones in the stone veneer – is also possible. Various inclusions, which weather to white, are found within the local grey limestones, and one hypothesis is that two types of stone were inadvertently mixed. However, the 1895 photograph (Figure 9) shows the white quoins after less than fifteen years of weathering which suggests that the effect was deliberate.

The church's external appearance, reconstruction, and style are not uncommon for mid to late-nineteenth-century religious buildings in Ogdensburg. The stone Presbyterian Church was built in 1824-1825 and extensively rebuilt twice – once in 1848 with a replacement bell tower and again in 1866 in the Gothic Revival style. Only one wall of the original building survives, and it extends only half the height of lancet windows (apparently added later). Both the United Methodist Church (1850) and Notre Dame Catholic Church (1859) have large projecting center towers. The Methodist Church also uses decorative quoins in a contrasting color but, being earlier, has rectangular windows. Notre Dame Catholic Church has short lancet windows, but no quoins, and its tower was once one level taller. Both buildings are brick rather than stone.

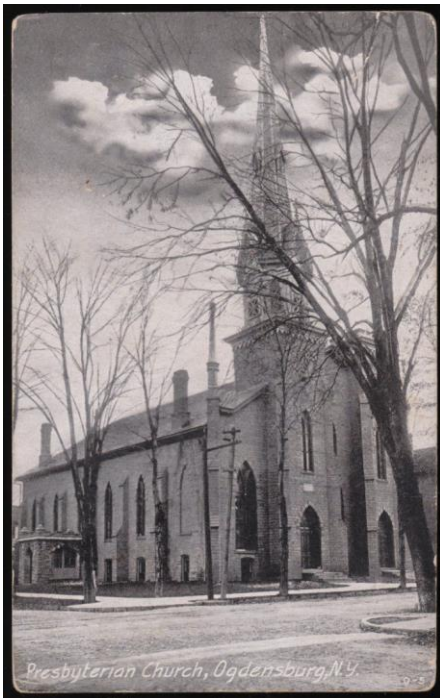


Figure 18. Presbyterian Church of Ogdensburg, (late nineteenth century).



Figure 19. United Methodist Church, 2017. (Flickr, lezumbalaberenjena)

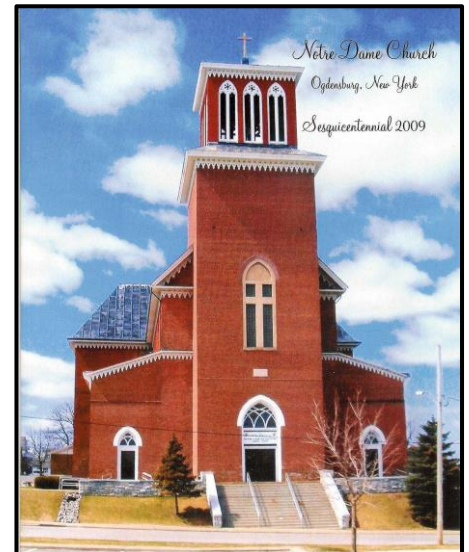


Figure 20. Notre Dame Church, 2009.

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Inside the First Baptist Church of Ogdensburg, spaces are functionally divided, and the architectural finishes in each space reflect this. The first floor of the church has a much greater level of finish and artistry befitting the religious significance of the space. The space's high ceilings – a common theme in all religious architecture – clearly mark the church's primary worship space. Pews are solid wood with wood trim; walls are wainscoted; and the choir loft has a solid wood railing with lancet details. The side walls of the double-height worship space hold nine of Harry James Horwood's thirteen stained glass windows. In 1871, the church added frescos (lost in the 1881 fire) and the photo from 1895 (Figure 6, after the fire) shows replacement stencils on the plaster walls. The stencil work done in 1947 similarly delineates doorways, window openings, the ceiling, and the apse, and consists of interlocking Roman scrolls. Specific objects such as the Bible and Ten Commandments were added by Allen McGuire at that time. At the front, there is a raised platform for the Etsey Organ and the choir. On the platform is a rostrum with a pulpit and lectern for sermons and readings from the Bible. The rear apse predates the 1895 photograph; it was given a stained-glass window of The Resurrected Christ in 1943 – back-lit like the windows on the church façade to heighten the drama of the service. All in all, the backdrop of the church's tall apse, the stained-glass image of Jesus beckoning his followers, the size of the Etsey Organ, and the placement of the choir at the front of the auditorium helped the congregation focus on the pastor and the sermon, using art and music to reinforce the primacy of the Word of God and the congregation's love and faith in God.

The church basement now houses the Fellowship Hall and Sunday School. Features of the Fellowship Hall include cast iron posts (to create open space), pressed tin ceilings, and utilitarian flooring with shuffleboard markings. In addition, the large room has a domestic feel, with a low ceiling and painted wood trim. The 1914 addition designed by Herbert H. Howard added a kitchen and large institutional gas stove, capable of serving the entire congregation in the Fellowship Hall. As previously mentioned, Protestant denominations began to focus on creating a sense of the church as a family in the late nineteenth century. Dedicated space for weekly refreshments and church suppers was an important part of this strategy. At some later time, the pastor was given a private office in the rear addition and the Sunday School moved back into the Fellowship Hall. The addition of mid-twentieth-century accordion-pleat dividers allowed the church to run a variety of Sunday School classes at the same time in one space.

