



United States Department of the Interior  
National Park Service

National Register of Historic Places  
Registration Form

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials and areas of significance, enter only categories and subcategories listed in the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property:

historic name Kingsford Historic District

other names/site number \_\_\_\_\_

2. Location

street & number Various  not for publication

city or town Oswego  vicinity

state New York code NY county Oswego code 075 zip code 13216

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I 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  nationally  statewide  locally.  See continuation sheet for additional comments.

Russell Purpoint DSTHPO 11/20/13  
Signature of certifying official/Title Date

State or Federal agency and bureau \_\_\_\_\_

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

Signature of certifying official/Title Date

State or Federal agency and bureau \_\_\_\_\_

4. National Park Service Certification

I hereby certify that this property is:

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

Elsa H. Beal  
Signature of the Keeper

Date of Action  
1.22.14

Kingsford Historic District

Name of Property

Oswego County, New York

County and State

**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	
76	4	buildings
0	0	sites
0	0	structures
0	0	objects
76	4	Total

**Name of related multiple property listing**

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

**Number of contributing resources previously listed in the National Register**

*Historic and Architectural Resources in the City of Oswego, Oswego County, New York*

1

**6. Function or Use**

**Historic Functions**

(Enter categories from instructions)

DOMESTIC: Single Dwelling

RELIGION: Religious Facility

EDUCATION: School

**Current Functions**

(Enter categories from instructions)

DOMESTIC: Single Dwelling

DOMESTIC: Multiple Dwelling

RELIGION: Religious Facility

**7. Description**

**Architectural Classification**

(Enter categories from instructions)

LATE VICTORIAN: Italianate; LATE VICTORIAN: Romanesque

LATE 19<sup>TH</sup> and EARLY 20<sup>TH</sup> CENTURY REVIVALS: Colonial Revival

LATE 19<sup>TH</sup> and EARLY 20<sup>TH</sup> CENTURY REVIVALS: Tudor Revival

**Materials**

(Enter categories from instructions)

foundation Various

walls Various

roof Various

other

**Narrative Description**

(Describe the historic and current condition of the property on one or more continuation sheets.)

See continuation Sheet

**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 of age or achieved significance within the past 50 years.

**Narrative Statement of Significance**

(Explain the significance of the property on one or more continuation sheets.)

**9. Major Bibliographical References**

**Bibliography**

(cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

**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 # \_\_\_\_\_

**Areas of Significance**

(Enter categories from instructions)

ARCHITECTURE

SOCIAL HISTORY

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Period of Significance**

1830s-1910

\_\_\_\_\_

\_\_\_\_\_

**Significant Dates**

N/A

\_\_\_\_\_

\_\_\_\_\_

**Significant Person**

(Complete if Criterion B is marked above)

N/A

**Cultural Affiliation**

N/A

\_\_\_\_\_

\_\_\_\_\_

**Architect/Builder**

Bragdon, Claude; Warner, Andrew Jackson; Hopkins, A.J.; Seeber, John H.

**Primary location of additional data**

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository:

\_\_\_\_\_

Kingsford Historic District

Name of Property

Oswego County, New York

County and State

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### 10. Geographical Data

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**Acreage of property** 21.61

#### UTM References

(Place additional UTM references on a continuation sheet.)

1 18  
Zone Easting Northing  
2

3  
Zone Easting Northing  
4

See continuation sheet

#### Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

#### Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

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### 11. Form Prepared By

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name/title Lynn C. Truame & Justin White, Oswego County Historian/Heritage Foundation Consultant

organization Common Bond Consulting, LLC date March 28, 2010

street & number 3287 Duboise Rd telephone 607-319-0474

city or town Ithaca state New York zip code 14850

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### Additional Documentation

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Submit the following items with the completed form:

#### Continuation Sheets

#### Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

#### Photographs

Representative **black and white photographs** of the property.

#### Additional items

(Check with the SHPO or FPO for any additional items)

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### Property Owner

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

name Various

street & number \_\_\_\_\_ telephone \_\_\_\_\_

city or town \_\_\_\_\_ state \_\_\_\_\_ zip code \_\_\_\_\_

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**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.470 *et seq.*)

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 18.1 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 Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

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National Park Service

NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET

Kingsford Historic District  
Oswego County, New York

Section number 7 Page 1

### **Narrative Description:**

The Kingsford Historic District is located on the west side of the City of Oswego, Oswego County, New York. The district is approximately bounded at the north by West Bridge Street, at the east by West Second Street, at the south by West Mohawk Street, and at the west by West Fifth Street. The topography of the district is flat. The streets in the district form regular blocks in a typical urban north/south, east/west grid pattern. The area surrounding the district is primarily residential to the north, south, and west, and is primarily commercial and public to the east. There are seventy-five contributing buildings, four non-contributing buildings, and one previously designated building in the district. The majority are of these buildings are residential, with some exceptions being a church, a dance studio (located in a former church) and a professional office building (formerly a livery stable). A former school building located in the district was converted to apartments in the early twentieth century. The buildings primarily date from the second half of the nineteenth century, with a much smaller number dating to the first decade of the twentieth century. The predominant architectural style in the district is the Italianate; there are also examples of the Queen Anne, Colonial Revival, Tudor Revival and Romanesque Revival styles. Overall, the district retains a high degree of historic integrity and visual cohesiveness.

### *Contributing Properties*

#### 60 West Bridge Street (circa 1890)

60 West Bridge is a two and a half story Queen Anne style residence set near the urban center of the city of Oswego. The house is situated on a corner lot at the intersection of West Bridge and Fourth Streets. It is located on the main thoroughfare of the city. Although some alterations have occurred, including the loss of a wrap-around porch, many traditional features of the style remain. The most dominant architectural element is the polygonal corner turret surmounted by an attached peaked roof that ties into the cross-gabled main roof. The front gable in the third level has a wavy wood shingle surface work detail with a slightly recessed diamond cut triple window. On either side of the recessed window are curvatures in the wood shingle work accents. Beneath the front gable is a slight overhang with brackets underneath. The front entrance to the left of the façade is a single entry door with sidelights and a transom. There is a two story angled bay window beneath a gable on the Fourth Street side of the house. This gable also has decorative shingles. The house is sided in clapboards. There are two large picture windows on the first floors on each side of the main corner, which are likely modern additions.

#### 19 West Mohawk Street (circa 1860)

19 West Mohawk is an excellent example of an Italianate style residence constructed circa 1860. The original owner was William B. Phelps, a prominent resident of Oswego and superintendent of the D.L. & W. Railroad. This two-story home has a square box shape with very low hipped roof of the Italianate style, with frieze windows between paired brackets at the roofline. 19 West Mohawk retains its original fenestration pattern, including a detailed two-story bay window on the 2<sup>nd</sup> Street façade and a single-story rectangular shaped bay on the rear (2<sup>nd</sup> Street) wing with entrance door. All bay windows have decorative trim and brackets typical of the style. The main windows feature peaked caps and there are pilasters at each corner of the front façade. The porch on the main (West Mohawk Street) façade is a later addition and exhibits stylistic elements of the Colonial Revival period, including a pediment entry supported by paired Tuscan columns. The large double front entry doors are arched at the top with distinctive shaped windows at the top of each. Vinyl siding was added to the building in the 21<sup>st</sup> century, but the original architectural details were retained. The house is surrounded by a decorative iron fence supported by a stone wall foundation. These types of fences were once more prevalent around upper-class homes in Oswego, but this is one of the few 19<sup>th</sup> century examples that remain intact.

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22 West Mohawk Street (1888)

22 West Mohawk is a two-story Richardsonian Romanesque style church that was original built as St. Matthew's Lutheran Church in 1888 at the cost of \$13,000. It was designed by Oswego architect John H. Seeber. The building features a mixture of rough-faced stonework and brick in the construction, which are identifying features of this style. The roofline has two intersecting cross gables. On the east side of the building is a two story angled bay window and also a rough-faced stone chimney. The elevated main entrance has rough-faced stone arch. The original paired entry doors have been replaced with aluminum ones. In the gables of the building is decorative trim work and fish scale style shingles more reminiscent of the Queen Anne style. A massive rough-faced stone bell tower with pyramidal roof was removed sometime during the mid-20<sup>th</sup> century, altering the overall appearance. Other congregations later acquired and used the church for services. In 2003 the building was sold by the Elim Grace-Christian Church to a private owner and turned into a dance studio. The original stained glass windows have since been removed and been replaced with clear glass double hung windows.

27 West Mohawk Street (circa 1870)

27 West Mohawk is a simple two-story building that was constructed circa 1870 in the Italianate style, but has been much modified over the years. The building retains its low hipped roof and a single story bay window with Queen Anne sash, located on the west façade. The remaining windows are now modern one-over-one sash with the exception of a modern Chicago style window on the first floor of the main façade. Vinyl siding was added in the late 20<sup>th</sup> century. The original porch has been replaced by a small entry roof flanked by heavy brackets.

28 West Mohawk Street (1910)

28 West Mohawk is a transitional Colonial Revival style residence built in 1910. At the time this house was built, it was described in a 1910 Oswego newspaper article as a modified Colonial. The original owner was Charles Place. Often confused with Queen Anne, these houses were of a transitional period with Colonial Revival. The roofline has asymmetrical dormer window and gable window with fanlight window with keystone on the front of the house. Beneath the gable are two decorative brackets followed by a two-story angled bay window. Originally the second story was shingled and the first story clapboards. The entire house is now covered in vinyl siding. The full-length front porch is now enclosed with modern windows, obscuring the entrance and first floor facade. This house served as the convent for St. Joseph's Church from 1951 until 2010. The house was moved in 1956 from a nearby location on West Second Street, between West Mohawk and Oneida Streets on the east side of the street. It was originally built and located next to the original St. Joseph's Catholic Church and was basically located behind the present day St. Joseph's Church. It was moved to make way for the new church. The house originally had a very traditional Colonial Revival style appearance similar to others like in the city.

32 West Mohawk Street (1886)

32 West Mohawk is a very well-preserved example of the Italianate style, constructed in 1886 and designed by local architect Argalus J. Hopkins. The original owner was Lovena Seamans. The main façade features paired entry doors, which appear to be original, flanked by decorative molding panels; paired windows with two-over-two sash beneath peaked window caps; and small paired frieze windows. The porch extends the width of the main façade and wraps around the main (north) block of the building to the east into the ell created by the southern block of the building. The square porch columns appear to be original. The turned balusters of the porch railing may be more recent replacements as they are not stylistically consistent with the rest of the building. Windows on the West Third Street elevation are single, with the exception of those in the third bay where there is a paired window at the second story above a slightly projecting square bay window at the first. The frieze windows reflect the arrangement of the

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windows below, being either single or paired. The sash on this elevation are also two-over-two surmounted by peaked window caps, consistent with those of the main façade. An exterior brick chimney is located in the center of the West Third Street elevation. A two story garage is located to the rear of the property facing Mohawk Street, is likely a barn or carriage house at one time.

40 West Mohawk Street (circa 1910)

40 West Mohawk is a two and a half story transitional Colonial Revival with a basic square box shape. There is an unusual hipped roof with dormers on the front and back, and large intersecting gables on the sides. On the east side of the house there is a large and long semi-oriel window with diamond cut transom situated between floors and presumably located on an interior staircase. A shallow angled bay is situated on the second floor underneath the large overhanging eaves of the front roof. The full-length front porch is now enclosed, obscuring the view of the first floor facade. The house is now sided with shingles, probably a mid-20th century alteration.

42 West Mohawk Street (circa 1910)

42 West Mohawk is an American Foursquare style residence with Colonial Revival influences. The basic box square shape with a hipped roof and clipped dormer windows on the front and sides are signature of the style. The first floor is yellow brick and the second floor is the currently sided with aluminum siding. The second floor was probably originally sided with clapboards or shingles. The full-length porch is original with Scamozzi Ionic columns supported by yellow brick bases. The central entrance has full-length paired entrance doors with a transom. On the left of the entrance is a bow window and on the right are triple paired windows with transoms.

44 West Mohawk Street (circa 1870)

44 West Mohawk is a two-story residence with a low hipped roof and built in the Italianate style. Situated on a corner lot, there is full-length porch across the front of the house on the Mohawk Street side. The roof of the porch appears to be original with a gable in front of the main entrance on the left. There is a small enclosure in front of the main entrance, obscuring the front door. There are three bays across the front, with three windows on the second story and two on the first. The center window on the second story is larger than the two on either side, which give the second story a unique appearance. On the Fourth Street side of the house there is a wide angled bay window. Another side porch is located on the Fourth Street with another entrance door. There is a lower two-story wing on the back of the house which extends to the east to create an L-shaped building. A small one door garage is located at the back of the property on the Fourth Street side. This was the 19<sup>th</sup> century residence of lake captain John Van Alstine.

50 West Mohawk Street (circa 1850)

50 West Mohawk is a Greek Revival style residence with gable end to the street and situated on a corner lot. There are three bays, with three windows across the second story and two on the first. An enclosed gabled portico is a later alteration, but may be the original size and shape. A most unusual crenellated style cornice is under the roofline of the main house. A small two-story wing is located in the back of the house.

52 West Mohawk Street (circa 1860)

52 West Mohawk is a two story Italianate style residence with typical hipped roof and rectangular box shaped. There are overhanging eaves with cornice and decorative paired brackets. On the front of the facade are pilasters on both corners. There are three bays with three windows across the second story and two on the first story, with the front entrance being on the right of the facade. The entrance has a single door with a fanlight above and sidelights. There

is also a narrow pediment roof above the entrance with an arch over the fanlight. The entrance has a Colonial Revival appearance that may have been an early 20th century modernization of the original design. The windows on the front of the house have window surrounds and the first floor windows also have panels beneath. A two door garage is situated to the west of the residence and is probably a mid-20<sup>th</sup> century building.

