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United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form



1. Name of Property

historic name Oneida Downtown Commercial Historic District

other names/site number N/A

related multiple property listing N/A

2. Location

street & number Broad, Main & Cedar Streets, south of Elm, north of Washington

N/A

not for publication

city or town Oneida

N/A

vicinity

state NY code 36 county Madison code 053 zip code 13421

3. State/Federal Agency Certification

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

I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

national statewide local

Signature of certifying official/Title

Robert Daniel Murray
DSHPD

Date

5/16/2018

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:

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): _____

Signature of the Keeper

Date of Action

Robert Daniel Murray

7/13/18

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5. Classification

Ownership of Property
 (Check as many boxes as apply.)

- private
- public - Local
- public - State
- public - Federal

Category of Property
 (Check only **one** box.)

- building(s)
- district
- site
- structure
- object

Number of Resources within Property
 (Do not include previously listed resources in the count.)

Contributing	Noncontributing	
64	17	buildings
2	0	sites
0	1	structures
1	0	objects
67	18	Total

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

N/A

Number of contributing resources previously listed in the National Register

1

6. Function or Use

Historic Functions
 (Enter categories from instructions.)

COMMERCE/TRADE
INDUSTRY
GOVERNMENT

Current Functions
 (Enter categories from instructions.)

COMMERCE/TRADE
GOVERNMENT

7. Description

Architectural Classification
 (Enter categories from instructions.)

MID-19th CENTURY
LATE VICTORIAN
LATE 19th and 20th CENTURY REVIVALS
MODERN MOVEMENT
NO STYLE

Materials
 (Enter categories from instructions.)

foundation: VARIOUS
 walls: VARIOUS
 roof: VARIOUS
 other: _____

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Narrative Description

Summary Paragraph

The Oneida Downtown Commercial Historic District is located at the core of the city of Oneida, in Madison County, New York, and reflects the historic evolution of the city, which emerged as a regional transportation hub and industrial center after the Civil War. It is seven miles southeast of Lake Oneida, in the plain associated with glacial Lake Iroquois, less than five miles north of a tongue of the Onondaga-Helderberg scarp, and slightly elevated above an active flood plain at the confluence of the Sconondoa and Oneida Creeks. The development of different modes of transportation through this section of central New York is expressed in the city's physical form, which has been dictated by the interaction of topography with the routes of nineteenth-century roads, canals, and the railroad. The site was initially bypassed by the major east-west road and canal routes developed in the late eighteenth and early nineteenth century – the Seneca Turnpike (now US Route 5) and Erie Canal. However, after Sands Higinbotham acquired land straddling a feeder to the Erie Canal in the early 1830s, settlement began and the community grew quickly. The current town plat dates from Higinbotham's purchase, and includes an early green (Higinbotham Park), donated by his son. In 1839, Higinbotham persuaded the Utica-Syracuse Railroad to run its tracks through his community, which oriented the commercial district along Main and Madison Streets and accelerated Oneida's growth as a center of commerce and industry. As the city grew, residences and churches were replaced with commercial buildings, and new houses were built, especially to the south; these are reflected in the Main-Broad-Grove Streets Historic District (NR, 1983). An increased focus on automobile transportation after 1930 led to the building of filling stations, garages, and the Hotel Oneida along Washington Street, especially after Lenox Avenue was extended to the east. The opening of the New York State Thruway in 1954-1955 and the decline of historic modes for moving freight eventually marginalized the community, leading to one last remodeling and construction campaign during the 1960s and the construction of a new Municipal Building on the site of an old siding and railroad roundtable. Since then, little building has taken place. The boundaries of the Oneida Downtown Commercial Historic District are roughly the former railroad tracks to the north, Oneida Creek to the east, and residential districts on the west and south and west. The district encompasses Oneida's commercial core and is clearly defined by the type, setting, and integrity of the included buildings. One resource (Oneida Post Office) has already been individually listed on the National Register. The period of significance is 1850 to 1968, from the community's initial growth and continuing through the last significant investment in downtown buildings.

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Narrative Description

The following map shows the distribution of properties in the Oneida Downtown Commercial Historic District and reveals the community's historic pattern of development. Oneida Street reflects the footprint of the railroad tracks (1839, removed in 1966). Madison Square, at the intersection of Main and Madison Streets, is the center of the district, with older commercial buildings located on the west side of upper Main Street and east on Madison Street. Newer commercial buildings and banks are located on lower Main Street; the most recent are on the east side of the street which was the site of the early nineteenth-century Oneida Feeder Canal (filled in the late 1920s). Civic buildings are found around Higinbotham Park. Rail-related buildings from the 1890s are concentrated on North Main Street. There are a number of voids, but many are historic and represent the route of the old feeder canal and its mill race.

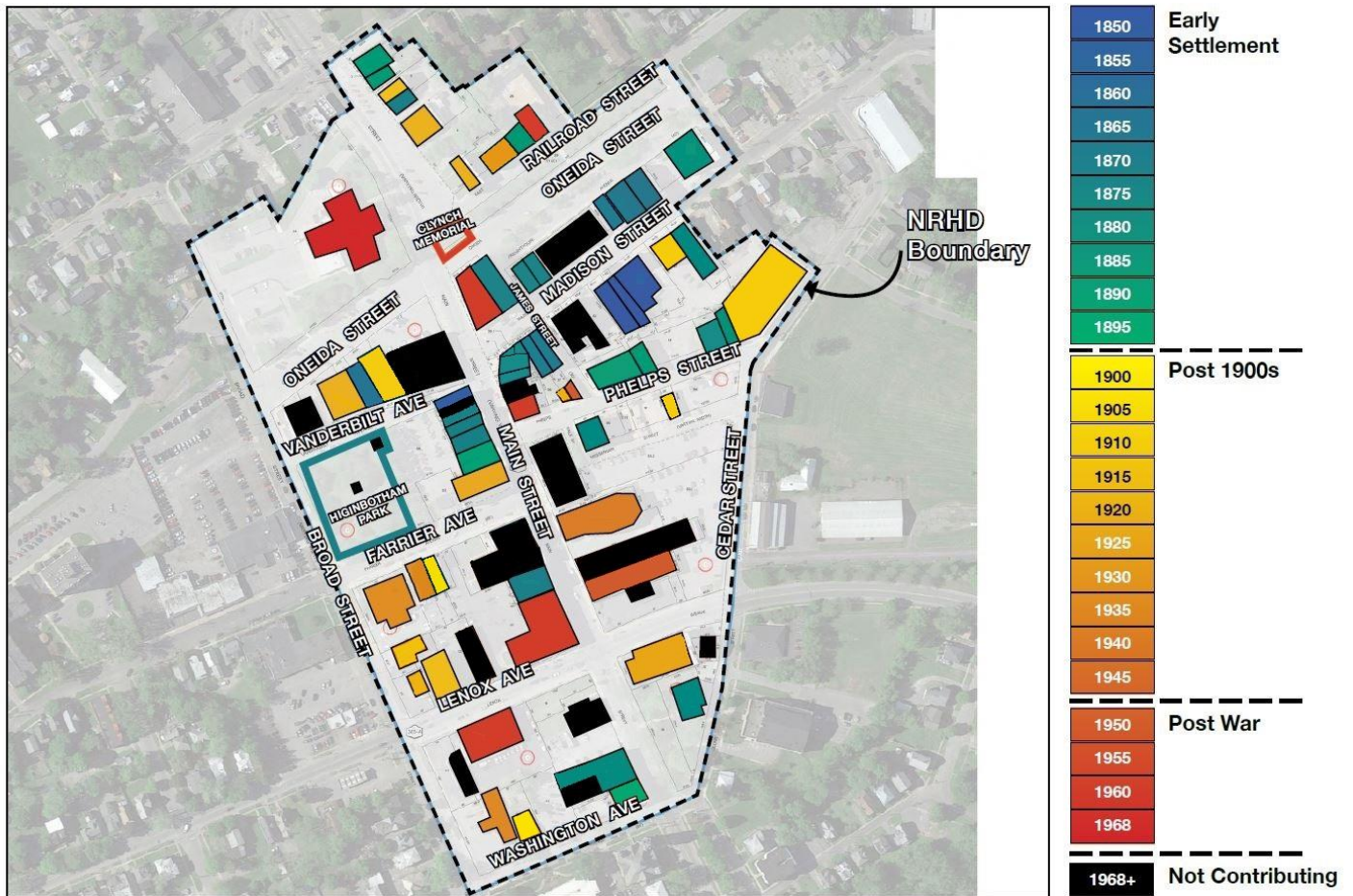


Figure 1. Oneida Downtown Commercial Historic District, with boundaries and historic resources.

Topography

The city of Oneida is constrained by its surrounding topography. Like much of the region between Utica and Syracuse, Oneida sits on a relatively flat post-glacial plain bounded on the south by the Onondaga-Helderberg

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Escarpment, five miles away.¹ Just east of Cedar Street, the land drops approximately 20 feet into a small floodplain known as the “Flats,” at the confluence of Sconondoa Creek (from the east) with the Oneida Creek (flowing from the north). From this confluence, Oneida Creek flows approximately fifteen miles northwest to Lake Oneida (seven miles in a direct line.)

In the mid-nineteenth century, the Oneida Mills (no longer extant) was built on Madison (then Mill Street) at Cedar, to take advantage of the twenty-foot drop. It appears on the 1853 Gurdon Evans map, but little else developed beyond Cedar Street until it became a residential community (outside the district) around the turn of the twentieth century. Flooding in 2013 has led to a property buy-out that is re-establishing the land as a floodplain.² Therefore, Cedar Street forms the eastern boundary of the Oneida Downtown Commercial Historic District.

Roads

Washington Avenue (once Cherry Street) at its intersection with Cedar Street is the southern boundary of the Oneida Downtown Commercial Historic District. One block north, Lenox Avenue (State Route 365-A, once Mulberry Avenue), connects Oneida to the current State Route 365 on the east and US Route 5 to the west. Before 1949, Lenox Avenue was itself State Route 365 and directly connected Oneida with Rome. Main Street (now Route 46) also connected Oneida with Rome from the west. In 1960, a new section of Lenox Avenue was inserted south of Mott Street to eliminate an intersection and make it a thorough road. This extension of Lenox Avenue led the Hotel Oneida to construct an extension in 1963. South of the district is the residential Main-Broad-Grove Streets Historic District (NR, 1983), which developed as the commercial downtown core expanded, displacing early to mid-nineteenth century houses and churches.

Today, Oneida is relatively isolated from major roads. The mid-twentieth century siting of New York Thruway toll stations east and west (but not at) Oneida led to changes in State Routes 365 and 46. Now SR 365 runs one mile east of the city and links US Route 5 with Rome at Oneida Castle (ancestral home of the Oneida Nation).

Town Plat

In 1829 and 1830, Sands Higinbotham (then a merchant in Vernon) bought several hundred acres of land from the Oneida Nation and from New York State. Higinbotham took up residence in 1834, establishing a farm “on the south side of the present village.”³ This farm became the nucleus of the present community, and Higinbotham soon laid out a town plat, running Main Street roughly north to south and establishing the current grid of streets. The Oneida Feeder Canal (maintaining the level of the Erie Canal in this part of the state) was run through the middle of the property paralleling Main Street in 1835. In 1837, Higinbotham enticed the Utica-Syracuse Railroad to Oneida by offering the company a free right-of-way, as long as all trains stopped at a hotel he would build at the head of Main Street.

Most of Higinbotham’s grid remains. Between 1853 and 1859, Madison Street was extended west of Main Street. A secondary street, later known as Freight House Avenue, had been inserted back of Madison Street to serve the New York Central & Hudson River Rail Road freight house south of the tracks. The first Sanborn map

¹ Bradford B. Van Diver, *Roadside Geology of New York* (Missoula, MT: Mountain Press Publishing, 1985), 182.

² Glenn Coin, “Why Oneida Suffered a Record Flood – And Why it Might Get Worse in the Future,” *Syracuse Post-Standard* (July 18, 2014). Available online: <http://www.syracuse.com/>

³ Mrs. L. M. Hammond, *History of Madison County, State of New York* (Syracuse, NY: Truair, Smith, & Co., 1872), 523.

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in 1890 shows Messenger Avenue, running south of Phelps Street and intersecting with Cedar. As mentioned above, Lenox Avenue was reoriented in 1960 to straighten out then State Route 365. After 1966, when the railroad tracks were removed, Oneida Avenue was constructed in their place.

Little else changed except for the names of streets. In the 1850s, Mill Street became Madison Street, and Canal Street became James Street. The north-south streets west of Main were rechristened over a period of almost fifty years as the once-residential area became commercial.



Gillette's Map of Madison Co., New York from 1859 is the best early map of the current grid. It shows the Oneida Feeder Canal paralleling Main Street on the east with a mill race between Madison and Phelps Streets supporting industries near the confluence of the Oneida and Sconondoa Creeks.

The east to west streets are Cedar (along the escarpment with Oneida Creek), Williams (terminating from the north in Madison), James (crossing the railroad tracks), Main, and Broad. The north to south streets are Elm and Railroad (north of the railroad tracks); Freight House (unnamed), Madison, Phelps, and Messenger (east of Main); and Madison, Chesnut, Mulberry, and Cherry (west of Main).

By the 1890 *Sanborn Map of Oneida*, the western part of Madison Street had become Vanderbilt Avenue and Mulberry had become Lenox Avenue. On the 1909 Sanborn, Cherry had become Washington Avenue and Chesnut had become Central. After the construction of the new Oneida Post Office in 1932, Central (Chesnut) Street was renamed again as Farrier Avenue, after an early postmaster.

Figure 2: *Gillette's Map of Madison Co., New York*, 1859. Detail of the then village of Oneida with rough outline of district.

Pre-Civil War Development

The corner of Main and Madison Streets – “Madison Square” – became Oneida’s first commercial district and has remained its center into the twenty-first century. Large stores and early banking institutions developed along the west side of Main Street, with more stores along both sides of Madison Street at its western end. The

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railroad tracks prevented expansion of the legitimate business district to the north, although several hotels and saloons on the north side of Railroad Avenue seem to have served a secondary clientele. Houses were initially built on Chesnut Street (now Farrier Avenue), Mulberry Street (now Lenox), Cherry Street (now Washington) and the southern parts of Main and Cedar Streets. Two churches were built on the north and south sides of Main and Chestnut Streets, and a third church was built at Broad and Cherry Streets. None of these original structures survive, although a few converted houses from later in the nineteenth century remain in the southern end of the district to represent a continuum of use that no longer exists elsewhere in the central core of Oneida.

Commercial buildings from the early development of Oneida before the Civil War include 126 and 128 Main Street (Pfaff Block) and 136, 138, and 140-142 Madison Street (Madison House). All retain most of their historic features, although one (the south building of the Pfaff Block) has been covered with ribbed metal paneling and is currently non-contributing to the district.

Post-Civil War Development

The majority of Oneida's commercial buildings was developed after the Civil War. The following basic pattern developed by the end of the century:

- Civic buildings, such as the original fire station on Vanderbilt Street, were developed around Higinbotham Park. The process continued into the twentieth century and today the park is the location of the post office, former Salvation Army Citadel, and a social club.
- Tall (three stories or higher) brick commercial buildings in Italianate style were located along both Main and Madison Streets, many with manufacturing shops on the upper floors. An example is the Powell & Goldstein Cigar Factory at 102 Madison Street.
- Commercial enterprises and banks established themselves along the west side of lower Main Street. This area was previously residential and included churches, two of which were visible at the intersection of Main and Mulberry (later, Lenox) in an 1874 *View of Oneida, N.Y.* by O.H. Bailey.⁴ Both churches had been replaced by commercial buildings by the late 1880s, both sites eventually becoming banks.
- Rail-related buildings were sited on both sides of the railroad tracks. The passenger depot, Allen House (Oneida's largest hotel), and large freight houses were located south of the tracks; however, none remain. Less prestigious hotels and saloons were located north of the tracks, including the 1890-era Evans (later, Eagle) Hotel at 102-104 North Main Street (103 East Railroad Street).
- Low, unornamented, brick industrial buildings were located along Cedar and Phelps Street, where a mill race ran between the feeder canal and the scarp.

One of the first post-war buildings is the Engine House, Oneida's first fire station at 122 Vanderbilt Avenue. It was constructed in 1867 and remodeled in 1870 to hold Oneida's first hook and ladder truck (hand-pulled); it survives with its two truck bays infilled. Across the street, between Vanderbilt and Chesnut (Farrier) Streets, is Higinbotham Park, which was donated to the city of Oneida by Niles Higinbotham (Sands Higinbotham's son) after 1859 and before 1874.⁵ Interestingly, despite being surrounded by the fire station and dwellings on two sides – Broad and Chesnut Streets – the park's fourth side has always been utilitarian, revealing the backs of buildings on Main Street and service buildings like livery stables and, later, a bakery. This configuration of the

⁴ O. H. Bailey, *View of Oneida, N.Y.* [Panorama]. (Milwaukee: O.H. Bailey, [1874].

⁵ Higinbotham Park does not appear on the 1859 Gillette Map but is visible in O. H. Bailey's panoramic *View of Oneida, N.Y.* and Beer's *Atlas of Madison County, N.Y.*, both 1874.

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park remains today, with building facades on only three sides and a view of the backs of buildings on Main Street on the fourth. By 1890, the Oneida Electric Light Works (east) and small Park Hotel (west) had joined the Central Fire Station on Vanderbilt Avenue, but the rest of the block remained unbuilt for another 30 years.

Main and Madison Streets continued to grow, replacing small commercial buildings with larger ones, many three or four stories with cigar factories on their upper floors. The buildings at the southeast corner of Main and Madison Streets – Powell & Goldstein Factory/Gleason Building (102 Madison Street and 115 Main Street) and Goldstein Building (117 Main Street) – were both built with this layout around 1880 and became the centerpiece of the historic district. The two blocks of Madison east of these buildings were rebuilt with a mix of named blocks and unnamed buildings like the Munroe Block (114 Madison) and 136 Madison (both still extant). South of the Powell & Goldstein Factory/Gleason Building and Goldstein Building, development continued to be limited to the west side of Main Street by the feeder canal. However, similar named blocks were built like the C.T. Walrath Block (132 Main Street), Devereaux Building (144 Main Street), Masonic Temple (239 Main Street), and Crandall-Cree Block (238-240 Main Street), along with bank buildings. Fires were always a problem for the center of Oneida. The Devereaux Building has two date stones – one for a 1860 precursor building that burned in 1889 and one for its 1890 replacement. The Presbyterian (north of the intersection) and Baptist (south) Churches at Main and Chesnut Street had both been replaced by 1890, one by a bank.

To the north, Main Street was blocked by the railroad, causing development on the two sides of the tracks to differ. The largest and most prestigious buildings were south of the tracks. A passenger depot (no longer extant) was located at the head of Broad Street, and the large Allen House (successor to Sands Higinbotham's initial hotel, no longer extant) was located at the head of Main Street. North of the tracks, James was the principal street – Main had disappeared from the Sanborn maps – and there were four small hotels and several saloons at the corner of North James Street (now North Main Street) and East Railroad Avenue. Three of these buildings remain – Old Homestead Hotel and saloon at 128 North Main Street, Eagle Hotel at 103 East Railroad Avenue (102-104 North Main Street), and a saloon below the cigar factory at 119 East Railroad Avenue.

The eastern end of downtown Oneida contained a number of small brick industrial buildings on Cedar and Phelps Streets backing onto the mill race that ran between the feeder canal and the scarp. Several were associated with the three carriage and sleigh works (no longer extant) once located at the intersection. One of the small buildings survives at 153-157 Phelps Street, along with an early twentieth century auto dealership (163-165 Phelps Street) that appears to be a successor to the carriage shops.

By the very end of the nineteenth century, some development had begun to filter into the lower side streets off Main, including the Central Hotel on Chesnut Street (no longer extant), but most of the properties on Chesnut, Mulberry, and Cherry Streets remained residences until the arrival of automobile traffic changed the dynamics of transportation in Oneida.

Early Twentieth-century Development Along Lower Main Street

Various financial crises in the 1890s slowed commercial and manufacturing activity for several years, but modest growth resumed in 1894, and the beginning of the twentieth century saw renewed activity. By 1900, the lower part of Main Street had a concentration of banks and financial institutions. Over the next forty years, these organizations rebuilt several times to convey prosperity and stability, creating larger showplaces that remain in the early twenty-first century. Twelve buildings associated with financial institutions remain in the

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In 1851, Niles Higinbotham and Samuel Breese (with a small investment from Sands Higinbotham) founded the Oneida Valley National Bank.⁶ In 1864, Horace Devereaux and others founded the First National Bank of Oneida; in 1866, James Barnett and others from the county founded the Oneida Savings Bank; and in 1870, the Central Bank was organized.⁷ The Oneida Valley National Bank built a two-story building at 160 Main Street in 1865. That building was razed in 1918 for the present building, which also incorporates an 1870 building at the corner of Main and Farrier Avenue. The First National Bank voluntarily liquidated in 1874 but re-emerged as the State Bank of Oneida (subsequently, National State Bank of Oneida). It appears to have been located 168 (then 85) Main Street in 1890. The Oneida Savings Bank was founded in 1866 and built its main office at the corner of Main and Lenox Avenue around 1890; this structure was rebuilt in 1940 (and rebuilt again in the 1960s). The Madison County Trust and Deposit Company was founded in 1913 and constructed the building at 150 Main Street around 1920, after a fire destroyed the Merchants Exchange on that site.⁸

A second notable trend from the early twentieth century was the removal of the Oneida Feeder Canal in 1925 and the subsequent extension of Lenox Avenue in 1926; both facilitated the access of automobile traffic into the southern end of the district. The Hotel Oneida was constructed in 1926 facing Lenox Avenue. (Previously, all hotels in Oneida had been built close to the tracks.) Cars also required gas stations and garages. Around 1930, the Methodist Episcopal church at Broad and Cherry (now Lenox) was demolished; the 1930 Sanborn Map noted it was “old,” vacant, and soon to be replaced by a filling station. Hubb’s Auto Repair now occupies the resulting building at 211 Broad Street, which has maintained its form and two of its garage openings.⁹

Finally, new civic and entertainment buildings appeared in this period. The area around Higinbotham Park acquired a Salvation Army Citadel (after 1904) and Order of the Owl’s Nest Social Club (after 1933), as well as a new post office (1931-1932; NR 1989, built as a Depression-era work project). The Madison Theatre (146 Madison Street) was constructed in 1912-1915. After 1918, it was owned by Myron J. Kallet, who later built the Art-Moderne Kallet Theater (157 Main Street) in 1937 along another part of the filled-in feeder canal. From his start in Oneida, Kallet built a regional movie theater chain.

Mid-Twentieth-century Developments

Oneida, like most of the communities in the Mohawk valley, suffered population loss after World War II as people moved away from the center of the city and new suburban shops and service opened along major transportation routes like U. S. Route 5. However, some commercial building continued, especially along the east side of Main Street (old feeder canal). The buildings at 125 and 165 Main Street date from the postwar period. On the other side of Main Street, two of the three banks expanded their operations and upgraded their buildings on the block between Farrier Street and Lenox Avenue.¹⁰ The Hotel Oneida added a conference

⁶ Frederick Simon Hills, *New York State Men: Biographic Studies & Character Portraits*, Volume 2 (Albany, NY: Argus Company, 1910), 239. Niles held the majority interest with 940 shares to his father’s 40 shares and Breese’s 70 shares.

⁷ The first operated under its original name into the mid-twentieth century; the third is still in existence. (Hammond, 531-532). The 1890 *City Directory* notes that the Central Bank of Oneida and E. C. Stark & Co (bankers) were both founded in 1880.

⁸ One former bank within the district did not locate in this area of Oneida. The Farmer and Merchant’s State Bank was located at 114 Madison Street by 1890 and remained a bank until sometime after 1914, when its building became a store.

⁹ Its south elevation also remains intact although the other elevations have been re-sided and given new windows.

¹⁰ In 1851, Niles Higinbotham and Samuel Breese (with a small investment from Sands Higinbotham) founded the Oneida Valley National Bank; in 1864, Horace Devereaux and others founded the First National Bank of Oneida; and in 1866, James Barnett and

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center in 1963.

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The 1960s contributed one building to the district – the Municipal Building at 109 Main Street. The rail yard that had occupied this location was removed in 1966, permitting the re-emergence of Main Street. For one block north of East Railroad Street. North Main and James Streets are blended together in a single parking plaza opposite the Municipal Building.

Summary

By 1968, the end of its period of significance, the Oneida Downtown Commercial Historic District had achieved its present configuration and most of its current buildings. The commercial district remains centered on Madison Square. Oneida lost its north-south connection to the Erie Canal when the feeder canal was filled in around 1925, and it lost its railroad tracks in 1966. However, the district still shows the traces of these transportation arteries. Newer buildings along the south end of Main and voids between Madison and Phelps Streets reflect the historic course of the canal and its mill race. Oneida Street runs east-west in place of the old railroad tracks. To the south, the principal east-west transportation route remains Lenox Avenue. (See Additional Documentation for a graphic of the city's relationship to these historic transportation routes.)

Research Sources

Information about the buildings in the following Property List was collected from a number of sources. The Madison County Historical Society is located in the city of Oneida and houses a broad array of resources including numerous historic photographs, postcards, and clipping files. These were used to identify original and historic configurations of extant building resources within the nominated district. The 1853 Gurdon Evans map and Gillette's 1859 map were also provided by the historical society. The New York Heritage website provided copies of the *Madison County Atlas*, as well as Pomerol's 1875 *Map of Oneida*. Sanborn maps were also useful in identifying growth patterns and, in particular, the origin of various voids throughout the district.