Summary

The First Baptist Church of Ogdensburg Complex is an intact and active two-building complex in St. Lawrence County's only city. The church complex is home to one of the oldest organized religious congregations in Ogdensburg, and the church building has been crucial to the spiritual lives of people in Ogdensburg for nearly two hundred years. Additionally, with its collection of thirteen Harry James Horwood stained glass windows, the church is one of the largest single repositories of Horwood's art. The windows memorialize significant members of the congregation and are one-of-a-kind productions from a master artist at the height of his craft. With its long history as a house of worship, its collection of Horwood stained glass windows, and its Gothic Revival architecture, the First Baptist Church of Ogdensburg is one of the most historically significant buildings in Ogdensburg. Though its congregation has shrunk with the population of Ogdensburg, the First Baptist Church continues to be a crucial part of life for Baptists in the city, and the congregation carries on in the spirit of the nine individuals who took their baptism in the Oswegatchie River in 1809.

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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 # _____
☐ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

☐ State Historic Preservation Office
☐ Other State agency
☐ Federal agency
☐ Local government
☐ University
☒ Other

Name of repository: First Baptist Church Archives

Historic Resources Survey Number (if assigned): _____

First Baptist Church of Ogdensburg Complex

St. Lawrence County, NY

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County and State

10. Geographical Data

Acreage of Property .59 acres

UTM References

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Zone Easting Northing

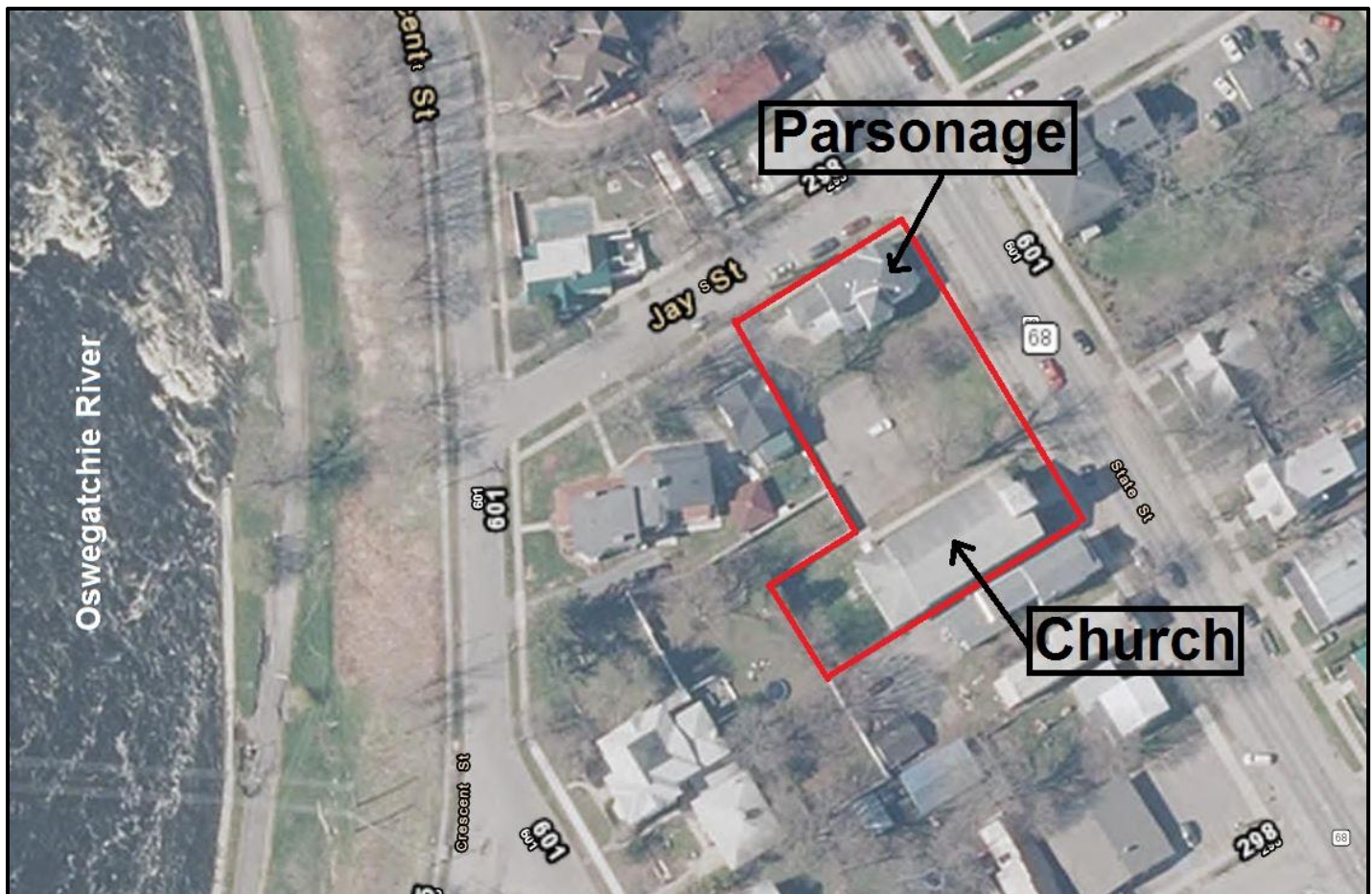
3 Zone Easting Northing

2 Zone Easting Northing

4 Zone Easting Northing

Verbal Boundary Description

The boundary of the First Baptist Church of Ogdensburg Complex is indicated by a heavy red line on the enclosed map.



Boundary Justification

The boundary encompasses the lot historically and currently associated with the nominated building complex.

