

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

Multiple Resource Area

~~Historic Resources of Woonsocket, Rhode Island:~~
historic ~~Partial Inventory, Historic and Architectural Resources~~

and/or common (See table of contents, page i)

2. Location

street & number Incorporated limits of Woonsocket, Rhode Island not for publication

city, town Woonsocket No. 1 - Hon. Fernand J. St Germain
~~Congressional district~~

state Rhode Island code 44 county Providence code 007

3. Classification

Category	Ownership	Status	Present Use
<input type="checkbox"/> district	<input checked="" type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture
<input type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	<input checked="" type="checkbox"/> unoccupied	<input checked="" type="checkbox"/> commercial
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input checked="" type="checkbox"/> work in progress	<input checked="" type="checkbox"/> educational
<input type="checkbox"/> site	Public Acquisition	Accessible	<input checked="" type="checkbox"/> entertainment
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input checked="" type="checkbox"/> yes: restricted	<input checked="" type="checkbox"/> government
	<input type="checkbox"/> being considered	<input checked="" type="checkbox"/> yes: unrestricted	<input checked="" type="checkbox"/> industrial
		<input checked="" type="checkbox"/> no	<input type="checkbox"/> military
			<input type="checkbox"/> museum
			<input checked="" type="checkbox"/> park
			<input checked="" type="checkbox"/> private residence
			<input checked="" type="checkbox"/> religious
			<input type="checkbox"/> scientific
			<input type="checkbox"/> transportation
			<input type="checkbox"/> other:

MRA

4. Owner of Property

Multiple ownership: see historic district owners' list and
name individual inventory entries.

street & number

city, town _____ vicinity of _____ state _____

5. Location of Legal Description

courthouse, registry of deeds, etc. City Clerk's Office, Woonsocket City Hall

street & number 169 Main Street

city, town Woonsocket, state Rhode Island 02895

6. Representation in Existing Surveys

Woonsocket, Rhode Island: Statewide Historic
title Preservation Report P-W-1 has this property been determined eligible? yes no

date September 1976 federal state county local

depository for survey records Rhode Island Historical Preservation Commission

city, town Providence state Rhode Island 02903

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The New England Textile Mill Survey: Selections from the Historic
American Buildings Survey, Number Eleven

September 1971 Federal

Historical American Buildings Survey

Washington, D.C.

Rhode Island: An Inventory of Historic Engineering and Industrial Sites

1978 Federal/State/Private

Historic American Engineering Record

Washington, D.C.

7. Description

Condition		Check one	Check one
<input checked="" type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site
<input checked="" type="checkbox"/> good	<input type="checkbox"/> ruins	<input checked="" type="checkbox"/> altered	<input type="checkbox"/> moved date _____
<input checked="" type="checkbox"/> fair	<input type="checkbox"/> unexposed		

Describe the present and original (if known) physical appearance

INTRODUCTORY NOTE: The following multiple resource National Register nomination covering historic and architectural resources in the City of Woonsocket is based on an intensive survey undertaken by the City and the Rhode Island Historical Preservation Commission, with the aid and cooperation of the Woonsocket Historical Society, in 1973. The survey was completed in 1975 and an 80-page survey report was issued in 1976. The survey covered archeological sites only to a very limited degree and consequently such resources are beyond the scope of this nomination.

In preparation for this nomination, the survey results were updated in 1980-1981. This task was undertaken by the staff of the Historical Preservation Commission. City officials, the Woonsocket Historic Districts Commission, the Woonsocket Historical Society and members of the public at large were asked to review and comment on the results published in 1976 and on new recommendations prepared by the state Commission's staff.

The Woonsocket multiple resource nomination includes two historic districts, one historic district amendment, and sixteen individual properties or complexes newly approved by the Review Board and SHPO. In addition, it covers six complexes or individual properties previously nominated and one complex declared eligible for entry into the Register.

(The Woonsocket Opera House, entered on the National Register in 1973, is not included because it was destroyed by fire in 1975. Club Marquette, declared eligible for entry into the Register in 1976 by the Secretary of the Interior, is not included because it was demolished in 1978.)

For further information on survey methodology and a much more detailed discussion of Woonsocket, its development, buildings, history and significance than can be presented in a National Register nomination, the reader is referred to the Woonsocket survey report.

GENERAL DESCRIPTIVE STATEMENT COVERING THE CITY OF WOONSOCKET

Situated in northeastern Rhode Island, Woonsocket is approximately eight and a half miles square. Cumberland, North Smithfield, and the Massachusetts towns of Blackstone and Bellingham border the city. Route 146 and the Providence & Worcester Railroad link Woonsocket to the two major centers in the region, Providence and Worcester, and Interstate 295 intersects Route 146 four miles south of the city.

The topography is varied, a complex interface of hills, small streams, and one major river--the Blackstone. Local relief is about 300 feet. The highest elevation, slightly more than 400 feet, is in East Woonsocket. Lowlands covered with glacial out-wash deposits border the Blackstone

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River and its tributaries. The largest level area exists in the Social district, the "Social Flatlands." Hilly terrain characterizes much of the rest of the city, and upland areas east of Mendon Road and south of Mount St. Charles, where steep slopes, rock outcrops and swamps long defied large-scale developments, were among the last tracts of "wilderness" in the municipality.

The Blackstone River enters Woonsocket at its northwest corner and flows in a generally southeasterly direction forming a lazy "W" in the western part of the city. Woonsocket Falls, largest waterfall on the river, was a resource valued by the first European settlers. In the late seventeenth century a sawmill was set up at the falls, and the river served as a power source for many years. Tributaries of the Blackstone--Cherry Brook, entering from the south, and the Mill River and Peter's River, entering from the north--also powered mills. During the 1820s, '30s and '40s an effort was made to utilize the Blackstone as a transportation artery in conjunction with the Blackstone Canal. This venture was unsuccessful because the canal competed for water reserves with the mills. In the late 1840s the need for improved transportation linkages was met when the Providence & Worcester Railroad was constructed.

Geography played an important role in determining the city's destiny. The Blackstone River acted as a natural boundary, responsible in part for the long-delayed unification of Woonsocket as a single political jurisdiction, and the power potential of the river was a prerequisite for industrial development. The terrain contributed to the growth and continued identity of distinct districts in the city, particularly of several hilltop neighborhoods, and this irregular topography produced a complex road system. The variety of the city's physical geography makes it remarkably picturesque, a place of visual excitement and surprise.

Woonsocket is the only urban area in northern Rhode Island. It has been an industrial center since the early nineteenth century, and manufacturing continues to dominate the economy. Nevertheless, industrial production, particularly of textiles, has declined significantly in recent years and an increasing number of residents commute to jobs in the surrounding region.

The location of industry in Woonsocket reflects mid- and late-nineteenth-century land-use patterns. It is concentrated along the banks of the Blackstone River, especially downtown, but is also found scattered about over most of the city at isolated sites. By contrast, commercial development, which in the nineteenth and early twentieth century was concentrated in the central business district and in a few neighborhood shopping areas like the famed Social Corner, has spread to shopping malls

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on Diamond Hill Road in northeast Woonsocket, to Park Square on the city's south-central border, to lower Cumberland Hill Road, and to the "New Downtown" in the Social Flatlands. Residential development fills the interstices. The only open land left in the city is in a few rugged upland tracts along Woonsocket's south and southeast borders.