The late David Alvord (Madison County Historian) was also at one time the official City Historian, and the Oneida Public Library still houses a number of his primary and secondary resources, such as building and business directories dating back to the early days of Oneida's development. Alvord also wrote "Oneida, New York: A Bit of America at its Best," for the city's centennial celebrations, chronicling portions of downtown's evolution.

The city Director of Planning and Development interviewed a handful of long-time property owners, and provided access to relevant sources for construction and renovation dates. The city of Oneida's fire department maintains a website (<http://oneidacity.com/fire-department/major-city-fires/>) listing major fires dating back to 1899.

The Oneida Public Library provided access to "History Chips," a compilation of historian Marshall Hope's 1970's and 80's columns from the *Daily Dispatch*. Hope explored Oneida's founding, interviewed 'old timers,' and provided historic research in response to reader letters. (Marshall Hope, *History Chips 1: Interesting Narrative of Historical Significance about Central New York* (Canasta, NY: Canastota Pub. Co., c. 1980)

others from throughout the county founded the Oneida Savings Bank. The first operated under its original name into the mid-twentieth century; the third is still in existence. (Hammond, 531-532)

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Other historical sources were found online, including nineteenth-century county histories, newspaper articles, and standard references for central New York State history. The current condition of each structure was compared with all available historic resources when making determinations of integrity. Buildings that have lost historic features were further evaluated to determine their association with identified themes.

Methodology

The Downtown Oneida Historic District was identified as a district that represents the themes of Transportation, Commerce, and Architecture with a period of significance from 1850 to 1968 – the date of its oldest surviving building to the construction of its Municipal Building. The theme of Transportation is critical to understanding the development of Commerce. The Oneida Feeder Canal (developed in 1835 as part of the Erie Canal system) and the advent of the railroad (1839) were critical to the establishment of the town plat and the city's subsequent growth, and the filling-in of the feeder canal and removal of the tracks were precursors of its decline in the last half of the twentieth century.

Classification of Individual Buildings

Contributing buildings must have been present during the period of significance and be associated with one of the three historic themes. In most cases, changes made during the period of significance are considered to contribute to the district if the change was related to one of the historic themes. The boundaries of the district were defined in the nineteenth century by transportation and the feeder canal and railroad help explain the street alignment, voids, and mix of buildings of different periods throughout the district. In addition, access to personal automobiles and the reconfiguration of streets at the south end of the district in the early twentieth century triggered efforts to develop service stations and parking. The theme of Commerce helps explain the current appearance of many buildings. Throughout the city's period of growth, updated facades and additions were common strategies to draw customers to city banks and businesses. However, in the mid-twentieth century, the strategy shifted to covering or removing nineteenth and early-twentieth century details to make businesses appear more "modern" or building smaller buildings more in line with the emerging suburban aesthetic. Nonetheless, such changed and new buildings continue to contribute to the district under the theme of commerce unless changed again after the period of significance. Finally, buildings with strong architectural style are generally considered contributing unless their original character has been obliterated. In a few cases – such as recovery from fire – such changes do not prevent a building from being contributing if the changes took place within the period of significance.

Guidelines

Individual buildings were judged as contributing or noncontributing according to the following methodology:

- The building was built during the period of significance – 1850-1968.
- The building retains integrity of location, setting, feeling, and association.
 - o The building is on its original site.
 - o The building continues to contribute to the continuity of the streetscape.
 - Buildings isolated by demolitions to create parking lots remain contributing as such demolitions were often considered elements of revitalization by urban planners and property owners in the mid-twentieth century.
- Contributing buildings should retain a predominance of materials that date from the period of significance – both original materials and/or historic materials from upgrades before 1968. In addition, they should display Integrity of workmanship. Given the pressure on commercial owners to continually upgrade their buildings, more contemporary materials (such as windows, see below) may have been

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added subsequently. The building will remain contributing as long as these later materials do not significantly obliterate form and scale.

- Integrity of design is defined as following:
 - o Changes during the period of significance are acceptable if the changes themselves retain integrity
 - o Buildings must retain their original form, and their original form must be recognizable. Additions that significantly change or obscure the historic form are non-contributing with one exception:
 - Commercial buildings sometimes display a hybrid character – as in a residence converted to a store or a former church with a commercial addition. If these changes have taken place within the period of significance, they are considered to contribute to the district under the theme of commerce.
 - o Buildings with two facades, one which retains full integrity and one which does not, will be considered contributing.
 - o Buildings must generally retain their original scale. Changes in scale that reflect new uses or recovery after fire may be considered contributing based on an assessment of other elements of integrity.
 - o Replacement windows in the same openings do not make a building non-contributing as long as the trim and the size of the windows have been maintained.
 - Replacement windows in altered openings (for instance, a small window inserted into a wood surround) may be acceptable if the original opening remains readable and can be restored.
 - Replacement windows outside the period of significance that completely change the fenestration by removing all trim and/or changing window shape render buildings non-contributing.
 - An isolated window (or windows) may be ignored if the building meets other integrity measures.
 - o Storefronts on commercial buildings are expected to have changed over time to attract new generations of shoppers. Loss of original design and materials on the first floor does not make a building non-contributing if the upper floors retain their integrity.
 - If a storefront retains its original design, materials, and workmanship, its integrity may compensate for some loss of integrity elsewhere.
 - o Buildings that originally had porches will not be considered non-contributing if those porches are lost. However, additional porches built since the period of significance that significantly change or obscure historic form or scale may make the building non-contributing.
 - o Buildings should retain their original roofline from the end of the period of significance.
 - Rooflines may be obscured by more recent materials as long as the form has been retained.
- Buildings that are characterized as non-contributing may be reevaluated if materials that obscure original form, scale, design, materials, and workmanship are removed and original or historic elements are rediscovered. This guideline acknowledges that blocked windows may be unblocked, aluminum siding may be removed to reveal the original wall treatment, and other changes may be reversed that will enable a building to contribute to its district.

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Summary

There are 86 resources within the district, one of which – the Oneida Post Office – was previously listed on the National Register. Of the remaining 85 resources, 67 are contributing: 64 additional buildings (including two secondary contributing resources – a park building and a small garage associated with a former residence); two contributing sites – Clinch Park and Higinbotham Park; and one contributing object – a World War 1 memorial in the lawn of the Elks Club.

Six of the eighteen non-contributing resources (17 buildings and one structure) were constructed since 1968 – one (at 121-125 Madison Street) in response to a fire that destroyed several buildings and another at 212 Main Street after two other fires. At least three other non-contributing buildings were built in the mid to late nineteenth century and may have historic fabric under current claddings. The eighteen non-contributing resources are the park pavilion (structure) in Higinbotham Park; 213 Broad Street; 214-218 Cedar Street; 126 and 137 Lenox Avenue; 116-124 and 121-125 Madison Street; 108, 121-123, 128, 131, 152-160, 162, 165, 177, and 212 Main Street; 134 Vanderbilt Avenue; and 120 Washington Avenue.

RESOURCE LIST: The following resource list describes the district by street and describes each side of the street separately.

Address	Date	Description
Broad Street, east side		
115 Broad Street (between Vanderbilt and Farrier Avenues) Higinbotham Park	before 1874 (park) 1930s (shed) 2000 (pavilion)	1 Contributing Site, 1 Contributing Building, and 1 Non-contributing Structure (age) – Higinbotham Park was Higinbotham family land set aside as a public green space by son Niles Higinbotham before 1874. Today, the park is a mixture of open space with different play areas and mature trees. At the center is an open pavilion, built around the turn of the twenty-first century. A simple concrete block structure along the northeast edge of the park, now a maintenance and storage shed, was built after 1930 and is identified as a shelter in the 1959 Sanborn map.
127-131 Broad Street	1914	1 Contributing Building - This one-story, four-bay, early twentieth-century concrete-block building was constructed between 1909 and 1914 in rusticated, cast-concrete block as a garage. and given a two-story rear addition by 1923; the addition is less than the full width of the front building. A tall parapet, capped with terra-cotta coping, conceals a lower roof line behind. Three wide openings across the facade have each been infilled with vertical wood paneling, a single window, an entry door, and a structured awning clad in asphalt shingles. A single opening (previously a door) between the second and third bays has been infilled with the same vertical paneling and a small window. The building’s north elevation faces the loading area and rear parking lot of the adjacent post office. The single-story portion of the building extends for six bays, before the two-bay, two-story addition at the rear of the lot. On the south, a six-bay elevation faces a narrow alley and the adjacent property at 142 Lenox Avenue.

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<p>213 Broad Street</p>	<p>1931, significantly altered 2000</p>	<p>1 Non-contributing Building (integrity) – This one-story concrete-block automobile service station was built in the Art-Deco style around 1931, extended to the north before 1959, and altered around 2000, losing most of its historic fabric.</p>
<p>Cedar Street, west side</p>		
<p>214-218 Cedar Street (intersection of Cedar and Main)</p>	<p>built circa 1899, remodeled circa 1946, roof after 1968</p>	<p>1 Non-contributing Building (integrity) – This two-story brick building was built as an apartment building shortly before 1900 and remodeled into an office building by the Naumann agency, shortly after their purchase in 1943. The flat roof was replaced by a shallow peak after the period of significance.</p> <p>The facade is divided into three parts by a central, projecting bay topped with a pediment and buttressed at either side by exposed brick pilasters. A single, two-story tall window with solid course head and stone sill is set into the bay. The projecting cornice below marks the entrance to the building at street level, with a non-historic aluminum entry door and window side-lights. To either side of the center bay at the second and first floors, a pair of one-over-one windows is set in rectangular openings with stone sills. The building presents two side elevations on the north and south, each with three unequally-spaced bays of segmental arch masonry openings, set with one-over-one windows resting on stone sills. An exposed rear elevation is four bays wide. The second-floor windows are set in rectangular openings at the outside, and segmental-arched openings at the center two windows. The first-floor openings are rectangular at the outside, and flank two, taller windows set in segmental-arched openings.</p>
<p>Intersection of Messenger and Cedar Streets</p>		<p>Vacant Lot (not counted)</p>
<p>East Railroad Street, north side</p>		
<p>117 East Railroad Street</p>	<p>circa 1960</p>	<p>1 Contributing Building – This one-story, mid-twentieth-century, painted concrete-block, shed-roofed building abuts the adjacent structure at 119. The character of this building suggests that it served the adjacent building and stored goods brought in by the railway before the tracks were removed in 1966. An elevated, recessed porch with deeply overhanging roof is supported by two columns and clad in vertical siding. The east elevation is concrete block and holds an infilled door opening, two window openings, and structural pilasters.</p>
<p>119 East Railroad Street</p>	<p>before 1890</p>	<p>1 Contributing Building - This three-story, two-part, five-bay, nineteenth-century brick commercial building is capped with a stepped and corbeled cornice. Over time, the building housed a saloon, cigar factory, beer warehouse, and manufacturer of plaster of Paris bandages as well as “tenements.”</p> <p>Corbeled brackets extending from the cornice establish the bays; two bays (each with a single window) flank a wide center bay with a pair of windows. The one-over-one windows are set in segmental-arched openings and rest on stone sills. A continuous band course runs the length of the façade between the third and second floors and integrates the segmental-arched lintels of the second floor.</p> <p>A continuous, bracketed, storefront cornice tops the commercial first floor. Historic storefronts with recessed entrances and large plate glass windows rest on knee walls,</p>

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		flanking a center entry door with access to the upper floors; existing entry doors and surrounding infill are not historic.
121 East Railroad Street	before 1930	1 Contributing Building – Two-story, five-bay, twentieth-century concrete-block warehouse. built sometime before 1930. The second-floor bays are evenly spaced across the facade, defined by square masonry openings with stone sills and holding historic six-pane metal windows. The first-floor bays align with those above; from left to right, there are small replacement windows in original openings at bays one and two, a centered replacement entry door set in non-historic panel infill at bay three, another small replacement window at bay four, and an entry door set in panel infill at bay five (the largest of the openings at the first floor).
East Railroad Street, south side		
East Railroad Street Oneida Clinch Park	circa 1960	1 Contributing Site This 1966 public green is built on part of the former railroad tracks, and is named Clinch Park for a Korean War veteran memorialized by a bronze plaque mounted to a rock. The plaque reads: <i>Clinch Park. Named in Honor of Willard Clinch. 1928-1951. Dedicated to all the men from Oneida who gave their lives in the service of their country. Honor their sacrifice by service to our community.</i>
Farrier Avenue, south side		
117 Farrier Avenue		Lawn and Parking Lot (not counted)
123 Farrier Ave (former) Salvation Army Citadel	circa 1905	1 Contributing Building - This three and one-half story, early-twentieth-century yellow brick building constructed to provide a barracks and chapel for Salvation Army outreach in Oneida. It is surmounted by a rising parapet in Moorish Style and capped with a scrolled pediment flanked by inverse crescents. An oculus marks the center of the tripartite facade and is framed by cast-stone pilasters; these are staggered and extend from the parapet to the tops of the third or second-floor windows. At the third floor, a pair of one-over-one windows to either side of the central pilaster is set in rectangular masonry openings with quoin jamb details and flush lintels and sills. On the second floor, the pilasters become quoins. Four, single, original one-over-one windows are evenly spaced across the facade and rest on a continuous sill that spans the width of the façade and marks the commercial first floor below. The tripartite division of the pediment is reinforced at the first floor with a large central arched opening that is flanked at either side by narrower, round-arched openings. The arches are visually linked together by voussoir accents resting on cast-stone impostes. Non-historic aluminum windows (c. 2015) fill each opening. The center window rests on a brick knee wall with a fixed window replacing an original door on the left, and entry door to the right. The east elevation is a blank, exposed brick wall facing the adjacent parking lot and driveway. The building is reduced to two stories at the back. The Salvation Army closed their Oneida chapter in the summer of 2012.

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<p>125-129 Farrier Ave</p>	<p>circa 1932</p>	<p>1 Contributing Building - This two-story, four-bay, second-quarter twentieth-century, painted brick commercial building is capped with a simple, stepped cornice. From review of the Sanborn maps, it appears to have been built about the same time as the adjoining post office in the early 1930s. Four segmental-arched openings are evenly spaced across the facade at the second floor, set with one-over-one windows resting on simple stone sills.</p> <p>The commercial first floor is delineated by a cornice and canvas awning spanning the storefront below. A recessed, central entrance is flanked at both sides by plate glass windows resting on painted, paneled knee walls, in an historic configuration.</p> <p>The building presents a second elevation facing the post office at 133 Farrier Avenue. The first floor is blank with the exception of a single storefront bay (at left) set in a segmental-arched opening and a single window located at the center. The second floor has seven, equally-spaced windows set in segmental-arched openings, matching those on the facade.</p>
<p>133 Farrier Ave United States Post Office</p>	<p>1931-1932</p>	<p>Listed Building (NR, 1989) – Not counted</p> <p>This one-story, twentieth-century post office was built in 1931-1932. Previously listed on the National Register and not counted.</p>
<p>Lenox Avenue, north side</p>		
<p>126 Lenox Ave</p>	<p>circa 1940, re clad early 21st century</p>	<p>1 Non-contributing Building (integrity) – This one-story, twentieth-century concrete-block commercial building has been re-clad in synthetic materials but retains its form and some decoration. It is capped with a parapet and simple cornice. The three-bay facade is framed by four pilasters topped by block details beneath the cornice. Recessed panels between the pilasters have a simple band detail over a canvas awning. The tripartite storefront below has a trio of windows with transoms resting on solid knee walls, to either side of a center bay with a double full-light entry door with transom and side-lights.</p> <p>The west elevation is broken into five, blank sections by pilasters. The east elevation has six sections with eight windows accented by an applied keystone detail surround, and an entry door towards the rear of the lot. The rear, north facade has two entry doors.</p>
<p>132-144 Lenox Ave</p>	<p>circa 1914</p>	<p>1 Contributing Building - This three-story, two-part, early-twentieth-century, brick commercial building is topped with a terra-cotta coping over a decorative brick course cornice. Four pilasters divide the facade at the third and second floors into three, recessed bays, each capped with corbel coursing; the narrower central bay is flanked on each side by a wider bay. The central bay also contains two openings, each set with a one-over-one window with transom, stone lintel, and stone sill. The outer bays have a single opening with a trio of one-over-one windows and transoms with a similar stone lintel and sill marking the opening.</p> <p>The commercial first floor is delineated by an historic storefront cornice and frieze panel. The three storefronts below retain their historic configuration with offset, recessed entries framed by plate glass windows resting on paneled knee walls. A recessed entry to the upper levels is at the far right. According to photographs, some</p>

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		<p>alteration to the storefronts has occurred since 1979. The most apparent are the replacement of the entry doors with non-historic aluminum units and the covering of the transoms.</p> <p>The exposed west elevation has three windows at the third and second floors with a blank first floor. The exposed east elevation faces the adjacent building at 126 Lenox Avenue and has three windows at the third floor, three at the second, and a single at the first. The rear elevation has wood framed balconies and exit stairs beneath a shed roof addition.</p>
<p>142 Lenox Ave</p>	<p>circa 1930</p>	<p>1 Contributing Building – This two-story, two-part, second-quarter twentieth-century, concrete-block building is set back from the corner of Lenox Avenue and Broad Street. It was built as a dairy. In 1930, it was a gas station with gas pumps in front. It has been re-clad with vertical siding on the first floor and stucco panels at the second floor.</p> <p>The primary facade on Lenox Avenue has a tall parapet with three equally spaced bays at the second floor with one-over-one replacement windows. A painted “cornice” below delineates the commercial first floor, which contains an entry door (with a small structured awning) flanked on the left by two small windows. A single-story automotive service bay has been added at the right, closing off an alley with the neighboring building at 132 Lenox Avenue.</p> <p>A secondary facade faces Broad Street. The two-part division created by the painted cornice continues and helps integrate a two-bay flat-roofed rear addition into the elevation. Five second-floor windows are set in rectangular masonry openings with one-over-one replacement windows. Below, the left two-thirds of the facade is delineated by three, unequally-spaced service bays, flanked by entry doors; the right third holds four, small, equally-spaced windows.</p> <p>The north elevation faces an alley with 125 Broad Street; it has two offset windows at the second floor and a blank first floor.</p>
<p>Lenox Avenue, south side</p>		
<p>Lenox Ave (corner of Main and Lenox)</p>		<p>Vacant Lot (not counted)</p>
<p>125 Lenox Ave New York Telephone Company Building</p>	<p>1959</p>	<p>1 Contributing Building – This mid-twentieth-century, brick commercial building has been occupied by the New York Telephone Company since at least 1959 and is separated into two halves – the central office on the left (east) and dial exchange on the right (west).</p> <p>The east portion of the building is two-stories high and slightly set back from the sidewalk. Four second-floor aluminum windows are set into a wide opening, infilled with stone panels between, resting on a continuous stone sill that spans the width of the opening. The first floor is defined with an opening similar to that above. A recessed entry with two full-light entry doors and transom above is offset to the right. To the left, three aluminum windows (separated by thin metal panels) rest on a stone panel knee wall. A planter is located between the sidewalk and building. The west</p>

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		<p>portion of the building is a one and one-half story building with three small masonry openings on the right half of the facade. An inset stone reads "1959."</p> <p>The exposed east elevation has three, evenly-spaced windows at the second floor; the first floor has a single window and door. The exposed west elevation is blank, with the exception of a chimney and large aluminum mechanical vent towards the building rear.</p>
<p>137 Lenox Ave</p>	<p>1955, 2000s</p>	<p>1 Non-contributing Building (integrity) - This one-story, mid-twentieth-century former filling station is set back from both Lenox Avenue and Broad Street; an addition added after 1959 extended the building to the south. No historic material remains visible as both exposed elevations have been clad in metal paneling.</p> <p>A continuous "cornice" has been created with multi-rib metal panels resting on a thin metal trim, over metal panels with applied battens below. The main entrance on a clipped corner is marked by a signboard, beneath which a central entry door is flanked on both sides by plate glass windows resting on knee walls. The Broad Street elevation has three windows of different sizes and three utility doors, all unequally spaced across the facade.</p>
<p>Madison Street, north side</p>		
<p>103 Madison Street</p>	<p>circa 1960</p>	<p>1 Contributing Building – Single-story, brick commercial building with a flat roof sloping towards the rear of the lot behind a capped parapet. The current configuration of this building dates to 1960 after the second story was removed.</p> <p>The building has frontage on Main and Madison Streets, with recessed aluminum entry doors and large aluminum storefront windows on both facades. The small, angular corner contains an additional entrance. The building sits upon a simple stone base course, and abuts the adjacent buildings on the north side of Madison Street. A rear elevation is visible from Oneida Street. An entry door on the left is the only opening in an otherwise blank, painted brick wall facing a rear parking area.</p>
<p>105-111 Madison Street</p>	<p>circa 1880</p>	<p>1 Contributing Building - This seven-bay, three-story, late-nineteenth-century brick commercial building is capped with a simple three-course high sawtooth brick cornice. It extends from Madison to Oneida Streets, with a side elevation on James Street.</p> <p>On the Madison Street façade, the regularly-spaced third and second-floor windows have segmentally arched masonry openings with significant bracketed lintels and simple stone sills; the exception is the second-floor center window, which has lost its decorative lintel. The windows are one-over-one replacement units and fill the openings, except for three smaller replacement units on the east side of the second story that are infilled above and below with vinyl siding. A few windows appear to be original two-over-two units behind storm windows. The commercial first floor is delineated by a simple painted "cornice" band that turns the corner to a single storefront bay facing James Street. A centrally-located, recessed entry door to the upper floors has a transom panel and is flanked on either side by storefronts that retain their historic form. Each storefront has a recessed full-light aluminum entry door in a recessed entrance with flanking windows. The storefront windows are plate glass units with textured glass transoms above resting on painted, paneled knee</p>

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		<p>walls below. A hand-painted sign to the right of the apartment entry identifies the building as “The Madison Square Building.”</p> <p>The James Street elevation presents many of the same details as the primary facade: the sawtooth cornice, segmental arch brick openings with a mix of original two-over-two units behind storm windows, replacement window units of varying sizes with vinyl siding infill, and simple stone sills. Varying from the Madison Street facade are four raised chimneys extending above the parapet and simple brick lintels with corbelled brackets at each of the openings. A bay comprised of a tall door opening at each floor flanked on both sides by a window opening is seven bays from Madison Street. From the existing steel hoist beam centered over the door openings this bay has evidence of being a former hoistway.</p> <p>The exposed west elevation presents little detail, but has evidence of an adjacent two-story building and a painted mural. Four chimneys extending above the parapet (analogous to the opposite elevation on James Street) and eight irregularly-spaced, double-hung windows (in openings of various sizes and shapes with no lintel or sill detailing) are the only architectural features defining this facade.</p> <p>The rear elevation faces Oneida Street (originally, the New York Central Railroad tracks.) On the second floor, it has seven bays with double-hung sash, some original, in segmentally arched masonry openings. The first floor consists of a garage door in bays 1-3, blocked window openings in bays 4 and 6, and doors in bays 5 and 7. The door in bay 7 is original and retains its original transom.</p>
<p>113 Madison Street</p>	<p>circa 1880</p>	<p>1 Contributing Building - This three-bay, three-story, late-nineteenth-century brick commercial building is capped with a simple parapet modified from a more elaborate original. The building extends from Madison Street to Freight House Avenue with a side elevation on James Street.</p> <p>On the Madison Street façade, the second and third stories have three arched openings, with simple cast stone surrounds resting on bracketed stone sills. (The cast-stone window surrounds appear to be a replacement for the original metal trim, as seen on the rear elevation). Windows are one-over-one replacement units with a solid transom infill panel at the arch of each opening; in the center bay at the second story, a wider opening holds a pair of one-over-one windows. The commercial first floor begins just beneath the sills of the second floor with a shallow roofed cornice resting on a flat, painted, panel signboard. The storefront below has been infilled with non-historic stone veneer and two wood-framed window openings. Historic cast-iron columns are visible and delineate the storefront bay facing James Street, the corner of the building, and the recessed entrance door to the upper floors. The location and configuration of the commercial entrance is historic with angled walls leading to an entry door.</p> <p>On the James Street elevation, two chimneys extend above the simple capped parapet. Eleven irregularly spaced bays with arched and square masonry openings, replacement windows, and simple bracketed sills, define the second and third floors. The facade at the first-floor level is blank with the exception of the single storefront bay as mentioned above.</p>