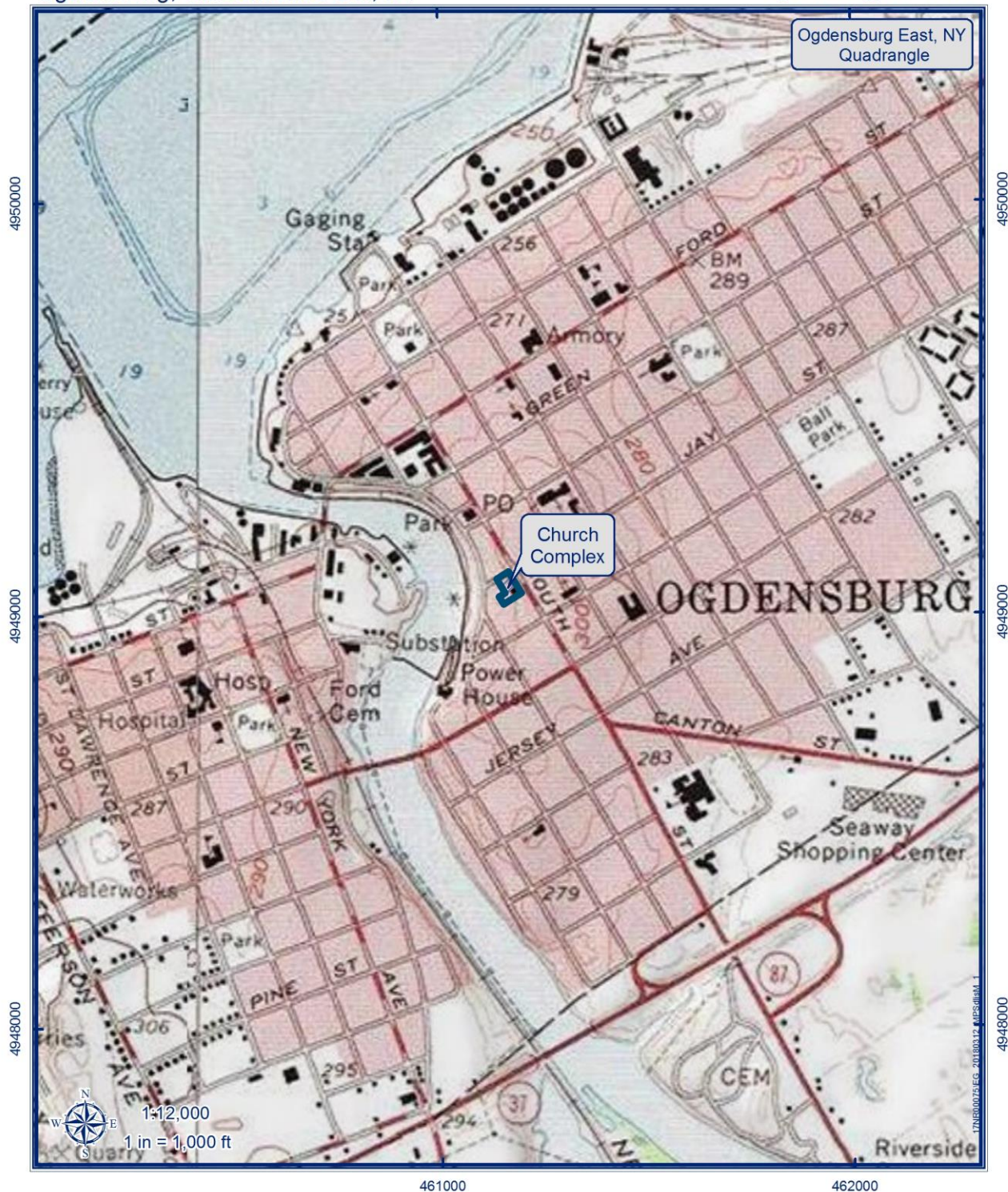


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Name of Property

St. Lawrence County, NY
County and State

First Baptist Church of Ogdensburg Complex
Ogdensburg, St. Lawrence Co., NY

617 State Street
Ogdensburg, NY 13669



Coordinate System: NAD 1983 UTM Zone 18N
Projection: Transverse Mercator
Datum: North American 1983
Units: Meter

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First Baptist
Church of
Ogdensburg
Complex