Development is fairly dense although, as is true throughout Rhode Island and much of New England, row houses are almost unknown and apartment buildings are largely a post-1960 phenomenon. Detached single-family houses are the rule, with a good number of 2-deckers, 3-deckers and 4- to 6-unit tenements mixed in. Almost all residential buildings are wood frame. Platting was generally haphazard and there are no grand boulevards, parkways, or elaborately conceived schemes of major streets with minor cross streets or alleys. In historic and architectural terms, the most interesting residential areas are South Main Street, an affluent residential corridor following a major thoroughfare; Cato Hill, a compact, hilltop, blue-collar neighborhood close to downtown; and the North End, a suburban-style district of tree-lined streets and ample single and double houses. All three areas are the subject of Register designation (see below).

The old downtown is comprised of 2- to 5-story commercial blocks lining Main and North Main streets from Market Square to Monument Square and focuses in the middle at Depot Square with its railroad station and City Hall. Unfortunately, substantial losses of historic fabric have resulted in nomination of individual properties in the CBD rather than a district.

Woonsocket developed as the seat of numerous moderate-sized mills, most producing textiles. The mill complexes are not interrelated in any meaningful historic or visual sense. As is common with such complexes, substantial alterations have been and continue to be made. The group of historic maps which accompany this text (figures 1 through 4) serve to illustrate the nature, extent and chronology of Woonsocket's development.

Today, city planners divide their municipality into fifteen districts. Fairmount, at Woonsocket's northwest corner, dates primarily from the early twentieth century. Laid out on a grid pattern, it contains rows of modest houses, a ragged and much changed line of factories along the Blackstone and several churches, including the former St. Andrews Chapel (one of the properties included in this nomination--see listing below for details). The North End, east of Fairmount and the river, is a handsome and generally affluent, suburb-like late nineteenth- and early twentieth-century residential neighborhood including the North End Historic District and the Darling House; early twentieth-century factories along the North End's river frontage are quite separate from the bulk of the neighborhood.

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Cook's Hill, located within a W-shaped bend of the river, is topographically, architecturally and functionally diverse. It contains mills and mill sites dating from the seventeenth century through to the mid-twentieth century, most of the old downtown commercial district, and residential zones along River, Arnold and High streets. Historically, Cook's Hill was the village of Woonsocket Falls; here stand Woonsocket City Hall and the Hanora Mill complex. As defined by local planners, Cato Hill contains the northern half of the old downtown, a small but important section of the new downtown, the Cato Hill Historic District, the Harris Warehouse, St. Charles Borromeo Church Complex, the Pothier House, the Civil War Monument, Linton Block, the former U.S. Post Office, and the Stadium Theatre and Building. Pond Street, northwest of Cato Hill and the North End, contains a large recreation area surrounding an old mill pond, the remains of two large mill complexes, and some multi-unit housing of the late nineteenth and early twentieth centuries. St. Charles Borromeo Convent is within this planning zone. Social, much changed through urban renewal, includes the new downtown (in the Social Flatlands), Oak Hill Cemetery, industrial complexes and the site of the Jenckesville industrial village, and what remains of the once-dense, mixed residential/commercial district which was the center of French-Canadian Woonsocket. The Social planning area includes St. Ann's Church, the Jenckes Mansion, and the Gaulin House. Upper Social, an upland area in north-central Woonsocket, has varied early twentieth-century housing stock; some streets are densely developed while others are relatively suburban in character. East Woonsocket, the city's northeast corner, was rural and agrarian into the twentieth century. Now it contains shopping centers, suburban-type residential areas, and a few apartment complexes. Cumberland Hill is a diverse area of upland residential development, schools, a park, the Woonsocket Hospital, and industrial parks. It too was rural until well into the present century. Oak Grove, at the city's southeast corner, is an early twentieth-century residential plat more associated with Cumberland than with Woonsocket. As its name suggests, Upper Bernon in south-central Woonsocket is high ground, centered on Logee Hill. A good portion of the area remains undeveloped. In the midst of the largely early-to-mid-twentieth-century developed portion of Upper Bernon stands the Logee House. Part of the historic but now largely obliterated Hamlet mill village lies in Upper Bernon; the remainder is in Lower Bernon. The latter contains both high ground, much of it occupied by institutions, and bluffs beside the Blackstone where Hamlet stood and where there are now early twentieth-century mill complexes, a school, and housing. Housing stock throughout Lower Bernon ranges in date from the late nineteenth century through the early twentieth century. The Grove Street School and most of the Precious Blood Church Complex lie in Lower Bernon. The area now designated "Front Street" actually encompasses the historic mill village

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of Bernon which centered on the Woonsocket Company Mill Complex; here too is the remainder of the Precious Blood Church Complex and the Woonsocket Courthouse. The Front Street area was the site of the Globe mill complex and contains much representative multiple-unit housing dating from c. 1850 through c. 1930. Front Street skirts the south side of the Blackstone River, opposite Cook's Hill. Just to the north is Constitution Hill--an interesting but much altered late nineteenth-century, blue-collar, residential quarter. At Woonsocket's southwest corner is the South Main Street area, a primarily residential neighborhood containing single- and multi-family dwellings dating from about 1840 through about 1940. The South Main Street Historic District is located in this area, as well as most of Woonsocket's earliest historic properties--the Arnold House, the 1761 Milestone, and the Smithfield Monthly Meeting of Friends complex which includes the meetinghouse, parsonage and cemetery. The Wilbur House is also situated in the South Main Street planning area.

Woonsocket is rich in well preserved and interesting domestic architecture, from workers' cottages to great mansions. This legacy reflects the chronology of Woonsocket development: there are very few buildings dated before 1830, large numbers dating between 1840 and 1940--especially from the 1880s, '90s and first two decades of the twentieth century--and few built after 1940. Some 1400 such buildings were individually recorded in the course of the Woonsocket survey. The survey covered all of the approximately 150 nineteenth- and early twentieth-century commercial buildings in the city. Again, the great majority dated between 1880 and 1920, with a small but select group constructed in the 1920s and a yet smaller group built in the 1960s and '70s. Some 20 industrial sites were recorded, comprising about 100 structures ranging in date from 1822 to 1918. In addition, Woonsocket includes a representative sample of generally good institutional buildings and an unusually large number of architecturally noteworthy churches and church complexes, most dating to the period 1880-1930.

Architectural "styles" as commonly understood and rather narrowly defined do not fit Woonsocket architecture very well, for so many Woonsocket buildings are either extremely simple nineteenth-century structures--so plain as to be styleless--or expressions of early twentieth-century eclecticism so diffuse as to defy stylistic taxonomy. Nevertheless, it can be said that the Greek Revival style in many different forms is well represented. There are few Italianate buildings but a good number in the Bracketed mode (using the term as broadly as possible). Second Empire buildings are scarce but are generally first-rate residential buildings of ample scale and considerable elaboration. The so-called Stick Style and other manifestations of Victorian architectural Medievalism (save in a handful of churches) are almost unknown. The Queen Anne style is well represented throughout the city, but the Shingle Style, in

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its true form, is rare. Surprisingly, the Colonial Revival is also rare. Richardsonian Romanesque is restricted to a few good civic buildings. Of definable early twentieth-century styles, the most frequent are the Colonial and Tudor.