#### 53 West Mohawk Street (1888)

53 West Mohawk is one of three very similar residences constructed adjacent to one another in this block in 1888. The home is a two-story, two-bay transitional Queen Anne/Colonial Revival style structure with a front gabled roof and shallow cross gable. The main façade features a two-story angled bay surmounted by an attached peaked roof. The sash in this bay are all one-over-one double hung, and are the only windows on this façade with the exception of a small attic window and a small octagonal window at the second story level above the main entry. The bay recalls the tower form that is typically present on earlier Queen Anne style houses. A full width front porch spans the main façade. In place of a balustrade, this porch features a solid wall; the square, Colonial Revival-inspired porch columns sit atop this wall. The porch also features a pediment over the steps to the main door. The front entrance door is protected by a multi-light entry vestibule. The siding is wood shingle.

#### 56 West Mohawk Street (circa 1860)

56 West Mohawk is a simple Italianate style box-shaped house with hipped roof and wide overhanging eaves that has been modified. There is a large picture window on the first floor façade with three windows on second floor. The entryway is on left of façade with a single door with transom and sidelights. There is a full-length porch with modern posts and solid rail covered with vinyl siding, as is the rest of the house.

#### 58 West Mohawk Street (1907)

58 West Mohawk is a fine example of a transitional Colonial Revival style residence built by local businessman Charles Dean in 1907. The gable roof has an asymmetrical dormer to the left of the façade. There is a central entrance with full-length paired glass doors with a transom. A full-length porch is situated across the front with Scamozzi Ionic columns supported by decorated cut stone piers with spindle rails between. To the right of the façade is a two-story angled bay window surmounted by an attached peaked roof. The first story is sided in clapboard with the second story sided in fish scale shingles. There is a decorative oval window situated in the center of the second floor above the main entrance that has keystone accents.

#### 59 West Mohawk Street (1888)

59 West Mohawk is the second of three similar homes in this group, constructed in 1888. In 1900, this was the residence of Charles Bentley, a bookkeeper with T. Kingsford & Son. This home is a two-story, three-bay Queen Anne style structure with a front gabled roof and shallow cross gable. Where 53 West Mohawk featured a two story bay window, 59 West Mohawk features instead a secondary front-facing projecting gable. The gable end of this home retains its original fish-scale shingle siding, and the attic is lit by an oval window, a multi-light casement window and three very small square windows. At the second story level, all three windows are one-over-one double hung sash, as are the windows in the first two bays at the first story level. The third bay at the first story level houses the entry doors, which are again protected by an entry vestibule. The full-width front porch is similar to that at 53 West Mohawk, with square porch columns atop a solid low wall, and a pediment form over the entry steps. The siding material is wood clapboard. Due to the similarities of this house to 61 West Mohawk, next door to the west, it may have built at the same time by the same owner of 61 West Mohawk and designed by same architect.



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60 West Mohawk Street (circa 1885)

60 West Mohawk is situated on a corner lot with features of the Stick Style, but has lost many of its defining elements. The front façade has a gable end to the street with three bays. There are three windows across the second story and two on the first. All windows appear to be original shape and size. The tall and ornate paired entrance doors with transom windows are intact. In the gable is a decorative verge board. On the side of the house, facing West Fifth Street, is a two-story angled bay window. A side porch with turned post and updated rails remains. This was the 19<sup>th</sup> century residence of Clark Morrison, managing editor of the "Oswego Palladium" newspaper and president of the Palladium Printing Company.

61 West Mohawk Street (1888)

61 West Mohawk is nearly identical to 59 West Mohawk. This two-story, three-bay Queen Anne residence was constructed in 1888 at the cost of \$2,700. The original owner was George Haselton, the Master Mechanic of the R.W. & O RR. The house was designed by J.H. Kirby of Syracuse. The application of vinyl siding to 61 West Mohawk has obscured some of the original details and materials, and the porch has been rebuilt using fiberglass turned posts and spindle balustrade.

22 West Oneida Street (circa 1865)

22 West Oneida is an outstanding two-story, three-bay brick Italianate residence, constructed circa 1865. The original owner was Dr. Byron DeWitt, physician and surgeon. The building retains its original pediment front porch with paired square columns and pilasters in antis that are surmounted by brackets below a frieze with a dentil course. The paired entry doors are echoed by the paired windows above in the central bay of the main façade; the windows of the first and third bays are single. Windows on the second story feature pediment window caps that recall the detailing of the porch, while the caps above the windows on the first floor are rounded. All window caps have paired brackets at either end or a central modillion feature. A single frieze window is centered between paired brackets above each bay. The West Second Street façade also consists of three bays, each defined by paired brackets and frieze windows as on the main façade. The first bay features a two-story, pentagonal bay window with brackets and pilasters that echo the features of the front porch. The remaining two bays contain single windows at the second story level, with pediment window caps consistent with those of the main facade. At the first story level in these two bays there is a side porch that was enclosed with glass sometime after 1976. A photo from that year shows an open porch in that location, but unfortunately, the photo is not clear enough to provide information about the original columns or other detailing.

24 West Oneida Street (circa 1845)

24 West Oneida is a much-altered two-story Greek Revival residence, constructed circa 1845. Very little remains to hint at the building's original appearance, with the exception of its overall form and a transom at the entry door. A photo from 1976, which was taken before the addition of vinyl and perma-stone siding, shows a fan light in the gable end. A two-story angled bay window may have been a late 19<sup>th</sup> century addition.

25 West Oneida Street (circa 1900)

25 West Oneida is a unique transitional Colonial Revival two and a half story residence with a distinctive center semi-shed dormer with high peaked gable. In the dormer is a triple window with diamond-cut transoms. There is a possible Craftsman style influence indicated by the exposed rafter tails under the front roofline. The side gabled roofline has decorative wood arches with support brackets built into it on each side, similar to a verge board motif. There is a shallow single story angled bay window on the west side of the house. A small single story wing is

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positioned on the east side. A full-length porch extends across the front with only simple Doric columns and no railings. The porch deck is cinder block foundation and may be a later alteration. The large centered front doorway has two sidelights.

26 West Oneida Street (circa 1910)

26 West Oneida is a modest two-story Colonial Revival residence, constructed circa 1910. The original owner was Henry W. Lyke. In 1910, Lyke was a draftsman at the Ames Iron Works. By 1918 he was the Superintendent of the Ames Iron Works. The home remained in the Lyke family until at least 1976, when the owner was Isabel Lyke. The three-bay main façade features a full width front porch with fluted Scamozzi Ionic columns. A 1976 photo shows brackets above the plain frieze on this porch; those brackets have since been removed. A single gabled dormer window with flanking plain pilasters and round-topped sash is centered on this façade. There is a simple, shallow, two-story, three-sided bay window on the front corner of the west elevation, and an exterior brick chimney immediately to the rear of this bay. Aluminum siding was added in the 20<sup>th</sup> century.

28 West Oneida Street (circa 1860s)

28 West Oneida is a modest two-story Italianate residence, constructed in the 1860s. The original owner was Morris B. Poucher, a “merchant tailor”. Though the window sash have been replaced with modern one-over-one units and aluminum siding has been applied, the building retains some of its most striking original decorative features, including a deep roof overhang above a cornice with paired pendant brackets, a wide frieze board with frieze windows, and a dentil course. The overall form of the house is somewhat intermediate between the blocky massing of the earlier Italianate and the later towered form of the Italian Villa. Though 28 West Oneida has no tower, the third bay of the main façade projects at the second story above the main entry, recalling the form of the Italian Villa style. The entry porch is located below this projection. It features a cornice with an angled dentil course and round columns; the balusters and handrails are fiberglass modern additions.

30 West Oneida Street (1901)

30 West Oneida is a very well-preserved, one and one-half story Queen Anne residence, constructed in 1901. The gable end of the roof is perpendicular to West Oneida Street and the main façade of the building has two bays, the first containing a simple porch with Doric columns and the original paired entry doors at the first floor level, and a single gambrel-roofed dormer window at the second. The second bay is occupied by a three-sided bay window at the first floor level, which is expressed as a heavy pentagonal turret at the second story. Siding materials are clapboard at the first story and wood shingles above. On the west elevation the cross-gable form of the roof is visible, as is a rear shed-roofed addition. Also on this elevation there is a wide, shallow bay window at the first floor level.

40 West Oneida Street (1898)

40 West Oneida is a high-style, three story Georgian Revival residence constructed in 1898 with additions in 1904. This mansion was designed by prominent Rochester based architect Claude Bragdon for owners John D. Higgins and his wife, Virginia Kingsford Higgins. Original plans for the house are included in the Bragdon papers at the University of Rochester. John D. Higgins was an attorney, as well as an executive of the Oswego Starch Factory and was elected Mayor of Oswego in 1894. Virginia Kingsford Higgins, his wife, was the granddaughter of Thomas Kingsford, a prominent local industrialist who discovered and perfected the method of making starch from corn. The home at 40 West Oneida reflects the wealth and prominence of the Kingsford family. It has a three-bay main façade with a central pediment containing an oval window at the third story level, a Palladian window at the second

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story and an elaborate half-circle entry porch with Scamozzi Ionic columns at the first story. The center gable projects from the façade and has fluted pilaster on each side. The main entry itself features an unusual angle-sided vestibule with fanlights over both multi-light windows that flank the central door and over the door itself. In the first and third bays of this façade there is a pediment dormer window with round-topped, multi-light sash at the roof level, a simple double hung window at the second story, and a three-sided bay window topped by a fan light at the first story level. The west elevation of the building faces West Fourth Street and is also composed of three bays, the first and third containing a pediment dormer consistent in design with those of the main façade at the roof level, a six-over-one double hung window at the second story level, and a Palladian window at the first story level. The central bay contains a Palladian dormer window at the roof level, which is flanked by two brick chimneys. There are three six-over-one double hung windows at the second story with two decorative oval leaded glass oval windows in between. Fluted pilasters again adorn each corner of the house and dentil brackets surround the cornice. A large wrap around porch with Scamozzi Ionic columns flanks the east elevation with French doors leading on to the porch from both the sides of the porch. The house is surrounded by a picket fence, while not original replaced the original version. The front entrance and side entrance gates appear to be the originals. In the rear of the house is an extensive planned garden with a central fountain. A plaque from the Heritage Foundation of Oswego County is located on the front of the house to the left of the main entrance and designated the property a local historic landmark.

178 West Second Street (circa 1860s)

178 West Second is an intact two-story Italianate residence that may have been constructed as early as the mid 1860s. The building's most prominent early owner was Alanson Sumner Page, an industrialist, former Mayor of Oswego and State Assemblyman, who moved to this address in 1881. The building has served as the rectory of St. Joseph's Church since 1944. The building's massing consists of a main block to the north and a slightly recessed subsidiary block to the south. The main porch has been enclosed and vinyl siding has been added, but the building appears to be otherwise intact, retaining most of its original features and decorative detailing. The cornice features a deep roof overhang, wide frieze, paired pendant brackets and a dentil course. The main block of the building has three bays, each with a one-over-one double hung window at the second story level. The enclosed porch spans the width of the main block of the building at the first story level and retains some of what appears to have been original detailing in the form of modillions at the roofline. The subsidiary block to the south is highlighted by a two-story, deeply projecting bay window with round-topped sash in each face at both the first and second story levels.

182 West Second Street (circa 1860s)

182 West Second is a two-story Italianate residence constructed circa 1860. Its massing consists of a main block to the north and a subsidiary block to the south with a porch in the ell formed by the two blocks. According to a Building Structure Inventory Form that was prepared in 1976, the rear part of the house dates to 1796 (other sources indicate 1806) and may have been the first frame house built in Oswego. Originally located on the river at the foot of West Seneca Street, this structure was built by Neil McMullen and was moved three times in its history, first to the west side of 1<sup>st</sup> Street, in the 1810s, then in 1827-28 within the same general area, and finally to its current location as the rear portion of 182 West 2<sup>nd</sup> Street, around 1860. The main block of 182 West 2<sup>nd</sup> has three bays, with what appear to be original, deeply carved, paired entry doors in the first bay and simple double-hung sash with peaked window caps in the second and third bays at the first floor level, and double hung sash with flat-topped window caps just below the cornice in all three bays at the second story level. The subsidiary block features a single large one-over-one window at the first floor level and a paired window of the same total width at the second floor

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level. The cornice features a very narrow frieze, paired brackets and a dentil course. The corner boards, rather than simply terminating at the cornice, instead meet the cornice with an interesting curved detail that recalls the curve of the cornice brackets. The upper light of the second story windows on this main façade were replaced with diamond pane glass sometime after 1976. The porch on this residence is very unusual and may be quite early. In place of columns, there are open, almost lattice-like vertical elements constructed of thin wood members, and between these elements are tracery-like arches that recall the Gothic Revival style.