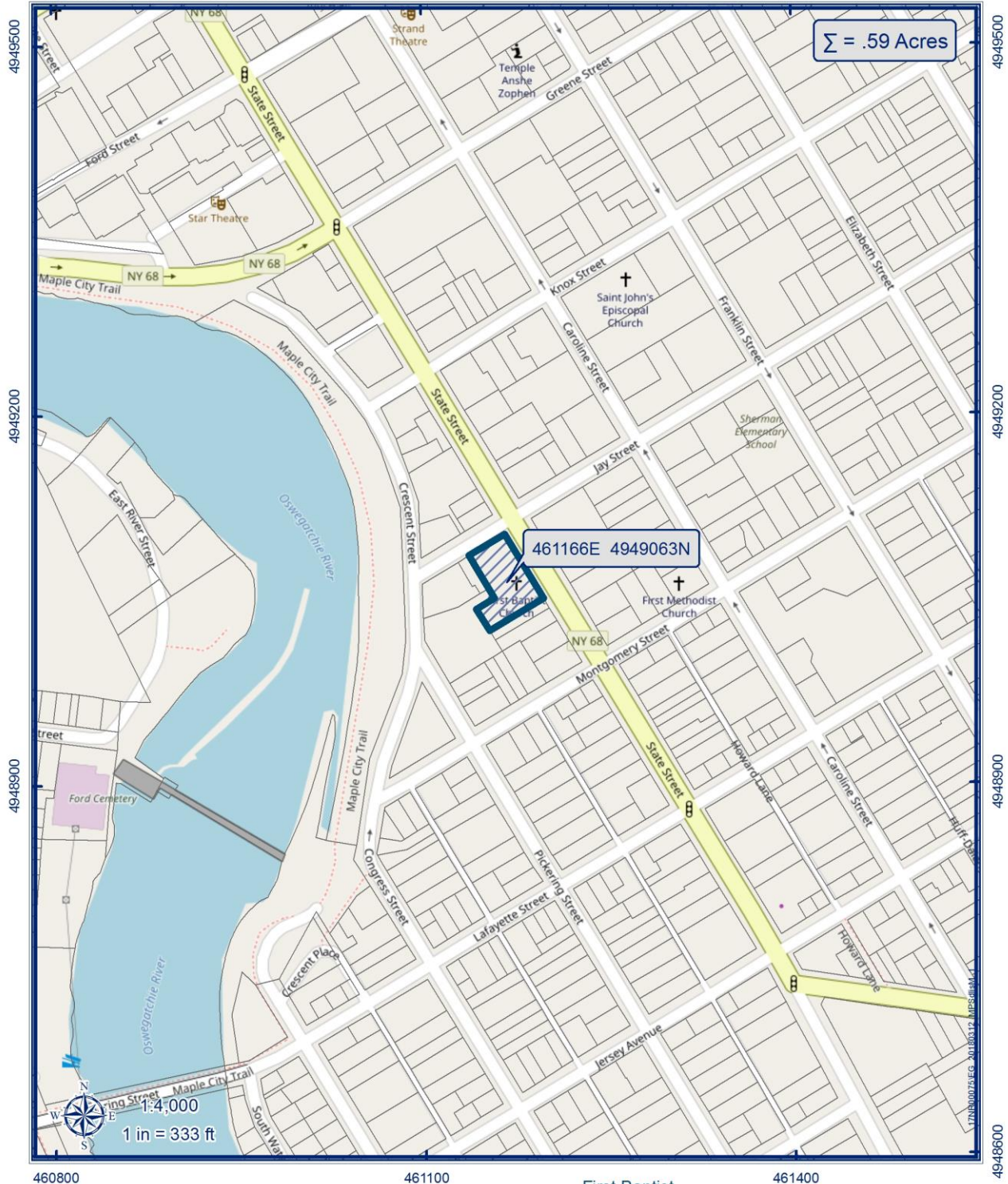
Parks, Recreation
and Historic Preservation

First Baptist Church of Ogdensburg Complex
Name of Property

St. Lawrence County, NY
County and State

First Baptist Church of Ogdensburg Complex
Ogdensburg, St. Lawrence Co., NY

617 State Street
Ogdensburg, NY 13669



Coordinate System: NAD 1983 UTM Zone 18N
Projection: Transverse Mercator
Datum: North American 1983
Units: Meter

0 120 240 480 Feet

First Baptist
Church of
Ogdensburg
Complex



Parks, Recreation
and Historic Preservation

First Baptist Church of Ogdensburg Complex
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11. Form Prepared By

name/title Matthew Shoen (Historian) and Kelsie Hoke M.A. Arch (Project Manager), with edits by Emilie W. Gould,
NY SHPO

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Additional Documentation

Sanborn Maps showing the First Baptist Church of Ogdensburg Complex from 1884 to 1949:

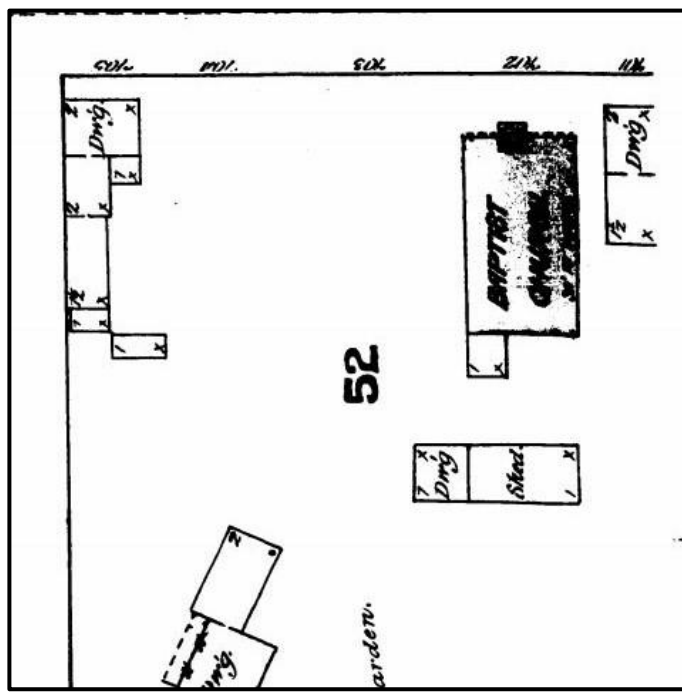


Figure 21. Sanborn Fire Insurance Map from 1884 depicting the First Baptist Church of Ogdensburg, Sexton's Dwelling, and Horse Shed. Note the Parsonage is still a private dwelling. (Sanborn Map Company, Ogdensburg, St. Lawrence County, New York, 1884, Sheet 2.)