SURVEY METHODOLOGY

The Woonsocket survey was sponsored jointly by the City of Woonsocket and the Rhode Island Historical Preservation Commission. It was carried out by architectural historian David Chase, assisted by historic geographer Walter Nebiker, both of the Preservation Commission staff. Their work was aided by a Woonsocket High School research team directed by Martin Crowley and Raymond Bacon of the Social Studies Department's local history program. Dr. and Mrs. Alton P. Thomas and other members of the Woonsocket Historical Society contributed information and research, reviewed drafts and assisted in a variety of other ways, as did a number of other local residents with special knowledge of Woonsocket history. The survey results, report and recommendations were reviewed by city officials, the State Preservation Commission and Review Board, the Woonsocket Historical Society and a number of interested citizens. Dr. Patrick T. Conley, a specialist in Rhode Island ethnic, religious and political history, and Dr. Howard P. Chudacoff, an urban historian, were called upon to critique the survey report in draft.

The entire City of Woonsocket was inspected and researched. The city's core was recorded property-by-property, along with scattered individual sites of historic or architectural interest in other areas.

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Properties included within the Woonsocket Multiple Resource Nomination
Districts

Cato Hill Historic District Amendment

Original district entered on the National Register August 10, 1976

North End Historic District

South Main Street Historic District

Individual Properties

L'Eglise du Precieux Sang, Church of the Precious Blood Church

Complex and Chateau Clare

94 Carrington Avenue and 61 Park Avenue

Entered on the National Register July 26, 1982

St. Ann's Church Complex

Cumberland Street, Gaulin Avenue and Elm Street

Alphonse Gaulin, Jr., House

311 Elm Street

The former St. Andrews Episcopal Chapel, now Farrow Temple

576 Fairmount Street

Woonsocket District Courthouse

24 Front Street

Woonsocket Company/Bernon Mills

100-115 Front Street

Entered on the National Register May 7, 1973

Grove Street Elementary School

312 Grove Street

Henry Darling House

786 Harris Avenue

Logee House

225 Logee Street

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Hanora (Ballou/Harrison/Lippitt) Mills

1 Main Street

Determined eligible for nomination to the National Register

October 10, 1979

Woonsocket City Hall/The Harris Block

169 Main Street

Entered on the National Register May 1, 1974

The Former U.S. Post Office

295 Main Street

Entered on the National Register May 30, 1979

Woonsocket Civil War Monument

Monument Square

The Linton Block

3-5 Monument Square

Stadium Building and Theatre

14-22 Monument Square

Entered on the National Register June 30, 1976

St. Charles Borromeo Church Complex

North Main, Daniels and Earle Street

Frank Wilbur House

1273 Park Avenue

Pothier House

172 Pond Street

John Arnold House

99 Providence Street

Harris Warehouse

61 Railroad Street

Entered on the National Register July 1, 1976

Smithfield Monthly Meeting of Friends Meeting House and Parsonage

126 Smithfield Road

Jenckes Mansion

837-839 Social Street

1761 Milestone

640 South Main Street

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Roughly bounded by Very Highland, Winter, Prospect and Summer sts.

NAME: ^g ~~The~~ North End Historic District (W.M.A.A.) (Figures 6 and 8-19)

LOCATION: ~~Bounded by Harris Avenue, Winter Street, Prospect Street, Summer Street, Spring Street and Blackstone Street (see detailed boundary description below).~~

OWNERS: Multiple (See owners list on file at R.I. Historical Preservation Commission)

CONDITION: Good; altered; original site

DESCRIPTION:

The North End Historic District is an affluent, suburban, residential area with broad thoroughfares traversing its gently rolling terrain, mature shade trees in profusion, well tended lawns and shrubbery, and ample homes. Its buildings are well kept and generally little altered; for the most part, they remain in original use as single-family houses. The district is centered on the nineteenth-century Edward Harris estate which was subdivided and developed in the first decades of the twentieth century.

The district contains 232 parcels of land and 224 major buildings--two thirds were built as single-family residences. These vary in size from cottages to mansions, but the greatest number are products of the tastes and pocketbooks of middle- and upper-middle-income clients. The district contains 41 double houses, most large and costly in execution. There are, in addition, about 10 2-deckers and 3-deckers; these, too, tend to be well finished.

The 2- and 3-deckers are concentrated along lower Prospect Street. Concentrations of double houses occur on Meadow Road, Winter Street and Blackstone Street. Most of the largest residences are found on Prospect Street, Woodland Road, Glen Road and Oakley Road. Relatively modest houses occur particularly on Spring Street, Summer Street and Meadow Road. Several streets are remarkable for their heterogeneity, most especially Harris Avenue.

The North End is largely early twentieth-century in character, yet its development stretches back to the 1840s. Some 35 extant buildings were erected by 1870; 28 date between 1870 and 1895, 109 between 1895 and 1920, 34 between 1920 and 1945, 18 between 1945 and the present. Notable buildings from all decades between 1840 and 1970 exist in the district, but the greatest number date from the area's prime era of growth--the years 1900 to 1920.

The Horace Pearce house at 312 Blackstone Street is the earliest building possessing real interest. Dating to about 1840, this is an

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unschooled, temple-form Greek Revival cottage; its tetrastyle Doric portico lacks a proper entablature and pediment, the better to accommodate bedroom windows. At 246 Harris Avenue stands the contrastingly correct Lyman Cook House of 1847, a four-square, 2-story, severely dignified Italianate villa, shorn of all picturesque fillips save a bracketed cornice and bracket-trimmed front porch. The Bracketed mode is more amply represented in the Verry-Ballou House at 74 Harris Avenue and the Lewis Metcalf House at 120 Harris, both dated 1855. The Second Empire mansarded house made its appearance here in the later 1860s and almost every example is worth citing--big homes like the Pond residence at 540 Blackstone Street and the Randall House at 3 Highland Street (both 1865), the Sweatt House at 268 Prospect Street (c. 1868) and the similar Slocomb House (c. 1869) at 274 Harris Avenue, and the somewhat smaller Page House at 129 Spring Street, dating to 1868. The most imposing Second Empire residence in Woonsocket stands at 289 Prospect Street, a brownstone trimmed brick edifice erected in 1867 for Thomas Thurber from plans by New York architect Michael Volk.

Two dwellings put up in about 1876, the Ellis House at 121 Prospect Street and the Elliott House at 83 Summer Street, illustrate contrasting approaches to suburban domestic architecture. The Ellis House is a symmetrical, 3-bay, cross-gabled building with straightforward front porch and demure bracketed trim. It is picturesque in an understated way and its compositional format is found repeatedly in Woonsocket. The Elliott House is small in accommodation but large in effect: an L-plan cottage complete with tower, wrap-around porches and Stick Style trim. It is an architectural rarity in this city.

The North End boasts Queen Anne dwellings, a few built during the 1880s, but most dating from the 1890s: the Kent House at 21 Summer Street (c. 1883), an eccentric, architect's home; the Cooke House at 7-9 Summer Street erected c. 1893; and 163 and 179 Prospect Street dating from the 1890s. There are a good number of Queen Anne 2-deckers and 2-family houses, including 338-348 Blackstone Street. The transition from Queen Anne to Colonial Revival is well illustrated by the house at 315 Winter Street, a 2½-story, essentially Colonial Revival house with a gambrel roof, and banded shingle work. The Richardsonian Romanesque is not represented by a residential example, but by the First Baptist Church (1891) at 298 Blackstone Street, a key city landmark.