#### 188 West Second Street (1856)

188 West Second is a large two-story brick Italianate residence constructed in 1856. The original owner was Oscar (“O.H.”) Brown, an attorney. The main block of the building is flanked by original two-story wings to both the north and the west, with a modern two-story addition appended to the west wall of the original west wing. The main block is topped by a square cupola with cornice detailing that echoes that of the main cornice below. The main cornice features large, paired pendant brackets, a wide frieze board, and paired frieze windows. There are two bays on both the West Second Street main façade and the West Mohawk Street secondary elevation of the main block of the residence. At the second story level each of these bays contains a paired double hung window beneath a round-topped wood window cap. At the first floor level, the two bays of the West Mohawk Street elevation contain paired double hung windows beneath slightly peaked wood window caps. At the first floor level on the main façade, the first bay contains a bay window with four-over-four lights in the double hung sash. The second bay contains paired entry doors beneath a square transom. The entry porch is not original. The original wing to the north continues the detailing found on the main block with double hung sash in three bays on the first and second floors, each with window caps matching those on their respective levels on the main block of the building. This wing also continues the cornice and brackets found on the main block, though at a somewhat smaller scale and without frieze windows. The original west wing also has three bays with six-over-six windows surmounted by window caps that match those on the rest of the building, and a bracketed cornice that matches that found on the north wing. There is an entry door that appears to be original located between the first floor windows of the second and third bays on this wing. Extending the full width of this west wing at the first story level is an original porch that features square columns and cornice detailing echoing that of the main building. The modern addition to the west is a square brick structure with two simple windows at the second story, two at the first, and a central door that is protected by a small pediment entry porch. This section of the building appears to have been added in the 1930s or 1940s.

#### 196 West Second Street (1924)

196 West Second is a modest frame dwelling of basic Colonial Revival style built in 1924 as the parsonage for St. Matthew’s English Lutheran Church located next door at the intersection of West Mohawk and Second Streets. It was designed by Oswego architect John Seeber. It has a full length porch with wood post and solid paneled rails. There is a center entrance with single door. To the left of the entrance is a double paired window and to the right is a shallow angled bay window. The upper floors are all single windows. Few architectural details are evident and the house may have been modified from its original design.

#### 200 West Second Street (circa 1845)

200 West Second is a gable end to the street Greek Revival style residence. The house is three bays, with three windows across the second story and two on the first. In the gable is a fanlight window with keystone possibly of contemporary design that replaced an earlier one of similar style. There are pilasters on the front corners and a wide band trim forming a triangular pediment on the gable of the main façade, which is typical of the period. There is a

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traditional single entry door with sidelights and transom. On the south side of the house is a single story angled bay window.

143 West Third Street (circa 1830s)

143 West Third is a two-story Italianate residence that appears to have been constructed in the 1830s in the Greek Revival style and remodeled to its current appearance in the 1880s. Originally the home of Captain John Eno and his wife, Mary Ann, the residence was managed as a rental property from the time of Captain Eno's death in 1859 until 1927. From 1881 until 1927, it was owned by the Kingsford family and from 1905 until 1920, it served as the parsonage of the West Baptist Church. The Kingsfords were benefactors of West Baptist and 143 West Third was home to the Reverend Cornelius Savage, West Baptist's pastor, during those years. In 1927, the building was sold to the Women's City Club. Formed in 1918 and officially incorporated in 1926 with a mission of "civic and philanthropic work" in the community and a special focus on women's issues, the organization had a large membership that included many of the area's most prominent women. In 2006, the Heritage Foundation acquired the property from the club for its headquarters. Though original Greek Revival elements are still present on the building's interior, including woodwork and fireplaces, the exterior of the residence displays the classic box shape, low hipped roof form, and detailing of the Italianate style. A wide cornice with brackets, a dentil course and frieze windows appears on both the main block of the building and the rear wing. The main façade has three bays, each with a frieze window centered over a one-over-one double hung sash at the second story level. At the first story level, the second and third bays retain their 1880s-era two-over-two sash. All of the first and second story windows are accented by slightly peaked window caps. The first bay contains the entrance porch with square columns, a small bracketed cornice and an entry vestibule with a set of original paired entry doors. Two massive brick chimneys with corbelling tower over the roof of the main block of the building with a third, slightly smaller chimney, at the rear wing.

150 West Third Street (1850s) Kingsford House – individually listed on the National Register. Tudor Revival style mansion.

155 West Third Street (circa 1860s)

155 West Third is a two-story Italianate residence constructed circa the 1860s. Beginning in 1874, Richard J. Oliphant, local publisher and printer, lived at this address. The building's appearance was rather severely compromised by the addition of vinyl siding and the simultaneous loss of the original brackets and frieze windows sometime after 1976. The full-width front porch was enclosed prior to 1976. Little remains of its original appearance other than the classic Italianate shape and proportions.

157 West Third Street (1898)

157 West Third is a massive three-story Queen Anne style residence with Colonial Revival elements, which was constructed in 1898. The original owner was David B. Page, President of Vulcan Ironworks and Page, Fairchild & Co., lumber dealers. Atypically for a home of this style, the building's massing is quite regular and its wall planes flat. The main façade has five bays with a center entry. A string course divides the first and second story levels. At the roofline, some of the irregularity that typifies the style is displayed in the large cross-gable feature that spans the first three bays below. Adjacent to this, a smaller gabled dormer with paired windows is centered over the fourth and fifth bays. Fish-scale shingles are used as cladding on the cross-gable, while clapboard is used elsewhere on the building. A tripartite window appears in the cross gable, beneath applied decoration in a swag motif. The gable end decoration used on the entry porch and in the gable end of the third floor dormer are quite similar, featuring a floral

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and scroll motif above two horizontal bands with vertical divisions at regular intervals forming squares. The entry porch, which has been rebuilt, is further accentuated by modillions, corner brackets and features fluted Doric columns. There is a transom above a dentil course over the paired full-length glass entry doors. The balustrade and handrails on this porch are recent additions. At the side elevations, both gable ends are decorated with half timbering, the spaces between the timbers being filled by inset fragments of colored glass.

162 West Third Street (circa 1860s)

162 West Third is an intact and well-maintained two-story Italianate residence, constructed in the 1860s. From 1868 until 1879, the house was owned by Ann Thomson Wilber, a step-daughter of Thomas Kingsford and half sister of Thomson Kingsford. Upon her death in 1879, the property passed to her daughter, Julia, who continued to own it with her husband, John G. Palmer, until 1906, though after the early 1880s they no longer resided in Oswego. John G. Palmer worked for George Eastman and under his direction established the Canadian Kodak Company, now Kodak Canada, and was the general manager and president of that company based in Toronto. The cast iron fence that surrounds 162 West 3<sup>rd</sup> Street and the adjacent Kingsford house at 150 West 3<sup>rd</sup> Street provides a physical reminder of the historic connection between the two properties. 162 West 3<sup>rd</sup> displays the classic rectangular box shape, low hipped roof, and heavy bracketed cornice of the Italianate style. The two-story square bay window of the main façade, the angled bay of the north elevation, and the L-shaped entry porch provide asymmetry that enlivens the overall design. The main façade has two bays, the first occupied by the paired entry doors beneath a transom window at the first story level and a single two-over-two window at the second story level, and the second occupied by the heavily ornamented two-story square bay window. Heavy paired brackets and somewhat unusual frieze windows with rounded top corners appear at the cornice above. Each window is topped by a peaked window cap with small brackets. The porch features square columns with full arches between them and a low balustrade with rather heavy column forms serving as balusters. What appears at first glance to be a dentil course at the cornice of this porch is, in fact, a course of small, plain brackets set closely together. This detail appears again at the cornice that divides the first story level of the square bay window from the second, and again in the same location on the angled bay window of the north façade.

164 West Third Street (1910)

164 West Third is a simple two-story Queen Anne style residence with Colonial Revival elements, constructed in 1910. The original owner was James Harding, a carpenter and builder. Sometime after 1976, vinyl siding was applied, resulting in an unfortunate loss of detailing. The ridge line of the main roof is oriented parallel to the street. A heavy cross-gable with a fan light in the gable end facing the street above a two-story angled bay window occupies the north half of the main facade. Two original scroll-type brackets survive at the corners of this cross gable. The front porch has been rebuilt, with square columns replacing what appear in a 1976 photo to have been fluted Scamozzi Ionic columns. The front door and its transom above appear to be original. There are tri-partite windows in the gable ends of both the north and south elevations. An unusual one and one-half story triangle bay window appears at the south elevation in what is assumed to be the location of an interior stair. This triangle bay and the tripartite windows in the gable ends feature leaded glass upper sash.

166-168 West Third Street (circa 1915)

166-168 West Third is a Colonial Revival style double house. There was a house of approximately this shape on this lot by 1880 (with the same house appearing on Sanborn maps through at least 1907), however it is not clear whether that house was remodeled in the twentieth century, or whether the earlier house was demolished and replaced by the current building. There is an area of the foundation that has deteriorated such that the remains of a

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stone foundation are visible beneath what appears to be parging that replicates cast concrete block. Entrances to the two residences that comprise the home are located at the north and south ends of the main façade. The two entry porches are identical, with square columns atop rusticated concrete block piers, flat 1x2 balusters in the low balustrades, and plain cornices. The two entrances, however, differ in their design, with the entrance to the southern unit projecting from the wall plane and the entrance to the northern unit being recessed into that plane. Both entrances feature multi-light French doors that create small entry vestibules. The south entry has full sidelights with a multi-light transom; the north entry has only a transom, with narrow one-over-one windows to either side of the entry door. Centered between the two porches at the first story level is a wide window with leaded glass in the upper sash. Windows at the second story are all six-over-six. These upper windows are arranged somewhat asymmetrically, with a single window at the north and south extremes and the remaining three windows grouped together slightly south of the centerline of the facade.

167 West Third Street (circa 1860)

167 West Third is a five-bay, two-story brick Italianate building, constructed circa 1860. Converted to apartments in the 1920s, the building was listed in the 1875 City Directory as Primary School No. 4, and on the 1880 map as Public School No. 3. By 1869, there were 11 primary schools, four junior schools, two seniors school, one "unclassified school" and one high school in Oswego. Each of the five bays of the main façade contains a one-over-one window with a slightly peaked window cap, at the second story. These windows are repeated in the first, second, fourth and fifth bays at the first story level, with the entrance door occupying the center bay. The north and south elevations are entirely regular as well, each with three bays occupied by unadorned one-over-one windows at both floor levels. A simple cornice with a plain frieze beneath a row of modillions crowns the building. The main entrance has been altered and now features a metal canopy, an arched transom above paired single-light entry doors, and low brick walls flanking the steps.

169 West Third Street (circa 1860s)

169 West Third is a two-story Italianate residence constructed in the 1860s. The original owner was Jacob Poucher, owner of a livery stable. It later became the home of the Hon. William Poucher, a prominent attorney and at one time U.S. District Attorney Northern District New York. The home sits on the corner of West Third and West Mohawk Streets, and West Mohawk Street wing has been converted to a separate unit with the address 29 West Mohawk. The West Third Street façade contains four bays. The first bay is slightly set back from the next three and contains an angled bay window at the first floor level, with pilasters between the windows supporting a cornice that includes a course of closely set brackets. Occupying the first bay at the second floor level is a paired window with round-topped decorative trim over each of the narrow sash in the pair. The residence is topped by a wide cornice with paired pendant brackets and the same course of closely set brackets as appears on the bay window. The second bay of this façade contains the entry, which has been altered. The current porch foundation is constructed of concrete block with plain square wood columns supporting the porch roof. Unadorned two-over-two windows occupy the remaining three bays of this façade at the second story level and the remaining two bays adjacent to the entry at the first story level. The siding material on the building is asbestos shingle; original window detailing may have been lost when this siding was applied. On the West Mohawk elevation, a two story bay window ornaments the end wall of the main block of the building. This window recalls the detailing of the West Third Street bay window, with pilasters between the sash and a row of brackets (somewhat larger and less closely spaced than on the other bay window) at the projecting cornice between the two stories. The main cornice with paired pendant brackets continues around the main block of the building on this West Mohawk elevation. A rear wing of the building extends parallel to West Mohawk street. There is a two-story porch in this location which has been rebuilt.

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An 1880 map shows a porch in this location, and the existence of early doors at both the first and second floor levels seem to indicate that the original porch was also two stories.

#### 170 West Third Street (1867)

The West Baptist Church is a Romanesque Revival house of worship constructed in 1867. Andrew Jackson Warner of Rochester was the architect. The West Baptist Society was formed in 1852 as an offshoot of the First Baptist Church, which was located on the east side of Oswego. The first pastor of West Baptist was the Reverend Charles D. Hughes, father of Charles Evans Hughes who would become Governor of New York, Secretary of State under President Warren Harding, and, in 1930, Chief Justice of the United States Supreme Court. He was also the republican candidate for President of the United States in 1916. The stained glass window entitled "Gethsemane" was donated to the church by Hughes in memory of his father. The memorial windows in the church were created by Haskins Glass Studio in Rochester. Thomas Kingsford was instrumental in the formation of the West Baptist Church and was its first trustee and treasurer. The building is constructed of red brick and features a corner two-stage bell tower. Spanning the length of the block between West Third and West Fourth Streets, the church has three highly visible elevations: the first on West Third Street provides the main entrance into the worship space. This elevation as well as the elevation along West Mohawk Street and the less visible north elevation, feature round-topped windows, corbelling at the roofline, small buttresses at the building corners and the corners of the bell tower, and multiple slender turrets that echo the design of the large bell tower. The West Fourth Street (rear) elevation features four bays, the first and fourth of which project slightly from the wall plane. Each of these bays features tri-partite windows with flat lintels at the second story level, and the center two bays feature this type of window at the first story level as well. The first bay contains a rear entry to the church with a pediment entry door with sidelights. The fourth bay features a pediment tri-partite window at the first story level. Nearly all windows are stained glass.