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		<p>A rear elevation on Freight House Avenue uses many of the details found on the façade. The two right bays at the third and second floors have arched masonry openings with metal surrounds resting on bracketed stone sills. The arched openings in the left bay of the third and second floor are larger and were used as hoist doors. All the bays on the upper floors are now infilled with framing and replacement windows. Three arched masonry openings mark the first floor. The two on the left (a door and window) have been infilled with brick, the one on the right retains its metal surround and holds an entrance door.</p>
<p>115 Madison Street</p>	<p>circa 1880</p>	<p>1 Contributing Building - This three-bay, three-story, two-part nineteenth-century brick commercial building is capped with a simple parapet that rises above the adjoining building to the west and truncates an historic central gabled parapet apparent in photographs from the 1920s, now delineated by a double accent band. The third and second floors have three arched window openings facing Madison Street. The central windows have round-arched decorative metal lintels, each with a keystone and terminating in urn-shaped brackets; the flanking windows to either side have shallow, arched, ornamental metal lintels terminating in flared ends resting on brackets. The windows are one-over-one replacement units. The third-floor windows rest on a continuous corbeled, stepped-brick cornice dividing the upper facade into two levels; the second-floor windows rest on bracketed stone sills.</p> <p>Below the second-floor windows, a shallow roofed stepped cornice caps a flat, painted signboard panel. Similar to its neighbor to the west, the first-floor storefront has been infilled with stone veneer and wood framed windows. Historic cast-iron columns delineate the original commercial storefront which retains its original configuration of angled walls leading to an entry. To the east of the storefront, a second door, with an infilled transom panel, provides access to the upper floors. A concrete-block (CMU) wall was added to the east elevation after a fire at the adjacent building in 1980.</p> <p>The building has a rear facade on Freight House Avenue. Three bays mark the third and second floors and are biased to the right side of the building. The center bay openings are taller, indicating that this bay served as a hoistway. All the openings at the upper floors have been infilled with paneling or smaller replacement windows. The first floor has an additional original bay on the left; the remaining three bays line up with the upper bays. The left bay has a non-historic entry door; bays two and four hold small replacement windows in wood or brick infill; bay three (the hoistway) is closed with a wood panel.</p>
<p>121-125 Madison Street</p>	<p>circa 1990</p>	<p>1 Non-contributing Building (age) - Single-story building with vinyl siding, large plate glass windows, and brick veneer at each of the two cross-gabled entrances, constructed after a 1980 fire.</p>
<p>143 Madison Street</p>		<p>Vacant Lot (not counted)</p>
<p>145-147 Madison Street</p>	<p>circa 1870</p>	<p>1 Contributing Building - This four-bay, two and one-half story, two-part, nineteenth-century painted brick commercial building is capped with an elaborate stepped, corbelled, bracketed, and crenellated cornice that is one of the more elaborate brick cornices on the block. The four second-story replacement windows are inset (with infill panels) within the original round arched masonry openings. The</p>

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		<p>commercial first floor is clearly delineated by a fixed awning of standing seam roofing, clad with vinyl siding on one end. The storefront below retains its historic configuration with a central, recessed entry flanked at both sides with plate glass windows resting on brick knee walls.</p> <p>The rear elevation facing Oneida Street is capped with its original corbeled and bracketed brick cornice. Three bays are evenly spaced across the second floor, marked by segmental arch openings with simple stone sills. Below them, three of the four bays at the first floor – a door flanked by two windows – are protected by a metal-clad projecting porch. The additional bay at the right holds an entry to the upper floor.</p>
<p>149-161 Madison Street</p> <p>Lerman Building</p>	<p>circa 1870</p>	<p>1 Contributing Building - This two-part commercial building was joined together before the end of the period of significance. It consists of three brick buildings, all built around 1870.</p> <p><u>149-151 and 153-157 Madison Street:</u> The two buildings on the left are almost identical and read as a single three-story unit, capped with an historic projecting denticulated cornice. The third floor has five bays; the second story has six bays. The window openings vary in size and ornamentation. The two left bays have denticulated, ornamental-metal, shallow-arched lintels, with bracketed flared ends and simple stone sills; the remainder of the openings have flat, ornamental metal lintels with bracketed square ends and the same simple stone sills. All the windows were boarded up before 2015, except for the central bay at the second floor, which has a smaller replacement unit in the opening. The current owner has found some original sash behind the boards, and has been slowly reopening windows. The commercial first floor is delineated by an asphalt shingled fixed awning. Brick pilasters at both ends and a continuous brick knee wall on a stone foundation define the storefront area. The non-historic configuration consists of two bays with full-light entry doors and large plate glass windows; the eastern bay is blank, being fully infilled with paneling and trim.</p> <p><u>159-161 Madison Street:</u> This seven-bay, three-story, two-part, nineteenth-century brick commercial building is capped with an historic projecting, stepped, and bracketed cornice rising above its neighbor to the west. The masonry openings at the second and third story are regularly spaced and uniform in size and ornament; each opening has a denticulated, ornamental metal, shallow arched lintel with bracketed flared ends and a simple stone sill. All the windows are boarded up; however the owner has found some sash behind the boards. The storefront is delineated by a fixed awning that continues from the adjacent building, terminating at the end wall. Brick pilasters at both ends and a continuous brick knee wall on a stone foundation define the storefront area, which is infilled with solid paneling. The infill is broken by a single, central, full-light entry door.</p> <p><u>Rear elevations on Freight House Avenue:</u> The rear of all three buildings forms a secondary façade on Freight House Avenue. The two parts retain separate entrances, but were redesigned by the Lerman Company around 1970 to present a unified appearance. At the upper floors, the façade is entirely clad with metal panels and blank with the exception of a single second-floor window at the right. A structured awning continues the length of the building, delineating the first-floor commercial</p>

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		spaces. Modifications made to the original window and door locations are evident in varied sizes and types of infill panels.
163-167 Madison Street		Vacant Lot (not counted)
169-177 Madison Street	circa 1885	<p>1 Contributing Building – This nineteenth-century brick commercial building originally had a tripartite design; sometime after 1959, the upper floors of 169 Madison were lost to fire or demolition, leaving the two parts of 171-177 Madison intact. The east elevation faces William Street.</p> <p><u>169 Madison Street</u>: The remains of the upper floors have been clad in metal above the commercial first floor. The storefront below also retains its historic configuration, with a recessed central door, flanked by plate glass windows resting on knee walls.</p> <p><u>171-177 Madison Street</u>: The three-story portion is capped with a significant stepped and denticulated cornice over a banded frieze spanning between pilasters. The six bays at the third and second floors are divided into two groups of three by a pilaster; each group consists of a central double window flanked by a single window. Almost all the windows are surmounted by round arches infilled with a lattice pattern in brick and sit on simple stone sills; the arch on the two double windows on the third floor has been flattened to accommodate the cornice. Further masonry detail is evident in the continuous band courses at the window heads and sills and decorative coursing within the tympanums. All windows have been replaced but have been fitted into the original openings. The commercial first floor is delineated by a decorative frieze panel above a signboard. A central door leads to the upper floors and is flanked by a storefront on the left and an infilled storefront on the right. The left storefront retains its historic configuration with a central recessed entry and plate glass windows resting on knee walls; the right storefront retains an original cast iron corner column and holds a one-over-one window giving light to what is now a residence.</p> <p>The building presents a seven-bay elevation on the west on Williams Street, with pilasters dividing the bays into five groups. The trim on the first bay and first pilaster resembles that on the Madison Street façade. The rest of the third and second-floor windows are each marked by a decorative metal lintel and simple stone sill. The first-floor openings are irregular and bear evidence of alterations from the original opening configuration. The rear elevation of the three-story portion of the building has wood-framed balconies and stairs beneath a projecting shed roof. The one-story portion has a metal-clad porch addition.</p>
Madison Street, south side		
102 Madison Street (Madison Square)	circa 1880	<p>1 Contributing Building - Powell & Goldstein Cigar Factory</p> <p>This prominent four-story, two-part, nineteenth-century brick corner building has two facades – one on Madison Street and one on Main Street – with its entrance in the clipped corner between the two. The adjacent buildings on Main Street were constructed at around the same time, have similar facade treatments, and are identified collectively on maps as the Gleeson Block, but interconnections on the interiors show on the earliest available Sanborn map from 1890.</p>

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<p>Powell & Goldstein Cigar Factory</p>		<p>The building is capped with a mansard roof clad in fish-scale shingles; there are two eyebrow windows in the Madison Street course and one eyebrow window in the Main Street course. Below the roof story, a continuous stepped cornice with an applied decorative frieze tops the third floor.</p> <p>The Madison Street facade is divided into two bays by pilasters delineated with decorative courses and stone accents. Both third-floor bays have two round-arched brick openings with stone shoulders and two-over-one sash windows set on a stone sill. The second-floor bays contain a single segmental-arched masonry opening with stone corners framing three two-over-one sash windows. A single bay turns the corner at a forty-five-degree angle and is capped with a bell-shaped turret. At the third floor of this clipped corner, a single round-arched opening with Romanesque details in the lintel frames a pair of one-over-one windows resting on a stone sill. The second-floor window has a single opening similar to those on Madison Street that frames a pair of two-over-one windows resting on a stone sill. The Main Street facade is one bay wide. Both the third and second floors contain segmental-arched openings matching those at the adjacent facades and framing a pair of two-over-one windows.</p> <p>The primary first-floor storefront is continuous across both facades and retains its original configuration (based on historic photographs); its entrance is centered in the corner bay flanked by large plate glass windows beneath covered transoms and sitting on knee walls. A separate storefront with a recessed entrance is in the left bay facing Madison Street.</p>
<p>106-108 Madison Street</p>	<p>circa 1875</p>	<p>1 Contributing Building - This three and one-half story, two-part, nineteenth-century brick building is topped with a stepped and denticulated metal cornice. The three-bay facade has round-arched brick openings with stone keystones and stone sills at the third and second floors. The third-floor windows have been boarded up, and two of the three second-floor windows have been modified with non-historic window inserts in the bottom sash.</p> <p>The first-floor storefront below has been altered with non-historic infill of various materials, but still retains the entry to the upper floors at the right side and a recessed commercial entrance in an historic configuration. A single panel of the original leaded glass transom is visible.</p>
<p>110-112 Madison Street</p>	<p>circa 1870</p>	<p>1 Contributing Building – This three and one-half story, two-part, nineteenth-century brick building is topped with a bracketed and denticulated metal cornice. The bracket configuration reflects the spacing of the five-bay facade below – a wide central bay flanked either side by two narrow bays. The narrow bays at the third floor have windows set in round-arched openings with decorative metal lintels. The center bay has a pair of windows with a circular muntin detail in the top sash beneath a rectangular lintel. The second floor has rectangular openings with corresponding lintels and follows the arrangement of those above. All openings have one-over-one sash windows that rest on simple stone sills. Directly beneath the second-floor window sills, colored metal panels have been applied to the building facade. The panels are interrupted by a non-historic metal storefront cornice. The four-bay, first-floor storefront below has been significantly altered with the addition of non-historic cladding, but still retains the entry to the upper floors at the left side and an off-center</p>

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		<p>recessed commercial entrance flanked by different-sized plate glass windows resting on knee walls.</p>
<p>114 Madison Street Munroe Block</p>	<p>circa 1870</p>	<p>1 Contributing Building - The Munroe Block is a three-story, two-part, nineteenth-century brick building at the corner of Madison and James Streets, topped with a prominent stepped sheet metal cornice with a central gable and bracketed brick frieze. The name of the block is printed on a decorative roundel under the central gable. In 1890, the building (then 18 Main Street) was the Farmers and Merchants State Bank with offices above, and it remained a bank until after 1914. The upper floor was occupied by the Owls Club from the 1920s to mid-twentieth century.</p> <p>Three bays face Madison Street with decorative brick pilasters framing the primary facade. The third and second-floor windows have one-over-one sash windows set in segmental-arched openings in contrasting dark brick. The windows rest on continuous sills spanning the façade; the stepped stone sill over a decorative tile course at the third floor contrasts with the simple stone sill over decorative panels beneath each window at the second floor.</p> <p>The corner entrance to the first-floor storefront is recessed, and the storefront is framed by buttressed pilasters extending from those above. A bracketed cornice over leaded glass transom panels spans the Madison Street facade and turns the corner to James Street for one bay. Non-historic plate glass windows over paneled knee walls retain the configuration seen in historic photographs.</p> <p>The James Street elevation is twelve bays deep and capped by a corbeled cornice over a brick frieze with inset panel details. Pilasters divide the facade into five larger bays, with the fifth bay (at the corner) similar to the façade. The other four bays have less detail with slightly arched windows on all floors and a mix of non-historic replacement windows and one-over-one sash windows.</p>
<p>116-124 Madison Street</p>	<p>circa 1870</p>	<p>1 Non-contributing Building (integrity) – The design and fenestration of 116-124 Madison Street suggest that they were built as a single block. Examination of Sanborn Maps back to 1880 shows that 116-118 and 120 Madison were historically interconnected when built; 122-124 Madison became interconnected with 120 Madison before the end of the period of significance.</p> <p><u>116-118 Madison Street</u> (right in photo) - This three-bay, three and one-half story, two-part, nineteenth-century brick building is the west half of the interconnected block. It is capped with a simple brick cornice course, which was historically covered with a cornice. Metal paneling covers the third and second stories, separated by a continuous stepped stone sill. The three evenly-spaced windows at the third and second stories are smaller, replacement units in the original masonry openings; the upper portion of the openings at the second story is infilled with aluminum siding. The third-story windows rest on a stone sill; the second story windows have simple single stone sills. The commercial first floor is delineated by metal coping capping a plastic signboard. A non-historic commercial entry door is flanked on each side by aluminum storefront windows in a flush finish wall. A single recessed entry door to the left leads to the upper-story apartments.</p> <p>The west elevation facing James Street is brick and contains a single aluminum window in the first-floor commercial storefront with two blind openings and four masonry openings with replacement units further down the facade. The third story</p>

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		<p>has five openings and the second story has seven, all of them with arched heads, simple stone sills, and replacement windows of varying sizes with infill panels at the head. The simple cornice course steps down towards the rear of the building and is broken by a single chimney.</p> <p><u>120 Madison Street</u> (center in photo) - This three-bay, three and one-half story, two-part, nineteenth-century brick building is capped with a simple cornice course which shows marks of the former cornice, evident in historic photographs. Metal paneling covers the third story, delineated by metal coping and ending at a continuous stepped stone sill, above the painted brick of the second story. The three evenly-spaced windows at the second and third stories are small replacement units in the original openings. The third story windows rest on a stone sill; the second story windows have simple stone sills at each opening. The commercial first floor is delineated by a structured awning with wood shingles over a storefront flanked on each side by original cast iron columns. The storefront retains its historic configuration; plate glass windows rest on brick walls on a stone base course, and angled walls create a central recessed entry.</p> <p><u>122-124 Madison Street</u> (left in photo) – This three-bay, three and one-half story, two-part, nineteenth-century brick building is capped with ribbed metal panels concealing the brick cornice course. The metal paneling continues below the cornice in two tiers divided by a continuous stepped stone sill beneath the third-floor windows and ending above the window heads of the second floor. The three evenly-spaced windows at the second and third floors are small replacement units in the original openings. The second-floor windows rest on simple stone sills.</p> <p>The commercial first floor is delineated by metal coping capping a paneled metal signboard. A brick pilaster marks the east side of the storefront, with plate glass windows in aluminum frames resting on brick knee walls leading to a recessed commercial door in an historic configuration. An adjacent full-light aluminum door in the recess leads to the upper apartments.</p> <p>The exposed east elevation presents a blank brick first story with metal paneling covering the second and third floors. Four replacement windows, irregularly spaced and sized, and a single chimney projecting above the metal coping are the only architectural features on this elevation.</p>
<p>126 Madison Street</p>		<p>Vacant Lot (not counted)</p>
<p>136 Madison Street</p>	<p>circa 1850</p>	<p>1 Contributing Building - This seven-bay, three-story, two-part, nineteenth-century brick commercial building is capped with a row of metal panels at the cornice level. The stepped brick frieze below bears marks of brackets that projected down from the original cornice. Four brick pilasters extend from the frieze to the storefront cornice below, dividing the facade at the third and second floors into sets of three windows on either side of a central, narrow window bay. Within the flanking bays, the equally-space openings have round arches capped with ribbed metal lintels terminating in filigreed brackets and simple, bracketed stone sills; the center bay is similar but narrower. The third-floor windows are boarded up; the second-story windows are one-over-one replacement units.</p>

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		<p>The commercial first floor is delineated by an historic storefront cornice with a bracketed frieze broken by four large decorative brackets aligning with the pilasters above. The signboard is broken into three bays – a central back-lit sign flanked on each side by a trimmed panel, one with a painted mural. The two storefronts retain their historic configuration. Plate glass windows rest on paneled knee walls and are symmetric around a central column in front of a central recess with three entries – a central flush wood door that leads to the upper stories and two flanking wood doors with oval lights and solid transoms into the two commercial spaces.</p>
<p>138 Madison Street</p>	<p>circa 1860</p>	<p>1 Contributing Building - This three-bay, two-story, two-part, nineteenth-century brick commercial building is presently capped with a concrete masonry unit (CMU) parapet with metal coping. Three arched brick openings with boarded-up windows are equally spaced across the second-floor facade and retain their historic denticulated and bracketed brick lintels with simple stone sills. The commercial first floor is delineated with a soldier course between two brick pilasters to either side of the storefront. The signboard panel area is infilled with vinyl siding. The historic storefront configuration consists of three plate glass windows resting on a knee wall (now sheathed in vinyl siding) with a fourth at an angle leading to the single, recessed, full-light aluminum entry door.</p>
<p>140-142 Madison Street Madison House</p>	<p>1857, late 20th century</p>	<p>1 Contributing Building - The Madison House is an eight-bay, three-story, two-part, mid-nineteenth-century wood-framed building that is capped with a stepped, denticulated, and bracketed cornice. Built as a house in 1852, the current façade was added and the building converted to a hotel by 1857 where Abraham Lincoln stayed in Room 5 in 1860, en route to New York City. (The original house remains encapsulated in the hotel as its kitchen.)</p> <p>Though clad in aluminum siding, the building retains its original form, scale, and fenestration. On the façade, the third and second stories have windows arranged into three sets (3-3-2) across the facade. The windows are one-over one replacement units with cornice lintels and fixed PVC shutters. A perpendicular sign is mounted midway on the facade between the third and second floors. The commercial first floor is clearly delineated by a row of four canvas awnings; it is clad in non-historic stone veneer with irregularly spaced aluminum windows and four recessed entrances with half-light doors.</p> <p>The four-bay alley elevation continues the elements from the facade; a cornice capping two floors of aluminum siding over a stone veneer and stuccoed first floor. On this elevation, however, the cornice is broken into three tiers, two stepping down towards the rear of the building. The third and second-floor windows are arranged as two windows, a single door, and a single window. An exterior metal stair provides egress from the third and second floor doors. At the first floor, the non-historic stone veneer turns the corner, stopping at the only opening in the first floor. A series of one-story brick additions have extended the building towards the rear of the lot.</p>
<p>144 Madison Street</p>		<p>Alley (not counted) - The 1899 and 1914 Sanborn maps show the front of this plot (then 58-60 Madison Street) to be empty, providing access to a small building (hotel in 1914) at the rear of the lot next to the Mill Pond. That building no longer exists.</p>
<p>146 Madison Street</p>	<p>1912, after 1979</p>	<p>1 Contributing Building – This six-bay, two-story, two-part, early twentieth-century brick commercial building was purpose-built as the Madison Theatre in 1912 and</p>

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<p>Madison Theatre</p>		<p>altered to commercial use before 1959 by the removal of its auditorium (as seen in the Sanborn map). It retains original neoclassical details above an altered first floor.</p> <p>Capped with a stepped parapet buttressed at either end by a corner block, five pilasters rest on a stepped, denticulated cornice over an entablature spanning six bays. The six bays are delineated by minor pilasters terminating in Ionic capitals and are framed at either end by major pilasters with a composite capital. The bays between the pilasters retain their original openings; they are infilled with blank panels at the upper two-thirds, with non-historic windows occupying the lower third of the panel. The windows and pilasters rest on a continuous metal-clad plinth. The first floor is distinct from the upper story and is clearly delineated by a simple metal coping below which brick infill is separated into three bays (as on the buildings originally.) These bays contain aluminum doors and windows that were inserted after the period of significance.</p> <p>The alley elevation on the west is stuccoed and capped with simple terra cotta coping. A single chimney breaks the coping at the midpoint of the elevation where the building then steps up in two tiers towards the rear. The second floor is delineated by three non-historic windows and one small fixed window that may have served as a fire exit for the theater. The first floor lacks openings with the exception of two projecting window sills that remain from former openings.</p>
<p>148-150 Madison Street</p>	<p>circa 1880</p>	<p>1 Contributing Building - This seven-bay, three-story, two-part, nineteenth-century brick commercial building is capped with a projecting, bracketed, and stepped ornamental metal cornice. The brick frieze below is defined by decorative brick coursing. Four brick pilasters extend from the frieze to the storefront cornice, dividing the facade at the third and second floors into a set of three windows to either side of a single, central, narrow window bay. (The fenestration is similar to 136 Madison Street but the trim and brick decoration are different). Each of the window openings has a tiered round arch in brick with stone keystone and recessed brick surround; these create the effect of stepped piers between the windows. The surrounds terminate in simple stone sills, with the third story sills resting on stone brackets. The windows themselves are one-over-one replacement units with solid transom panels that fill the original masonry openings. The commercial first floor follows the same configuration as the upper stories; pilasters define a wide bay to either side of a narrow central bay containing a recessed entry to the upper floors; the bay to the east is infilled T1-11 paneling, while the storefront to the west remains with its historic configuration. Each bay has a simple stepped cornice over fascia, below which the signboard/ transom area has been covered with more T1-11 paneling. The right storefront has plate glass windows resting on a paneled knee wall and an offset, recessed, half-light entry door.</p> <p>The east elevation opens onto an open parking lot. Seven masonry openings at the third and second floors have arched openings and simple stone sills matching those on the second-story facade. The windows are one-over-one replacement units. The first story lacks openings except for a single entrance towards the rear.</p> <p>Historically, according to Sanborn maps, this building was near the end of the purpose-built commercial section of Madison Street. A two-story saloon was next</p>

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		<p>door and some stores and offices did infiltrate the rest of the block, but almost all occupied converted residences.</p>
<p>Main Street, east side</p>		
<p>115 Main Street Gleason Building</p>	<p>circa 1880</p>	<p>1 Contributing Building - This prominent four-story, two-part, nineteenth-century brick building is capped with a mansard roof with two eyebrow windows clad in fish-scale shingles on either side of a central dormer with stepped pediment, corner pilasters, and two segmental-arched openings. Atop the pediment is an original stone marker reading, "GLEASON." The roof line and similar features link this building to its neighbors, which were constructed at around the same time, but no interconnections are shown on the earliest available Sanborn map from 1890 and none exist now. Within a few years, however, the upper floors became part of the Powell & Goldstein cigar factory but retained separate tenants on the first floor.</p> <p>Below the roof story, a continuous stepped cornice with an applied decorative frieze tops the third floor. The rest of the facade is divided into two bays by pilasters delineated with decorative courses. Both third-floor bays have two segmental-arched openings with decorative brick lintels (in two tones), stone corners, and stone shoulders; one-over-one sash windows are set on a stone sill in each opening. Each second-floor bay contains a four-panel oriel window with one-over-one units, capped with a stepped cornice, and decorated with a scalloped band at the base. The first-floor storefront has two commercial bays. The left bay has an offset, recessed entry with non-historic plate glass windows resting on knee walls. The right bay has a centrally-recessed entry flanked on both sides by non-historic plate glass windows on knee walls. Although both bays have been altered, the storefronts are continuous across the adjoining buildings and retain much of their original configuration based on historic photographs.</p>
<p>117 Main Street Carpenter Block, later Goldstein Building</p>	<p>circa 1880</p>	<p>1 Contributing Building –This building was originally constructed as the Carpenter Building and retained that name until shortly after 1904, at which time the upper floors became part of the Powell & Goldstein cigar factory. The narrow, four-story, two-part, one-bay brick building is capped with a Second-Empire mansard roof that rests upon an elaborate stepped cornice. A single gable dormer breaks the cornice and holds a single inset window with double-arched muntins. Over the window is a curved stone lintel with the name, "GOLDSTEIN." Below, the third-story opening is set with four, smaller replacement windows. The original multi-light transom above them is concealed by a large tympanum sign that reads: "Factory 370 Cigar Company. Famous since 1879." The four second-story replacement windows are set within a segmental-arched opening with cast-stone corner stone details. The commercial first floor is delineated with an elaborate storefront cornice, spanning the two pilasters on both sides of the storefront below. The original transoms have been covered with solid paneling. The storefront has been infilled with solid paneling; a non-historic center entry door with transom is flanked by non-historic windows, with an entry door to the upper floors on the right.</p>