Because the 1900s and 1910s were the era of the district's prime development they generated too many buildings of major interest to note here. Nevertheless, without enumerating all these buildings, three indicators of their range and quality can be laid out. First, the period styles so popular in these decades, from Tudor to Mediterranean to Colonial, are well represented. Approximately half the houses from

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this era are not easily labelled as being one style or another and this, too, is characteristic. Further, although early avant-garde modernism is not found in the North End, there are eight bungalows of varied size and sophistication. Secondly, bungalows and period styles not withstanding, a normative suburban house format--the 2½-story, 3- or 5-bay, central-entrance residence with single-story lateral porch wings--is found in great quantity and variety. Thirdly, the work of Walter Fontaine, an architect of state-wide activity who made his home in the North End, is represented by at least eleven buildings. It is estimated that his office may have done ten percent or more of the total number of buildings in the district. Fontaine had a hand in St. Stanislaus Kostka (Polish) Catholic Church of 1905 at 174 Harris Avenue and St. Michael's (Ukrainian) Catholic Church of 1919 at 394 Blackstone Street. His residential commissions include the Mee House at 253 Harris Avenue, the Guerin House at 190 Glen Road and the Dunn House at 168 Woodland Road. Buildings erected in the 1920s include Walter Fontaine's own Tudor style brick house at 211 Glen Road and his Gothic Notre Dame des Victoires Church at 130 Prospect Street.

Very little was built in the area during the '30s, but Walter Fontaine-designed additions to Notre Dame were initiated in 1930, and the International Style King Clinic at 175 Harris Avenue dates from 1940. The onion-domed St. Michael's Ukrainian Orthodox Church, 68 Harris Avenue, was built in 1942. The Darman and Medoff houses of the early 1950s, standing at 507 and 531 Harris Avenue, possess architectural interest, as does Congregation B'nai Israel at 224 Prospect Street, built in the late 1960s. All three were designed by Harry Ramsey.

In addition to dwellings, the North End district contains a convenience store, several funeral homes and doctors' offices, seven churches, a YWCA and one major public space, Cold Spring Park, which fronts on Harris Avenue and descends to the Blackstone River. (Only the landscaped portion of the park on the hill above the flood plain is included in the district.) A small landscaped plot at the intersection of Homestead Road, Harris Avenue and Blackstone Street, bracketed by stone gateposts (once guarding the carriageway leading into the Harris estate) and containing a monument honoring Kasimir Pulaski, is the other park-like area in the district.

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Inventory: Contributing structures are defined as those which relate to Edward Harris' tenancy here and to the period following Harris' death when his estate was divided. Contributing structures are listed first, by street name in alphabetical order. Non-contributing structures are listed at the end of the inventory. Inventory entries include plat and lot numbers (e.g., 13-E/176). All buildings are wood frame unless noted otherwise. Awnings on houses, so pervasive once and so important to the visual quality of late nineteenth- and early twentieth-century dwellings and the ambience of such neighborhoods, remain very common in the North End, so common that they are not singled out for mention in inventory entries. Names assigned to buildings are the earliest known owners' names, taken from maps and directories, or in some instances, tracked down through deed research.

BLACKSTONE STREET (#267-540)

- 267 Former First Presbyterian Church (1904): Small, vernacular shingled Gothic church. (13-E/176)
- 298 First Baptist Church (1891): Designed by an architect named Butterfield from Manchester, N.H., and built by Darling Brothers of Worcester, the Baptist church is a brick, more-or-less Richardsonian Romanesque edifice, trimmed with granite, dominated by a tall belfry and clock tower and noted for its fine stained-glass windows. (13-F/13)
- 301 P.W. Whitaker House (c. 1845): 3-bay, end-gable, Greek Revival cottage. (13-G/7)
- 302 House (c. 1885): 2½-story, high-hip-and-cross-gable, Queen Anne house of picturesque composition. (13-F/12)
- 307 H. Coverdale House (c. 1845, c. 1890): L-plan Greek Revival cottage with late 19th-century alterations. (13-G/6)
- 312 Horace Pearce House (c. 1840): A curious Greek Revival cottage with Doric temple front, made incorrect by oddly proportioned pediment containing windows. Pearce, a noted supporter of Thomas Dorr in the Dorr Rebellion of 1842 which sought broadened suffrage, later became Woonsocket's first police chief. (13-F/181)
- 324-326 E.T. Martin House (c. 1845): 5-bay, flank-gable, Greek Revival cottage made over into a 2-family dwelling. (13-F/135)

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Blackstone Street (cont)

- 325-335 House (c. 1910): Vaguely Tudor, large 2½-story, hip-roofed, wood-shingle, double house with twin cross gables. Neighboring 341-349 and 355-365 are nearly identical. (13-G/192)
- 338-348 House (c. 1890): 2½-story, hip-roofed, clapboard and shingle, Queen Anne double house with major cross gable and twin corner entrance porches. Nearly identical to 425-427 South Main Street (see South Main Street Historic District entry). (13-F/145)
- 341-349 House (c. 1910): Vaguely Tudor double house; see 325-335. (13-G/195)
- 355-365 House (c. 1910): Vaguely Tudor double house; see 325-335. (13-G/222)
- 364-370 House (c. 1855): 2½-story Greek Revival house with late 19th- and early 20th-century alterations. In the mid-19th century the property of Edward Harris, one of several Harris buildings which survive on the periphery of the former Harris estate. (13-F/164)
- 371-375 House (c. 1905): Large, 2½-story, double house fronted by colossal Colonial Revival porches. (13-G/275)
- 378-380 House (c. 1890): 2½-story, gable-roofed, 3-bay house with central entrance; single-story wings with bay windows. (13-F/163)
- 381-389 House (c. 1905): Large, 2½-story, stuccoed, double house with twin entrance porches. (13-G/274)
- 394 St. Michael's Ukrainian Catholic Church (1919-1923): Walter F. Fontaine designed the onion-domed, yellow brick church. (13-F/141)
- 394 The G.W. Smith House, now St. Michael's Rectory (c. 1865): 1½-story, gable-and-cross-gable, Bracketed cottage. (13-F/141)
- 399-405 House (c. 1905): Large, irregularly massed, yellow-brick-and-stucco, double house. (13-G/273)
- 415-427 House (c. 1905): Large, symmetrical, 2½-story, gable-roofed, astylistic, double house. (13-G/196)

(See Continuation Sheet #24)

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Blackstone Street (cont)

426-428 House (c. 1897): 2½-story Queen Anne house; 3-story, semi-octagonal corner tower has high, peaked roof. (13-F/8)

481-491-495 William Jenckes House (c. 1845/c. 1920/c. 1970): Much altered but early house and barn, attached and made over into apartments. (8-B/45)

488 House (c. 1885): Simple, cross-gabled, 2½-story Queen Anne house with porch across its 3-bay facade. This compositional format is found on a good number of Woonsocket houses, especially of the '70s (see 121 Prospect Street). (8-C/139)

507 (see 3 Highland Street)

532-534 House (c. 1885): Cross-gabled Queen Anne cottage with wrap-around porch. (8-C/30)