#### 174 West Third Street (circa 1860s)

174 West Third is a two-story Italianate residence which may have been constructed prior to the 1860s and remodeled in the Italianate style. The 1869 City Directory lists the owner as Dwight Herrick, whose profession is given as "gentleman". The main façade of the building has a taller square main block with a lower side wing running parallel with West 3<sup>rd</sup>. The application of aluminum siding has resulted in the loss of some original detailing, however the overall form of the building and many interesting details remain intact. The West 3<sup>rd</sup> Street façade of the main block has three bays. The windows in each bay at the second story level are simple one-over-one sash, while at the first story level the first bay contains the entry door and the second and third contain floor-to-ceiling windows. These two windows and the door retain some of their original wood trim: a single attenuated colonette to each side of each window supporting a slightly peaked form above the window, with paired attenuated colonettes to each side of the door. A transom appears above the entry door. The entry porch spans the width of the main block of the building on this façade, but it has been significantly altered, with modern wrought iron replacing the original posts and balustrade. The side wing on this façade also contains three bays, the first and third of which have paired windows with slightly rounded window caps at the second story level and the second of which contains an angled bay window at the first story level. The West Mohawk elevation contains a two-story angled bay window in the first bay, and a single window above a paired window in the second bay. A deep cornice with paired pendant brackets and large frieze windows with original grillwork appears on the main block of the building, but is not present on the secondary wing.



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129 West Fourth Street (circa 1870)

129 West Fourth is an ornately detailed Italianate style residence that was 19<sup>th</sup> century home of Jules Wendell, a prominent jeweler and watchmaker in 19<sup>th</sup> century Oswego. Wendell was a native of Russia. This is a fine example of Italianate style architecture. The house is a rectangular boxed-shaped structure with a hipped roof. The front façade has a two-story angled bay window with a main entrance on the right of the façade with a two-story porch. The front entrance is a single door with sidelights and a transom with a stained glass window. The second story porch is accessed from a single door. The ornate detailing remains intact, including the ornate window surrounds, corner pilasters, cornice with brackets and wood siding. Above most of the windows are ornate scroll-saw decorations.

130 West Fourth Street (circa 1850)

130 West Fourth is a simple box-shaped house with hipped roof that has been modified. There is picture window on the first floor façade with two windows on second floor. The entryway is on left of façade with altered doorway and porch.

131 West Fourth Street (circa 1845)

131 West Fourth is a basic Greek Revival style residence constructed of brick. It consists of three-bays, with three windows on the second story and two on the first with six over six sashes. All windows in the brick portion of the house had stone lintels and sills. In the front gable is a round window. The porch foundation and columns are also constructed of brick, with simple wooden railings. The front entrance is on the left of the façade and has a single door with a transom and sidelights. There is a small wooden wing on the rear of the house that appears to be of 19<sup>th</sup> century construction.

135 West Fourth Street (circa 1890)

135 West Fourth is a large Queen Anne style residence with corner pentagonal turret and L-shaped wrap-around porch. Porch roof is likely the original with rounded corners on both ends, including around the turret. The porch columns and railings have been replaced with late 20<sup>th</sup> century wrought iron. The house has been sided with aluminum siding and no original exterior elements remain. Windows appear to be original shapes and the paired-doors at the entrance appear to be original.

136 West Fourth Street (circa 1885)

136 West Fourth is Italianate in design with a hipped roof and basic rectangular box-shape. The front façade has a two-story bay window. The cornice and paired brackets are intact. The house has been sided with aluminum siding and the front porch has been enclosed. One distinctive detail is a stained glass transom located at the top of the center window of the first story bay window.

138 West Fourth Street (1883)

138 West Fourth was built in 1883 by the Wheeler family and is a classic example of an urban Italianate house. The style was the most popular style of the 19<sup>th</sup> century, and is predominant in the city of Oswego. Among the typical features found are the rectangular box-shape with low-pitched roof and large overhanging eaves. The original cornice and brackets have been covered over with vertical aluminum siding and may still be present beneath. While the rest of the house is also covered with aluminum siding, the arched window surrounds are still intact, along with the decorative full-length porch across the front. The second floor has three bays across the front of the façade with three windows, while the first floor has two windows and the front entrance located on the right side. The original

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paired door entrance way remains intact. The one unusual choice of the builder was the setback from the street, whereas most homes in the city were positioned close to the sidewalk and street. The large sun porch on the south side is surrounded with eight over eight double hung windows and matching transoms, and is probably an early 20<sup>th</sup> century addition. On the south side of the house is a two story angled bay window with a fireplace chimney located in the center. An exceptionally unique detail is the two stained glass windows centered above the mantles for interior fireplaces on both floors. The chimney flu is divided in two, allowing this unique design.

Fred Wheeler who lived here with his wife Ella and their family dealt in the coal business and was at one time an alderman for the Third Ward. After Mr. Wheeler's death in 1904 the house was sold to Horace Pierce a local undertaker who owned the Pierce Funeral Home once located at 48 West Bridge Street. In 1924, Pierce's daughter Frances married Clarence Meyer and he entered into the business with his father-in-law. In the 1940s, the name was changed to the Pierce-Meyer Funeral Home and the business was moved into this house. The business remained here until the death of Mr. Meyer in 1977. The family also owned and operated the Sportsmen's Shop at the corner of West Third and Bridge Streets. The large one-story multi-door barn at the rear of the property was used to store the carriages and hearse for the funeral home business and was likely built in the early part of the 20<sup>th</sup> century.

139 West Fourth Street (circa 1910)

139 West Fourth is a Dutch-Colonial inspired residence with two large intersecting Gambrel roofs with the one on the front facade overhanging above a second story bay window. In the gable is a distinctive multi-grid fanlight window. Evidence of an original wrap around porch exists with the roofline intact, but the porch itself only partially extant with no original posts and railings. The front entrance located on the left of the facade has a single door entry with transom and sidelights.

141 West Fourth Street (1880)

141 West Fourth is a simple Folk Victorian frame house with the gable end to the street. A 19<sup>th</sup> century porch roof is intact with gable above front entrance and turned spindle Victorian style porch columns. The solid porch rail is a modern addition and the house has been sided with aluminum siding. On the right of the facade are double entry doors that are of Victorian style and fronted by a porch vestibule. There are stained glass transoms above square windows on both the north and south side first floor windows and original arched window surrounds are still intact on many windows.

144 West Fourth Street (1888)

144 West Fourth is a large Queen Anne style residence built by ship builder and captain Thomas Dobbie in 1888. The house was designed by George Harsha and built by John Harsha & Sons at the cost of \$7,000. It has a hipped roof with cross gables and dormer windows, with a one story angle bay window on the front and a two story angle bay on the north side. The central paired entrance doors appear to be original. This house has been sided with aluminum siding. While the irregular shaped full-length porch roof appears to be original including a decorative gable above the main entrance, the wrought iron porch post and railings are 20<sup>th</sup> century modernization. The hipped roof appears to be the original standing steam metal roof, with large intersecting gables and two large chimneys. A decorative window in the third story front gable and front dormer remain. Evidence of eyelid windows with one on the front of the house and again on the north side still exists. There is an interesting decorative recessed window in the north side gable with open archway and decorative railing. An arched stained glass window also on the north side is between the first and second stories are presumably on the interior front stairway. A garage in the rear with a second story is attached to the house and appears to be a 20<sup>th</sup> century addition.

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#### 150 West Fourth Street

150 West Fourth is a two-story, intact brick Italianate residence constructed circa the early 1860s. A sketch published in 1877 shows the house exactly as it now exists, with the exception of the side porch having been enclosed. The original owner was Leonard Ames, who is listed in the 1869 City Directory as President of the Second National Bank. Ames was also owner of the Ames Iron Works, a successful enterprise. The main façade is three bays with a projecting center entry. The first bay contains a tripartite window at the second story level and a porch at the first story level; this porch was enclosed in the 1960s. The central projection of the second bay is square, with single, one-over-one rounded-topped windows on both side elevations at the first and second story levels, and two closely-spaced one-over-one round-topped windows at the second story level above the paired, carved, round-topped entry doors. A small canopy roof supported on heavy carved brackets appears above this doorway. The third bay of the main façade contains a two-story angled bay window. On the Oneida Street elevation, the main block of the building is composed of three bays, the first featuring double hung windows at the first and second story levels beneath carved window caps (peaked, at the first floor level and rounded at the second). The second bay is blank and the third contains a two-story angled bay window identical to that of the main façade. Extending to the rear of the main block along Oneida Street is a wing, which contains another two-story angled bay window, a side entry door with original porch roof (the original porch posts and pilasters having been removed), and two more sets of double hung windows that match those of the main block of the building. There is a change in the brickwork on this elevation which seems to indicate that the rear portion of this wing either is not original or has been rebuilt, though the windows in that portion appear to be identical to those on the rest of the building, as does the modillion cornice.

#### 156 West Fourth Street (circa 1850s)

156 West Fourth is a two-story Greek Revival residence constructed circa the 1850s and remodeled with the addition of some Colonial Revival details. The 1869 City Directory lists the owner as Jesse King, a millwright; King is also listed as the owner on an 1880 map. The two story main block of the building is oriented gable-end to the street, with a small single story wing extending to the south. This wing contains three ganged six-over-one windows, and there are small paired brackets at the roofline. The main block of the building has paired brackets in the narrow frieze board below the gable end returns. The first bay of this block contains a six-over-one window at the second story and one-over-one windows below, the second bay contains a multi-light half-height casement window at the second story level and one-over-one window below, and the third bay contains a six-over-one window at the second story level above the main entry. The entry, which appears to date to the Colonial Revival period, features a pediment portico with two Tuscan columns and very simple paired brackets. The doors are paired, with a transom above. Vinyl siding has been applied to the building, with a resulting loss of some historic detailing.

#### 158 West Fourth Street (circa 1860s)

158 West Fourth is a two-story three-bay Italianate residence with a full width front porch, which was constructed circa the 1860s. The original owner was Norman Best, who was associated with Kinyon Smith & Company, hardware. Best is also shown at this location on an 1880 map. The application of aluminum siding has resulted in the loss of some of the home's original detailing. The first bay of the main façade contains the entry door within a multi-light entry vestibule at the first story level, with a two-over-two window at the second story level, and a frieze window centered above. The second and third bays contain two-over-two windows at both stories, with a frieze window centered above. The original cornice is visible above the aluminum siding and, in a somewhat unusual departure from more typical designs, there are no brackets present and there appear never to have been any. There

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is a course of closely-spaced small bracket forms, as noted on several other buildings in the district, and there is a wood molding that runs through the center of the frieze board and rises up over the tops of the frieze windows, but the cornice is otherwise unadorned. This course of small brackets is repeated on the front porch, which is supported by thin turned columns. The balustrade on this porch features turned balusters and may be original. The bead fans that are present may be original, but they are not in their original location. If original, they would have been located at the lower end of the square portion of the turned posts, beneath a bead screen running between those posts.

160 West Fourth Street (circa 1860s)

160 West Fourth is an intact and well-maintained two-story Italianate residence. Its date of construction is unknown, though stylistically, it would appear to date to the 1860s. Unlike most of the Italianate homes in this district, 160 West Fourth Street features the central cupola that is characteristic of the style, along with other Italianate features that are more commonly found in the district: the classic boxy shape and low-pitched hipped roof, a deep cornice with paired pendant brackets, and multi-light windows with slightly peaked window trim. A full porch with Tuscan columns runs the width of the main façade and may be a later addition, reflecting the influence of the Colonial Revival style. The main façade has three bays: the first and second contain six-over-six windows at both the first and second story levels, while the third contains a six-over-six window at the second story with the main entry below. The entry is located within a multi-light entry vestibule with a fan light in the upper portion of each of the three sides.

162 West Fourth Street (circa 1870)

162 West Fourth is an intact two-story Italianate residence constructed circa 1870. The original owner was Mrs. Mary Ann Colden, a widow. By 1880, this was the home of AJ Hopkins, a local architect and designer of at least one of the homes in this district. Like most of the other Italianates in the district, this home consists of a two-story, square main block, with a lower rear wing. The main block has three bays, each of which contains a one-over-one window with a slightly rounded head at the second story. The second and third bays at the first story level are occupied by a single angle-sided bay window that is contiguous with the entry porch at its roof level. The first bay contains the main entry, which features a transom window above a small projecting entry vestibule. The porch, which features a plain entablature supported on thin Tuscan columns, spans the full width of the main façade and wraps around it to the south. A rather plain cornice, featuring paired pendant brackets but little other detailing, appears beneath the deep overhang of the main roof.

163 West Fourth Street (circa 1860s)

163 West Fourth is a two-story, three bay Italianate residence. Its date of construction is unknown, but stylistically it would appear to date to the 1860s. By 1880, this was the home of BF Fitch, about whom no other information is readily available. A shallow side wing, of equal height to the main block of the building, projects to the south and a deep bay window, which appears large enough to have been a small conservatory, projects further to the south from this wing. The home is surmounted by an interesting cornice that features brackets that lie almost flat against the underside of the roof and the wall of the façade, and which lack the commonly seen pendant feature. In the location one might expect to see a dentil course, this cornice instead features an approximately three-inch high board with a scroll-saw cut profile, attached to the underside of the roof and standing free of the wall. Small frieze windows are located above each of the three bays of the façade, and the cornice brackets are placed so that they immediately flank these windows, resulting in uneven spacing of the brackets across the façade. At the second story level, each of the three bays contains a double hung window beneath a slightly peaked window cap. At the first

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story level, the first two bays of this main façade contain floor to ceiling windows with very plain wood trim. The third bay contains paired entry doors in a shallow, projecting entry vestibule. A full width porch spans the main block of the main façade and features turned columns; the balustrade and any other original porch detailing which may have existed has been removed.

165 West Fourth Street (circa 1870s)

165 West Fourth is a two-story Italianate residence with a side wing, constructed circa the 1870s. The application of vinyl siding has resulted in a the loss of whatever original cornice detail existed on the building, as well as any window trim details that may have once existed. The overall form of the building remains intact, with a square three-bay main block and a slightly set-back side wing to the north. This wing features an angled bay window at the first floor level with a double hung window above. A porch spans the side wing and the first bay of the main block, which contains the main entry doors. Interestingly, unlike the body of the building, the porch appears to be original and retains a high level of historic detailing, including deeply turned posts with sawn brackets and a full bead screen. The second and third bays of the main façade are obscured at the first floor level by an immense yew. At the second floor level, these bays each contain a double hung window.