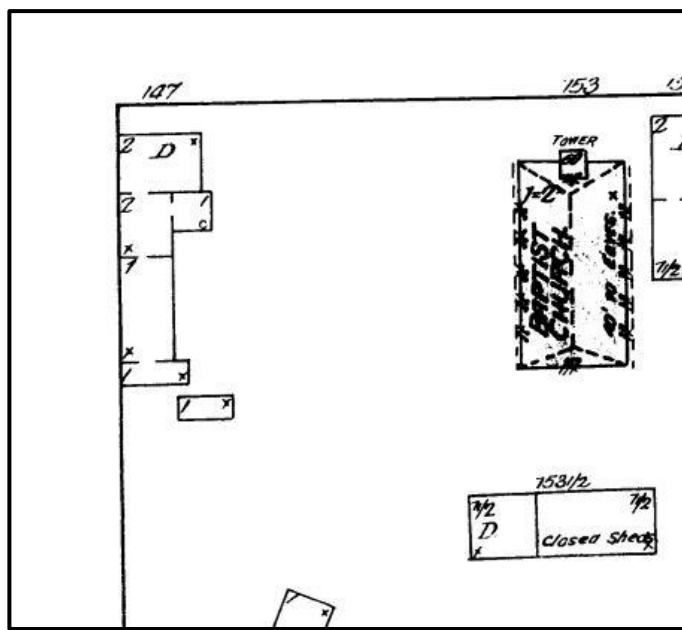


Figure 22. Sanborn Fire Insurance Map from 1892, showing the Parsonage as a private dwelling with a one-story addition where the tower was later built. (Sanborn Map Company, Ogdensburg, St. Lawrence County, New York, 1892, Sheet 9.)

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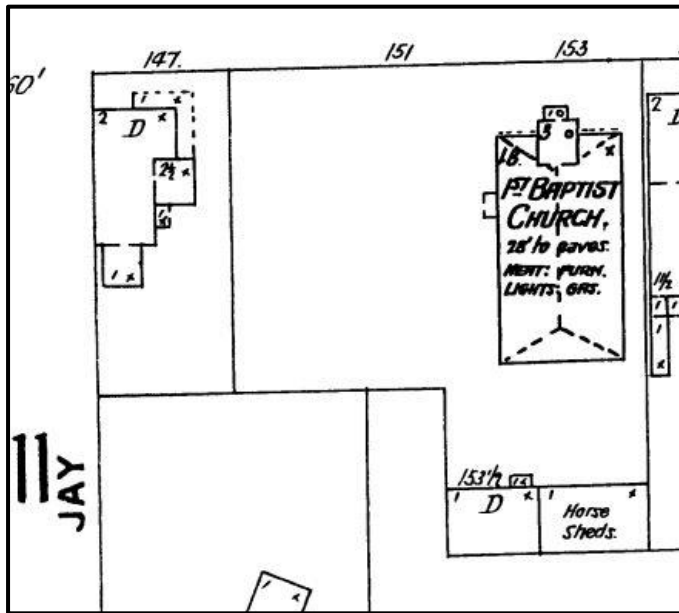


Figure 23. Sanborn Fire Insurance Map from 1898. The Parsonage is erroneously labeled a private dwelling though the church owned the property in 1898. The tower is described as 2 ½ stories high and a wrap-around porch connects it to the front of the house. (Sanborn Map Company, Ogdensburg, St. Lawrence County, New York, 1898, Sheet 11.)

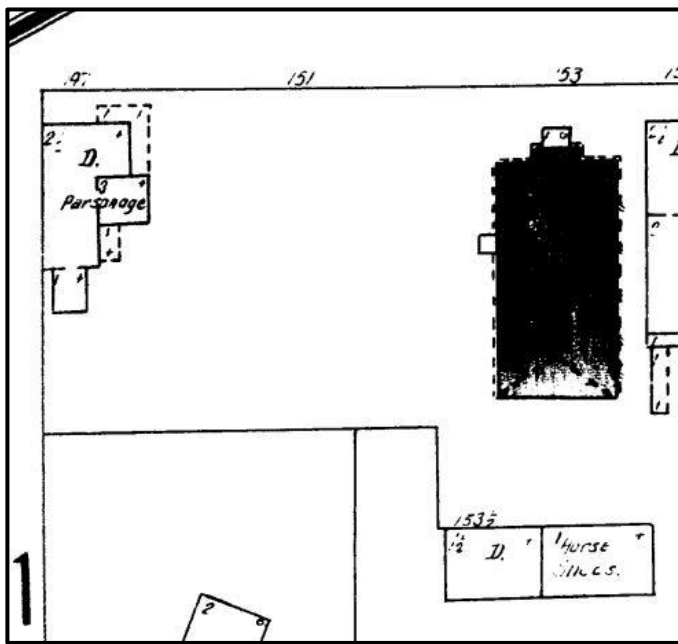


Figure 24. Sanborn Fire Insurance Map from 1904 labeling the parsonage and describing the tower as 3 stories high. It had probably not changed its configuration, only the criteria applied to it. (Sanborn Map Company, Ogdensburg, St. Lawrence County, New York, 1904, Sheet 11.)