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<p>121-123 Main Street</p>	<p>before 1890</p>	<p>1 Non-contributing Building (integrity) – When built before 1890, this building was a saloon (north) and fruit store (south); the two parts were combined into a single building without first-floor partitions by 1926. Since then, extensive alterations to the gable, cladding, and fenestration at the second story have removed or covered most of the exterior historic fabric.</p> <p>This two-bay, two-story, two-part building is defined by a single gable above the first bay. The vinyl-clad second story has a single bay window beneath the gable, and no other openings. The first-floor storefronts are defined by a simple, painted signboard, with retractable canvas awnings. On the extreme left of the first floor, a single, paneled wood door with transom provides access to the second story. Beneath the gable and bay window, the first storefront holds a central, recessed, one-light entry door flanked by large plate glass windows with paneled knee walls. The second storefront is similar. The overall configuration of the first floor remains historic, but the materials are not.</p>
<p>125 Main Street</p>	<p>before 1968</p>	<p>1 Contributing Building - This one-story, three-bay, mid-twentieth-century concrete panel commercial building is delineated by a simple projecting signboard awning that unifies the disparate bays and turns the corner to Phelps Street. The three bays facing Main Street are delineated by concrete pilasters: bay 1 contains solid aggregate masonry panels with alternating joint patterns; bay 2 holds an entrance with a pointed-arch aluminum-frame window above a projecting aluminum-frame full-light entrance vestibule capped with a small signboard awning; and bay 3 contains a pointed-arch aluminum frame window with spandrel glazing resting on a concrete knee wall with stucco finish.</p> <p>On the five-bay Phelps Street elevation, the first three bays (from left to right) hold additional pointed-arch aluminum-framed windows with spandrel glazing and concrete knee walls, each separated by a concrete pilaster. The fourth bay contains a full-light aluminum entry door in a masonry panel. The last bay is filled with solid aggregate masonry panels that match those on the facade.</p>
<p>131 Main Street Oneida Plaza</p>	<p>after 1980</p>	<p>1 Non-contributing Building (age) - This two-story, late twentieth-century brick commercial building was built after a fire in 1979 destroyed the block. Capped with a simple metal coping and a continuous band of soldier coursing, the Main Street facade is six bays wide and has little ornamentation. Each bay is delineated by spandrel glazing set in two-story openings framed by rowlock coursing. The fourth bay from the left is inset, marking the building entry which is set in a spandrel-glazed vestibule with sloped roof. The three-bay elevations on Phelps Street and an alley shared with the Kallet Theater are similar to the facade.</p>
<p>157 Main Street Kallet Theater</p>	<p>1937</p>	<p>1 Contributing Building - The Kallet Theater is a twentieth-century, brick commercial building purpose-built as a movie theater in 1937. It is an intact example of Art-Moderne with curved corners, red and black metal panel cladding, and a marquee with period-appropriate lettering and details. The primary entrance faces Main Street, and turns the corner at the ticket booth on the south elevation facing the adjacent building and driveway. The metal panel cladding ends at a secondary brick structure towards the rear of the lot, which has an angled profile to accommodate the auditorium and public exits, but little detail.</p>

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		The building is now a civic center and retains much of its original finish, especially in the entry and vestibule. It was built by Oneida resident Myron J. Kallet who developed a regional movie theatre chain in central New York State.
165 Main Street	late 1940s, 2000s	1 Non-contributing Building (integrity) – Most of the façade of this one and one-half story, brick commercial building consists of a more recent arcade that separates (and obscures) the mid-twentieth century building from the street. The arcade is topped by a simple parapet with metal coping. Below a brick frieze are three unequal picture-framed panels with herringbone insets, above a wide cast-stone cornice. Below, the street level is divided into four unequal bays by piers, three of which are open with a solid bay at the right. The now aluminum-framed storefronts are inset behind the arcade. The building extends to Cedar Street with an entrance at the rear and stucco covering. A 1946 newspaper article reports the sale of the lot to H. L. Green; the building was vacant in 1959.
169-171 Main Street	before 1959	1 Contributing Building - This one and one-half story twentieth-century brick commercial building is capped with a simple metal coping and soldier course spanning the length of the façade. A blank frieze has a single, centered panel with raised letter signage. The building is book-ended at both sides by a pilaster with quoin detailing. A continuous soldier course establishes the storefront area below, which is divided into two halves symmetrical about a center brick column. Each storefront has a recessed entry door with transom and shares a sidelight behind the center column. Plate glass windows with metal frames are set into the street facade. The exposed side elevation has been clad in stucco with accent bands in a contrasting color. Four windows remain, each delineated by a stucco surround matching the color of the accent bands above. The building presents a rear elevation facing Cedar Street. Capped with a simple cornice, it has been clad in synthetic stucco. Five window openings remain.
117 Main Street Oneida Nail & Spa	circa 1926, 1990s	1 Non-contributing Building (integrity) - This one-story, twentieth-century, commercial building is set back from both Main Street and Lenox Avenue and is the altered half of a filling station constructed when Lenox Avenue was extended to the east around 1926. Capped with a simple, projecting cornice, all three exposed elevations are clad in synthetic stucco. The windows are irregularly spaced across the elevations. An entry door on the east facade is flanked by windows at each side.
181-185 Main Street Hotel Oneida	1926, 1963	1 Contributing Building - This four-story, two-part, early-twentieth-century brick building was purpose-built as the Hotel Oneida in 1926 when Lenox Avenue was extended to the east. A new entrance was added to the western end of the building in 1963. This addition obscures the original entrance to the hotel and consists of a four-story and a two-story section. Both are delineated from the older building by stone-veneer end walls with aluminum framed plate glass windows and solid panels. A canopy frame indicates the main entrance from Main Street into the two-story section. The four-story side elevations are clad in aluminum-framed plate glass windows, with solid panels marking the floor levels and roof, and resting on a stone-veneer clad base. The secondary façade on Lenox Avenue consists of the original brick hotel. It is nine bays wide and capped by a simple cornice and soldier course that run the length of

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		<p>the building at the fourth-floor window heads. The elevation is divided into six bays on the left, a single bay holding the entrance to the dining room, and two bays to the right; the three rightmost bays project further onto the sidewalk.</p> <p>On the three upper floors of the left six bays, the openings are divided into two groups, each with two, two-over-two windows flanking a smaller, two-over-two window. The windows are original and set in rectangular openings with rowlock sills. The first-floor openings of the six bays are similarly divided into two groups. The three pointed segmental-arched openings at the left have raised rowlock sills and are set with four-light transoms and eight-light casement windows. The other three openings (in the middle of the building) consist of a recessed entry door and transom set in a pointed-segmental arch, flanked on both sides by an eight-light casement window and transom set in a rectangular opening.</p> <p>The three bays on the right are marked with a cast-stone cornice and belt course over the first floor. The third bay from the right is distinctive as it is punctuated by a decorative medallion over a dropped second-floor opening with a decorative brick course lintel. The remaining fourth, third, and second-floor windows are equally sized two-over-two units set in rectangular openings with rowlock sills. At the first floor, a recessed entry is set in a segmental-arched opening with cast stone impost details. The final two bays are slightly recessed above the first floor and each holds a single two-over-two window. On the first floor, each bay holds a large, pointed segmental-arched opening set with a tripartite window with full transom above. A buttress with a cast-stone cap marks the end of the original portion of the building.</p>
<p>191 Main Street Elks Club</p>	<p>circa 1880, late 1920s</p>	<p>1 Contributing Building - This nineteenth-century brick building was originally built as a house for the Mott family and acquired by Lodge 767 of the Benevolent and Protective Order of Elks by 1914. Until the mid-1920s, the Oneida Feeder Canal ran in front of the building, separating it from Main Street and requiring a small bridge for access. A Neo-Classical addition was added in the 1920.</p> <p>The core of the property is an Italianate, two and one-half story brick block, capped by a low hip roof with deeply projecting overhangs supported by oversized brackets. The facade faces Main Street and is four bays wide, with a central tower element. Each bay is marked by windows in the frieze over original two-over-two windows. At the second floor, decorative metal lintels and stone sills mark each opening. The first floor is screened by a wrap-around porch with a curved extension facing the expansive side yard. The porch columns are rusticated cast-concrete with pierced-brick rails between, resting on a rusticated stone base. Under the porch, the first floor consists of a bay window to the left of the main entrance and two, two-over-two windows, at the right.</p> <p>The primary elevation includes the two-story, two-bay, Neo-Classical stuccoed brick addition to the north. This part of the building is capped with a parapet and projecting cornice. The second floor has a round-arch, fanlight transom over original, six-over-three, steel windows resting on a stone sill at each bay. A recessed panel runs between the floors. The first-floor openings are rectangular, with original, six-over-three, steel window set in the left bay, and a replacement twelve-over-twelve window in the right bay.</p>

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		<p>The south elevation faces the expansive side yard framed by the intersection of Cedar and Main Streets. This three-bay wide elevation is defined by a continuation of the Italianate style elements from Main Street. The windows are irregularly spaced across the elevation; the first two are within the porch area, the last bay at the right corner. The porch wraps around from the front and ends at the center of the elevation, buttressed on the right side by a bay window on the first floor. A ramp from the porch extends to a sidewalk located at the rear of the lot.</p> <p>The east elevation on Cedar Street includes the back of the original Italianate building but is dominated by four bays of the Neo-Classical addition, which has two small side additions, an entrance, and the same style windows as on the Main Street side. The three-bay north elevation of the addition also utilizes these windows; however, the first-floor openings have been blocked.</p>
<p>191 Main Street (Intersection of Main and Cedar Streets)</p>		<p>1 Contributing Object - Monument in the lawn of the Elks Club at the intersection of Main and Cedar Streets, which reads:</p> <p style="text-align: center;">B.P.O. Elks...No. 767 1917... Lest We Forget...1919 To the Members of Oneida Lodge No. 767, Who Responded to the Call of Their Country in Defense of Justice and the Rights of Humanity and Who Fought in the Great World War. This Tablet is Dedicated. Earl Down</p> <p>The tablet is decorated with one large Elks medallion and two smaller medallions.</p>
<p>Main Street, west side</p>		
<p>108 Main Street City of Oneida Justice Center and Police Department</p>	<p>circa 1980</p>	<p>1 Non-contributing Building (age) - This one-story masonry block municipal building was constructed in the late twentieth century. The Oneida Police Department moved here out of the Municipal Building in the early twenty-first century. The building also incorporates the City Court (Justice Center).</p> <p>The building is capped by a band of vinyl-shingle cladding over a synthetic stucco and masonry block façade with scored finish. The main entrance is located at the corner of Main and Oneida Streets beneath a projecting awning. The Main Street elevation has five bays: four with small windows, and the fifth with a large window adjacent to the corner entrance. The Oneida Street elevation has two bays: a canopied entrance to the police station and a side door. The Vanderbilt Avenue elevation has five bays: four of which contain pairs of small windows, the fifth an entry door beneath a curved awning. All the glazing is reflective spandrel glass.</p>
<p>126 Main Street Pfaff Block (north)</p>	<p>circa 1850</p>	<p>1 Contributing Building - Together with the adjacent building at 128 Main Street, this building was originally known as the Pfaff Block, one of the oldest commercial developments in the district. This three-story, two-part, three-bay, nineteenth-century, painted brick commercial building is capped with a denticulated, bracketed cornice and denticulated frieze below. The regularly spaced, masonry openings at the third and second floors have six-over-six replacement windows with denticulated lintels, reeded jambs and sills, with corner block details. The commercial first floor is delineated by a stucco finish with an applied signboard bearing the business name. Four decorative, trimmed pilasters separate the storefront into three bays; a central,</p>

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		<p>non-historic, oval-light door with a single side-light below a split transom is flanked on both sides by large replacement windows with denticulated lintels.</p> <p>The exposed elevation on Vanderbilt Avenue has three blind openings at the third floor, six openings with replacement windows at the second floor, and a single opening at the first floor.</p>
<p>128 Main Street Pfaff Block (south)</p>	<p>circa 1850. clad mid- 20th century</p>	<p>1 Non-contributing Building (integrity) – The south building of the commercial Pfaff Block has been significantly altered by metal cladding added in the mid-twentieth century. The upper portions of the building are covered with ribbed metal paneling divided into three sections above the storefront; these divisions cover the cornice, third story, and second story whose details are thought to survive under the paneling. The commercial first floor is delineated by a continuous stepped storefront cornice over non-historic brick infill. The infill has four openings; a large center replacement window, a smaller replacement window to either side, and an offset, half-light entry door at the right.</p>
<p>132 Main Street C.T. Walrath Block</p>	<p>1876</p>	<p>1 Contributing Building – The C.T. Walrath Block is a three and one-half story, nineteenth-century brick commercial building capped with an elaborate, stepped, bracketed, and denticulated cornice. A central arch frames a date block of 1876. Four pairs of double pilasters with brick arch details project from the cornice, delineating the three bays of the facade below. The openings at the third and second floors are evenly distributed within the bays and connected by stepped, arched lintels with shoulders and keystones. The windows are original double-hung units resting on simple stone sills. The storefront begins just below the second-floor window sills with a stepped and bracketed cornice over a band of transom window openings with original leaded glass. An arched canvas awning marks the recessed entry door in the street-level storefront. Flanking the entry door, non-historic plate glass windows in aluminum frames rest on paneled knee walls in an historic configuration.</p>
<p>134 Main Street</p>	<p>circa 1876</p>	<p>1 Contributing Building - This three and one-half story, two-part, three-bay, nineteenth-century brick commercial building bears evidence of cladding that once covered the upper floors and resulted in the removal of its cornice and damage to protruding details. Four pilasters divide the facade into three bays at the upper floors. The upper half-story contains pointed-arched openings with keystone and stone accents resting on simple stone sills. The third and second story windows have similar pointed arch openings with keystone and stone accent lintels, with original window units resting on simple stone sills. The signboard immediately below the second story window sills has been modified with applied panels of wood and accent tile. An aluminum storefront cornice, extending from the adjacent building, delineates the commercial first floor. The storefront has non-historic, aluminum-framed plate glass windows over aluminum knee walls and a central, recessed, aluminum entry door. To the right, a solid panel door set in an accent tile panel provides access to the upper levels.</p>
<p>138 Main Street</p>	<p>before 1874</p>	<p>1 Contributing Building - This three-story, two-part, six-bay, nineteenth-century brick commercial building is capped with a simple stepped cornice and dentil course. Historic photographs indicate that a more detailed, bracketed cornice existed in the past, before the building was clad around the mid-twentieth century and later de-clad. The openings below are evenly spaced across the facade at the third and second floors with stone lintels flush with the adjacent brick. One-over-one windows are set in</p>

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		<p>each opening, resting on simple stone sills. The projecting aluminum storefront cornice delineates the storefront on the first floor, which is framed on both ends with an accent tile-clad pier (similar to 134 Main Street). The left portion of the storefront consists of a large aluminum framed plate glass window facing the street, with an angled window leading to a recessed entry door. The right storefront is divided into two large plate glass panels with spandrel glazing.</p>
<p>144 Main Street Devereaux Building</p>	<p>1890</p>	<p>1 Contributing Building - This significant, five-story, two-part, nineteenth-century brick commercial building is capped with a stepped, denticulated cornice, and surmounted by a center pediment bearing the name, "Devereaux" (for Horace Devereaux). The arcaded frieze below is divided into three bays by two pilasters extending from the cornice. This division is also reflected at the fifth and fourth floors, with a center bay of four round-arched openings, flanked at either side by a bay of three round-arched openings. One-over-one replacement windows are set in each opening, and rest on a continuous, denticulated sill. A single opening at each bay defines the third and second floors, each set with a trio of one-over-one windows with transoms. The detailing varies slightly between these two levels; the third floor is shorter and has segmental-arched openings, while the rectangular openings on the second floor are taller with terra-cotta details at the lintel. Both the second and third-floor windows rest on a continuous sill, as on the upper floors.</p> <p>The commercial first floor has been significantly altered (according to historic photographs and from evidence visible on the building). A column of the original cast-iron storefront remains at the left of the facade, indicating the original height of the signboard area beneath the second-floor sill. The signboard area is now wider, with brick infill lowering the height of the storefronts below. The building holds two non-historic storefronts with plate glass windows resting on knee walls, each framing a recessed entry door. The center bay is defined by a recessed opening, providing access to the upper floors.</p> <p>The building holds two date blocks. The one on the left, 1860, is the date of construction of the precursor building which burned in 1889. Before the fire, this building was noted as a meeting place for Civil War rallies. The present building dates from 1890, as indicated on the date block to the right.</p>
<p>150 Main Street Madison County Trust and Deposit Company (now Chase Bank)</p>	<p>circa 1920</p>	<p>1 Contributing Building - This Neoclassical-style, three and one-half story, two-part, early-twentieth-century brick (upper) and cast stone (lower) commercial building was purpose-built as the Madison County Trust and Deposit Company after a February 5, 1920 fire. The building is capped with a stepped and denticulated, cast-stone cornice over an exposed brick frieze set with diamond cast-stone details. The Main Street facade is five bays wide; three large bays at the center with a narrower bay at either end. The center bays at the third and second floors have recessed brick panels between the floors, and each contains a pair of one-over-one windows resting on simple stone sills. The two outer bays each contain a single one-over-one window resting on a simple stone sill. The one and one-half story commercial first floor is clearly delineated beneath the second-floor windows with a projecting cast-stone cornice over triglyph and metope detailed frieze. The prominence of the center three bays is continued at this level by the four classically detailed, engaged columns, clearly marking the central, pedimented entry below. Large, non-historic, plate glass windows are set in each bay, the upper portions of which are now covered by awnings.</p>

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		<p>The building turns the corner and presents a ten-bay elevation on Farrier Avenue with the same detailing as on Main Street. The exception is at the last bay, where a pedimented entry provides access at the rear of the building.</p>
<p>152-160 Main Street Oneida Valley National Bank (now, NBT Bank)</p>	<p>1870, 1918, 1987</p>	<p>1 Non-contributing Building (age and integrity) - This three-story, two-part, brick commercial complex has three parts: a heavily modified 1870s building at the corner, an 1918 building to the south, and a rear addition at 117 Farrier Street providing drive-up teller service. The southern section (160 Main) was built in 1918 on the site of an earlier bank and subsequently connected to the adjacent 1870 building on the corner. Both were modified in 1987 to present as a single structure – the building was reconstructed with a higher parapet on the southern half, a unifying cornice, and new windows.</p> <p>The building is capped by a simple parapet, surmounting a stepped, cast-stone cornice with frieze panel, continuous across the facade. Below the frieze, the original two parts of the building can be distinguished. On the north, eight evenly-spaced bays are each defined by a tall recess spanning the third and second floors. A single, six-over-six window and air-conditioning vent marks each floor before the recess terminates at a stone sill at the second-floor level; the remaining area is filled with wood panels. On the south are three evenly-spaced bays, each with a two-story high, round-arched opening with keystone accents. Each tympanum has a solid fan-light panel, below which divided-light windows fill the entirety of the opening. The two outer openings rest on the cast-stone veneer below; the center opening stops short above a shallow balcony, now concealed by a back-lit sign. The commercial first floor is delineated by cast-stone veneer cladding and differs between the north and south. The eight bays on the north correspond with those above, each with different-sized openings with recessed non-historic windows and entry doors. On the south, a central, recessed, double entry door with transom is set in a cast-stone portico, flanked by recessed rectangular windows.</p> <p>The building presents a seven-bay elevation along Farrier Avenue. The secondary nature of this elevation is evident in the lack of detailing at the cornice and the limited use of cast-stone at the first floor. Accessible from Farrier Avenue is a one-story, four-bay addition with drive-in built after 1978. The door in bay one partially matches a Colonial Revival door (with pediment) on the back of the main building; the three windows have full-length decorative shutters.</p> <p>In 1923, the corner building housed the Loyal Order of Moose; in 1959, it held the hall for the Knights of Columbus. Subsequently, it became absorbed into the adjoining bank.</p>
<p>162 Main Street Niagara Mohawk (previously Gas & Electric office)</p>	<p>1868, mid-20th century; early 21st century</p>	<p>1 Non-contributing Building (integrity) - This two-story, two-part, three-bay, nineteenth-century brick commercial building has been significantly altered twice. Sometime before 1978, the top half of the façade was clad with green aluminum; before 2017, the cladding was removed. Apparently, only the shape of the masonry openings at the second floor remained – a round-arched center opening flanked on either side by a narrow segmental-arched opening. As a result, the facade was entirely re-clad in synthetic stucco, the openings marked by applied lintels, and decorative panels inserted into the former transoms over replacement windows.</p>

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		<p>The commercial first floor is delineated by an applied “belt-course” detail. A recessed signboard panel spans four bays below. An aluminum, full-light, double entry door with transom is offset to the left, with three equally-spaced aluminum windows to the right.</p>
<p>168 Main Street National State Bank of Oneida / Madison County Trust Company</p>	<p>1875</p>	<p>1 Contributing Building - This tall, three and one-half story, two-part, nineteenth-century brick commercial building appears to have been stripped of details in the mid-twentieth century but retains its basic materials, fenestration, and form. Four bays are evenly spaced across the facade at the third and second floors. Each bay is set with rectangular masonry openings, with six-over-six windows resting on simple stone sills. The commercial first floor is delineated by stone-veneer around the storefront and capped with a canvas awning. The storefront encloses a vestibule at the left, with an entry to the floors above and a commercial entry. The rest of the storefront is set with large glass panels resting on a stone-veneer clad knee wall.</p> <p>The National State Bank of Oneida was located in this building in 1890 (then 85 Main Street according to the Sanborn City Directory.) In 1914, the Madison County Trust Company occupied the premises.</p>
<p>182 Main Street Oneida Savings Bank</p>	<p>1940, 1960s, 1985-1986</p>	<p>1 Contributing Building - The original Oneida Savings Bank building on the corner of Main Street and Lenox Avenue was built around 1890 and completely rebuilt in the 1940s with its current stone panels and rectangular windows. By that time, it had already incorporated 178 Main Street into the structure. To the north, the former Woolworth’s “five and dime” store was added to the Main Street façade in 1985-1986. Along Lenox Avenue, an addition in a contrasting architectural style was added in the 1960s.</p> <p>The two-story building is clad with cast stone panels. It has eleven bays on Main Street on the first floor, and ten bays on the second floor. Each bay is delineated by a simple rectangular opening set with an aluminum-framed window with dark glass. The first-floor windows sit on a continuous contrasting stone watertable; the five windows to the right have panels below them. (This probably marks the delineation of the former Woolworth’s building.) The building entrance is set in a recessed bay, five bays from the left corner.</p> <p>The Lenox Avenue elevation has two distinct parts: a continuation of the main building and a later addition from the 1960s. The main building turns the corner for seven bays at the second floor and four bays at the first floor. A recessed break between the buildings marks the end of the original bank building and the start of the addition. While the addition matches the height of the original bank building, the addition is a departure from the style and material of the original. The exposed brick facade has deeply recessed openings, seven at the second floor and five at the first floor. A drive-up facility is attached to the west elevation of the addition.</p>
<p>212 Main Street</p>	<p>2014</p>	<p>1 Non-contributing Building (age) - This single-story, brick-colored, concrete block building was purpose-built as a restaurant in 2014 on a site cleared by two fires. Capped with a hip roof, the walls rest on a continuous base of split-face concrete block capped with decorative water-table sill. Pilasters frame the building corners. A small gable breaks the hip roof at the Main Street elevation, marking the recessed entrance. Large aluminum windows with decorative lintel and keystone detail break the continuous base, resting on a dropped sill. Four windows are evenly spaced in</p>

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		<p>each of the two bays facing Main Street. In addition, there are two windows on the south elevation and three on the north elevation, all located towards the front of the building. A covered porch faces north. Access doors to the porch and several utility doors are the only other openings in the building elevations.</p>
<p>230 Main Street Masonic Temple</p>	<p>1910</p>	<p>1 Contributing Building - This two-story, two-part, nine-bay, nineteenth-century, brick commercial building is capped with a stepped parapet over a corbeled cornice that runs the length of the facade. Pilasters divide the facade into five sections across the second floor – a narrow, central, bay flanked at either side by two wider bays. Two rectangular openings with stone lintels and sills, set with one-over-one replacement windows, define each of the wider bays. The central bay is marked by a single window with stone lintel and sill set between two minor pilasters. The commercial first floor is clearly defined by a stepped and denticulated storefront cornice. Below, signboards span between each of the pilasters, capping four storefronts. The storefronts retain their historic configuration, with recessed entrances framed by plate glass windows resting on paneled knee walls. An entry to the second floor is in the central bay.</p> <p>The building presents an exposed, blank, north elevation that extends to the rear of the lot, where a one-story addition was added at an unknown date. In the 1930 and 1959 Sanborn maps, the building was identified as the site of the Masonic Temple.</p>
<p>238-240 Main Street Crandall-Cree Block</p>	<p>1889</p>	<p>1 Contributing Building – The Crandall-Cree Block is a significant, four-story, eight-bay, late- nineteenth-century, brick commercial building capped with an elaborate, crenellated, arcaded, bracketed, and corbelled cornice. The facade is framed by pilasters on both corners and divided in half by a central pilaster. At the center of each half beneath the cornice are carved stone blocks with the “Crandall” and “Cree” names.</p> <p>On the Main Street façade, four, one-over-one windows are evenly spaced within each half at the upper floors and rest on rusticated stone sills, with brick detail courses beneath at the fourth and third floors. The outer windows in each half of the building at the fourth floor are set within segmental-arched openings, the center windows in rectangular openings. The outer third-floor windows are in round-arched openings, the center in segmental arches. The outer second-floor windows are in rectangular openings and the two center windows are round-arched and grouped as a pair to form a larger arch with rusticated stone keystone and impost accents. The commercial first floor is delineated by a rusticated stone course over a metal coping, and broken into three sections marked by rusticated stone blocks. Below, the original storefronts have been infilled with non-historic stone veneer; two storefronts with recessed entrances flank a center entry to the upper floors.</p> <p>The building presents a secondary facade on Washington Avenue. The cornice continues, interrupted by pilasters that break the elevation into four sections. The first (rear) bay at the fourth and third floors, respectively, has a rectangular opening over a single round-arched opening; the remaining bays have similar but paired openings on each floor. The second floor has two paired windows set in a single segmental-arched opening in the first and third bays; two separate windows in segmental-arched openings in bay two; and a three-quarter round opening with a fixed window resting on a rusticated stone sill in bay four. This window is broken in half by a brick pilaster with multi-colored stained glass panes at the perimeter. On the</p>