166 West Fourth Street (circa 1860s)

166 West Fourth is a two-story Italianate residence constructed circa the 1860s. The 1869 City directory lists Charles T. Radcliffe, of the John King and Company Foundry, as owner. Vinyl siding has been applied to the building with a resulting loss of original detailing. The shape of the siding at the cornice level, however, may indicated that the brackets were not removed, but were merely covered over. At the second story level each of the three bays of the main facade contains a double hung window, now lacking any original detailing. At the first story level, a single angle bay window occupies the first two bays, while the wide paired entry door with transom occupies the third bay. At this bay window and entry door, traces of original detailing are visible in the simple square pilasters that frame them. The roof of the bay window is contiguous with the porch roof, but the detailing of the porch cornice has been lost. Thin Tuscan columns remain in some locations on this main entry porch. This house appears to have been the mirror image of the house at 162 West Fourth Street.

170 West Fourth Street (circa 1860s)

170 West Fourth is a two-story, two-bay Italianate residence, the date of construction of which is unknown. Stylistically, the building fits into the 1860-1870 period. Though it features some of the same details as many other homes in the area, this residence is distinguished by being the only two-bay Italianate in the district. There is no cornice, but there are paired pendant brackets at each of the corners of the roofline. The first bay of the main façade is dominated by a two story angled bay window that stretches from ground level to the underside of the main roof overhang. The termination of this bay beneath the overhang of the main roof and the lack of a cornice combine to give the home a somewhat squat appearance. The second bay of the main façade features a plain double hung window at the second story level and entry door with transom at the first story level. This door is framed by a small entry porch, the original columns of which have been lost, but which retains its original paired pendant bracket details at each corner, echoing the detailing of the main block of the building.

172 West Fourth Street (circa 1860s)

172 West Fourth is an intact and well-preserved two-story Italianate residence with a later Queen Anne-period main porch. The home was constructed circa the 1860s; the 1869 City Directory lists Robert Lippencott, a lumber merchant, as the owner. It was purchased in 1878 by James Southwick, superintendent of the paper box shop of the

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Oswego Starch Factory, owned by for T. Kingsford & Son. Overall form of this home is Italianate, with a two-story, three bay main block and subsidiary rear wings. There is a rather simple cornice with a single bracket at each corner of the building and an evenly spaced row of modillions between. At the second story level, all three bays contain a double-hung window with slightly peaked window caps that are surmounted by scroll-saw cut decorations. These windows with identical trim appear throughout the building, including on the side facades and at the first story level of the main façade in the first two bays. The third bay of the main facade contains paired round-topped entry doors accented by heavy moldings and surrounded by arched trim work that extends the full height of the porch. The porch, thought to have been constructed in the late 1880s, spans the full width of the main façade and curves around the house to the south. A pediment roof form appears over the steps to the main entry doors, along with a bead screen stretching between the porch posts, and two heavy pendants that define an arched section of the bead screen centered over the steps. The rest of the porch features heavy turned posts with wide horizontally-oriented brackets, and turned balusters in the balustrade. Proceeding around the house to the south elevation, which faces West Mohawk Street, there is a two-story square bay window with slightly arched, narrow windows in each side face and paired windows of the same style in the main face. This bay window features cornice detailing at the first story level that recalls that of the main cornice above. Also located on this elevation is a small side porch with turned posts, a bead screen, and rather light, scroll-cut brackets. This side porch predates the main, front, porch and may give an indication of the original front porch detailing.

177 West Fourth Street (circa 1865)

177 West Fourth is a building that was built as the private livery stables for Thomson Kingsford circa 1865. This is two-story brick structure built in the Italianate style. There are five bays across the front façade. There is a central entrance at the first level, which is now the main entrance and would most likely have been the entrance to the livery in the 19<sup>th</sup> century. The large bricked arched doorway is the original opening and shape and has a contemporary central door with transom and sidelights. Above the main entrance is a paired set of arched windows with grids flanked on either side by two single arched windows grids. Two single arched windows with grids also flank either side of the central entrance on the first floor. In between each window façade are flat brick pilasters leading up to a dentil motif between each. Corbelling brick work surrounds the cornice with a final dentil motif above. This is pattern of grid windows and brick work is followed on all sides of the building and all windows have stone sills. On the north and south sides of the building there are eight bays. Atop the structure is a large metal truss likely for structural support of some kind for the second story. In 1932 the Loggia Dante Alighieri No. 436 Order of the Sons of Italy purchased the building from the Kingsford estate and had their headquarters here until 1989. It has since been renovated into a healthcare office building.

132 West Fifth Street (1851)

Oswego Elks Lodge is listed on National Register as part of Franklin Square Historic District, which bounds the proposed Kingsford Historic District on the north end of West Fifth Street. This is a large Second-Empire style mansion built in 1851 by Gilbert Mollison. It was updated in the 1870s to its current style.

133 West Fifth Street

Former National Register listed property now demolished. This was part of the Franklin Square Historic District.

135 West Fifth Street (circa 1850)

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135 West Fifth is a two-story three-bay Greek revival residence with gable-end to the street. There is a small double-hung window in the gable. The front entrance is on the left side of the façade with small gabled entry porch with Doric columns on bases. The main doorway has a typical single door with a transom and sidelights. The house has been sided with vinyl siding, which may have covered other original architectural details. In the early 20<sup>th</sup> century, this was once the home of James G. Riggs, president of the Oswego Normal School from 1913 – 1933, which is now SUNY Oswego. Riggs Hall on the campus is named in his honor.

137 West Fifth Street (circa 1865)

137 West Fifth is a basic Italianate style residence with little evidence of its original exterior design excepting a two-story bay window on south side. In the late 19<sup>th</sup> century, this was once the residence of George Hessler, president and manager of Hessler Foundry & Manufacturing Company in Oswego. There is two-car garage in the rear of the property which was likely added in the late 20<sup>th</sup> century.

141 West Fifth Street (circa 1865)

141 West Fifth is a large two-story Italianate style residence with typical rectangular form suited for long narrow lots. There is a cornice surround with paired brackets on the roofline. The first story bay consists of an enclosed vestibule style porch on the main entrance with Italianate style columns and brackets with paired entry doors and a lunette transom window. On each side of the enclosure are long narrow etched windows, typical of the period and style. A large ornate two story porch fronts the north side, with Italianate style columns and urn-shaped balusters. The house was sided with shingles likely in latter part of 20<sup>th</sup> century that may have covered up clapboard siding and additional details including window surrounds. The house may have had window shutters at one time. This was the 19<sup>th</sup> century residence of Col. Warren D. Smith, a lumber and grain and merchant. He earned the rank of Lieutenant Colonel during the Civil War and was Inspector General of the New Orleans Defenses.

144 West Fifth Street (circa 1870)

144 West Fifth is a Stick Style residence built circa 1870. John Bostwick, assistant treasurer of the Niagara Falls Bridge Company purchased a house on this property in 1878. It is suspected that improvements to an existing structure were made. The house has details of a Stick Style appearance, generally associated with the period between 1860 and 1890. There are interesting Stick Style carpentry details still evident in the multiple large intersecting gables. The steep gables have arched, diamond shaped and flat stick work still intact. In the front façade third story is a set of triple paired window with fish scale shingles above. The house has been sided with aluminum siding, which may have covered other details. Porch pillars and railing also replaced by wrought iron, but still some details around the porch roofline and porch pilasters on the facade. The first floor has a single story angle bay window with adjacent paired front entry doors appear to be original.

145 West Fifth Street (circa 1947)

145 West Fifth is a one and a half story brick residence with an attached garage built circa 1947 in the Cape Cod style. The house was built by Joseph Riley a local liquor merchant. The front entrance has an attached vestibule with single entry door. The roof of the main house and garage are red standing seam metal, with two dormer windows with a brick chimney in between. A third dormer is above the attached garage. The first story front two bow windows are leaded glass and likely original. The house later served as a parsonage for the First Methodist Church that once stood at West Fourth and Oneida Streets on the same city block. The church burned and was demolished. The congregation built a newer structure in a different location and the parsonage was sold. (This house was once addressed at 143 West Fifth Street when it was first constructed and later renumbered.)

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147 West Fifth Street (circa 1860)

147 West Fifth is a large rectangular box shaped brick Italianate style residence now painted a dark gray. The house may have always been painted as most of the Oswego Italianate style residences were painted to emulate the stucco appearance of homes in Italy. The windows all have window hoods that appear to be aluminum, possibly replacing wooden originals. The original cornice and eaves have been replaced with an aluminum surround under the eaves. There is a full-length porch has a concrete deck, but is likely the same size as the original. The porch roof appears original and is supported by fluted wooden Doric columns with pilasters of the same design against the façade. The paired doors at the front entrance appear to be a late 20<sup>th</sup> century alteration. A large picture window with grids dominates the first floor front façade and is likely an alteration from the mid-20<sup>th</sup> century. A one-door garage built of 20<sup>th</sup> century concrete block is situated to the south of the residence.

148 West Fifth Street (circa 1865)

148 West Fifth is a large two-story Italianate style residence with typical rectangular box shaped form suited for long narrow lots. While there is hipped roof with large overhanging eaves, the original cornice and brackets have been removed. Additional architectural details have probably been removed when vinyl siding was added. The large windows appear to be the original size. A large front porch crosses the first story with Italianate columns and brackets. It appears that one center column is missing. There is a double-entry doorway. The first set of paired entry doors appear to have been removed, but the interior cut-glass paired doors are intact. A two-story bay window is on the south side of the house. A two-car garage at the rear of the property is likely a 20<sup>th</sup> century addition to the property. This was 19<sup>th</sup> century residence of Chauncy G. Shead, proprietor of a plumbing and gas fitting business. The house was purchased by Isaac Poucher in 1893. Poucher was a professor of the Oswego Normal School. He became the second president of the school from 1897 – 1913. The school is now Oswego State University and Poucher Hall on the campus is named in his honor. The house was later converted into a home occupied dental office. It is no longer mixed use and is currently a single family dwelling.

152 West Fifth Street (circa 1845)

152 West Fifth is a framed Greek-Revival style residence was likely built prior to 1850. Based on historical maps, a portion of the rear of this house was removed in the 20<sup>th</sup> century. The front façade has a basic gable end to the street with a large fanlight window in the gable with a keystone. A small gabled portico with traditional Doric columns is positioned in front of the main entrance. The three bay façade includes three windows on the second story and two on the first. The front doorway positioned to the left of the façade has a single door with Greek Revival pilasters on both sides with sidelights. There is a brick chimney on the north side of the house between two windows on both floors. At the rear of the house is an enclosed screened porch. This house has been covered with vinyl siding masking some of the original Greek Revival details including corner pilasters based on photographs. The 19<sup>th</sup> century residents included Henry Wright, a mill owner and the Hon. Charles Bulger, a former city attorney and city recorder.

154 West Fifth Street (circa 1845)

154 West Fifth is a frame structure, probably originally built in the Green Revival style and may have been a mirror image of the house at 152 West Fifth Street. This house also has a gable end to the street and has the same basic shape. Currently the house has a combination of stucco on the second story and imitation stone on the first story. A small stoop size entrance porch is now enclosed and mostly likely serves as a vestibule. There is a contemporary ramp built along the front of the façade leading up to the front entrance. There is no evidence of the original detail and the alteration probably dates from the 1950s. A house was located on this site as early at the 1851 city map of



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Oswego and it is probably this same house just extensively remodeled. In 1851 the owner was E.B. Talcott, who is listed as an attorney living at this location according to 1852 Oswego City Directory. The 1880 city atlas shows this residence as the parsonage for Christ Church.

155 West Fifth Street (circa 1860)

155 West Fifth is an early example of a corner grocery market built for that purpose circa 1860. The commercial style building built of brick with gable end to the street has elements of the Italianate style with paired brackets in the cornice beneath eaves. Two large plate glass windows flank paired glass entrance doors that appear to be of an original shape and design appropriate to a 19<sup>th</sup> century storefront. A small two story wing of narrow portion on the south side may be addition as it has a separate roofline from the main structure. The building was operated as a corner grocery market as early as 1864 under the ownership of Charles Parkinson and later acquired by Wilford Gardner after that date for the same purpose. The rear portion and second story were used as an owner occupied residence. This was a grocery market into the 1980s.

159 West Fifth Street (circa 1865)

159 West Fifth is an Italianate style residence with hipped roof and rectangular box-shape. There is an L-shaped front porch with conical corner roof and decorative gable above the main entrance. Based on earlier photographs decorative trim was beneath the roofline of the porch is now gone. The porch deck, post and railings are also modern alterations. Based on photographs, the original paired door entrance has been replaced with a non-descript wide aluminum door. The second story façade contains three bays with original window surrounds. The first floor façade contains one single story angled bay window with ornate brackets and pilaster trim. On the south side of the house is an unusual two-story bay window, with the first story window being a square bay window and the second story being an angled bay window. These windows also have the ornate brackets and pilaster trim. The wide overhanging eaves have an ornate cornice intact with paired brackets with some frieze windows in between. To the rear of the house is a modern two-story addition. The house has vinyl siding. This was the 19th century residence of James Dowdle, a leading businessman in the coal and insurance trade during late 19<sup>th</sup> and early 20<sup>th</sup> century. He also served twice as the mayor of Oswego and was very involved in civic affairs. An 1897 biographical article cites "his residence on West Fifth Street as one of the handsomest of Oswego's many beautiful homes."