First Baptist Church of Ogdensburg Complex

Name of Property

St. Lawrence County, NY

County and State

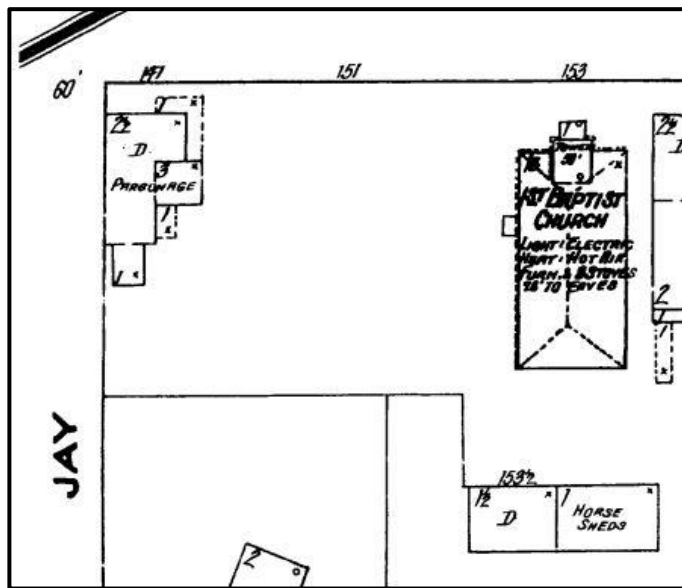


Figure 25. Sanborn Fire Insurance Map from 1909. No change. (Sanborn Map Company, Ogdensburg, St. Lawrence County, New York, 1909, Sheet 16.)

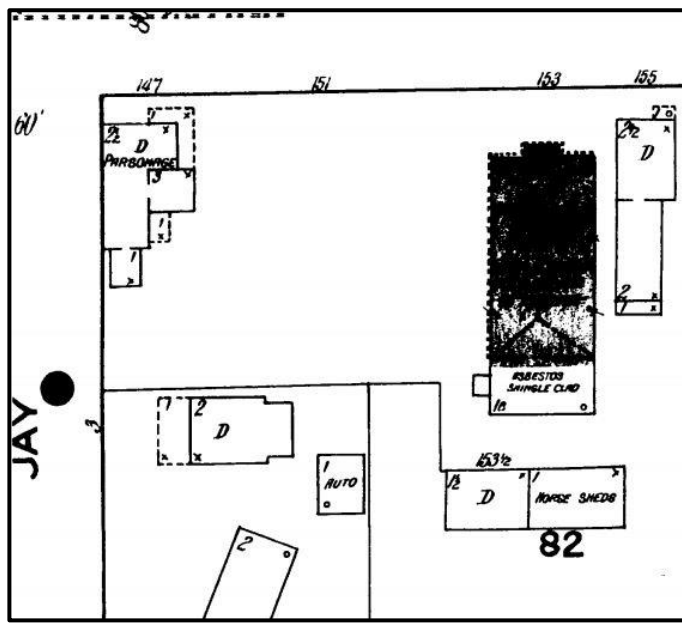


Figure 26. Sanborn Fire Insurance Map from 1918. The 1914 addition is visible at the rear of the church, along with the removal of the old entrance to the basement from the side elevation of the church. (Sanborn Map Company, Ogdensburg, St. Lawrence County, New York, 1918, Sheet 16.)