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		<p>first floor, the first bay has been enlarged to hold an aluminum-frame door and store windows (now covered); the second bay holds a replacement door (with window) in a segmental-arched opening; the third bay holds a half-round window (covered) above a stone sill; and the fourth bay, at the corner with Main Street, continues the trim from the façade. Below the rusticated stone course, the fourth bay is spilt in half. The right half has been infilled with stone veneer and a single storefront window, the left half is blank.</p> <p>At the rear (west) elevation, a rear entrance with an awning clad in corrugated metal siding has been added at the first floor. Fire escapes occupy the central bays of the building, with an elevator tower above the fourth floor.</p>
<p>North Main Street, east side</p>		
<p>102-104 North Main <i>(103 East Railroad Avenue)</i></p> <p>Eagle Hotel (previously Evans House)</p>	<p>circa 1880</p>	<p>1 Contributing Building - This three-story, late- nineteenth-century, painted brick building was first known as the Evans House and by 1899 was renamed the Eagle Hotel. The building is capped with a simple parapet bearing evidence of a decorative cornice. The East Railroad Street facade is three bays wide at the third and second floors, with one bay to either side of an infilled center bay at the first floor. Each of the bays is delineated by a single one-over-one replacement window with stone lintel and sill – features that are consistent at all elevations. The elevation facing North Main Street has unevenly spaced openings: six bays at the third floor, five at the second floor, and seven at the first floor, which includes two apartment entrances. An expansive lawn now separates the building from North Main Street. The exposed north and east elevations both have unevenly spaced openings at each floor.</p>
<p>112-118 North Main Street</p> <p>Seitz Building</p>	<p>circa 1915</p>	<p>1 Contributing Building - This two-story, two-part, early-twentieth-century, brick commercial building has a simple capped parapet with applied cornice moulding below. The four second-floor bays hold three paired windows and a single window over the entry at the first floor. All windows are non-historic, one-over-one units within the original stone lintels and sills. The storefront is delineated by a fixed awning clad in shingles. The three storefronts with recessed entrances and the entry to the second floor have replacement windows and doors and clapboard infill. A stone with the name “Seitz” has been framed within the infill. The facade turns the corner to both the north and south elevations with a dovetail detail.</p> <p>Both side elevations have unevenly spaced bays at the first and second floors, and continue towards the back of the lot where a one-story attached brick addition was added at an unknown date.</p>
<p>120 North Main Street</p>	<p>circa 1875</p>	<p>1 Contributing Building - This two-story, nineteenth-century wood frame house is set back from the sidewalk. In 1904, it served as the dining room for the adjoining St. James Hotel (to the north).</p> <p>The roof ridgeline runs parallel to North Main Street with a smaller perpendicular gable facing the street; this front gable has two entry doors at the first floor and corresponding one-over-one windows at the second floor. To either side of the entry gable, the bays on the façade have a single one-over-one window at the second floor and a single three-panel window at the first floor. The moulding and second-floor window trim on the entry gable are historic. The original form and scale remain</p>

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		although the first floor of the building has been re-clad with T1-11 panels and given replacement windows and doors.
122 North Main Street St. James Hotel	circa 1900	<p>1 Contributing Building - This three-story, two-part, early-twentieth-century brick commercial building was built as the St. James Hotel with rooms on the upper floors and a saloon below.</p> <p>The building is capped with a projecting, bracketed and stepped metal cornice with a central pediment. The third and second floors have three bays equally spaced across the facade. Each bay is marked by a decorative bracketed lintel with pediment cap, one-over-one replacement window with infill panel at the upper portion of the original opening, and stone sill. The commercial first floor is delineated by a continuous storefront cornice beneath metal flashing. The original storefront has been infilled with non-historic materials: solid walls, small plate glass windows, and half-light replacement doors. The entrance to the upper floors is on the right below a non-historic transom.</p> <p>The exposed north and south elevations each have six bays at the third and second floors, unevenly spaced and set in segmental-arched openings.</p>
124 North Main Street		Driveway (not counted)
126 North Main Street	c. 1930	<p>1 Contributing Building – This one-story, early-twentieth-century brick commercial building was built by 1930. It is topped by a simple parapet capped with terra cotta coping. The brick facade below bears three accent courses but no other ornamentation. The storefront is delineated by a simple painted lintel that extends the length of the facade, supported at either end by a brick pilaster and a center column. A central, recessed entrance contains two non-historic half-lite entry doors into the two commercial spaces. On either side, plate glass windows resting on paneled knee walls flank the entry doors in an historic configuration.</p>
128 North Main Street Old Homestead Hotel	before 1890	<p>1 Contributing Building - This three-story, two-part, six-bay, nineteenth-century brick commercial building was occupied by a saloon and meat market in 1890 and identified as the Old Homestead Hotel on the 1904 Sanborn map.</p> <p>It is capped with a simple corbeled cornice over accent coursing. The third and second floors have non-historic one-over-one sash windows set in segmental-arched openings with rough-cut stone sills. The commercial first floor is delineated by a fixed metal-panel awning. Storefronts flank a central entrance to the upper floors. Both storefronts have been altered with non-historic infill and plate glass windows to either side of a center entry.</p> <p>The building presents two other elevations visible from North Main Street. Each has six bays. One fronts East Elm Street, and the other faces south with painted advertisements still intact.</p>
North Main Street, west side		
109 North Main Street	1968	<p>1 Contributing Building - Two-story, twentieth-century concrete municipal building with landscaped frontage on North Main Street and Oneida Street. The building was designed in Brutalist style by John Rose and Ted Kirmmse of Kirmmse, McKnight</p>

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<p>Oneida City Municipal Building</p>		<p>and French, Syracuse, to hold the offices of the mayor, fire department, and police. Previously, the land was the site of railroad sidings and a roundtable before the tracks were removed in 1966.</p> <p>The building has exposed scored concrete block walls and spandrel glazing at openings. A concrete plaza beneath a cantilevered second floor, leads to a recessed main entrance facing North Main Street. The only ornament on the facade is the name, "MUNICIPAL BUILDING, CITY OF ONEIDA." The one-story east elevation has a loading dock accessed by a service drive that connects to the rear of the lot. The west portion of the building serves as the fire department facility with five total vehicle bays and spandrel glazed openings at the department entrance at the ground floor. Here the lettering is again repeated as on the facade.</p>
<p>Phelps Street, north side</p>		
<p>109 Phelps Street</p>		<p>Vacant Lot (not counted)</p>
<p>119 Phelps Street Morey's Diner (previously, Miss Oneida Diner)</p>	<p>1920s</p>	<p>1 Contributing Building - Converted railcar with one-story, concrete block addition added to the rear. The railcar was located on the lot after a 1948 fire. The roof has been modified to provide a deeper overhang and an extension over the entrance, and the exterior has been re-clad in vertical wood paneling.</p> <p>According to RoadsideArchitecture.com, Morey's Diner is a "rare Ward & Dickinson from the 1920s. It was originally known as the Miss Oneida Diner and was located on Main Street. It was moved here in 1953."</p>
<p>121 Phelps Street</p>	<p>circa 1950</p>	<p>1 Contributing Building - This one-story, one-bay, mid-twentieth-century brick commercial building was constructed after a fire in 1948. An original storefront cornice, with period-appropriate detailing, spans the masonry opening. The storefront below, also original, has a recessed center entry with full-light door flanked both sides by plate glass windows resting on knee walls. The building presents two side elevations; an exposed brick elevation facing the adjacent property at 119 and a blank stuccoed elevation facing James Street.</p>
<p>123-135 Phelps Street Reynolds Block (also known as Markham Building)</p>	<p>1889</p>	<p>1 Contributing Building - This significant, three-story, two-part, fifteen-bay, late-nineteenth-century brick commercial building is capped with a stepped parapet. When built, it contained a hall on the fourth floor and commercial stores on the first floor. The parapet is broken by pilasters that extend to the first floor and divide the facade into five larger bays with three openings apiece. The center bay is distinguished by a large roman arch that spans the width of the bay at the third floor, framing an inset balcony with door and flanking windows. At the second floor below the balcony, a trio of masonry openings with projecting, corbeled, segmental-arched lintels and rough stone sills are set with replacement sash windows. The bays to either side are similar, except that the arch and balcony are at the second floor and there is a trio of windows at the third floor. Bays 1 and 5, at either end of the building, have three windows at each floor. The third-floor windows, set in segmental-arched openings, are elongated with a solid panel beneath each window. The second-floor windows are set in rectangular openings with rough stone sills. A bracketed storefront cornice is continuous across the facade, clearly delineating the commercial first floor. The pilasters at this level have quoin detailing and rusticated stone accents. Storefronts, with historic leaded glass transoms and plate glass</p>

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		<p>windows resting on knee walls, fill each bay. The center bay is further distinguished by a recessed arched entry leading to the upper floors. The building turns the corner to James Street at an angled bay. Round-arched openings with decorative brick tympanums at the third and second floors are set over a recessed corner storefront entry at the first floor.</p> <p>The James Street elevation is five bays wide, broken into three larger bays by pilasters. The first and second large bays from the canted corner have a pair of windows set in segmental-arched openings at the third and second floors; the third (and last) bay has a single window opening at both upper floors. The commercial first-floor storefront continues around the corner for the first bay; the second bay has a blind roman-arched opening; and the last bay has a single segmental-arched opening at street level.</p>
Phelps Street		Alley (not counted)
137-139 Phelps Street	before 1890	<p>1 Contributing Building – Despite the surface application of stucco and a faux timber frame facade at the second floor, this two-story, two-part, three-bay, nineteenth-century brick commercial building was altered during the period of significance and retains its original windows and other elements of its historic fabric. It is topped with a simple stepped cornice and, at the second floor, has a center trio of windows flanked on either side by a single window. A bracketed awning with Spanish-tile roofing delineates the commercial first floor. The brick storefront has three openings: an entry to the upper floor at the left, large center window with transom panel, and entry to the commercial space at the right.</p>
141-151 Phelps Street		Parking Lot (not counted)
153-157 Phelps Street	circa 1880	<p>1 Contributing Building -This two-story, late-nineteenth-century brick commercial building is topped with a simple corbeled cornice. Six bays wide at the second floor, the segmentally-arched masonry openings are arranged into two groupings biased to the sides of the facade. Each group consists of a center double door flanked by a pair of six-over-six sash windows. The five-bay first floor has been re-clad in vinyl siding with replacement windows in the original openings. The center three bays consist of a double entry door, flanked by a pair of windows to either side. Paired windows at either end of the façade are aligned with the outermost windows at the second floor.</p> <p>This small building was one of several near the corner of Phelps and Cedar Streets associated with three carriage manufacturers and/or dealers.</p>
161 Phelps Street	1886	<p>1 Contributing Building - This two-story, two-part, nineteenth-century brick commercial building is capped with a simple, corbeled cornice. A single, center bay at the second floor has a pair of replacement windows set into the original opening with a wood panel. The commercial first floor is delineated by a fixed, hip roof awning clad with shingles. The storefront below, while retaining its historic configuration, has been altered, with wood panel infill (with two windows) replacing plate glass windows. The brick knee wall remains intact with the recessed entry offset at the left side of the facade.</p>
163-165 Phelps Street	circa 1910	<p>1 Contributing Building - This one-story, early-twentieth-century, cast concrete block building was purpose-built as an automotive dealership and repair shop and has</p>

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		<p>facades facing both Phelps Street and Cedar Street. The Phelps Street facade is four bays wide. Two large openings, infilled with shingle siding and small replacement windows, flank an entry door; an overhead door adjoins the corner.</p> <p>The Cedar Street facade is fifteen-bays deep with a variety windows, entry doors, and overhead doors. The wood-frame windows fill the original openings.</p> <p>The corner of Phelps and Cedar Streets held three carriage manufacturers and/or dealers at the turn of the twentieth century. This auto dealership reflects its continued use as a site for personal transportation.</p>
Phelps Street, south side		
<p>118 Phelps Street</p> <p>Hotel Ranier</p> <p>(later Brunswick Hotel)</p>	<p>1875, mid-20th c.</p>	<p>1 Contributing Building - Formerly the home of H.H. Phelps, this building became the Hotel Rainier by 1875 and was later known as the Brunswick Hotel. The four-story, three-part, five-bay, nineteenth-century brick-veneer commercial building is capped with a stepped, bracketed, and denticulated cornice. The brick veneer and fourth floor, inset from those below, were added in 1913 (<i>Rome Daily Sentinel</i>, March 24, p.5); the fourth floor has been covered by vinyl since 1979. A continuous band between the fourth and third floors marks the top of the original building. The two floors below have one-over-one replacement windows are set in rectangular openings with simple stone sills; two windows on each side flank center windows offset from one another. The commercial first floor projects from the main building block and is capped by a continuous storefront cornice. Below, two storefronts with transoms over plate glass windows, rest on brick knee walls and flank a central entrance, which has been infilled with non-historic materials. The building extends a single bay to the left of the original storefront with a two-story addition, ending at a brick demising wall. A canted corner at the corner of Phelps and Gale Streets provides a second first-floor entrance.</p> <p>The building presents a side elevation at Gale Street, seven bays deep at the upper stories, with five openings of various sizes at the first floor and a side door. A rear elevation on Messenger Street has fire escapes.</p>
<p>120-140 Phelps Street</p>		<p>Parking Lots (not counted)</p>
<p>142 Phelps Street</p>	<p>circa 1910</p>	<p>1 Contributing Building - This one-story, twentieth-century, brick commercial building was constructed as a laundry in the early twentieth century. A portion of the original brick parapet is still visible with its terra-cotta coping. Below, an original storefront cornice marks the original height of the storefront, since reduced and infilled with vinyl siding below a fixed awning. The storefront still retains its original configuration, with a central, recessed entry and flanking angled walls resting on paneled knee walls.</p>
<p>142-148 Phelps Street</p>		<p>Parking Lot (not counted)</p>

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Vanderbilt Avenue, north side		
<p>114-118 Vanderbilt Avenue</p>	<p>1909</p>	<p>1 Contributing Building - This three-story, two-part, four-bay, early twentieth-century, painted brick commercial building is capped with a corbelled and bracketed cornice. The third and second floors are framed by quoin-detailed pilasters at each building corner and divided in half by a central pilaster. Each of the bays is defined by a single, large, segmental-arched opening with lintel detail and stone sill. A pair of original two-over-two windows fills each opening. The central pilaster continues to the commercial first floor to divide the storefronts into two. A storefront cornice spans both storefronts over a signboard, which has since been covered over on both sides. The left storefront has been infilled with plywood; the right side retains its historic configuration with an offset recessed entry with adjacent plate glass windows resting on knee walls.</p> <p>The building presents a second facade facing Oneida Street. The elevation here is divided into four unequal bays (the second holding an elevator shaft), defined by the same quoin-detail pilasters as at the facade. The width of each bay is filled with a pair of original, four-over-four windows set in a round-arched opening with corresponding lintel surround and stone sill. The commercial first floor is defined by large rectangular openings in each bay: an overhead door at left, with four-over-four windows in the remaining three bays.</p> <p>In 1914, the east half of this building became the Park Theatre and the west half was a wholesale grocery.</p>
<p>122 Vanderbilt Avenue</p> <p>Central Fire Station (Engine House)</p>	<p>1867, 1870</p>	<p>1 Contributing Building - This three-story, two-part, nineteenth-century, painted brick building was Oneida's central fire station in the second half of the nineteenth century. It is capped with a stepped, corbelled, bracketed, and denticulated cornice. Three major brackets extend below to the frame the two bays at the third floor. At both bays, a large round-arched opening with lintel surround, keystone detail, and stone sill frames a three-part window now infilled with plywood. The four-bay second floor has smaller, round-arched openings spaced evenly across the facade, each marked by a lintel surround resting on a bracket detail and the same stone sill as those at the third floor; one-over-one replacement windows with solid transom panel infills are in each opening. The first floor is delineated by a stepped and denticulated cornice, spanning its three bays. This building was built in 1867 and soon remodeled in 1870 to accommodate Oneida's first hand-pulled hook and ladder truck. This may be when the large bays were inserted on at each side of the central entry with transom.</p>
<p>130 Vanderbilt Avenue</p> <p>Owls Nest Clubhouse</p>	<p>circa 1920, 1960</p>	<p>1 Contributing Building – This brick building is currently occupied by a fraternal organization and is divided into two portions: a two and one-half story Greek temple front on the left and a simple brick addition on the right. The building was originally used by food wholesalers and was remodeled when the Owls Club relocated from 114 Madison Street around 1960. The building is capped with a prominent pediment delineated by cast-stone accents, framing a small half-circle light in the tympanum. The pediment rests on a cast-stone entablature supported by four cast-stone columns, breaking the facade into three bays at the second and first floors. The second-floor bays each have a single window opening with jack arch lintel and stone sill. The outer bays have a single one-over-one window; the wider, center bay has a one-over-one window flanked by smaller, fixed side lights. The first-floor center bay is marked</p>

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		<p>by a projecting entry vestibule added after 1968; a transom window above the vestibule indicates the original entrance. The bay to either side of the vestibule has a single, large round-arched opening resting on a stone sill, infilled with glass block and capped with a solid panel at the arch.</p> <p>The one-story brick addition on the right was constructed after 1960. (A garage mentioned in a 1960 newspaper article was significantly smaller but may have been extended.) Two one-over-one windows are offset in the vinyl-clad second floor. The facade below is blank except for a single metal entry door. The sloping roof was added after 1978.</p> <p>The elevation facing the vacant lot at 132 Vanderbilt Avenue has been clad in synthetic stucco capped with a frieze. A continuous belt-course divides the elevation in half with ten windows interrupting the frieze, a fire escape and door, and lean-to addition along the elevation.</p> <p>The exposed rear elevation facing Oneida Street is also clad in synthetic stucco and has little detail except for an applied pediment with three 'O's in the tympanum, a continuation of the "belt-course" from the adjacent elevation, two entry doors, a glass block window, and various mechanical equipment vents.</p>
132 Vanderbilt Avenue		Vacant Lot (not counted)
134 Vanderbilt Avenue	circa 1923, early 21st century	1 Non-contributing Building (integrity) - This one-story, early twentieth-century commercial building was built as a garage but has been completely altered. It presents three facades fronting Vanderbilt Avenue, Broad Street, and Oneida Street. Each façade is capped with a fixed awning clad in asphalt shingles over vertical, painted, wood siding. Non-historic windows and entry doors are irregularly spaced along the facades. The exposed brick on the fourth elevation is blank except for three rectangular windows.
Washington Avenue, north side		
108-112 Washington Avenue		Parking Lot (not counted)
120 Washington Avenue	1975	1 Non-contributing Building (age) - This late twentieth-century, brick block building butts the back of 230 Main Street and is set back one building lot from Washington Avenue. It is capped with a terra-cotta coped parapet with a central peak. The facade is blank at the upper portion except for two small rectangular openings at either side. A circular opening, partially obscured by metal cladding, has been added above the first floor. Three openings in the metal cladding contain entry doors.
126 Washington Avenue	c. 1860, 1920s (garage), 1940s	1 Contributing Building and 1 Secondary Contributing Building (Garage) - This modest, mid-nineteenth century brick residential structure (now an office) has a side wing and is topped with a gabled roof. On the façade, a two-story gable with deep overhangs faces Washington Avenue, with two evenly spaced windows at the second and first floors. Parallel to the street, a one-story cross-gable wing frames a porch

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		<p>supported by four simple columns. Two entry doors and two windows are unequally spaced across the porch. The building appears on Sanborn Maps beginning in 1890. A one-story wood frame addition behind the building was enlarged between 1930 and 1959.</p> <p>A contributing garage is located at the rear of the lot. It is a simple concrete block structure with gable roof, added between 1923 and 1930.</p>
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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.

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Areas of Significance

(Enter categories from instructions.)

TRANSPORTATION

COMMUNITY PLANNING AND DEVELOPMENT

ARCHITECTURE

Period of Significance

1850-1968

Significant Dates

N/A

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Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

John Rose; Kirmmse, McKnight and French

Period of Significance (justification): The period of significance dates from 1850 through 1968, encompassing the building and renovation of significant resources within the district. This period begins with the date of the oldest extant properties in the district along Main and Madison Streets. It covers Oneida's rise to success as a regional transportation hub, shipping center, and small industrial power house and its redefinition as a banking and civic center in the early-to-mid twentieth century. After suburbanization and the removal of the railroad tracks and rail infrastructure in 1966, the period of significance ends with the city's efforts to reinvent itself by building a new municipal building in 1968.

Criteria Considerations (explanation, if necessary): N/A

Statement of Significance Summary

The Oneida Downtown Commercial Historic District is significant under **Criterion A** in the areas of **Transportation** and **Community Planning** because of the important connection between the planning and development of the city and the Oneida Feeder Canal and the Utica-Syracuse Railroad and its successors. Laid out by Sands Higinbotham in 1828, Oneida's "favorable shipping facilities, easy railroad access, and low priced land contributed to the village's steady growth and attracted manufacturing and retail trade."¹¹ After the Civil War, Oneida became known nationwide for the 1875 Oneida Iron Works, 1879 Powell & Goldstein Cigar Company, and 1881 National Casket Company.¹² It remained a viable, even prominent, community throughout the mid-20th century, with banking and civic buildings shoring up the downtown even as State Route 5, the New York State Thruway, and changing retail behavior drained the core of grocers, clothiers, and other specialty shops. . '[

The Oneida Downtown Commercial Historic District is also significant under **Criterion C** in the area of **Architecture** for the range of architecturally significant buildings in the core of the city that illustrate the city's commercial development from 1850 to 1968. Most buildings are Italianate, with a few Neoclassical examples; however, there are also a few simple utilitarian commercial structures from 1930 to the mid-1960s. The city's architectural catalogue culminates in the brutalist Municipal Building of 1968. The high-style buildings around Madison Square are complemented by more modest structures on North Main Street and surrounding

¹¹ John F. Harwood, "Main-Broad-Grove Streets Historic District" [National Register Nomination 90NR01420] (Albany, NY: NYS Office of Parks, Recreation, and Historic Preservation, 1983), Section 8. <https://parks.ny.gov/shpo/online-tools/>

¹² Harwood, Part 8.

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Higinbotham Park; simpler buildings also developed along the secondary streets of Broad, Washington, and Cedar. However, throughout the downtown, materials and details are similar and compatible and provide a unified identity to the commercial district.

The period of significance is 1850 to 1968. From 1850 to 1890, Oneida rode the industrial revolution that built the nation and was positioned for regional success due to its canal and rail resources. In the early 1890s, national economic depressions slowed its economy but growth resumed after 1894. After 1910, many of Oneida's industries shifted west or dissolved, but the downtown core remained viable due to its concentration of banks. The removal of the feeder canal, beginning in 1925, and the removal of the rail tracks in 1966, each ended one era but enabled new construction – in particular, the Kallet Theater on the east side of Main Street above the filled-in canal and the Municipal Building on the west side of Main Street on the site of an old railroad turntable. However, post-World War II population stagnation and the development of the Thruway north of the city – and the lack of an easy exit for Oneida – limited subsequent growth, thus closing the last significant period of growth and development.

Developmental history/additional historic context information

The first people to occupy the land that became the city of Oneida were the Oneida nation, one of the tribes of the Haudenosaunee. The name “Oneida” means “people of the standing stone,” from the legend that a boulder would appear each time the community moved its central village to show where the people should settle.¹³ After the Revolutionary War, the state acquired Oneida lands by purchase and illegal treaty and sold them to speculators and settlers throughout Central New York State.

To facilitate development, the New York State legislature authorized the construction of several roads and turnpikes in the late eighteenth century. However, the Seneca Turnpike (US Route 5) ran south of the Oneida city site, and the earliest connection to Rome (State Route 365) initially bypassed it on the east. As a result, relative isolation delayed the settlement of Oneida until 1829. In that year and the next, Sands Higinbotham (1790-1868), a Vernon merchant, purchased a large tract of land.¹⁴ He laid out a street grid and began recruiting settlers in 1834, offering “generous low terms for lot purchases and lumber from his mill in nearby Vernon.”¹⁵ The local topography was promising. The escarpment of the Sconondoa and Oneida Creeks provided a twenty-foot drop that could be used to generate hydro-power for early industries, and the shortest route for the Oneida Feeder Canal (which supplied water to the Erie Canal, two miles to the north) was through the plat. By 1835, although Oneida was “the last part of Madison County to become heavily settled,” the community was well-established.¹⁶

Criterion A: Transportation and Community Planning and Development

Oneida grew quickly thereafter, and the boundaries of the city reflect the importance of transportation in defining its growth in the early-to-mid nineteenth century. First came the Oneida Lake Feeder Canal in 1835, followed by the Utica-Syracuse Railroad in 1839.

¹³ Oneida Indian Nation, “People of the Standing Stone.” Available online: <http://www.oneidaindiannation.com/> This name has been applied to the Turning Stone Casino in neighboring Vernon, NY.

¹⁴ Higinbotham acted as “Commissioner for Indians” in 1840 when the remainder of Oneida lands in Madison County was sold to private purchasers. His name is on the “Map of the Oneida Purchase, 1840” in the New York State Archives.

¹⁵ Harwood, Part 8.

¹⁶ David Alvord, *Oneida, New York: A Bit of America at its Best* (Oneida, NY: City of Oneida Centennial Committee, May 2001), 1.