165 West Fifth Street (circa 1860)

165 West Fifth is a Greek Revival style residence with gable to the street. A full-length porch extends the front of the house, with a single door on the right of the facade. To the left of the entrance are two distinctive full-length windows to the floor of the porch, but do not appear to be doors. The porch roof may be original, but the wood porch posts and wrought iron railings are modern additions. The house has a 20th century shingle siding material. In 1880s, this was the home of Lucius Blanchard, partner in the O.M. Blanchard & Co. sash and blind factory.

167 West Fifth Street (circa 1870)

167 West Fifth is a modest Folk Victorian house with gable end to the street. A first floor angle bay window is the only architectural detail, with dentil trim, pilasters and outlined panels beneath each window. A small entrance porch leads to a single door. The second story has two windows.

169 West Fifth Street (circa 1865)

169 West Fifth is an Italianate style residence with basic rectangular box-shape and hipped roof. It has three bays across, with three windows on the second story and two on the first story that appear to be the original size. There

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is single door entrance on the left of the facade with a transom above. On the south side of the house is a two story square bay window and one large brick chimney. A full-length porch across the front probably has an original roof, but the porch wood post and railings are a modern addition. While the window sizes appear to be the original shape, the house has been sided with aluminum siding at which time the exterior details were lost including the cornice, brackets and window surrounds. These features were likely a part of the original design. The house was the 19th century residence of William Cartwright, the superintendent of the Oswego Gas Light Company for more than 20 years.

173-175 West Fifth (circa 1890)

173-175 West Fifth is a double house with a mirror image facade divided in the middle. There is Gothic style inspired detail and shape, but the house was built in the late 19th century, after the Gothic Revival period. At the top is a centered gable with one small square decorative window beneath a decorative vergeboard. There are two one story angled bay windows on the first floor flanked by entrance porches, on each side of the structure. A single entrance door for each side with transom window is on the left and right of the facade. The porch roofs appear original with dentil molding on each, which continues into the roofline of the bay windows. However, the porches have been altered with modern post and solid rails. Mixture of materials for siding, including wood clapboards and asphalt shingles cover the exterior. There are some other original details including various styles of single brackets under the eaves.

*Non-Contributing Properties*

29 West Oneida Street (1945)

29 West Oneida was constructed in 1945. It is a single-story, brick, ranch-style residence designed by local architect Howard Fournier. Though perhaps of interest in its own right, the building does not contribute to the significance of the district.

132 West Fourth Street (circa 1850)

132 West Fourth Street is a non-contributing residence turned into a two family dwelling with front entry divided for first and second story apartments. All windows have either been moved or shapes have changed. There is vertical vinyl siding in the gable and regular vinyl siding on the rest of the house.

134 West Fourth Street (circa 1900)

134 West Fourth Street is a non-contributing residence with altered roofline and clipped gables. Possibly had a full gable at one time hence the clipped roofline. Upstairs windows are modern replacements that are not of original shape or style. A small modern bow window on first floor is inconsistent with size and elevation. The porch posts are a late 20<sup>th</sup> century wrought iron, with a contemporary wooden stoop and railings. The house is covered with vinyl siding.

137 West Fourth Street (circa 1870)

137 West Fourth is a non-Contributing residence stripped of all original details. Porch has been enclosed and all windows throughout the house have been removed or changed significantly to alter to the original appearance. Entry doors have been changed or modified and house is covered with vinyl siding.

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147 West Fourth Street (1870)

147 West Fourth Street is a non-contributing residence stripped of all original details, now used as a funeral home. This was once a brick Italianate style residence with many classic elements of the style. The house was stripped of all cornice, brackets and window surrounds. The front porch removed and entrance closed. A residence next door was demolished to make way for a one-story addition with new entrance. The house is completely sided in white vinyl siding to cover the original brick exterior and original elements. Original stone foundation covered with new stone to match modern addition foundation. Two more residences to the rear of this property were demolished for a concrete parking lot.

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### **Statement of Significance:**

The Kingsford Historic District developed during the second half of the nineteenth century and reflects the City of Oswego's growth during this period, when it became a thriving commercial and industrial center. Much of Oswego's architectural fabric dates to the second half of the nineteenth century and early years of the twentieth century, but few areas in the city have retained as high a level of historic appearance and visual integrity as this district. The district is named for the Kingsford family. Thomas Kingsford was the founder of the Oswego Starch Factory, which grew to become the largest starch factory in the world and was a major driver of industrial development in Oswego in the nineteenth century. The Kingsford family was the largest employers in 19<sup>th</sup> century Oswego. Thomas Kingsford's son, Thomson, granddaughter, Virginia Kingsford Higgins, and grandson, Thomas P. Kingsford, all had homes in the district that remain extant. The four generations of the Kingsford family resided in the district for more than 100 years. Six properties in the district have direct connections to the family. The district also contains the homes of many members of Oswego's burgeoning middle- and upper-middle class, including attorneys, industrialists, physicians and owners of commercial enterprises. The great majority of the buildings in the district were constructed in the Italianate style, and the district provides many intact and well-preserved examples of fashionable domestic architecture from the late nineteenth century. The district is significant under National Register Criterion A for its association with individuals who were significant to the development of the City of Oswego and New York State, and National Register Criterion C for its examples of domestic and religious architecture from the period circa 1830-1910.

## **DEVELOPMENTAL HISTORY OF OSWEGO<sup>1</sup>**

### **Early Exploration and Military History**

The City of Oswego is located where the Oswego River flows into Lake Ontario and its name comes from the Onondaga word meaning "the flowing out of waters." The entire area was originally part of the Onondaga Indian homelands, although there was no permanent settlement in what became the City of Oswego. Simon Le Moyne, a French Jesuit missionary, led the first European expedition through Oswego in 1655. By the early eighteenth century, Oswego became a fur-trading site for Dutch, English and Native American traders. The Oswego River provided an important trade route between the Mohawk River, approximately 75 miles southeast of Oswego, and Lake Ontario, by way of Oneida Lake, the source of the Oswego River, and Wood Creek, which flows into Oneida Lake from the east. Oswego, at the mouth of the river, was a natural port.

The British established a settlement on the west bank of the Oswego River in 1722 and built a stone fort in 1727. By 1755 the British had added two more forts at Oswego, Fort Ontario, on the east side of the river, and Fort George on the west. In August 1756, during the French and Indian War, the French destroyed all three forts, but the British rebuilt Fort Ontario in 1759. It was actively used by the British during the Revolutionary War and remained under British control until 1796, when the United States occupied it under the Jay Treaty.

During the War of 1812, the Village of Oswego became a supply depot and Fort Ontario was used to protect supply routes to the American naval base in Sackets Harbor. The fort was captured and destroyed by the British in May of 1814 and in 1839, Fort Ontario was again rebuilt. Fears that the British would intervene in the Civil War prompted

<sup>1</sup> Multiple property listing entitled Historic and Architectural Resources in the City of Oswego, Oswego County, New York, prepared by Cynthia Carrington Carter, July 16, 2008.

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an upgrading of the fort in 1860 and the fort served as a training post between 1903 and 1905. It was used as a military hospital during World War I and as a training facility for military police and anti-aircraft units in World War II. In June of 1944 nearly 1000 European, mostly Jewish, refugees arrived at Fort Ontario, where they were housed until February of 1946. The fort is listed in the National Register of Historic Places and is operated by the New York State Office of Parks, Recreation and Historic Preservation as a State Historic Site.

### **Nineteenth Century Settlement and Industrial Growth**

After 1796, with Fort Ontario securely in the hands of the United States government, European-Americans began to settle near the harbor on the west side of the river. Recognizing the location's potential as a trading center, in 1797 the state government hired Benjamin Wright to survey the land for a new city. (Landmarks, 78) Wright laid out a basic grid pattern and on each side of the river he reserved two blocks for public parks. On the west side he designated two blocks north of Bridge Street as Franklin Square and on the east side he designated two south of Bridge Street as Washington Square. At first, population in the new village proceeded in a slow but steady pace.

During the War of 1812 settlement slowed, but after the war trade resumed and the population grew. Oswego County was established in 1816, taking parts of the existing counties of Onondaga and Oneida. Because of its size and the difficulties in traveling east to west across the county, it was established as a halfshire county, with one courthouse in the village of Oswego and another in Pulaski. The present county courthouse in Oswego was built on Washington Square in 1860 and was individually listed in the National Register in 2000.

The first bridge connecting the less-developed east side of the river with the more populous west side was constructed in 1822. Five years later, the United States government sold much the land surrounding Fort Ontario east of the Oswego River to Gerrit Smith and in 1830, he and a partner developed the harbor on the east side of the river.

The shipment of salt from the manufacturing plants in Syracuse to cities in Canada provided a livelihood for many early residents of Oswego, either as barrel makers, suppliers of cord wood for the salt manufacturers, or in the shipping industry.

The salt trade was a major motivating factor in the construction of the Oswego Canal. The completion of the Oswego Canal in 1828, connecting Oswego harbor with the Erie Canal in Syracuse made the City of Oswego a major hub for shipping between New York City, Canada and the upper Great Lakes. "Between 1830 and 1836 tolls on the Oswego Canal increased from \$3,673 to \$53,677 and boat arrivals rose from 546 to 2,004" (Breitbeck, 1999, p.1345). Wharves and ship-building facilities lined the west bank of the Oswego River and at mid-century, hotels, taverns, manufacturing concerns, retail stores, grain elevators, and lumber yards appeared on Water Street and West First Street north of Bridge Street.

In 1848, the Syracuse and Oswego Railroad was completed and entered Oswego at its south west corner, making a northeastward arch to the harbor. In 1869, to improve direct connections with the Pennsylvania coal fields, the company leased the railroad to the Delaware and Lackawanna Railroad. Oswego became the hub for four railroads; the Oswego & Syracuse (1848), the Rome-Oswego Railroad (1866), the New York and Oswego Midland (1869), and the Ontario Lake Shore (1872). Both the Oswego Canal and the railroads supported industrial development in

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the city, and power canals were built on both sides of the river, providing abundant power to operate flour mills, sawmills and textile mills.

Oswego became a major processing point for Midwestern agricultural products being shipped east and grain imports from Canada and the western United States made Oswego a major flour milling center. Lumber, imported from Canada, supported the shipyards and the wood products industries.

While flour mills dominated the east bank of the Oswego River, in the late 1840s, Thomas Kingsford, who invented a method of extracting starch from corn, constructed the first and later largest corn starch factory in the world along the west bank of the river south of Utica Street. Sharing the west bank of the river were breweries, cotton mills and several smaller manufacturing concerns. By the end of the century, however, the Canadian lumber trade declined, a high tariff stopped the barley trade and brewing declined, and the starch company moved west to the center of the corn country.

High style homes found on both sides of the river, that give testament to the city's shipping and industrial heritage from the earliest period of European settlement. The Federal style McWhorter house at 69 East Mohawk Street, built in 1828 by George McWhorter, the collector of customs for the port of Oswego, is an excellent example of the impressive homes constructed by the young community's elite. The Bronson house at 60 West Cayuga Street is another excellent example from the west side of the river (National Register listed as part of the Franklin Square Historic District). Built in 1836, by Alvin Bronson, this massive Greek Revival house is evidence of the wealth Bronson received from his forwarding business. As a member of the state legislature, he had lobbied for the construction of the Oswego Canal and by the 1830s he owned the largest forwarding business on the Great Lakes.

During the mid-nineteenth century many of the city's elite owned thriving industries. The Greek Revival home of mill owner Joel B. Penfield, at 124 West Fifth Street, demonstrates with its scale and grandeur the wealth that his mill provided. The George B. Sloan home at 107 West Van Buren Street is another example (National Register listed 1988).

Oswego was incorporated as a village in 1828 and as a city just 20 years later. Attracted by job opportunities, Oswego's population grew steadily, and by 1850, 12,205 people lived in the city, of whom 38% were foreign-born. Ethnic diversity brought with it religious diversity and the city is home to a number of Protestant and Catholic congregations, and the Jewish congregation of Berith Sholem, which was organized in 1858.

Much of the city's architectural fabric dates from the mid-nineteenth century to the early-twentieth century, a period of rapid growth and development. While the high-style homes of wealthy local industrialist are found individually and in groups throughout the city, dispersed between and among them are residential neighborhoods with blocks of working-class and middle-class houses.

Governmental and educational facilities also contributed to the development of the city. As the county seat, the city of Oswego benefited from the activity generated by the workings of the legal system and governmental agencies. The county constructed buildings as grand as the courthouse, one of the city's most significant buildings, as

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functional as the county jail, and as utilitarian as the county garage at 111 East Eleventh Street, to facilitate the operations of the county government.

The efforts of Dr. Edward Austin Sheldon, a school board superintendent from the City of Oswego, had a significant impact on the city as well as on educational training methods throughout the United States. In 1861 Sheldon, in an attempt to promote free public education for all children, organized the Oswego Primary Teachers Training School to train future teachers. In 1863 the school became the Oswego State Normal and Training School. The first Normal School in the New York State, based on the French model of specialty schools for training teachers called *ecole normale*, was organized in Albany in 1844. Sheldon's training methods, developed at the Oswego Normal School, were adopted throughout the United States.

The school became a state teachers college in 1942 and joined the State University of New York (SUNY) system in 1948, becoming a liberal arts college in 1963. Sheldon Hall, named in honor of Dr. Sheldon, was listed in the National Register of Historic Places in 1980.

### **The Twentieth Century: Shifting Focus**

In 1920, Oswego had 40 manufacturing plants employing 4,800 men and 1,900 women. In 1923, Kingsford Starch factory closed abruptly, putting 900 people out of work. In the early twentieth century, production of flour in Oswego ceased as Minneapolis and other milling centers in the Mid-West expanded their mills. Commerce on the Oswego Canal dropped from an annual 1,080,076 tons in 1860 to 3,959 tons in 1920 (Fay, et al. p.B6). The textile mills, however, continued to operate on both sides of the river.