First Baptist Church of Ogdensburg Complex

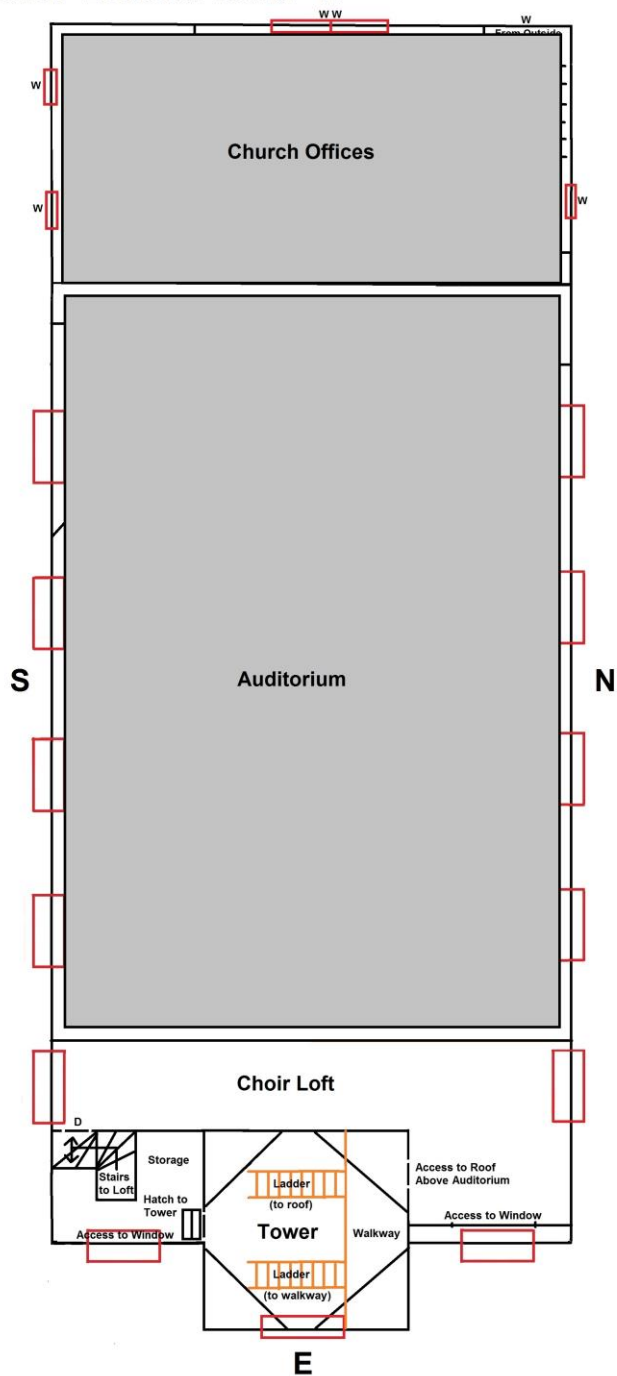
Name of Property

St. Lawrence County, NY

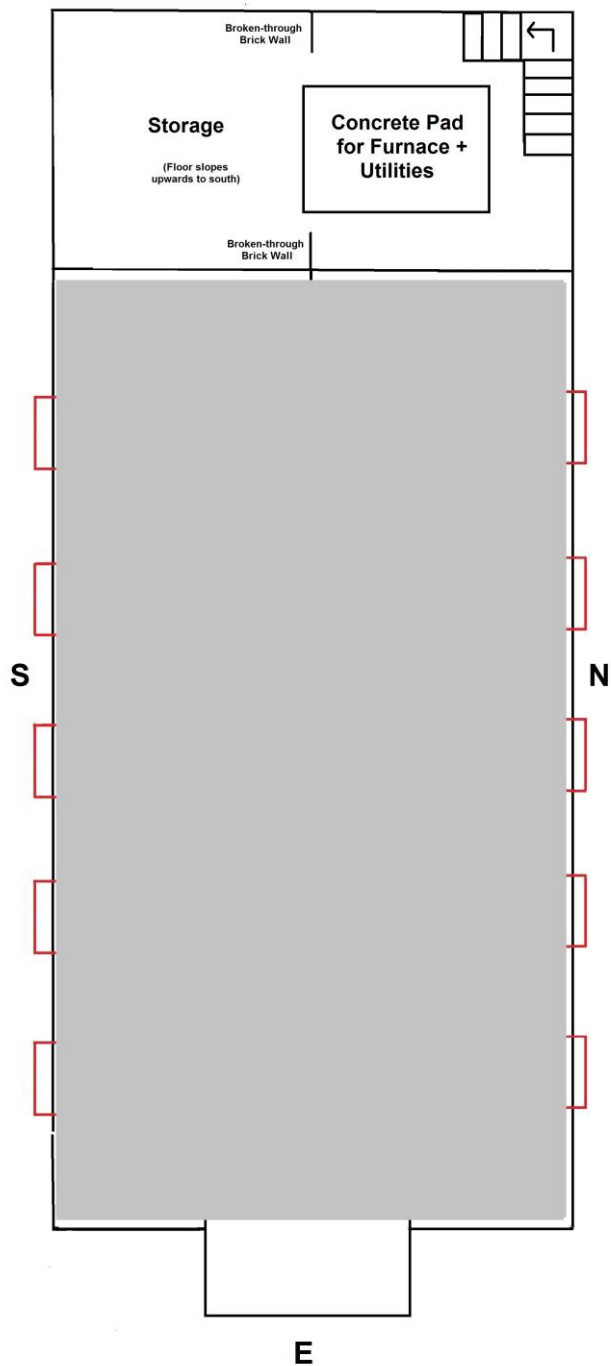
County and State

Additional Floor Plans

Choir Loft and Tower W



Subbasement W



First Baptist Church of Ogdensburg Complex

Name of Property

St. Lawrence County, NY

County and State

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Figure 23. Sanborn Fire Insurance Map from 1898. The Parsonage is erroneously labeled a private dwelling though the church owned the property in 1898.

Figure 24. Sanborn Fire Insurance Map from 1904 labeling the parsonage and describing the tower as 3 stories high.

Figure 25. Sanborn Fire Insurance Map from 1909. No change.

Figure 26. Sanborn Fire Insurance Map from 1918. The 1919 addition is visible at the rear of the church, along with the removal of the old entrance to the basement from the side elevation of the church.

First Baptist Church of Ogdensburg Complex

St. Lawrence County, NY

Name of Property

County and State

Photographs:

Name of Property: First Baptist Church of Ogdensburg Complex

City or Vicinity: Ogdensburg

County: St. Lawrence

State: New York

Photographers: Christa Parish (CP), Emilie W. Gould (EG), and Matthew Shoen (MS)

Date Photographed: February 13, 2017 and July 23, 2017 (CP); October 10 (EG and MS)

Description of Photograph(s) and number:

- 0001: Façade (east), facing State Street, and north elevation. (EG)
 - 0002: Rear (west) elevation, with 1914 addition below blocked window of church. (EG)
 - 0003: Rear (west) 1914 addition and south elevation of church. (EG)
 - 0004: South elevation. (EG)
 - 0005: Contrasting quoins, northeast corner of church. (EG)
 - 0006: Auditorium showing Etsey Organ, stenciled walls, apse, and rostrum. (EG)
 - 0007: Raised platform with rostrum door to church offices and choir seating. (EG)
 - 0008: Rostrum with lectern and pulpit, church auditorium. (EG)
 - 0009: Rear-lit stained-glass window ("The Resurrected Christ"), installed in apse of church auditorium. (CP)
 - 0010: Numbered pew, church auditorium. (EG)
 - 0011: Detail of wall stenciling. (EG)
 - 0012: Choir loft, looking east from church auditorium. (CP)
 - 0013: Detail of choir loft railing and cast-iron support pole, looking east from church auditorium. (EG)
 - 0014: Choir loft, accessed from stair in south side of entry. (EG)
 - 0015: Stair from south side of entry, leading to choir loft and tower. (EG)
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 - 0018: Sunday School and Fellowship Hall in basement of church, with tin ceilings and hardwood flooring. (EG)
 - 0019: Kitchen from eating area, 1914 addition at the rear of the Fellowship Hall. (EG)
 - 0020: Built-in cupboards in kitchen, 1914 addition. (EG)
 - 0021: Institutional gas stove in kitchen, 1914 addition. (EG)
 - 0022: Church office, 1914 addition. (EG)
 - 0023: Pastor's office, 1914 addition. (CP)
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 - 0030: Greek Revival staircase in church parsonage. (CP)
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First Baptist Church of Ogdensburg Complex

St. Lawrence County, NY

Name of Property

County and State

Property Owner:

name _____

street & number _____ telephone _____

city or town _____ state NY zip code _____

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.





