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Oneida Lake Feeder Canal: The feeder canal tied Oneida to the Erie Canal, then the major mode of transportation for goods from the eastern seaboard to the Great Lakes and the interior, and gave the region “new significance as an area of potential growth.... [The feeder canal was] 3 miles long and 12 feet wide, [extending] from Oneida Creek, near the village of Oneida Castle, to the Erie Canal [and] providing convenient access and tremendous shipping potential” to the community.¹⁷ The Onondaga-Helderberg Escarpment, five miles south of Oneida, provided a good head of gravity and a good flow.

The feeder canal was originally intended to provide water to the Old Oneida Lake Canal, a side route off the Erie Canal to Oneida Lake. But it had far more influence on the growth of Oneida itself and remained in operation long after the Old and New Oneida Lake Canals failed.

The building of the Old Oneida Lake Canal brought water power to Oneida Depot [Oneida’s name after 1837]. The Erie Canal Feeder was built through Oneida to replenish water in the Erie Canal lost in locking boats through the Old Oneida Lake Canal between Higginsville and the lake. After the feeder was opened in 1835 the Oneida Mill Race was constructed to take water from the feeder to mills on Cedar and Sconondoa streets. The Mill Race took water off the east side of the feeder between Phelps and Madison streets, through a narrow channel in back of the present stores on both Phelps and Madison streets, to a small pond in back of [the businesses]. The water then flowed under an open stone bridge across Cedar street and furnished water power to a grist mill and possibly one or two other small mills around the Cedar and Sconondoa street corner. Madison street ends and Sconondoa street begins at the corners of Cedar and Lake streets. The stream then flowed under Sconondoa street to Berry’s Tannery... [whose] operations required large amounts of water. An open stream carried the water eastward emptying into Oneida Creek.¹⁸

The canal also transported raw materials into the new community.

Logs were cut from the standing forest between Durhamville and Oneida, then easily rafted over the feeder waters into town... many of the early stores and homes were built of lumber cut from logs brought in over the feeder.¹⁹

However, the canal was not successful in fulfilling its initial purpose – providing water for the Old and New Oneida Lake Canals.

The Old Oneida Lake Canal was built between the Erie Canal at Higginsville and Wood Creek at a point near its entrance into Oneida Lake. It was a private venture sanctioned by the state with the provision that it replace water lost in lowering boats down through the five or six locks between Higginsville and the Oneida Lake level. This was an absolute necessity because the water level on the old Erie section from New London to Dewitt was the highest level of the entire canal between Albany and Buffalo.²⁰

When the Old Oneida Lake Canal closed July 1, 1863, it impacted the region; small towns along the canal lost population while the city of Oneida grew, drawing people into the community to work in manufacturing or on

¹⁷ Harwood, Part 8.

¹⁸ Marshall Hope, *History Chips I: Interesting Narratives of Historical Significance about Central New York* (Canastota, NY: Canastota Publ. Co., c. 1980), 59.

¹⁹ Hope, 56.

²⁰ Hope, 55.

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the railroad. “An 1867 Oneida County map shows many familiar names of Oneida families then living in Higginsville, Dunbarton, State Bridge and the Irish Ridge.”²¹ In addition, after the lake canal closed, the feeder canal was deepened to carry cargo from Durhamville to a dock north of Elm Street. “In early winter, freezing temperatures quickly changed the water to a busy skating rink through midtown Oneida. When snow covered the ice, the feeder was used for a road to Durhamville.”²² Homes built on the east side of Main Street acquired little bridges for access over the canal – giving the lower section of town a hybrid character, both commercial (west) and residential (east).

In the early twentieth century, the utility of the feeder canal gradually declined, and it slowly became a nuisance.

*In 1926, the City of Oneida purchased the feeder lands for \$12,954.50 from the State of New York, its entire distance lying within the city limits.... after the city bought the feeder lands the hot weather stench became so unbearable that agitation arose for filling the feeder. Finally over a period of years, it was covered a few feet at a time as city finances permitted. It was piped to carry storm water across the city and into the old Erie Canal.*²³

*.... The city sold the feeder lands to abutting property owners between House’s Shoe Store (Kallet Theatre) and the former New York Central Railroad tracks (Oneida Street)... the most recent sale [at time of writing, August 1976] was to allow the modern front of Hotel Oneida to be built directly on the feeder.*²⁴

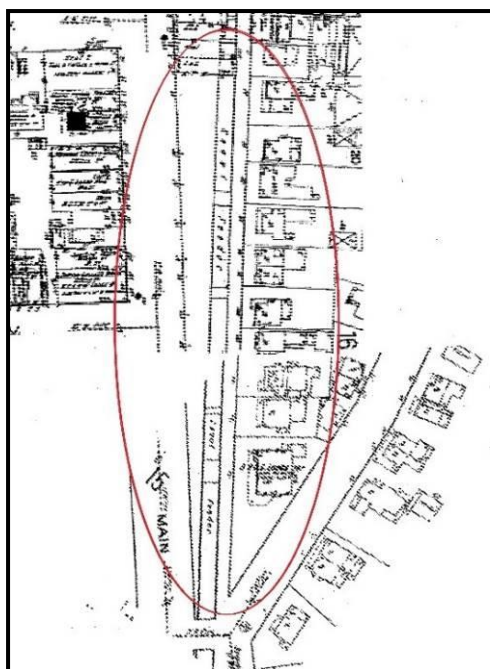


Figure 3. Sanborn Map, 1914.

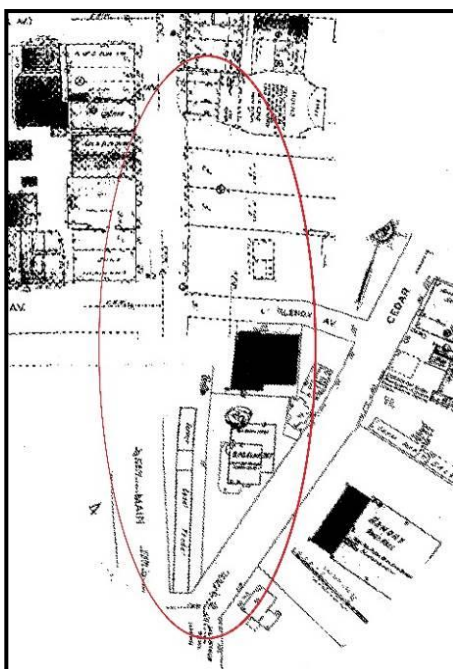


Figure 4. Sanborn Map, 1959.

Note the loss of the feeder canal and residential buildings in the 1959 Sanborn map at the right and the extension of Lenox Street to tie into Cedar Street. The large black building in the center is the Hotel Oneida, built 1926 and extended to the west in 1963.

²¹ Hope, 58.

²² Hope, 56.

²³ Hope, 56.

²⁴ Hope, 55.

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Writing in the late 1970s, local newspaper columnist Marshall Hope commented on the end of the canal:

The beautiful lawns and tall elms between Main Street and the houses along the Feeder between former House's Shoe Store and the Elks Club have been replaced by the Kallet Theatre, H. L. Green's, W. T. Grant's, a gas station, Lenox Avenue and Hotel Oneida; with only the Elks Club showing how the entire two blocks used to look – after the Feeder was filled in.²⁵

Railroads: A similar barrier was created on the north side of the city by the Utica-Syracuse Railroad, brought into Oneida in 1839 by founder Sands Higinbotham, who “had the foresight to see that the projected land-based railroad would ultimately triumph as the means to transport goods and people cheaply and quickly year round . . . the coming of the railroad would ‘make’ Oneida.”²⁶ Higinbotham negotiated with the railroad company, agreeing to erect a depot, hotel, and road tying Oneida to the Great Seneca Turnpike in exchange for rights of way to the railroad and a guarantee that trains would stop “for 15 minutes” at his Allen House Hotel.²⁷ This agreement did indeed “make” Oneida: “the railroad started on July 4, 1839 and steady growth of the community began.”²⁸ Mrs. Hammond, writing in 1872, recaptures the magic of the inaugural trip:

The forest was cut through to make place for the track, and in the spring of 1839, the woods were cleared away to make space for the erection of the hotel called the "Railroad House;" – the same Railroad House of to-day, near the track of the Central [New York Central RR]. The opening excursion on this road, made on the 4th of July, 1839, was a great day for this section of country. The old woods of Oneida had never before, even in the days of the Indian war whoop, been so startled from their quiet. The day, its impressions, the gay, wild scene, will not be forgotten by those who participated in its two-fold rejoicings. In all the coming years, a 4th of July sun may not again look upon the like in this section; the heavy forest all around, the new cut stumps, the white logs stripped of their bark lying prone near by, the piles of brush, the broken earth, the freshness of everything bearing foliage; – and then the great crowd of humanity, and the long train of old fashioned railway coaches which slowly and carefully bore away their freight of adventurous excursionists.²⁹

As emphasized by Oneida historian Marshall Hope, the influence of the railroad cannot be understated. Nearby Durhamville had long been expected to outpace Oneida in wealth and prosperity because it was located at the confluence of the Erie and Old Oneida Lake Canals; but, when the Oneida Lake Canal died and the railroad rose, Oneida quickly surpassed Durhamville and became the most prosperous and significant community in Madison County.³⁰ With water power from the feeder canal and new markets available through the railroad, industrialists settled in Oneida Depot and the population grew to 800 by 1840.

The railroad tracks and several railroad-related buildings (all no longer extant) helped define the contours of the present-day city. Though gone, the Railroad House (Allen House, head of Main Street), New York Central and Hudson River Railroad Freight House (back of Madison Street), Broad Street Station (head of Broad Street), and a turntable (across the tracks from Main Street) left their imprint on the streetscape and influenced the orientation of current buildings. The tracks, running east to west, bisected the city north and south. The 1890

²⁵ Hope, 35.

²⁶ Barbara Giambastini, *Country Roads Revisited: The Cultural Imprint of Madison County* (Oneida, NY: Madison County Historical Society, 1984), 65.

²⁷ Giambastini, 65.

²⁸ Harwood, Part 8.

²⁹ Hammond, 523-524.

³⁰ Hope, 86.

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Sanborn Map for Oneida shows four lines with several additional sidings and freight houses. People and vehicles were eventually blocked from crossing at the head of Main Street, leading to a concentration of development at Madison Square.

The Railroad House, later the Allen House Hotel, was built by Sands Higinbotham in 1839 on the east side of Main Street where it intersected the tracks as a passenger station and restaurant. As part of his agreement with the Utica-Syracuse Railroad, trains stopped so that passengers could eat lunch. Within a few years, this “grew into a large frame hotel, the Allen House, which was permanently known [as such] even though the Allen family did not operate it in later years.”³¹ One block east, on the other side of Main Street, was the site of the New York Central and Hudson River Railroad Freight House.

*Within a few years of [the] first train, a block long building had been built on the south side of the tracks between James and Williams streets in which to repair passenger coaches and freight cars. The Coach House burned down in the great Madison street fire of the early 1870's. Several years later the first large freight house was built on the Coach House site, now the parking area at the rear of the Madison Street stores.*³²

The Broad Street Station replaced an earlier New York Central RR Depot at the turn of the twentieth century. “Passengers could walk the one block to the Main street business section over Vanderbilt avenue, or [along] a side walk directly from the station along the tracks to the Allen house.”³³ A railroad turntable was constructed on the opposite side of the tracks west of Main Street sometime in the early twentieth century.

Oneida simply bustled with rail traffic, both freight and passenger, throughout the late 1800s and early 1900s. In September 1928

*...the New York Central railroad timetable showed 20 passenger trains daily stopping at Oneida, 10 each way. The New York, Ontario & Western RR had five passenger trains, three northbound and two southbound. The New York State Railways, Oneida Line, operated 35 electric third rail trolley cars daily between Syracuse and Utica.*³⁴

The city was well-connected for commerce and to manufacture products for new markets throughout the country.

Commerce and Manufacturing: In 1841, there were really only Madison, Phelps, and Main Streets.³⁵ Phelps Street was named after H. H. Phelps, who had established a tannery there the year before; this is considered the first industry in Oneida.³⁶ The Railroad House of Sands Higinbotham had been built, but the first “store of importance” was not established until 1844, when S. H. Goodwin & Co. “gave character to the mercantile business of the place.”³⁷ The Western Union telegraph station started in 1846 – “it was so entirely an experiment, that to secure it, a guarantee of a certain income for the first year, was entered into by seven of the citizens.” The village incorporated in 1848, but the brick “Empire Block” was still “the building of the town.”

³¹ Hope, 20. The Allen House survived until 1912 when it was lost by fire.

³² Hope, 20.

³³ Hope, 20.

³⁴ Hope, 54.

³⁵ Hope, 154.

³⁶ Madison County Historical Society, *City of Oneida Early Industries*. Available online: www.rootsweb.ancestry.com/~nymadiso/bit-of-past/borg/oneind.htm

³⁷ Hammond, 524-525. The rest of this paragraph is taken from Hammond’s description written in 1871.

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The Higinbotham family continued to be instrumental in growing the economy of Oneida. Son Niles (1812-1890) and Sands, along with Samuel Breese, founded the Oneida Valley Bank in 1851.³⁸ This was the first of Oneida's significant banking industry, a sector still prospering today with twelve buildings in the nominated district occupied by financial services institutions. Niles also donated plots of land for the Presbyterian, Episcopalian, Baptist, and Methodist churches and (before 1874) for Higinbotham Park. Sands's obituary from 1868 shows that he remained engaged in the community through the last decade of his life.

By 1860, when John H. French published his *Historical and Statistical Gazetteer*, Oneida was 'the principal station between Syracuse and Rome on the New York Central Railroad.'³⁹ It was growing but, in August 1862, all of the north side of Madison Street east of Main was destroyed by fire with the exception of one dwelling.⁴⁰ Five years later, the village trustees passed a resolution prohibiting frame buildings within the city core – the phrasing of this resolution suggests that passing trains were considered a fire hazard.⁴¹ Oneida's heyday started after the Civil War, by which time it had a population of over 1,700.

*After the [Civil] War, there was a tremendous expansion of manufacturing... the village developed a diverse industrial base, among whose products were carriages, cement, cigars, coffins and chucks.*⁴²

Among its nationally prominent firms were the Oneida Iron Works (1875), Powell and Goldstein Cigar Manufacturers (1879), and National Casket Company (1881).⁴³ Cigars were a specialty, with a total of six companies employing workers in hand production.

Julius M. Goldstein (1854-1938) was foremost of these manufacturers. He was born in Germany and lived in New York City for a few years before he arrived in Oneida, where the 26-year old is listed in the 1880 census as a cigar manufacturer living next door to his partner, Joseph E. Powell, on Madison Street. Powell died in 1883, but Goldstein kept his name on the company, which became renowned for its Napoleon brand.

*During 1884, Powell & Goldstein of Oneida, manufactured and sold 1,150,000 cigars, giving employment to 50 hands. They paid about \$10,000 as revenue tax, consumed 40,000 pounds of tobacco and paid employes [sic] about \$20,000.*⁴⁴

Business continued to grow and Goldstein received several patents for cigars in 1894.⁴⁵ In 1901, when the city of Oneida incorporated, he ran unopposed and was elected its first mayor.⁴⁶ However, this apparently peaceful political environment did not last; a strike in 1902 ended when the international union decided that "politics had more to do with the inauguration of the strike than real grievances."⁴⁷ Goldstein's obituary notes that he

³⁸ Hills, *New York State Men*, Volume 2, 239. Niles held the majority interest with 940 shares to his father's 40 shares and Breese's 70 shares.

³⁹ J. H. French, *Historical and Statistical Gazetteer of New York State* (Syracuse, NY: R. Pearsall Smith, 1860), 392.

⁴⁰ Hammond, 526.

⁴¹ Hammond, 526.

⁴² Alvord,

⁴³ John Maxwell had actually opened his casket company in 1860, before merging with other makers in 1881.

⁴⁴ "County," *Cazenovia Republican* (January 15, 1885), 3.

⁴⁵ *Annual Report of the Commissioner of Patents to the Secretary of Commerce* (Washington, DC: US Government Printing Office, 1895), 393. This may have been an attempt by Goldstein to patent the Napoleon trademark against competition.

⁴⁶ According to a report from "Oneida" in the *Utica Observer* (April 3, 1901), Goldstein was nominated by both parties as mayor.

⁴⁷ "Oneida," *Brookfield Courier* (January 15, 1902). Someone had also tried to poison Goldstein's well a year or two earlier.

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established the Oneida's park system and was well-connected to the state Republican party as a close friend of William Howard Taft and Theodore Roosevelt.⁴⁸

In the early 1890s, Oneida, like the rest of the state, was affected by two national economic depressions but the city recovered quickly. A laudatory article in the January 9, 1894 *Oswego Daily Palladium* noted that, "[Oneida] has every reason to feel elated. While there is a cry of hard times elsewhere, she enjoys, or will soon enjoy business prosperity and manufacturing activity."⁴⁹ In 1901 the new city's population had ballooned to 7,538. Even though the county seat relocated to Wampsville – rather than Oneida – in 1907, the city came out ahead; the new county seat was just across the city line in what remained a small village and no longer far distant in Morristown or close by in Oneida's urban rival, Canastota. Favorable shipping, easy rail access, and low-priced land continued to facilitate growth. New enterprises were often located on Phelps Street between James and along Cedar or back of Madison. Madison Square, with its commercial buildings constructed by or for the captains of Oneida's various industries, remained the center of the city.

For 100 years (1838-1938) one of the most important street corners in Oneida was the Madison and James corner. James Street extended then from Phelps Street across the railroad, continuing north... in front of the stores on the east side of North Main Street to a dead end at the Furnace Avenue corner... during those years most of both the East-West and North-South traffic passed through the Madison-James corner. There was no Main Street crossing, Main Street coming to a dead end at a fence along the New York Central railroad tracks... Pedestrian traffic through the Madison-James corner was just as heavy as vehicular traffic... crowds of people crossed this corner going to and from the railroad passenger station... hundreds of workers poured through this corner four times a day, going to and from work in Powell & Goldstein's and several other downtown cigar factories, the steel pulley factory on Cedar Street, the Monitor Hand Cart Works, and others.⁵⁰

By 1910, the boom was over, but the community remained stable, even though fires claimed many notable structures – the Hickox Block in Madison Square (1913), Oneida Mill on Madison Street (1919), Merchants Exchange Block at Main and Farrier Streets (1920), and Pratt Chuck Company on Cedar Street (1920).⁵¹ A variety of industries continued to employ city residents – when carriage makers went into decline, automobile dealers and service stations emerged. Smith-Lee (founded 1893) produced paper products and bottle caps; the Oneida Hosiery Company (1902-1920) took over the old Dodge Pulley plant; the Stanton Paper Box Co. (founded 1906) made boxes for silverware, tools, drugs, candy, and stationary; and the Hinman Milking Machine Co (founded 1907) produced milking machines for the burgeoning dairy industry.⁵² The Madison County Trust building was constructed in 1920 and the Hotel Oneida in 1926. Banks and financial services became more prominent parts of the city economy, remaining its bulwark through the twentieth century.

Unlike the case in many communities, the city of Oneida was not greatly impacted by the Depression – rather, life seemed to simply carry on. While individuals must have suffered, it does not show up as a major influence in the historical record. Both the United States Post Office (1931) and the Kallet Theatre (1937) were built during this time – the first was clearly part of the federal government's efforts to improve the economy, but the second to meet the needs of people with some disposable income to spend.

⁴⁸ "Quirk: Two Pioneers, Both Mayor Goldstein, Make News," *Jewish Transcript* (January 28, 1938), 6.

⁴⁹ "Business Booming," *Oswego Daily Palladium* (January 9, 1894), 4. The article was reprinted from the *Syracuse Herald* and noted the resumption of manufacturing in the Central Knitting Mills, carriage works, Westcott Chuck Works, Powell & Goldstein cigar factory, and casket factory.

⁵⁰ Hope, 79.

⁵¹ City of Oneida Fire Department, *Major Fires in the City of Oneida*. Available online: <http://oneidacity.com/fire-department/major-city-fires/>

⁵² Madison County Historical Society, *City of Oneida Early Industries*.

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In the 1950s and 1960s, the city of Oneida enjoyed revived prosperity at a time when other small cities were suffering depopulation and economic decline. Its population of 11,325 in 1950 and 11,677 in 1960 declined less than 6 percent over the next forty years.⁵³ Downtown saw a rare infusion of investment with some significant renovations – the addition of a conference center to the front of the Hotel Oneida in the 1963 and major renovations to the Oneida Savings Bank Block (182 Main Street).⁵⁴ The loss of the railroad and the removal of the tracks in 1966 opened up Main Street and led to the construction of the Municipal Building on the site of the old railroad turntable in 1968. Since then, there has been attrition, most often due to fire. In the 1960s, three separate buildings on Phelps Street were destroyed – the Sterns Block (148 Phelps Street), Garvin Block (134 Phelps Street), and an apartment building (146 Phelps Street). In 1980, a fire on Madison claimed several buildings, with the present structure at 120-125 Madison built in their place around 1990.⁵⁵ In summary, since the end of the period of significance, the city has lost a few buildings and gained a few but, overall, remains intact.

Criterion C: Architecture

The Oneida Downtown Commercial Historic District encompasses all the significant, contiguous, intact nineteenth and twentieth century commercial buildings in the city center – as well as Oneida’s civic structures and public green spaces. The district includes examples of Italianate, Neoclassical, early 20th century commercial, and a mid-century Brutalist structures as well as a mix of ‘low’ and ‘high’ styles exemplifying the various degrees of wealth and prosperity present throughout Oneida’s period of significance. All of the 85 buildings within the district are commercial or civic in nature. The majority were built in the late nineteenth century and are two or three-story brick structures with arch-top, double-hung windows, pressed metal lintels, and multi-stepped elaborate brick cornices, some with articulated wood trim. According to Sanborn maps, there were originally a number of outbuildings within the district, including stables and control structures near the mill race of the feeder canal, but none survive.

Among the earliest surviving buildings are the Pfaff Block (126-128 Main Street) and the Madison House (140-142 Madison Street), built around 1850. The northern half of the Pfaff Block had the same cladding as the south half until 2015, which suggests that the southern half of the block may retain the same amount of historic fabric under the covering.



Figure 5. Pfaff Block. (Google Maps)



Figure 6. Madison House. (Google Maps)

⁵³ “Population Trends in New York State’s Cities,” *Local Government Issues in Focus*, 1:1 (December 2004), 7.

⁵⁴ There were actually two rounds of renovations and additions associated with this building – 1940 and again in the 1960s.

⁵⁵ City of Oneida Fire Department, *Major Fires*.

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The three buildings at Madison Square – the Powell & Goldstein Cigar Factory Block, Gleason Block, and Goldstein Building (circa 1885, 102 Madison and 115-117 Main Street) – and the Devereaux Block (1890) at 144-148 Main Street are representative of the high style typical of the city’s heyday in the late nineteenth century.



Figure 7. Powell & Goldstein Cigar Factory Block. (Google Maps)



Figure 8. Gleason Block (center) and Goldstein Building (right).



Figure 9. Devereaux Block.

The rest of the resources in the district were built after the turn of the twentieth century. Construction in the 1920s can be characterized by the Madison County Trust (150 Main) and the Hotel Oneida (181 Main) – the first, a bank, and the second serving automobile traffic entering the south end of the city.



Figure 10. Madison County Trust.



Figure 11. Hotel Oneida. Note 1960s addition on right.

After the onset of the Depression, there were also the US Post Office (NR 1989, 133 Farrier) and 1937 Kallet Theatre (157 Main, now Kallet Civic Center), an Art Deco movie palace developed by the regional Kallet chain, later turned roller skating rink, and now rehabilitated as a hall for community meetings, weddings, and the like.

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Figure 12. Oneida Post Office.



Figure 13. Kallet Theatre. (www.kalletciviccenter.org)

The post office was placed on the National Register in 1989 for architecture “as a distinguished example of a Colonial Revival style public building in New York State.”⁵⁶ Funds for construction had been authorized – but not appropriated – in the twenty years before the building was built, but the building was finally funded in 1931 under an amendment to the Public Buildings Omnibus Act of 1926 “to alleviate the unemployment caused by the onset of the Depression.” Its actual architect may be Louis A. Simon, who worked as Superintendent of Architects from 1905 to 1933 and designed a number of similar buildings; it was constructed under the direction of the Acting Supervising Architect of the Treasury, James A. Wetmore.

The Kallet Theatre was built on top of the filled-in feeder canal. Myron J. Kallet (1888-1970) had bought the Madison Theatre on Madison Street in 1918 and eventually branched out and established his small, Central New York movie theatre chain in 1927 with operations in Canastota, Rome, Utica, Syracuse, Pulaski, and Fulton. Perhaps because of his ownership of the Madison, Kallet did not build a Kallet movie theater in Oneida until 1937. In 1949, he launched WKTU Utica, the 93rd television station in the country (and serving the smallest market at that time). He also established the first drive-in theatre in Syracuse.⁵⁷

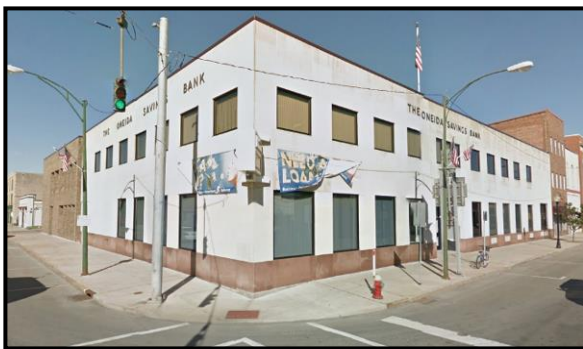


Figure 14. Oneida Savings Bank.