540 Daniel Pond House (1865): Big, 1½-story, over-scaled, mansard-roofed house; symmetrical facade has bay windows flanking a central entrance pavilion; matching 1½-story, mansard-roofed carriage house. H.C. Martin of Boston, architect; Stephen Clark of Woonsocket, builder. Daniel Pond owned a warp mill and was the first R.I. manufacturer to institute the 8-hour day. Pond was a framer of Woonsocket's first city charter and served as Mayor from 1890 through 1893. (8-C/29)

GLEN ROAD

6 House (c. 1905): Modest, 2½-story, hip-roofed house; shallow bay window flanks entrance porch. (13-I/228)

16-18 Harris Woolen Company Double House (c. 1885): One of a pair of very plain, gable-roofed, double houses built by the Harrises. (13-I/16)

26-28 Harris Woolen Company Double House (c. 1885): One of a pair; see 16-18 Glen. (13-I/259)

38 House (c. 1900): One of a pair of retardataire, end-gable, 2½-story, porch-fronted houses; its twin is 46 Glen. (13-I/182)

46 House (c. 1900): See 38 Glen Road. (13-I/184)

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Glen Road (cont)

- 55 House (c. 1915): Large, low-hip-roofed, symmetrical, banded wood-shingle, 3-bay dwelling with central entrance; eaves have extravagantly shaped jack rafters. (13-G/242)
- 62 Eugene Jalbert House (c. 1919): Small, shingled bungalow. Jalbert was a lawyer and Woonsocket textile manufacturer who became an Associate Justice of the State Supreme Court. (13-I/239)
- 74-80 House (c. 1915): Large, 2½-story, gambrel-roofed, clapboard-and-shingle, double house set end to the street. (13-I/220)
- 100 House (c. 1915): 2-story, gambrel-roofed, Colonial Revival house. (13-I/218)
- 103 Joel Bense House (c. 1917): A large and vaguely Mediterranean house, brick with green pantile roof; 3-bay facade with central portico; large garage in rear to match; symmetrical foundation planting. Bense was a mill overseer. (13-H/232)
- 116 House (c. 1915): 2½-story, clapboard, Neo-Colonial house. (13-I/217)
- 138 Robert L. Davis House (c. 1913): Very large bungalow; twin gabled dormers; extensive porches on fieldstone base. Davis was a dentist. (13-I/203)
- 183 Charles Proulx House (c. 1915): Like 102 Glen, this house exemplifies the archetypical, early-20th-century, upper middle-class house so common in this neighborhood: a 2-story, 3-bay main block with central entrance and flanking, 1-story porch wings; characteristic terraced lawn and symmetrical foundation planting. This stuccoed house, with its terra-cotta tile roof, trellises and round-arch openings, has a Mediterranean look (again common in the period). Walter F. Fontaine, architect. Proulx was treasurer of a local industrial firm. (13-H/226)
- 190 Edmond Guerin House (c. 1913): Similar in layout to 183 and 102 Glen Road, this dwelling is yet grander in scale. Designed by Walter F. Fontaine, it is a 2½-story stucco and half-timber Tudor style building with a matching 2-story garage/service quarters building. This was one of Fontaine's most costly residential projects. Guerin was the owner of the American Paper Tube Company, for which Fontaine designed a mill. (13-I/209)

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Glen Road (cont)

- 211 Walter F. Fontaine House (c. 1925): Fontaine was Woonsocket's most important early twentieth-century architect, designing large numbers of churches, schools, mills and houses. This handsome and impressive brick Tudor dwelling was his house. (13-H/219)

HARRIS AVENUE (#68, 74, 120-200, 216-427, inclusive; #483-531 odd #s only)

- 68 St. Michael's Ukrainian Orthodox Church (1942): Stone-faced church has twin towers with onion domes; Dimitri & Dimitri of Providence, architects; Byzantine style interior by Peter Cholodny and Michael Osinchuk. Parish founded nearby in 1906. (8-C/31)
- 74 The Verry-Ballou House, now St. Michael's Parish House (1885): An outstanding, 2½-story, gable-roofed, Bracketed house with 3-bay facade and front porch, marred by aluminum siding; large carriage house at rear of property now a hall. Built by Col. James Verry and later owned by local magnate Henry Ballou. (8-C/31)
- 120 Lewis Metcalf House (c. 1855): Severe but very fine stuccoed rubble, 2½-story Bracketed house, gable roof set flank to the street; 3-bay facade with porch, central entrance and tripartite, roundhead central window in second story; elaborate fence. (8-C/99)
- 160 St. Stanislaus Kostka Rectory (c. 1950): 2-story, hip-roofed, brick building, domestic in scale and concept. Site of the S.S. Foss house (Foss was a prominent 19th-century Woonsocket newspaper publisher). (8-B/46)
- Pulaski Monument (1945): Occupying a landscaped traffic island opposite St. Stanislaus church, the small stone monument bears a bronze relief portrait of General Pulaski. It was erected by St. Stanislaus' parishioners. (13-G/205)
- 174 St. Stanislaus Kostka Polish Catholic Church (c. 1905): This handsome building, stylistically mingling the vernacular American Shingle Style with Scandinavian Medieval architectural forms, is very similar to St. Lawrence Church, North Providence. Two architectural firms are associated with the design, Fontaine & Kinnicutt of Woonsocket and Murphy & Hindle of Providence; both specialized in Catholic church work. St. Stanislaus has

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Harris Avenue (cont)

- a very handsome basilican interior in the Romanesque mode.
(8-B/46)
- 175 The King Clinic (1940): Providing interest by way of contrast, this International Style, small, white-painted-brick, doctor's office is the work of Kent & Aldrich of Providence. It stands at the entrance to the former Harris estate and the Harris gate-posts survive. (13-H/267)
- 189 House (c. 1890): 2½-story, end-gable Queen Anne house with porch across front, 3-story corner tower. (13-H/199)
- 200 House (c. 1898): End-gable, porch-fronted cottage, possibly moved here. (8-B/103)
- 213 House (c. 1915): Hip-roofed, shingle-clad, symmetrical dwelling with central entrance in 3-bay main block; gabled, 1-story flanking porch wings--one open, one glassed in. (13-H/211)
- 246 Lyman Cook House (c. 1847): Big, square, 2-story, Italianate house with low-hip-roof, porch-fronted, 3-story facade with central entrance; entrance has fanlight and roundheaded side-lights; bracketed trim. With his brother, Willis (see 216), Lyman Cook was a Woonsocket manufacturer, launching his business in 1828; both brothers served in the General Assembly. (8-B/102)
- 253 Edward Mee House (c. 1912): Designed by Walter Fontaine for liquor dealer Edward Mee, this hip-roofed, vaguely Mediterranean, stucco residence has a characteristic symmetrical layout--3-bay main block flanked by single-story porch wings--with an unusual recessed porch screened by a colonnade accenting its central entrance; matching garage. (13-H/200 & 221)
- 274 Benjamin Slocomb House (c. 1869): Impressive, 2½-story residence with a large belvedere atop its high mansard roof; 3-bay facade with altered porch and projected central pavilion. House similar to 268 Prospect. Slocomb was a Main Street boot and shoe merchant. (8-A/100)
- 281 House (c. 1905): 2½-story, shingled Colonial Revival house with symmetrical, 3-bay facade. (13-H/201)
- 294 House (c. 1890): 2½-story Queen Anne house with 3-story bay window; fine detail, especially in the gables. (8-A/123)