The Standard Yarn Company's picker house and attached warehouse are rare remaining examples of the city's early-twentieth-century industrial buildings. The Standard Yarn Company was incorporated in 1884 in Newburyport, Massachusetts, but was operating in Oswego by 1888. The company built a stone and brick mill on the west side of the Oswego River south of Utica Street near Albany Street. The mill was located on the river bank on the east side of the Varick Canal.

The company produced cotton yarn for knitting mills, including the Swits Conde Knitting Mill on the east side of the river. According to the *Oswego Palladium* of April 11, 1910, Standard was spinning about 80,000 pounds of cotton yarn per week, and the company employed 300 workers working around the clock.

In 1911, the 3-story warehouse with raised basement was added to the picker house, replacing a late-nineteenth-century, one-story storage building. The railroad siding entered the new warehouse at the basement level, allowing for loading and unloading within the building. Once part of a large industrial facility, these buildings reflect a time when Oswego's industrial growth shaped the city.

The years of the Great Depression took their toll on the city, although Niagara Mohawk's power plant and increases in shipping helped sustain the local economy.

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In 1959 the opening of the St. Lawrence Seaway was a blow to the city's shipping industry. The Seaway could handle much larger ships than the Oswego Canal, and it ceased to be the main water route as many shippers bypassed Oswego.

Business failure, relocation and urban renewal destroyed most of the industrial buildings that once were the signature of the city of Oswego, resulting in the almost total loss of the nineteenth-century industrial fabric along the river. The Standard Yarn Company building remains as one of the few examples of the early-twentieth-century industrial architecture that once dominated the city and it is one of the most intact industrial buildings of the period remaining in Oswego. It was listed in the National Register of Historic Places in 2008.

At the close of the twentieth century, government, education and the production of electrical power were the primary industries in the local economy.

### **SOCIAL HISTORY/NEIGHBORHOOD DEVELOPMENT**

The Kingsford Historic district is significant under National Register Criterion B for its association with the Kingsford family, locally prominent industrialists. Thomas Kingsford and his son, Thomson, emigrated from England and settled in New Jersey in the 1840s. By 1846 they had perfected a new process for deriving starch from corn and in 1848 they relocated to Oswego and established the Oswego Starch Factory. Thomas Kingsford's home (no longer extant) was located just outside the Kingsford Historic District, on West 1st Street between West Mohawk and West Utica, an area of large homes dating to the 1830s. Thomson Kingsford purchased an existing home at West Third and West Oneida Streets in 1856. This home, originally Italianate, but remodeled into the Tudor Revival style by Thomson's son, Thomas P. Kingsford, in 1910-11, is individually listed on the National Register of Historic Places. Thomson Kingsford's half-sister, Ann Thomson Wilbur, lived next door to her brother at 162 West Third Street. This home, an Italianate residence dating to the 1860s, is still extant and is one of the many Italianate homes in the Kingsford Historic District that date to this period. Thomson Kingsford's daughter, Virginia Kingsford Higgins, and her husband John Higgins, built the high-style Georgian Revival home adjacent to her father's home, at 40 West Oneida Street in the district.

The Kingsfords selected Oswego as the location for their new starch factory both because of its location on the Oswego River, which provided ample water power to operate the plant, and the ease of transporting materials to and from the city by water and by rail. The Oswego Canal had been completed in 1828, connecting Oswego to the Erie Canal at Syracuse. Between the late 1840s and the early 1870s, Oswego became a hub for four major railroads, providing extensive overland connections in addition to the earlier water routes. The Oswego Starch Factory eventually grew to occupy several city blocks on the west side of the Oswego River and became the largest such operation in the world, producing more corn starch than any other plant for the remainder of the nineteenth century and becoming the largest employer in Oswego. Thomas Kingsford died in 1869 and his son, Thomson, assumed full control of the business until passing the torch to his son, Thomas P. Kingsford, in 1900. By the end of the nineteenth century, the Kingsford empire had grown to include not only the starch factory, but a department store, foundry, box factory, farm, and a fire company. A secondary enterprise was the Kingsford Foundry and Machine Works, another important enterprise.

The development of the Oswego Starch Factory and other Kingsford enterprises contributed significantly to the rapid growth of the City of Oswego in the second half of the nineteenth century. Much of the city's architectural



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fabric dates to this period, reflecting the major population expansion that occurred in response to increasing economic activity and employment opportunities. The starch factory employed hundreds of workers, whose wages supported scores of local commercial enterprises. When the factory closed in 1923, 900 people were put out of work.

In addition to the Kingsford family homes that are located in the Kingsford Historic District, other buildings in the district have Kingsford connections. Thomas Kingsford was an early supporter and the first trustee and treasurer of the West Baptist Church, constructed in 1867. The Kingsford family financed half the cost of its construction. The Kingsford family owned the Italianate home at 143 West Third Street from 1881 until 1927, during which time it was managed as a rental property and from 1905-1920, it was the residence of the pastor of West Baptist Church. More than one home in the district was occupied by an employee of the various Kingsford commercial and industrial enterprises. Even the residences in the district that have no direct Kingsford connection may be said to have been built, at least in part, because of the rapid development of the middle- and upper-middle class in the city that resulted from the burst in economic activity ignited by the establishment and expansion of such industrial enterprises as the starch factory. It was also a desirable area to live because of the proximity to churches, schools, businesses and middle upper-class to upper-class housing.

The Kingsford Historic District is significant under National Register Criterion C as a historically and visually intact collection of residential (and two religious) structures from the second half of the nineteenth century and first decade of the twentieth century, the period of Oswego's most rapid expansion.

The earliest buildings in the district are the Greek Revival structures, including those located at 24 West Oneida Street, 200 West Second Street, 143 West 3<sup>rd</sup> Street, 156 West Fourth Street, 174 West 3<sup>rd</sup> Street and 154 West Fifth Street which pre-date the district's period of significance. Two of these (143 and 174 West 3<sup>rd</sup> Street) were remodeled later in the nineteenth century and are now classified as Italianate structures. Beginning in 1856 with the construction of the O.H Brown house at 188 W. 2<sup>nd</sup> Street and continuing on through the decade of the 1860s, the district became a major nexus of development in the Italianate style. The variety of Italianate homes in the district ranges from the rather modest, wood frame, two-bay residence at 170 West Fourth Street (original owner unknown), to the high-style brick residence of Leonard Ames, President of the Second National Bank and owner of the Ames Iron Works, at 150 West Fourth Street.

Many contributing properties in the district were constructed in, or remodeled into, the Italianate style, a style that was popular in the United States between 1840 and 1885, and which dominated American domestic architecture during the period 1850-1880 (McAlester, p. 212). The principle characteristics of the style are a height of two or three stories; low-pitched roofs with widely overhanging eaves; decorative brackets beneath the eaves; tall, narrow windows, often with arched tops and frequently having elaborated caps; and a square cupola (McAlester, p. 211). Nearly all of the Italianate houses in the district display all of these characteristics, the exception being cupolas, which appear on only two (188 West 2<sup>nd</sup> Street and 160 West Fourth Street).

Promoted by the pattern books of Andrew Jackson Downing in the 1840s and 1850s, the Italianate style completely overtook in popularity other styles of the period, such as Gothic Revival and Second Empire, by the 1860s. Many earlier buildings, often in the Greek Revival style, were remodeled in the more fashionable Italianate style by newly well-off owners, beneficiaries of the surge in economic activity and development in the United States during the 1850-1870 period. This is true of at least two homes in the Kingsford Historic District (143 and 174 West 3<sup>rd</sup>

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Street). New construction slowed in America following the financial panic of 1873, and when construction revived in the 1880s, new styles, such as the Queen Anne, supplanted the older Italianate (McAlester, p. 214). The Italianate buildings in the Kingsford Historic District were constructed between 1856 and 1886, with most dating to the decade of the 1860s, squarely centered in the style's most popular period.

In addition to the Italianate, the district contains examples of the Queen Anne and Colonial Revival styles, both of which became popular as the domestic economy began to revive after the recession that followed the financial panic of 1873.

The Queen Anne style was the dominant style in American domestic architecture in the period from 1880-1900, with some examples occurring into the first decade of the twentieth century. Characteristics of the Queen Anne include steeply pitched roofs of irregular shape; patterned shingles, cut-away bay windows and other devices to enliven the wall surface; and an asymmetrical façade with a partial or full-width porch, often wrapping around to a side elevation (McAlester, p. 263). Popularized by English architect Richard Norman Shaw, the first Queen Anne style residence in the United States was constructed in 1874. By the 1880s, the style had begun to diverge from Shaw's original approach and had become characterized by the elaborate spindlework and exterior decoration that typifies the style in America. Examples of the Queen Anne style in the district include the homes at 59 and 61 West Mohawk Street, 30 West Oneida Street, and 157 and 164 West Third Street, and 144 West Fourth. All were constructed between 1888 and 1910, toward the end of the district's period of significance and of the style's popularity.

The Colonial Revival style has enjoyed one of the longest period of popularity of any architectural style in America, dominating domestic construction during the first half of the twentieth century, with examples appearing as early as 1880. Characteristics of the style include an accentuated front door, often with a pediment and columns; doors with fanlights or sidelights; a symmetrical façade; and windows with double-hung sash, often with multi-light glazing in one or both sash. About ten percent of all Colonial Revival homes, generally those dating from the earliest period of the styles' appearance, have an asymmetrical form (McAlester, p. 321, 324). In the decades of the 1880s and 1890s, elements of the Colonial Revival style frequently appeared on homes that could also be characterized as Queen Anne. Examples of the Colonial Revival style in the district include the homes at 40 West Oneida Street (the high-style Higgins-Kingsford home), 26 West Oneida Street, 166-168 West 3<sup>rd</sup> Street, and 53 West Mohawk (a transitional Queen Anne/Colonial Revival residence) and 58 West Mohawk. All were constructed between 1898 and 1910, at the end of the district's period of significance and the beginning of the Colonial Revival style's popularity.

A non-domestic structure in the Kingsford Historic District is the Romanesque Revival West Baptist Church, constructed in 1867. The Romanesque Revival style was popular in the United States in the period between 1840 and 1900. Characteristics of the style include semi-circular arch window and door openings; corbels, string courses and belt courses; square or polygonal towers of differing heights; and varied roof shapes. Churches were the most frequent building type for the style. (Blumenson, p. 43). Buildings in the Romanesque Revival style are generally constructed of brick or stone. The West Baptist Church is an outstanding example of the style, featuring all of its primary stylistic elements. The former St. Matthew's Lutheran Church at 22 West Mohawk is the other example built about a decade later in the newer version Richardsonian Romanesque architecture.

By the end of the first decade of the twentieth century, the Kingsford Historic District was fully developed. Shortly thereafter, in 1923, the Kingsford Starch Factory closed, relocating its facilities further west to be closer to the raw

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materials being produced in America's burgeoning heartland. Industry in Oswego declined abruptly in the early years of the twentieth century, as the Canadian lumber trade diminished, brewing declined as a result of a tariff on barley, and flour milling ceased as mills in the Midwest expanded to dominate that industry. Today, the Kingsford Historic District remains as a largely intact example and reminder of the economic heights attained by Oswego during its years as a major industrial center in the late nineteenth century.

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**BOUNDARY DESCRIPTION:**

As indicated by the heavy black line on the attached boundary map, the nominated property encompasses portions of West Bridge, West Mohawk, West Oneida, West Second, West Third, West Fourth and West Fifth Streets.

**BOUNDARY JUSTIFICATION:**

These boundaries encompass the most intact contiguous collection of buildings from the period of significance. The district is bounded to the west by the large Oswego Hospital complex. To the north of the district is Bridge Street, which forms the southern boundary of the NR-listed Franklin Square Historic District; the properties in Franklin Square developed along a different historic pattern, organized around the large open space the district is named for. Similarly, to the east is the downtown core of the east side of the city—commercial, civic, and governmental buildings, most of which are NR listed. The southern border of the district is composed of residential streets, but were not included because the streets developed in a different period (many are post-war) or the extant structures no longer have sufficient integrity to convey their architectural or historical significance.