Construction in the 1940s and later was similar to that seen in the substantial renovations and additions to the Oneida Savings Bank block at 182 Main Street. This bank was incorporated in 1866 in Oneida and maintained its independence – and headquarters in Oneida – until 2015 when it merged with the Community Bank System of DeWitt, NY.⁵⁸

⁵⁶ Larry E. Gobrecht, “United States Post Office, Oneida, Madison County” [National Register Nomination] (Albany, NY: New York State Office of Parks, Recreation, and Historic Preservation, July 1986), Part 8 passim. The rest of the information in this paragraph is drawn from the nomination.

⁵⁷ “Mr. Kallet, 82, Dies in Florida; Established Chain of Theaters,” *Syracuse Post-Standard* (December 15, 1979). 7.

⁵⁸ Kevin Tampone, “Community Bank Closes Acquisition of Oneida Financial,” *Syracuse.com* (December 7, 2015). Available online: http://www.syracuse.com/business-news/index.ssf/2015/12/community_oneida_acquisition.html

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The last major building constructed in the Oneida Downtown Commercial Historic District is the current Municipal Building, erected in 1968 when “removal of the railroad freed up considerable space downtown [and] the city bought up some of the New York Central’s property.”⁵⁹

John Rose and Ted Kirmmse of Kirmmse, McKnight and French, Syracuse designed the structure to be multifunctional, with the east entrance serving city hall, the west serving the fire department, and the police in the basement.⁶⁰ The general contractor was John McKay, with William Elder as field representative for construction.⁶¹ The municipal building replaced the old city hall, fire headquarters, and police station at a time when all were somewhat deteriorated and the jail no longer met the requirements of the NYS State Department of Corrections. However, the police station has since moved again to 108 Main Street.



Figure 15-16. Municipal Building.

Overall, the Oneida Downtown Commercial District contains a diverse selection of architecture from throughout its period of significance – most, commercial, but some examples of exceptional civic architecture like the Oneida Post Office. More than half the buildings in the urban core of Oneida reflect the prosperity of the city after the Civil War, but there are also individual buildings that show its economic resilience in the early to mid-twentieth century.

Conclusion

The history and layout of the Oneida Downtown Commercial Historic District clearly demonstrate the importance of transportation in the development of this community. The city of Oneida became an important hub with the 1835 construction of the Oneida Feeder Canal and the 1839 arrival of the Utica-Syracuse Railroad. These connections to the outside world, in combination with the hydro power provided by the canal, allowed Oneida to become a thriving trade center, with a population of 1,000 by 1848.⁶² The 1860s saw an influx of population from surrounding, floundering canal communities, such as Durhamville, as Oneida became “the principal station between Syracuse and Rome.”⁶³ After the Civil War, manufacturing took off, and Oneida was known as a regional industrial center by 1865. The population was then over 1,700. In the 1870s and 1880s, Oneida’s manufacturing prosperity caused a building boom, and many of the grand structures at Madison

⁵⁹ Alvord.

⁶⁰ “Questions Answered on City Hall, Police and Fire Buildings,” *Rome Daily Sentinel* (September 27, 1966), 10; “Oneida Woman and Son Win \$50,000 in Lottery,” *Syracuse Post Standard* (July 9, 1974), 6.

⁶¹ “Oneida’s Municipal Center is Under Way,” *Rome Daily Sentinel* (April 27, 1967), Part 2:17.

⁶² Alvord.

⁶³ French, 392.

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Square were built. The city incorporated in 1901, with a population of 7,538. The early to mid-twentieth century was a period of stabilization for Oneida, and population peaked in 1960 at 11,677. Impressively, though some of its population has shifted to the city margins, the community has held at around that size through the 2000s. At a time when nearby Utica and Little Falls lost a third of their population, Rome lost 30 percent, and Syracuse lost a quarter, Oneida lost less than 6 percent and thus retained most of its historic resources.⁶⁴

While the district includes a number of apparent gaps, they are largely original to the fabric of the city center. The construction of the feeder canal shortly after the time of settlement explains the large lawn in front of the Elks Club, as well as the later, less dense development along the east side of Main Street from Phelps to Lenox. The location of the mill race and mill pond east of the feeder canal accounts for the some of the voids between properties on Madison and Phelps Streets. Cedar Street was initially, and for many years, a manufacturing center with patchy development surrounded by storage lots. As seen on Sanborn maps, alleys such as that between the Madison Theatre and the Madison House are historic, rather than the result of loss. In between these voids is an architecturally significant set of commercial buildings representing the strength of the city economy during the district's period of significance.

⁶⁴ "Population Trends."

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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: Madison County Historical Society

Historic Resources Survey Number (if assigned): _____

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10. Geographical Data

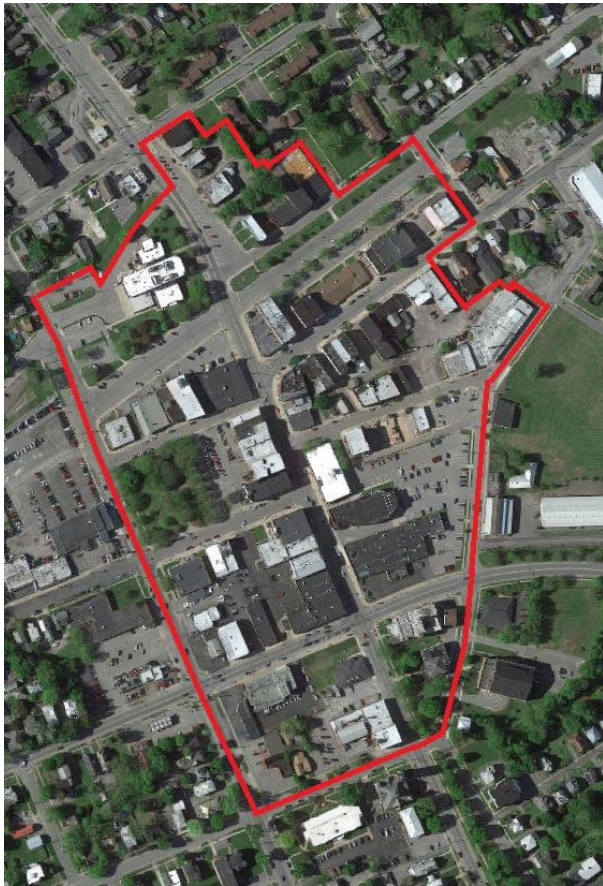
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3	<u>18N</u> Zone	<u>447044</u> Easting	<u>4771828</u> Northing	8	<u>18N</u> Zone	<u>446919</u> Easting	<u>4771312</u> Northing
4	<u>18N</u> Zone	<u>447082</u> Easting	<u>4771774</u> Northing	9	<u>18N</u> Zone	<u>446740</u> Easting	<u>4771723</u> Northing
5	<u>18N</u> Zone	<u>447141</u> Easting	<u>4771704</u> Northing	10	<u>18N</u> Zone	<u>446841</u> Easting	<u>4771848</u> Northing

Verbal Boundary Description

The boundary is indicated by a heavy line on the enclosed map.



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Boundary Justification

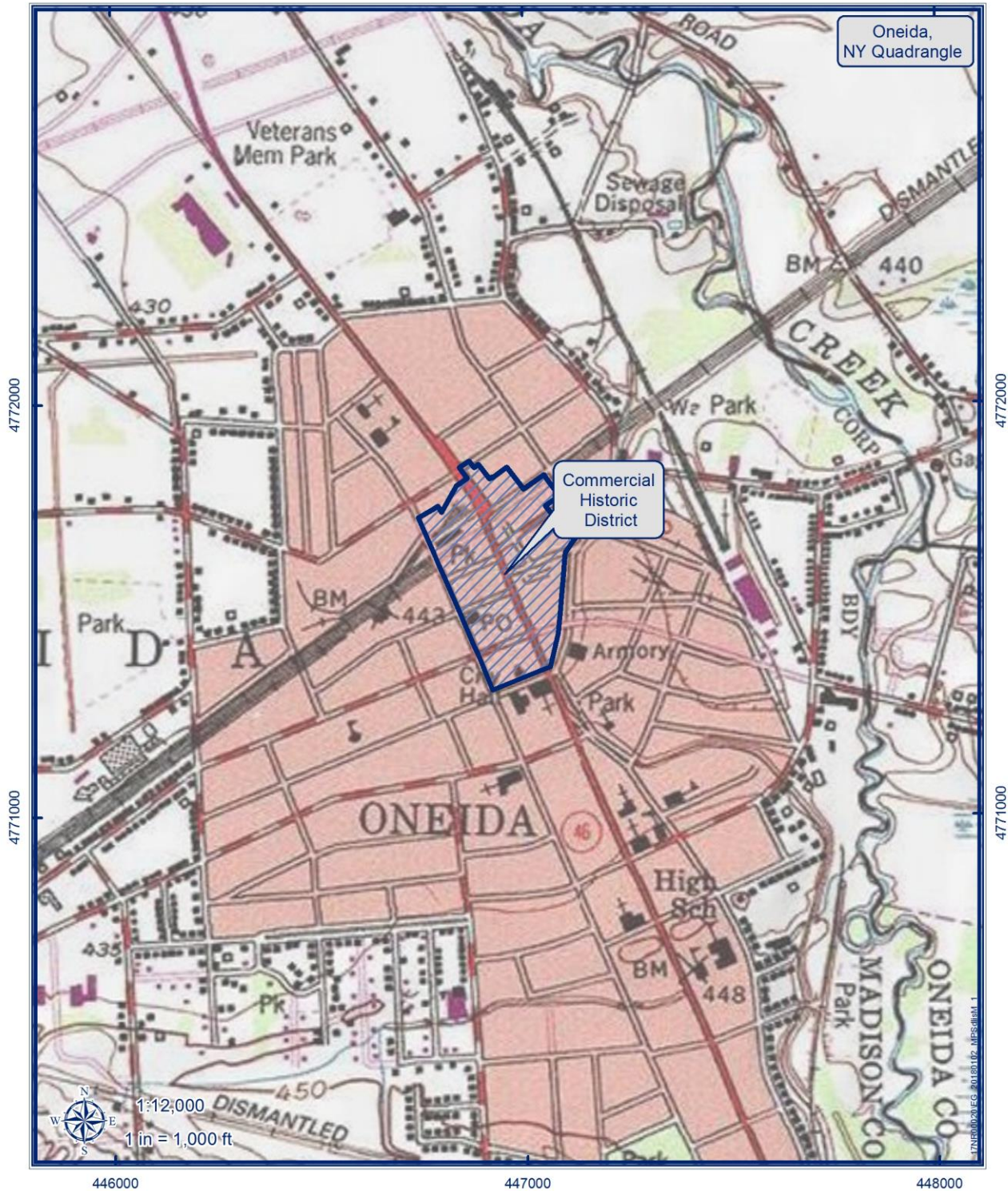
The boundary encompasses the area historically and currently associated with Oneida's downtown commercial district.

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New York



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



Commercial HD



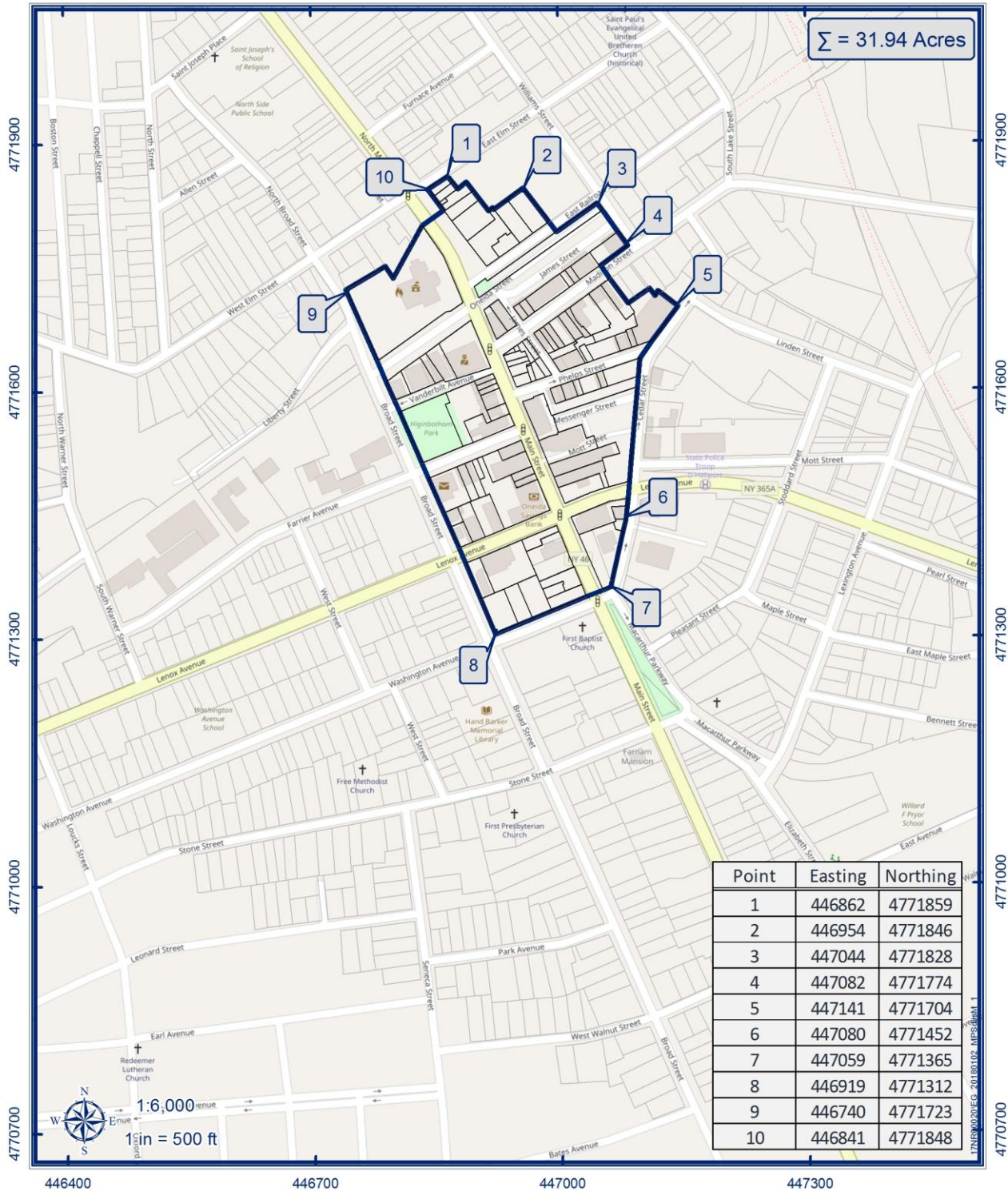
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 New York

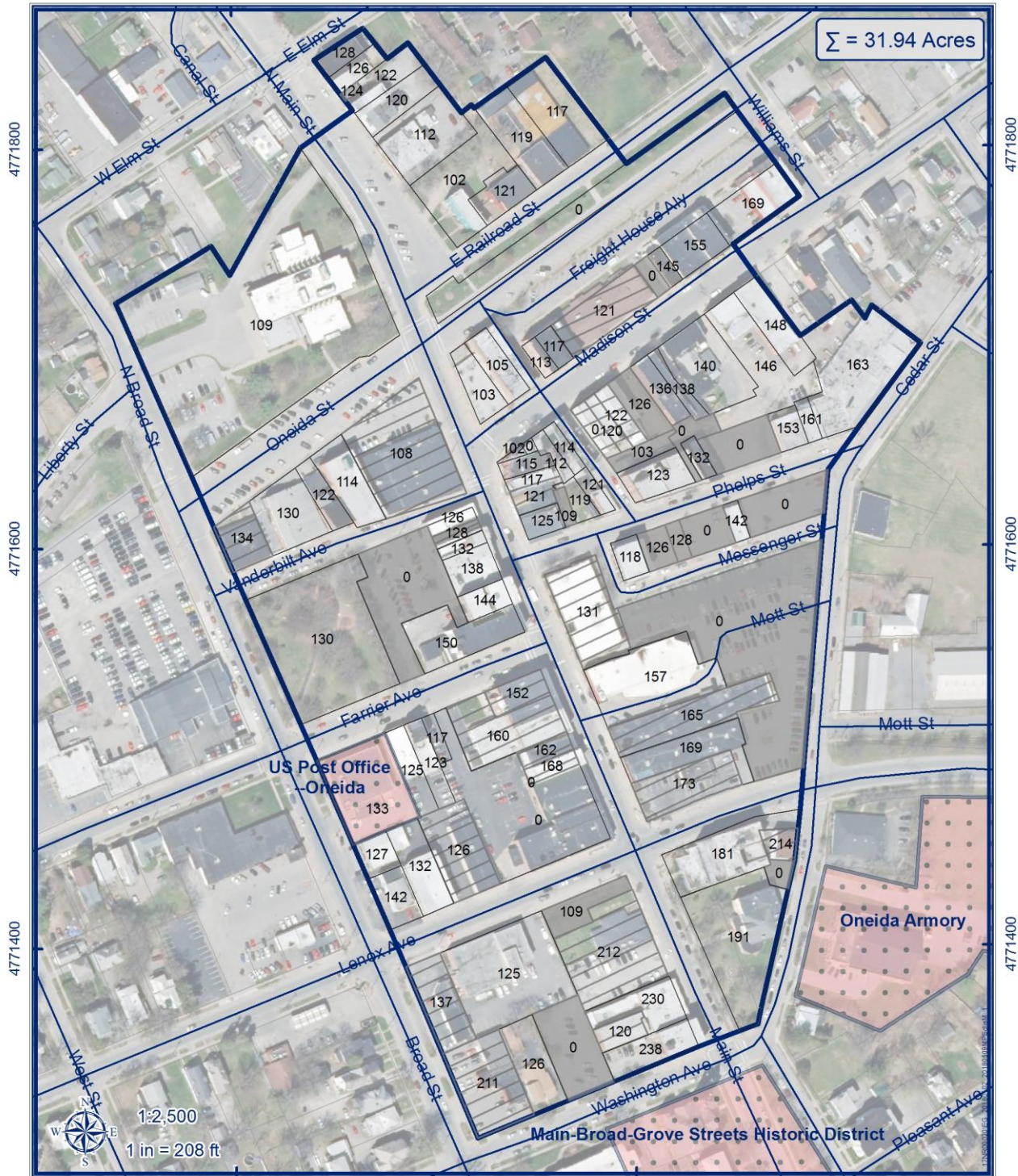


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Oneida Downtown Commercial Historic District

Madison County,
 New York



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



-  Commercial HD
-  National Register listed
-  Contributing
-  Non-Contributing
-  Vacant or Parking lot



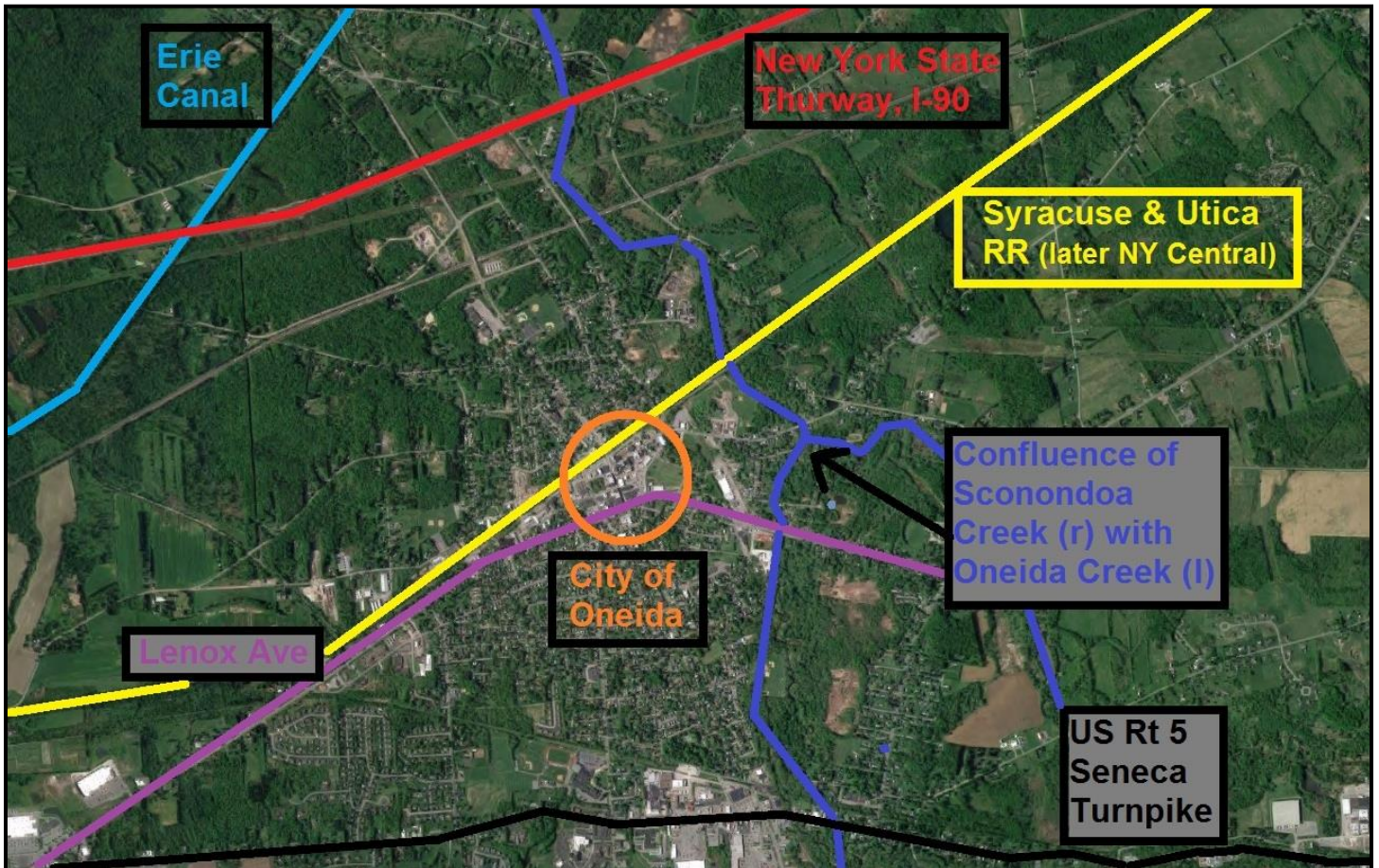
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11. Form Prepared By

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Additional Documentation



City of Oneida in context with topography and historical and modern transportation routes.

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Table of Figures:

Figure 3. Oneida Downtown Commercial Historic District, with boundaries and historic resources.

Figure 4: *Gillette's Map of Madison Co., New York, 1859*. Detail of the then village of Oneida with rough outline of district.

Figure 3. Sanborn Map, 1914.

Figure 4. Sanborn Map, 1959.

Figure 5. Pfaff Block. (Google Maps)

Figure 6. Madison House. (Google Maps)

Figure 7. Powell & Goldstein Cigar Factory Block. (Google Maps)

Figure 8. Gleason Block (center) and Goldstein Building (right).

Figure 9. Devereaux Block.

Figure 10. Madison County Trust.

Figure 11. Hotel Oneida. Note 1960s addition on right.

Figure 12. Oneida Post Office.

Figure 13. Kallet Theatre. (www.kalletciviccenter.org)

Figure 14. Oneida Savings Bank.

Figure 15-16. Municipal Building.

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Photographs:

Name of Property: Oneida Downtown Commercial Historic District

City or Vicinity: Oneida

County: Madison State: New York

Photographer: Nicole Martin or (if noted) Emilie W. Gould

Date Photographed: 2017

Description of Photograph(s) and number:

0001. North side of East Railroad Street, looking west.

0002. North side of Farrier Street, from the Post Office.

0003. South side of Farrier Street, looking west toward the Post Office.

0004. South side of Madison Street, looking west

0005. West side of Main Street, looking north from the intersection with Farrier Street.

0006 Main Street, looking north from the intersection with Washington Street.

0007. East side of North Main Street, looking south.

0008. South side of Oneida Street, east of Main Street, looking south toward Madison Square.

0009. South side of Oneida Street, west of Main Street. (This is the backside of the Electric Company building on Vanderbilt Avenue.)