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Harris Avenue (cont)

- 301 James Evans House (c. 1891): 2½-story, cross-gabled Queen Anne dwelling with good porch. A nearly identical house stands at 573 Park Avenue. (13-H/17)
- 308 House (c. 1890): 2½-story, Queen Anne/Colonial Revival clapboard and patterned-shingle house; L-plan with 3-story tower in interior angle; large corner porch. (8-A/56)
- 319 House (c. 1925): Typical hip-roofed, 3-bay, symmetrical main block with 1-story porch flankers; matching garage. (12-D/17)
- 324 House (c. 1915): 2½-story house; symmetrical, 3-bay facade with projected central entrance bay and portico; hip-roofed; first story brick, shingle above. (8-A/137)
- 335 House (c. 1915): 2½-story, hip-roofed, clapboard-and-shingle house with porch across its 3-bay street front; elaborate; projected entry vestibule within porch. (12-D/115)
- 346-348 House (c. 1915): Hip-roofed, 3-decker with brick first story, shingle above; 3-story bay window beside triple-level porches. (8-A/113)
- 353 House (c. 1915): 2½-story house; hip-roof with large central dormer; symmetrical, 3-bay, main elevation; central entrance in portico-fronted, projected pavilion; brick veneer to level of second-story windows, stucco above; flanking open porches; matching garage. (12-D/137)
- 362 Harris Avenue General Store (c. 1915): 1-story, wood shingled, neighborhood convenience store; corner lot. (8-A/140)
- 383-385 House (c. 1915): Irregular, gambrel-roofed 3-decker. (12-D/115)
- 399 House (c. 1930): 2½-story, hip-roofed, brick-and-clapboard house with large, segmental-head dormer; characteristic massing of 3-bay main block and single-story porch flankers; projected central entrance bay with exterior vestibule and portico; matching garage. (12-D/30)

Cold Spring Park: Rolling lawns, shade trees; fieldstone spring-house; iron picket fence along Harris Avenue side of park, from Highland Street to Katherine Road. This picturesque city park

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Harris Avenue (cont.)

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has been a scene of retreat at least since the 1840s, when clam-bakes and rallies were held here by supporters of Thomas Wilson Door's suffrage rebellion. Plans to make it a public park date to the mid-1850s, when the land belonged to Edward Harris. The park was laid out by 1895. (7-A/6 & 8-B/69)

- 415-417 House (c. 1915): 2½-story, end-gable, clapboard-and-shingle 2-decker. (12-D/100)
- 427 House (c. 1900): 2½-story, end-gable, porch-fronted, late Queen Anne house. (12-D/24)
- 507 Edward Medoff House (1953): Large, formal, 2-story, brick house designed by Henry Ramsey and built by Dr. & Mrs. Edward B. Medoff. Entrance off Winter Court. (12-E/198)
- 531 Arthur Darman House (1953): A severe and impressive 1½-story brick and cast stone residence built opposite the Medoff House on a landscaped court with access from Winter Court. Designed by Harry Ramsey for local industrialist and theatre-owner Arthur Darman. (12-E/258)

HIGHLAND STREET (#3 only)

- 3 R.G. Randall House (c. 1868): Large, 2½-story, mansard-roofed house with symmetrical, 3-bay, main-elevation porches; large carriage house altered and converted into apartments. (Note: property also numbered 507 Blackstone Street). (8-B/44)

HOMESTEAD ROAD (#39-41 and 49)

- 39-41 House (c. 1915): Irregularly massed, 2-story, stucco, 2-decker, nearly identical to 64-70 Oakley Road and 76 Oakley nearby. (13-G/193)
- 49 House (c. 1915): Brick and stucco, 2½-story double house. (13-G/270)

LYMAN ROAD (#129 and 134-136)

- 129 Malcolm Campell House (c. 1905): 2-story, Mediterranean, stucco house with green-tile roof; central entrance in 3-bay elevation; porch across front with trellis and porte cochère; matching stucco garage. Walter F. Fontaine, architect. (13-H/213)
- 134-136 House (c. 1905): 2½-story double house, originally with brick and clapboard exterior; 4-bay facade with paired central entrances. (13-H/202)

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MEADOW ROAD

- 33-35 House (c. 1905): 2½-story, hip-roofed, double house with 2-story, corner, sun-porch bay. (12-D/147)
- 34 Apartment building (c. 1922): 3½-story, stuccoed, apartment building with half-timbering in the dormer gables; one of the first of the few true apartment houses built in the city prior to World War II. (12-D/177)
- 37 House (c. 1915): Clapboard Dutch Colonial house; hooded central entrance in 3-bay facade. (12-D/151)
- 50 House (c. 1930): Shingled picturesque house with fake saltbox roofline in the English-cottage mode. (12-D/160)
- 60-62 House (c. 1925): 2½-story double house with banded-shingle exterior. (12-D/189)
- 72 House (c. 1925): Gable-roofed, 2½-story, clapboard-and-shingle house with central entrance in 3-bay facade; porch across two bays of front, semi-octagonal bay window beside the porch. (12-D/200)
- 82 House (c. 1925): 2-story shingle house with low hip roof. (12-D/207)
- 90-94 House (c. 1925): 2½-story, stuccoed, double dwelling; gable roof, end to the street, with jerkinheads; bracketed hoods protect entrances. One of three very similar buildings-- numbers 90-94, 100-104, 110-114 Meadow. (12-D/1)
- 91-95 House (c. 1915): Hip-roofed, L-plan 3-decker. (12-D/152)
- 100-104 House (c. 1925): One of three very similar double houses--see 90-94. (12-D/201)
- 107 House (c. 1925): Bungalow with jerkinhead gable roof. (12-D/168)
- 110-114 House (c. 1925): One of three very similar double houses-- see 90-94. (12-D/187)

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Meadow Road (cont)

- 119-121 House (c. 1915): Banded-shingle double bungalow with large twin dormers carried on the jerkinheaded gable roof, recessed porch. (12-D/169)
- 124 Ralph Brown House (c. 1936): Typical clapboard "Colonial" house of the period: 2-stories, flank-to-street gable roof with modillion cornice; 3-bay facade with central porticoed entrance; single-story porch wings on either side of the main block. (12-D/166)
- 129-133 House (c. 1915): Banded-shingle 2-decker with jerkinheaded, gable-and-cross-gable roof. (12-D/129)
- 143 Hector Desmarais House (c. 1921): Typical Dutch Colonial house. Desmarais was a photographer. (12-D/167)
- 148 House (c. 1915): Shingled bungalow with deeply recessed porch. (12-D/150)
- 155-157 House (c. 1905): 2½-story, gable-and-cross-gable 2-decker. (12-D/130)
- 158 House (c. 1915): 2½-story clapboard house with hip roof and major second-story oriel; 3-bay facade with central entrance. (12-D/125)