**UTMS:**

Point	Zone	Easting	Northing
1	18	377513	4812529
2	18	377682	4812463
3	18	377779	4812354
4	18	377798	4812309
5	18	377766	4812247
6	18	377732	4812238
7	18	377555	4811271
8	18	377532	4812176
9	18	377464	4812214
10	18	377445	4812230
11	18	377415	4812273
12	18	377342	4812463

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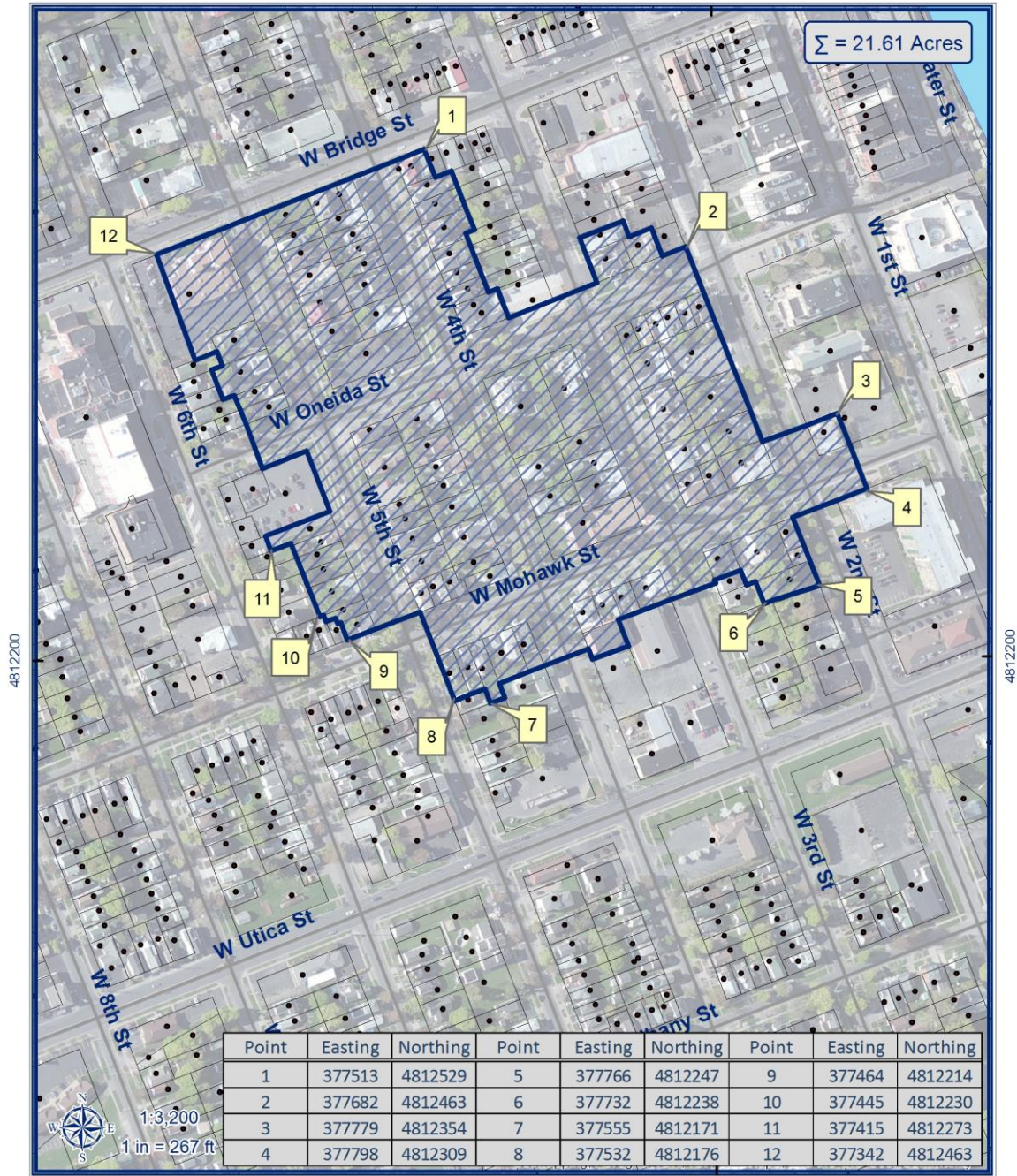
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### Kingsford Historic District

City of Oswego,  
Oswego Co., NY



377700

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



Tax Parcel Data:  
Oswego Co. RPS  
rptsgisweb.oswegocounty.com



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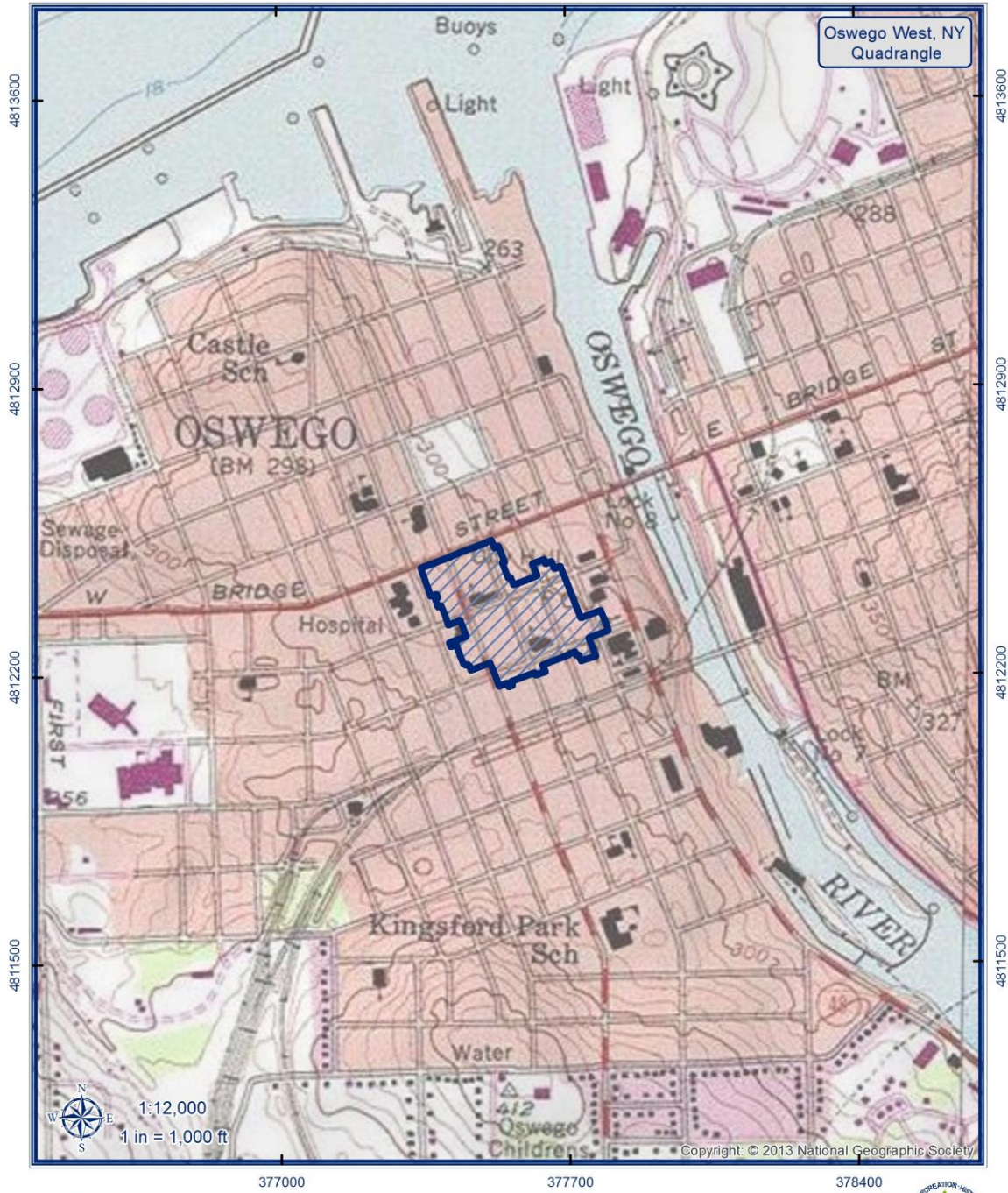
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### Kingsford Historic District

City of Oswego,  
Oswego Co., NY



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



Tax Parcel Data:  
Oswego Co. RPS  
rptsgisweb.oswegocounty.com



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### Kingsford Historic District

City of Oswego,  
Oswego Co., NY



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



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Oswego County, New York

### Photo Log (Prints from Digital Photos)

Name of Property: Kingsford Historic District

Location: Oswego County, New York

Photographer: Austin Wheelock

Date: July, 2012

Location of Negatives: CD-R Included

NY\_OswgCo\_KingsHD

#### PHOTO LOG

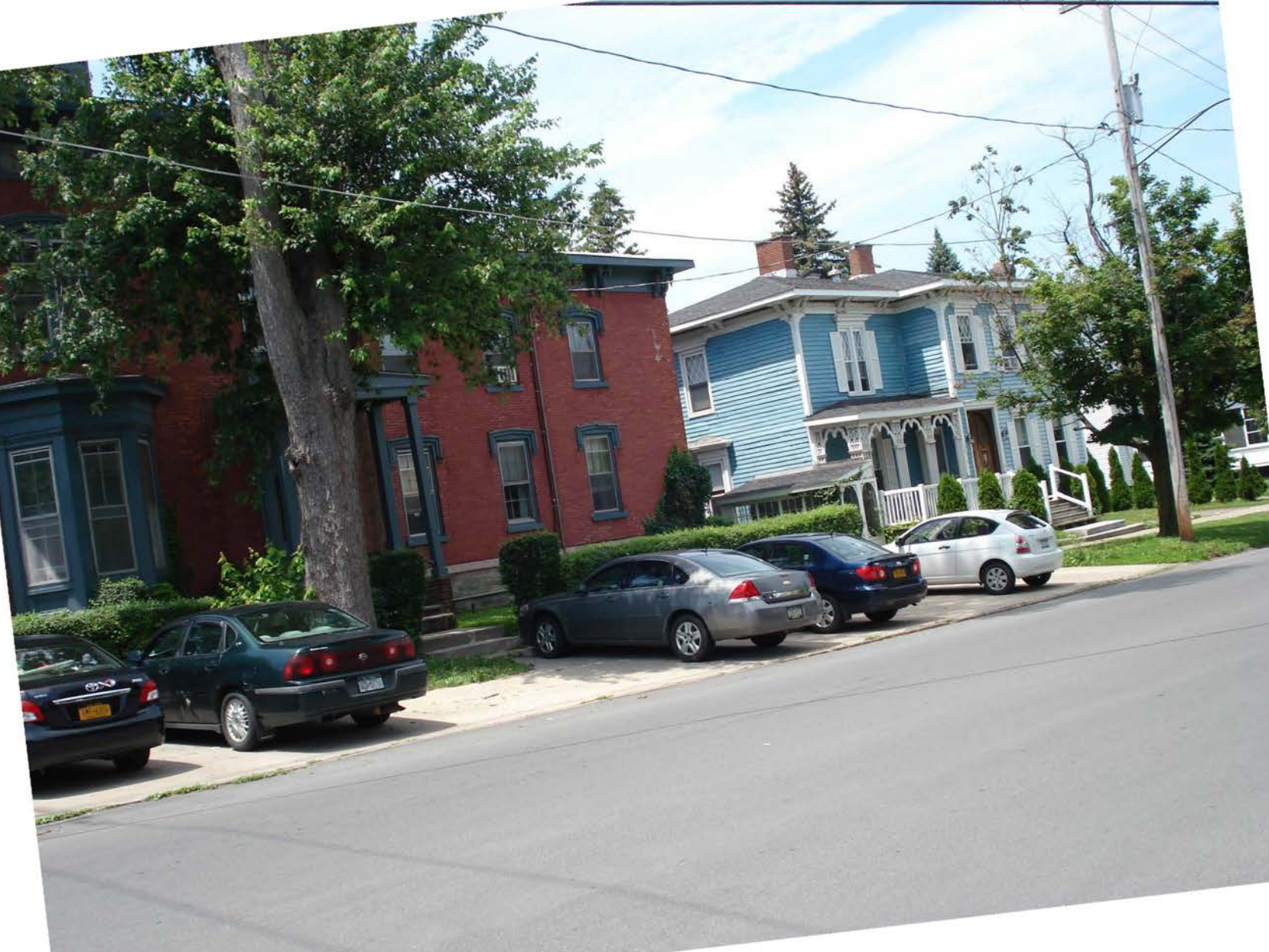
PHOTO	DESCRIPTION
0001	West Mohawk St. Streetscape
0002	West Mohawk St. Streetscape
0003	West Oneida St. Streetscape
0004	West 2 <sup>nd</sup> St. Streetscape
0005	West 3 <sup>rd</sup> St. Streetscape
0006	58 W Mohawk
0007	59 W Mohawk
0008	30 W Oneida
0009	152 W Fifth
0010	150 W 3rd (previously NR Listed)
0011	162 W 3rd
0012	168 W 3rd
0013	177 W Fourth
0014	129 W Fourth
0015	138 W Fourth
0016	188 W 2nd



Miss Wally's  
CLASSIC CONCRETE

















30



152

NO PARKING  
8 AM  
5:30 PM  
←

152-1518









LANSFORD Professional BLDG



129



Reynolds & McGowan  
ATTORNEYS AT LAW

138

1  
3  
8





W. MOHAWK ST.

W. SECOND ST.

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES  
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY Kingsford Historic District  
NAME:

MULTIPLE  
NAME:

STATE & COUNTY: NEW YORK, Oswego

DATE RECEIVED: 12/06/13      DATE OF PENDING LIST: 1/07/14  
DATE OF 16TH DAY: 1/22/14      DATE OF 45TH DAY: 1/22/14  
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 13001114

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N  
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N  
REQUEST: N SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

ACCEPT     RETURN     REJECT    1/22/14 DATE

ABSTRACT/SUMMARY COMMENTS:

Entered in  
The National Register  
of  
Historic Places

RECOM./CRITERIA \_\_\_\_\_

REVIEWER \_\_\_\_\_ DISCIPLINE \_\_\_\_\_

TELEPHONE \_\_\_\_\_ DATE \_\_\_\_\_

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.



## New York State Office of Parks, Recreation and Historic Preservation

Division for Historic Preservation  
P.O. Box 189, Waterford, New York 12188-0189  
518-237-8643



**Andrew M. Cuomo**  
Governor

**Rose Harvey**  
Commissioner

6 December 2013

Alexis Abernathy  
National Park Service  
National Register of Historic Places  
1201 Eye St. NW, 8<sup>th</sup> Floor  
Washington, D.C. 20005

Re: National Register Nomination

Dear Ms. Abernathy:

I am pleased to enclose one National Register nomination to be considered for listing by the Keeper of the National Register:

Kingsford Historic District, Oswego County

Please feel free to call me at 518.237.8643 x 3261 if you have any questions.

Sincerely:

Kathleen LaFrank  
National Register Coordinator  
New York State Historic Preservation Office