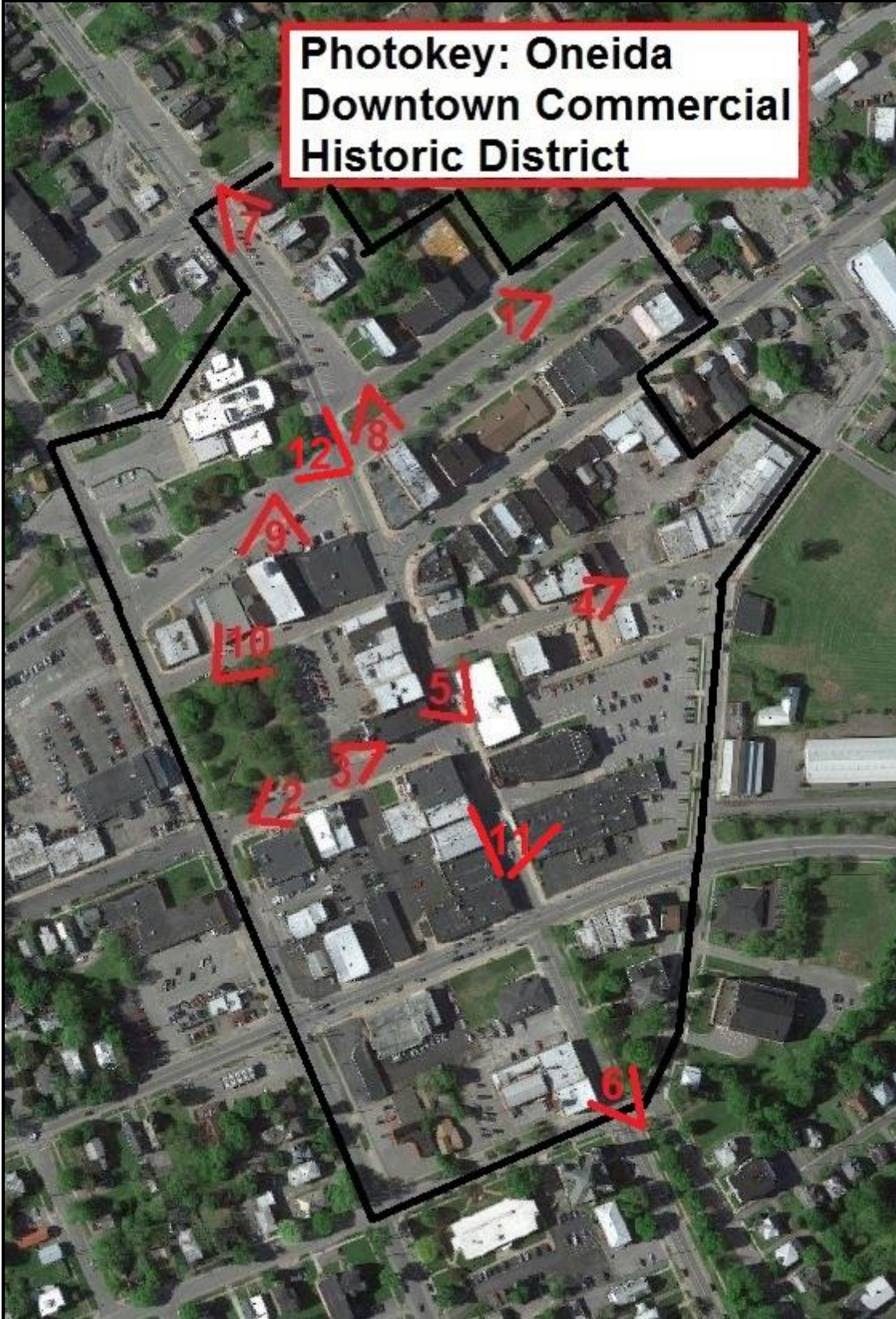
0010. North side of Vanderbilt Avenue, looking east.

0011. Kallet Theater, Main Street, looking northeast.

0012. Oneida City Municipal Building, looking northwest.

Oneida Downtown Commercial Historic District
Name of Property

Madison County, NY
County and State



Oneida Downtown Commercial Historic District
Name of Property

Madison County, NY
County and State

Property Owner:

(Complete this item at the request of the SHPO or FPO.)

name Various
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.



PIZZA PARTY
PALACE
1000 N. 10th St.
MILWAUKEE, WI 53233

NO PARKING
ANY TIME
ANY DAY

H



PIZZA PARTY
PALACE
1000 S. 10th St.
MILWAUKEE, WI 53210

NO PARKING
ANY TIME
ANY DAY

♿



POSTAL PATRON PARKING ONLY
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NO STANDING HERE TO CORNER
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5
USPS





FDC

1824 W. 10th Street



CHASE

CHASE

1880

*Always
When You*

410

TOPPING BREADS

417

AMERICAN BAKERY

Flour
Sugar



MC NAIL & SPA
315-280-0245
240 Main St.
Oneida, NY 13421
Parking in Rear

MC - NAILS

Choo Choo
Charlie's

Floral

Pedicure
Manicure
Wax
Nail Salon
Pedicle
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Nail Salon
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FOR RENT
CALL

NO
LEFT TURN
ON RED



147 E 10th St. - 147 E 10th St.

ONE WAY
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SALES



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West 4

Oneida St



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George Street
381-1563

MYERS
AND
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381-1563

AUTO FINISH



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KALLET

KALLET

WINTER BELLS ART
SHOW - SALE 11/21
ARTISTS WANTED

FALL FOR ART
SHOW - SALE 11/21
ARTISTS WANTED

MARQUEE
9'-10"
CLEARANCE





National Register of Historic Places
Memo to File

Correspondence

The Correspondence consists of communications from (and possibly to) the nominating authority, notes from the staff of the National Register of Historic Places, and/or other material the National Register of Historic Places received associated with the property.

Correspondence may also include information from other sources, drafts of the nomination, letters of support or objection, memorandums, and ephemera which document the efforts to recognize the property.

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action:

Property Name:

Multiple Name:

State & County:

Date Received: 5/30/2018 Date of Pending List: 6/28/2018 Date of 16th Day: 7/13/2018 Date of 45th Day: 7/16/2018 Date of Weekly List: 7/23/2018

Reference number:

Nominator:

Reason For Review:

Accept Return Reject 7/13/2018 Date

Abstract/Summary
Comments:

Recommendation/
Criteria

Reviewer Alexis Abernathy Discipline Historian

Telephone (202)354-2236 Date _____

DOCUMENTATION: see attached comments : No see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.



Parks, Recreation and Historic Preservation

ANDREW M. CUOMO
Governor

ROSE HARVEY
Commissioner



November 30, 2017

Mr. Gregory A. Xedis
3550 Amber Road
Syracuse, NY 13215

Re: Oneida Downtown Commercial Historic District

Dear Mr. Xedis,

My apologies for the delay in getting this out to you. I had to leave work earlier than planned on Tuesday last week to pick up some guests and did not have a chance to print off and comment on the letter that was sent to you. And, then, since I came in Monday, it has been one emergency after another. I tried to call you Wednesday to explain but was not able to leave a message.

I hope my comments make the somewhat bureaucratic letter easier to understand. Basically, your building is yours to do with as you like – listed or not – as long as you use your own money and comply with city zoning. The reason for the historic district is to give interested developers and property owners the opportunity to tap into federal and state tax credits. The current budget bill may change (or eliminate) the federal credit but we believe that the state credit will continue. So there is still a very good reason for buildings in downtown Onedia to be listed.

Again, I'm sorry about the delay. Please call if you have any other concerns.

All the best,

Emilie W. Gould
Historic Preservation Program Analyst
NY State Historic Preservation Office
Office of Parks, Recreation, and Historic Preservation
PO Box 189
Waterford, NY 12188

*I Gregory Xedis
Base my vote on
These Pages I thru 8
as a yes vote
Gregory A Xedis IV*

*Sworn to me on this 7th day of December 2017
by Gregory Xedis IV*

Division for Historic Preservation
P.O. Box 189, Waterford, New York 12188-0189 • (518) 237-8643 • www.nysparks.com

CYNTHIA M HORTON
Notary Public, State of New York
No. 01HO6041940
Qualified in Onondaga County
Commission Expires May 15, 2018



**Parks, Recreation
and Historic Preservation**

ANDREW M. CUOMO
Governor

ROSE HARVEY
Commissioner

Memo for Property Owners in the Proposed Downtown Oneida Commercial Historic District – October 6, 2017

My apologies! The submission to the State Historic Preservation Review Board to list Downtown Oneida Commercial Historic District on the National Register of Historic Places was again delayed and has been rescheduled for Thursday, December 7, 2017. A public meeting took place on May 3rd at City Hall. If anyone missed that meeting or has questions, please get in touch with either:

- Cassie Rose, City of Oneida Planning Department, 315.363.7467
- Emilie Gould, New York State Historic Preservation Office, 518.268.2201

The city is hoping to get a number of buildings restored as a result of listing

The goal of the district is to help property owners get access to federal and state tax credits as a strategy for economic development. Owners of commercial properties can receive a 40% tax credit – a 20% federal tax credit matched with a 20% state tax credit – if they meet the test of “substantial rehabilitation” and work within a set of standards intended to preserve the historic elements of their building.

Most of the buildings in the proposed Downtown Oneida Commercial Historic District are not owner-occupied. However, for those buildings that are, owners of historic homes can receive a 20% tax credit from New York State. There is no test of substantial rehabilitation, but you do need to live in the house, do a minimum of \$5000 of work with 5% (\$250) on the exterior, and follow the rehabilitation standards. No fees are charged to people making less than \$60,000 per year; those who make more pay a small fee based on the amount of work planned. You can apply for this tax credit every year.

- You can find more about substantial rehabilitation test on pages 9-10 of the following brochure: <https://www.nps.gov/tps/tax-incentives/taxdocs/about-tax-incentives-2012.pdf>
- You can read about the the “Secretary of the Interior’s Standards for Rehabilitation” at <https://www.nps.gov/tps/standards.htm>
- More information on both types of tax credit is available at: <https://parks.ny.gov/shpo/tax-credit-programs/> (The homeowner tax credit application lists the work you can claim.)

If you don't want to apply for either tax credit, you can do anything you want to your own property within the limits of local regulations. As mentioned in the formal notification letter, no restrictions are placed on private owners of buildings on the National Register by the State Historic Preservation Office or the National Park Service.

All the best, Emilie Gould (Emilie.Gould@parks.ny.gov or 518.268.2201).

*Hope this helps!
All the best
Emilie Gould*

CYNTHIA M HORTON
Notary Public, State of New York
No. 01HO6041940
Qualified in Onondaga County
Commission Expires May 15, 2018



Parks, Recreation and Historic Preservation

ANDREW M. CUOMO
Governor

ROSE HARVEY
Commissioner

October 6, 2017

Mr. Gregory A. Xedis
3550 Amber Rd
Syracuse NY 13215

Re: Oneida Downtown Commercial Historic District
112 Madison Street
Oneida, NY 13421
Madison County

*Hi, Mr. Xedis!
Sorry this is late
Eunice*

Dear Mr. Xedis:

We are pleased to inform you that the property you own, noted above, is included in a historic district that will be considered by the New York State Board for Historic Preservation at its next meeting, **December 7, 2017**, for nomination to the National and State Registers of Historic Places. These registers are the official lists of properties that are significant in history, architecture, engineering, landscape design, and culture. Listing in the registers provides recognition of our national, state and local heritage and assistance in preserving it. Enclosed is a copy of the criteria under which properties are evaluated for listing.

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Listing in the National and State Registers affords properties a measure of protection from the effects of federal and/or state sponsored or assisted projects, provides eligibility for certain federal and/or state tax credits and renders properties owned by non-profits or municipalities eligible for state preservation grants. In general, there are no restrictions placed upon private owners of registered properties. The results of listing are explained more fully in the attached fact sheet.

*the
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city
change
zones*

Owners of private properties proposed for listing in the National Register must be given the opportunity to concur in or object to the listing. If a *majority* of the private property owners in the district object to the listing via the process noted below, it will prevent the district from being listed. Objections are only counted against the listing of the district as a whole. If a majority does not object, no single property owner in the district can exempt himself or herself from the listing via an objection. Each private property owner has one vote, regardless of how many properties or what portion of a single property that party owns.

If a property owner wishes to object to the proposed district, he/she must submit a notarized acknowledgement that he/she is the owner of the property in question and that he/she objects to the proposed National Register listing. Objections must be submitted before the district is listed.

If a district cannot be listed because of owner objection, the SHPO will submit the nomination to the Keeper of the National Register for a determination of eligibility for listing. Properties formally determined eligible for National Register listing by the Keeper are subject to the same protection from the effects of federally sponsored or assisted projects as are listed properties. There are no provisions in the New York State Historic Preservation Act that allow owners to prevent listing in the State Register by means of objection.

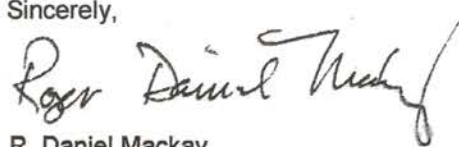
being "eligible" means that the project reviews of state and federal projects but access to state and federal tax credits

CYNTHIA M HORTON
Public, State of New York
No. 01HO6041940
Qualified in Onondaga County
Commission Expires May 15, 2018

If you wish to comment on whether or not the district should be nominated to the National and State Registers, please send your comments to the SHPO at the address below. Comments must be received by **December 6, 2017**, in order to be considered by the State Board for Historic Preservation when it reviews this district.

A draft copy of the proposed nomination will be posted on our web site (www.nysparks.com/shpo) prior to the board meeting. For more information, contact Emilie Gould, Division for Historic Preservation, Peebles Island State Park, P.O. Box 189, Waterford, New York 12188, (518) 268-2201.

Sincerely,



R. Daniel Mackay
Deputy Commissioner for Historic Preservation and
Deputy State Historic Preservation Officer

Enclosure: Fact Sheet
Criteria for Evaluation

CYNTHIA M HORTON
Notary Public, State of New York
No. 01HO6041940
Qualified in Onondaga County
Commission Expires May 15, 2018



Parks, Recreation and Historic Preservation

ANDREW M. CUOMO
Governor

ROSE HARVEY
Commissioner

Frequently Asked Questions about the State and National Registers of Historic Places in New York State

What are the State and National Registers of Historic Places? The State and National Registers are the official lists of properties significant in history, architecture, engineering, landscape design, archeology, and culture. Properties may be significant in local, state and/or national contexts. More than 120,000 properties in New York have received this prestigious recognition.

What qualifies a property for listing on the registers? The registers recognize all aspects of New York's diverse history and culture. Eligible properties must represent a significant historic theme (e.g., architecture, agriculture, industry, transportation) and they must be intact enough to illustrate their association with that theme. Properties must usually be more than 50 years of age to be considered for listing.

What are the benefits of being listed on the registers? The State and National Registers are a recognized and visible component of public and private planning. The registers promote heritage tourism, economic development and appreciation of historic resources. Benefits include:

- Official recognition that a property is significant to the nation, the state, or the local community.
- Eligibility to apply for the state homeowner tax credit and/or the state and federal commercial historic rehabilitation tax credits.
- Eligibility (not-for-profit organizations and municipalities only) to apply for New York State historic preservation grants. Other grants, also requiring listing, may be available through other public and private sources.
- Properties that meet the criteria for registers listing receive a measure of protection from state and federal undertakings regardless of their listing status. State and federal agencies must consult with the SHPO to avoid, minimize, or mitigate adverse effects to listed or eligible properties.

Will State and National Registers listing restrict the use of a property? If you are not using federal or state funds to complete your project (e.g. a grant or tax credit, CD funds, a Main Street Grant) and you do not require a state or federal permit to undertake it (e.g. DEC permit), you are free to remodel, alter, paint, manage, subdivide, sell, or even demolish a National or State Register listed property (as long as you comply with local zoning). If state or federal funds are used or if a state or federal permit is required, proposed alterations may be reviewed by SHPO staff if the property is either listed or determined eligible for listing.

What kinds of properties can be included in the registers? Buildings and structures such as residences, churches, commercial buildings and bridges; sites such as cemeteries, landscapes and archaeological sites; districts, including groups of buildings, structures or sites that are significant as a whole, such as farmsteads, residential neighborhoods, industrial complexes and cultural landscapes; and objects, such as fountains and monuments.

What is a historic district? A historic district is a group of buildings, structures, and sites that are significant for their historical and physical relationships to each other. Properties in districts are not usually significant individually but gain meaning from their proximity and association with each other. A district may include any number of properties.

CYNTHIA M HORTON
Notary Public, State of New York
No. 01HO6041940
Qualified in Onondaga County

this is the key point you need to understand what every one went to do with the properties with your own money as the state or federal govern are cohesiveness

What is the process for listing a property on the registers? To begin, an application must be submitted to the State Historic Preservation Office (SHPO) for evaluation. If the property is determined eligible for listing, the nomination sponsor is responsible for providing documentation that describes the property's setting and physical characteristics, documents its history, conveys its significance in terms of its historic context, and demonstrates how it meets the register criteria. The New York State Board for Historic Preservation reviews completed nominations. If the board recommends the nomination, the New York State Historic Preservation Officer (Commissioner of the Office of Parks, Recreation and Historic Preservation) lists the property on the State Register and forwards it to the National Park Service for review and listing on the National Register.

Can an owner object to having his or her property listed on the registers? Yes. Private property owners may object to National Register listing. If the property has *one owner*, that owner's objection will prevent the listing. If the property has *multiple owners*, the *majority* of the owners must object in order to prevent listing. For properties with multiple owners, such as districts, objections only count toward the listing of the district as a whole. No one owner can exempt himself or herself from listing in a district by means of an objection. Although the State Register does not recognize owner objections, it is the policy of the SHPO to avoid listings with significant objections and to work with nomination sponsors and communities to provide information and education about the registers program.

How long does it take to get a property listed? The length of time required for the preparation and review of an individual nomination is typically six to twelve months, depending on the quality of the application and staff workloads. Historic districts generally require at least a year to account for their greater complexity and the additional need for public comment.

How do the State and National Registers differ from local landmark designation? State and National Registers listing should not be confused with local landmark designation. Many communities have enacted local landmark ordinances that establish commissions with the authority to review proposed work on locally designated properties. These commissions are established and operated independently from the State and National Registers, which do not regulate the actions of private property owners unless state or federal funds are used or a state or federal permit is required. National Register listing does not automatically lead to local landmark designation, and local districts often differ from those listed on the registers.

Must owners of listed buildings open their buildings to the public? No. There is absolutely no requirement to open register-listed properties to the public.

Will a property owner be able to leave his property to his children or anyone else he/she wishes? Yes. Listing on the registers in no way affects the transfer of property from one owner to another.

Will listing on the State and National Registers, either individually or in a historic district, affect local property taxes or zoning? No. Listing has no direct bearing on any of these local actions.

How can an owner get a State and National Registers plaque to display on his or her building? Although the SHPO does not provide plaques, a list of manufacturers is available upon request.

How does listing protect a building and its surroundings? The registers are a valuable tool in the planning of publicly funded, licensed or permitted projects. Government agencies are responsible for avoiding or reducing the effects of projects on properties that are eligible for or listed on the registers. Listing raises awareness of the significance of properties, helping to ensure that preservation issues are considered early and effectively in the planning process.

Where can I find out more about the State and National Registers? Contact the Division for Historic Preservation at (518) 237-8643, visit our website at www.nysparks.state.ny.us/shpo/register/index.htm or see the National Park Service website at www.nps.gov/history/nr/.

09/14

CYNTHIA M HORTON
Notary Public, State of New York
No. 01HO6041940
Qualified in Onondaga County
Commission Expires May 15, 2018



Parks, Recreation and Historic Preservation

ANDREW M. CUOMO
Governor

ROSE HARVEY
Commissioner

National and State Registers Criteria for Evaluation

The following criteria are used to evaluate properties (other than areas of the National Park Service and National Historic Landmarks) for listing on the National and State Registers of Historic Places.

The quality of significance in American history, architecture, archeology, engineering and culture is present in districts, sites, buildings, structures and objects that possess integrity of location, design, setting, materials, workmanship, feeling and association and

- A. that are associated with events that have made a significant contribution to the broad patterns of our history; or
- B. that are associated with the lives of persons significant in our past; or
- C. that embody the distinctive characteristics of a type, period, or method of construction or that represent the work of a master, or that possess high artistic values, or that represent a significant distinguishable entity whose components may lack individual distinction; or
- D. that have yielded, or may be likely to yield, information important in prehistory or history.

Ordinarily cemeteries, birthplaces, or graves of historical figures, properties owned by religious institutions or used for religious purposes, structures that have been moved from their original locations, reconstructed historic buildings, properties primarily commemorative in nature, and properties that have achieved significance within the past 50 years shall not be considered eligible for the State and National Registers. However, such properties will qualify if they are integral parts of districts that do meet the criteria or if they fall within the following categories:

- A. a religious property deriving primary significance from architectural or artistic distinction or historical importance; or
- B. a building or structure removed from its original location but which is significant primarily for architectural value, or which is the surviving structure most importantly associated with a historic person or event; or
- C. a birthplace or grave of a historical figure of outstanding importance if there is no other appropriate site or building directly associated with his productive life; or
- D. a cemetery that derives its primary significance from graves of persons of transcendent importance, from age, from distinctive design features, or from association with historic events; or
- E. a reconstructed building when accurately executed in a suitable environment and presented as part of a restoration master plan, and when no other building or structure with the same association has survived; or
- F. a property primarily commemorative in intent if design, age, tradition, or symbolic value has invested it with its own historical significance; or
- G. a property achieving significance within the past 50 years if it is of exceptional importance.

THIA M HORTON
Notary Public, State of New York
No. 01HO6041940
Qualified in Onondaga County
Commission Expires May 15, 2018

BOBBETT FAMILY, LLC.
PO BOX 11727
SYRACUSE, NY
13218-1727

ONEIDA DOWNTOWN COMMERCIAL HISTORIC DISTRICT 4/18/17
211 BROAD ST.
ONEIDA, NY 13421
MADISON COUNTY

RE; 215 BROAD ST, ONEIDA, NY PROPERTIES: OWNED BY: BOBBETT FAMILY, LLC.

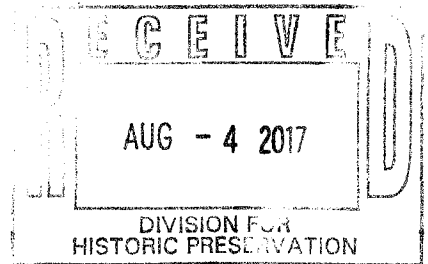
GENTLEMEN: AS MANAGING MEMBER OF THE BOBBETT FAMIL, LLC AND OWNER OF THE
215 BROAD ST, ONEIDA, NY PROPERTIES – WE OBJECT TO THE PROPOSED DISTRICT.

REGARDS,
BOBBETT FAMILY, LLC


GARY R. BOBBETT – MANAGING MEMBER

NOTARY: 

CHRISTINA M. AMMANN
NOTARY PUBLIC, State of New York
No. 4933198
Qualified in Onon. County
Commission Expires July 25 20 18





**Parks, Recreation
and Historic Preservation**

ANDREW M. CUOMO
Governor

ROSE HARVEY
Commissioner

July 14, 2017

Mr. Daniel Delahaye
Federal Preservation Officer
USPS Facilities HQ
475 L'Enfant Plaza SW, Rm 6670
Washington, DC 20260-1862

Re: Oneida Downtown Commercial Historic District
133 Farrier Avenue
Oneida, NY 13421
Madison County

Dear Mr. Delahaye:

We are pleased to inform you that the property you own, noted above, is included in a historic district that will be considered by the New York State Board for Historic Preservation at its next meeting, **September 14, 2017**, for nomination to the National and State Registers of Historic Places. These registers are the official lists of properties that are significant in history, architecture, engineering, landscape design, and culture. Listing in the registers provides recognition of our national, state and local heritage and assistance in preserving it. Enclosed is a copy of the criteria under which properties are evaluated for listing.

Listing in the National and State Registers affords properties a measure of protection from the effects of federal and/or state sponsored or assisted projects, provides eligibility for certain federal and/or state tax credits and renders properties owned by non-profits or municipalities eligible for state preservation grants. In general, there are no restrictions placed upon private owners of registered properties. The results of listing are explained more fully in the attached fact sheet.

Owners of private properties proposed for listing in the National Register must be given the opportunity to concur in or object to the listing. If a *majority* of the private property owners in the district object to the listing via the process noted below, it will prevent the district from being listed. Objections are only counted against the listing of the district as a whole. If a majority does not object, no single property owner in the district can exempt himself or herself from the listing via an objection. Each private property owner has one vote, regardless of how many properties or what portion of a single property that party owns.

If a property owner wishes to object to the proposed district, he/she must submit a notarized acknowledgement that he/she is the owner of the property in question and that he/she objects to the proposed National Register listing. Objections must be submitted before the district is listed.

If a district cannot be listed because of owner objection, the SHPO will submit the nomination to the Keeper of the National Register for a determination of eligibility for listing. Properties formally determined eligible for National Register listing by the Keeper are subject to the same protection from the effects of federally sponsored or assisted projects as are listed properties. There are no provisions in the New York State Historic Preservation Act that allow owners to prevent listing in the State Register by means of objection.

If you wish to comment on whether or not the district should be nominated to the National and State Registers, please send your comments to the SHPO at the address below. Comments must be received by **September 13, 2017**, in order to be considered by the State Board for Historic Preservation when it reviews this district.

A draft copy of the proposed nomination will be posted on our web site (www.nysparks.com/shpo) prior to the board meeting. For more information, contact Emilie Gould, Division for Historic Preservation, Peebles Island State Park, P.O. Box 189, Waterford, New York 12188, (518) 268-2201.

Sincerely,



Michael F. Lynch, P.E., AIA
Director, Division for Historic
Preservation

Enclosure: Fact Sheet
Criteria for Evaluation



**Parks, Recreation
and Historic Preservation**

ANDREW M. CUOMO
Governor

ROSE HARVEY
Commissioner



15 May 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 two nominations, both on disc, to be considered for listing by the Keeper of the National Register:

Oneida Downtown Historic District, Madison County (80 owners, 1 objection)
Downtown Genesee Street Historic District, Oneida County (107 owners,
0 objections)

In addition, I have also enclosed a disc with additional photos for the Sisters of St. Joseph Motherhouse as requested. 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