OAKLEY ROAD

- 10 House (c. 1925): Hip-roofed, 2½-story, banded-shingle, 5-bay main block with projected central entrance bay and pedimented portico; typical lateral porches--one open, the other glassed-in; matching 2-car garage. (13-G/245)
- 38 House (c. 1915): 2½-story, clapboard "Colonial" house with flank-to-street gable roof, paneled corner pilasters, 3-bay facade with central Doric entrance portico. (13-G/224)
- 50-58 House (c. 1915): 2½-story, gable-roofed, clapboard double house; 6-bay facade with entrances within bracketed porches in recessed end bays. (13-G/272)

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Oakley Road (cont)

- 55 Achille Cote House (c. 1924): 2½-story, hip-roofed stucco house; 3-bay main block with central entrance portico; 1-story lateral porches; symmetrical foundation planting; matching garage. Achille Cote was a dentist. (13-H/254)
- 64-70 House (c. 1915): Irregularly massed, 2-story, stucco 2-decker; nearly identical to 39-41 Homestead Road. (13-G/271)
- (76 Oakley--listed under 49 Homestead Road.)
- 92 Dr. Francis King House (c. 1924): Excellent, brick and clapboard, 2-story, Dutch Colonial residence with 1-story porch wings, one glassed-in, the other screened; central entrance portico in 3-bay facade; fine, chaste detail; matching garage. (13-H/198)
- 107 Paul A. Tapis House (c. 1941): L-plan picturesque cottage with vaguely Colonial detail; brick with vari-colored glazed roof tiles; large semi-octagonal bay window flanking entrance has belled-copper roof; matching garage. Tapis was treasurer and general manager of the Model Dyeing & Printing Company. (13-H/243)
- 137 Aime Bonin House (c. 1920): Typical large, 2½-story house with 3-bay central block and 1-story porch wings (see 55 Oakley); brick first story and stucco above; matching garage. House similar to 3 Walter Fontaine-designed dwellings at 144, 168 and 190 Woodland Road. Bonin was a treasurer of the Woonsocket Spinning Company. (13-H/244)
- 155 Dr. Paul Boucher House (c. 1950): 2-story, brick and half-timber, Tudor house; gable roof with major cross-gable to street. Harry Ramsey, architect. (13-H/225)
- 179-181 The Kennedy House (c. 1912): Large, stucco and half-timber, Tudor, double house built by two brothers, Ambrose and T. Frank Kennedy. Frank Kennedy was a doctor and Ambrose Kennedy was a lawyer who became active in Republican politics, rising to the position of Speaker of the R.I. House and serving in the U.S. House from 1913 to 1923. (13-H/215)
- 180-182 (House (c. 1915): 2½-story, clapboard and shingle, porch-fronted, hip-roofed house. (13-H/283)

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Oakley Road (cont)

- 196 House (c. 1915): Shingled bungalow with markedly Japanese treatment of its multiple, intersecting gables. (13-H/247)
- 214 House (c. 1930): Simple, 2-story, gable-roofed, shingled, Colonial dwelling set end to the street; central entrance in 3-bay facade; sun porch on street-side end of house. (12-D/121)
- 219 Charles O'Donnell House (1928): 2½-story, cast-stone-trimmed brick Colonial house; 5-bay main block with matching 1-story porch wings; grandiose in decorative treatment and scale and fronted by a colossal entrance portico. O'Donnell was a hide and tallow merchant. (12-D/164)
- 230 House (c. 1925): 2½-story, hip-roofed, brick Colonial with central entrance portico in 3-bay facade. (12-D/208)
- 241-249 House (c. 1915): Hip-roofed, 2-story, clapboard-and-shingle, double house with large, projected, twin corner porches. (12-D/149)
- 246 House (c. 1915): 2-story, hip-roofed, banded-shingle dwelling with a central entrance portico in a 3-bay facade; lateral single-story screened porch. (12-D/133)

PROSPECT STREET (#85, 92-368)

- 85 M.W. Small House (c. 1855): Much modified, L-plan, 1½-story cottage. (19-H/2)
- 100 House (c. 1880): End-gable Bracketed cottage with porch across front. (13-E/130)
- 101-103 S. Brown House (c. 1855): 2½-story, flank-gable, 5-bay, Bracketed house with late nineteenth-century porches added. (19-H/86)
- 121 John Ellis House (c. 1876): 2½-story Bracketed house with gable- and cross-gable roof; 3-bay facade; central entrance and porch across front; segmental-head windows in second story; oculus in second cross gable; house type common in Woonsocket. Ellis was a railroad engineer and banker. (19-H/1)

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Prospect Street (cont)

- 130 Notre Dame des Victoires Church (1926-27, 1930): Rather collegiate looking, granite and yellow-brick, modern-Gothic church with steepled tower near rear of body of building; Walter Fontaine, architect. Complex includes rectory and parochial school, standing beside the church, on Spring Street (numbers 148, 170, 170½ Spring). (13-J/4)
- 163 House (c. 1898): Large, 2½-story Queen Anne house with 3-story octagonal tower and extensive porches. (19-H/4)
- 179 House (c. 1890): Large, 2½-story, Queen Anne house; former home of Antonio Prince who was long active in local and state political and fraternal affairs. (19-H/6)
- 188 House (c. 1880): L-plan, late Bracketed, gable-and-cross-gable house with matching carriage house. (13-J/3)
- 205 James Molten House (c. 1868): Characteristic, 3-bay, mansarded house of the late 1860s with a 2½-story, semi-octagonal bay window on one side; front porch altered and partially glassed-in. Molten was a hat and cap merchant with a store in what is now City Hall. (19-H/8)
- 219 Horace Cook House (c. 1868): 2½-story, gable- and cross-gable dwelling with altered porch; house type found repeatedly in Woonsocket (see 121 Prospect Street). Cook was a grocer and investor in the worsted business. (19-H/10)
- 268 Enoch Sweatt House (c. 1868): 2½-story, 3-bay, mansarded residence with front porch and a large belvedere; similar to 274 Harris Avenue. Sweatt was a railroad contractor. (12-C/26)
- 284 Charles Francis House (c. 1896): Large, multi-gabled Tudor, stone-and-wood-shingle dwelling with diamond-pane casements and pierced-work bargeboards. Built by E. Charles Francis of the Woonsocket National Bank. (12-C/20)
- 289 Thurber-Rathbun House (1867): The most elaborate extant mid-19th-century residence in Woonsocket, this brownstone-trimmed brick building has a slate-covered mansard roof and unusual, asymmetrical elevations. Designed by Michael Volk of New York for Thomas Thurber (about whom little is known), it was sold almost immediately to Rachel Harris Rathbun, daughter of Edward Harris. Her husband, Oscar J. Rathbun, was a banker and mill

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Prospect Street (cont)

- owner who became president of the Harris textile empire upon his father-in-law's death. Property includes extensive gardens and a large carriage house. (19-H/12)
- 304 House (c. 1875): Large house with Bracketed trim. Now capped by a nearly flat roof, the original roof probably was a mansard. (12-C/4)
- 309 House (c. 1875): High-shouldered, big mansard house with bold window architraves and extensive, somewhat altered porches. (19-H/15)
- 341 Bergeron Funeral Home (c. 1875): 2½-story, mansard-roofed dwelling of moderate size, not as grand as its Prospect Street neighbors. (19-H/17)
- 367 Frank Holden House (c. 1895): Large, 2½-story, Queen Anne house with 3½-story corner tower. Holden was a local coal dealer active in politics who served as Speaker of the Rhode Island House from 1898 to 1901. (19-H/76)
- 368 The Second George Baker House (c. 1900): Large late Queen Anne, brick, clapboard and shingle dwelling with circular corner tower, extensive porches with porte cochere. Baker owned Leicester Knitting Mills. His earlier Queen Anne house stands at 473 South Main Street (see entry under South Main Street Historic District). (12-C/21)