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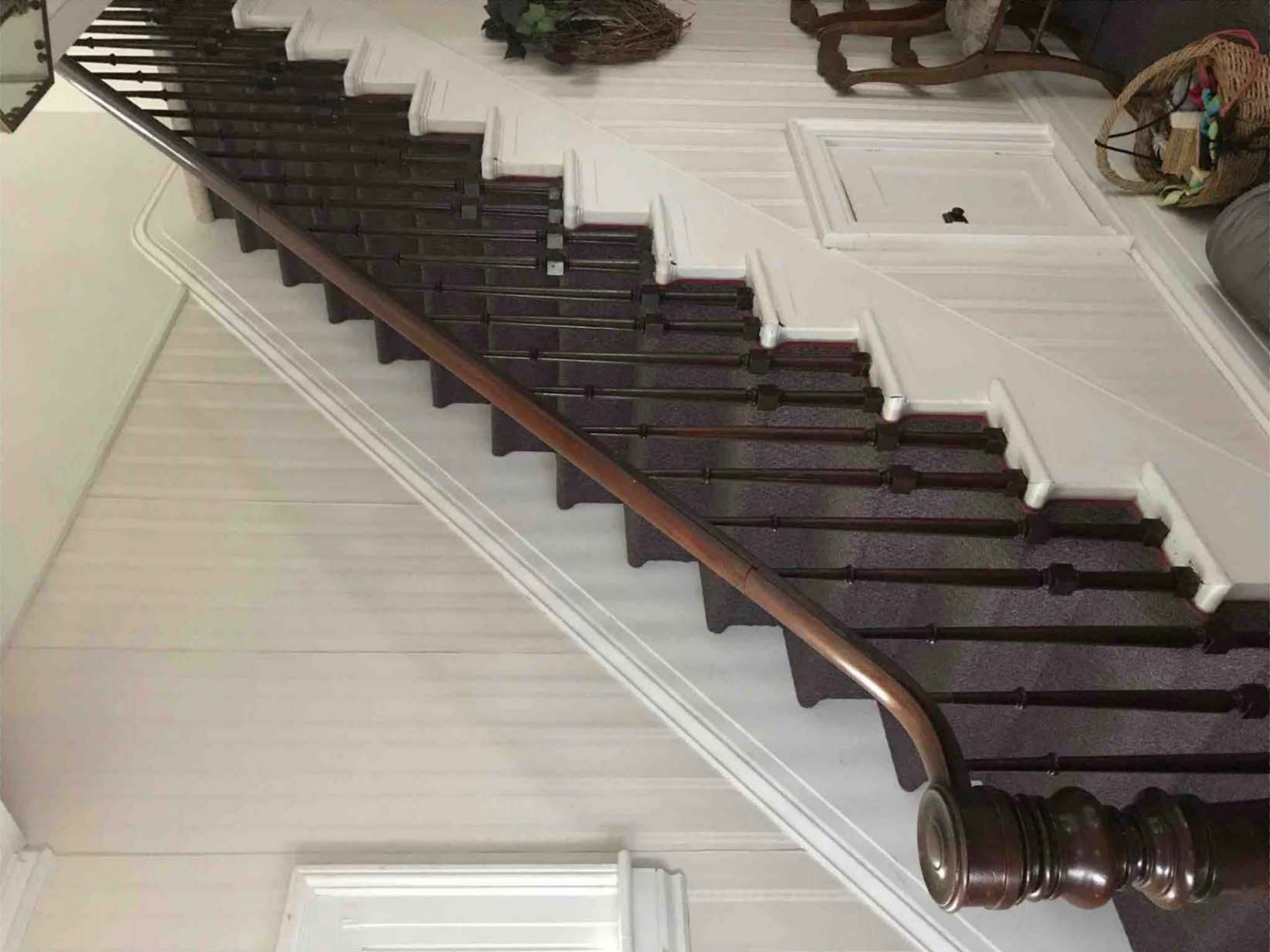














**Parks, Recreation
and Historic Preservation**

ANDREW M. CUOMO
Governor

ROSE HARVEY
Commissioner



6 April 2018

Alexis Abernathy
National Park Service
National Register of Historic Places

Mail Stop 7228

1849 C Street NW
Washington DC 20240

Re: National Register Nominations

Dear Ms. Abernathy:

I am pleased to submit the following five nominations, all on disc, to be considered for listing by the Keeper of the National Register:

Hawley-Green Street Historic District Boundary Expansion, Onondaga County
New York Central Black Rock Freight House [Historic Resources of the Black
Rock Planning Neighborhood] Erie County
Seippel Bakery and Richard Apartments, Niagara County
First Baptist Church of Ogdensburg Complex, St. Lawrence County
Aaron Haines Family Cemetery, Greene County

In addition, please find a new CD for the Vernoooy-Bevier Stone House and Barns, as per your request. Please feel free to call me at 518.268.2165 if you have any questions.

Sincerely:

Kathleen LaFrank
National Register Coordinator
New York State Historic Preservation Office