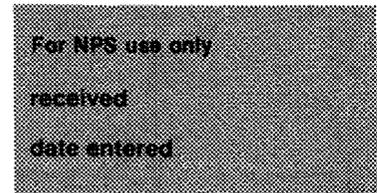
SPRING STREET

- 4-10 House (c. 1915): Gambrel-roofed, Colonial Revival, double house with four large dormers facing the street and two pedimented entrance porches. (13-G/139)
- 19 House (c. 1900): 1½-story, end-gable, porch-fronted, clapboard-and-shingle house; #29 Spring next door very similar. (13-E/19)
- 20 House (c. 1898): L-plan, porch-fronted, gable-roofed, Queen Anne house with 3-story tower. (13-G/161)
- 29 House (c. 1900): 1½-story, porch-fronted house nearly identical to 19 Spring. (13-E/179)

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Spring Street (cont)

- 43 M.J. Mowry House (c. 1865): 2½-story, Late Victorian, Bracketed house with later porches and other modifications. (13-E/180)
- 53 House (c. 1845/c. 1895): Greek Revival cottage with late 19th-century porch across front and other alterations of similar age. (13-E/22)
- 56 D.H. Goff House (c. 1845, c. 1895): 2½-story, 3-bay, side-hall-plan, Greek Revival house with late Victorian portico. (13-I/262)

- 62 House (c. 1900): Simple, standard, late Queen Anne, 2½-story, clapboard-and-shingle dwelling. (13-I/137)

- 70-78 House (c. 1898): One of a pair of large, Colonial Revival, hip- and gable-roofed, double houses with extensive 2-story porches across front; matching house at 82-90 Spring. (13-I/187)

- 73 A. Ballou House (c. 1865): 1½-story, gable-and-cross-gable cottage with porch across front. (13-E/248)

- 82-90 House (c. 1898): One of a pair of large, Colonial Revival, double houses--see 70-78 Spring. (13-I/160)

- 93-95 House (c. 1900): Standard late Queen Anne 2-decker. (13-E/23)

- 107 L. Cook House (c. 1865): Gable-and-cross-gable cottage, porch across front and right side. (13-E/212)

- 129 J. Page House (c. 1868): 2½-story, mansarded house with heavy bracket and modillion trim, side porch and hooded main entrance. (13-E/25)

- 150 159 Dr. Jenckes House (c. 1865): 1½-story, 2-bay, Bracketed cottage with hooded entrance; later additions. (13-E/27)

- 170 Joseph Cole House, now Notre Dame des Victoires Rectory (1864): Larger than usual, 3-bay, gable-and-cross-gable house of a characteristic Woonsocket type (see 121 Prospect Street). Designed by George Dexter of Boston in cooperation with carpenters/housewrights Moulton & Ingraham of Providence and built by a Mr. Page of Woonsocket. The owner, Joseph Cole, was agent

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Spring Street (cont)

for the Harris Woolen Company. The former Cole Carriage house is now 170½ Spring (see 148 Spring and 130 Prospect). (13-J/4)

- 170½ Former carriage house (c. 1864): 1½-story, cross-gabled, former carriage house converted into a garage and residence (see 170). (13-J/4)
- 175 N.T. Verry House (c. 1865): L-plan, gable-roofed cottage with wrap-around porch and multiple additions. (13-E/30)
- 185 Mrs. Darling House, now Linton Funeral Home (c. 1865, c. 1950): 1½-story, gable-and-cross-gable cottage with flat-roofed, single-story addition across front. (13-E/47)

SUMMER STREET (#7-9 through 103)

- 7-9 Ferdinand & Irving Cooke House (c. 1893): Elaborate, 2½-story, Queen Anne house with a large, 3-story, octagonal tower placed to capitalize on the building's prominent corner site. (19-G/81)
- 21 Willard Kent House (c. 1883): Unique, 2½-story, clapboard and patterned-shingle, Queen Anne residence displaying a good number of architectural oddities. It is an archetypical architect's house. Willard Kent was Woonsocket's leading architect and civil engineer in the 1880s and 1890s. (19-G/21)
- 32-34 House (c. 1885): Much altered 2½-story, end-gable, 2-bay-wide house. (19-H/3)
- 35-37 House (c. 1880, c. 1920): Flank-gable, 2½-story, 3-bay, central-entrance, late Victorian Bracketed house with extensive early 20th-century additions and alterations, including a columned portico and 2-story sun porches. (19-G/22)
- 46 J. Sherry House (c. 1865): 2½-story, end-gable, 3-bay, late Greek Revival house with Doric portico. (19-H/5)
- 49 Ira Cook House (c. 1885): Good example of the gable-and-cross-gable, 3-bay, central-entrance, Bracketed house type, here with rather more elaboration than usual, including a projected entrance pavilion (see 121 Prospect Street). Cook was a brush manufacturer. (19-G/24)

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Summer Street (cont)

- 58 Horace Jenckes House (c. 1865): L-plan, 2-bay, Bracketed cottage with well conceived trim. Horace Jenckes was born into a prominent local textile-manufacturing family; his own career was in real estate and construction. (19-H/60)
- 67 House (c. 1880): 2½-story, end-gable, 2-bay Bracketed house with 2-story bay window flanking hooded entrance, fine detail. (19-G/243)
- 74-76 House (c. 1930): Hip-roofed, 2-story, 2-decker with grouped windows and 2-story sunporches on the side. (19-H/331)
- 83 Elliott House (c. 1876): Self-consciously picturesque L-plan cottage with a diminutive tower, extensive porches, and "Stick Style" trim. It was the home of Charles and Nathaniel Elliott who were involved in local banking and commerce. (19-G/25)
- 91 An Edward Harris Cottage (c. 1855): One of a pair of very simple flank-gable cottages with porches across the front; its twin is at 103 Summer Street. The pair of Summer Street cottages belonged to Edward Harris and are quite like a pair of somewhat later Harris-family double cottages at 16-18 and 26-28 Glen Road. (19-G/55)
- 94 Levi Snow House (c. 1865): Transitional Greek Revival/Bracketed, 2½-story, end-gable, 3-bay house built by Snow, a carpenter. (19-H/7)
- 103 An Edward Harris Cottage (c. 1855): One of a pair of simple cottages--see 91 Summer. (19-G/309)

UPLAND ROAD (#38-114)

- 38 House (c. 1915): 2-story, Dutch Colonial dwelling in brick and stucco with porticoed sidehall entrance and glassed-in sunporch on right end. (12-D/120)
- 52-58 House (c. 1915): Gambrel-roofed, 2½-story stucco and half-timber, vaguely Tudor, double house; porch-fronted, 4-bay facade. (12-D/135)
- 72 House (c. 1915): Large, 1½-story bungalow with beetling gable roofs and extensive recessed porches, partially glass-enclosed. (12-D/134)

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WINTER COURT

(The four houses on Winter Court are numbered 507 and 531 Harris Avenue and 71 and 83 Winter Street. They are inventoried under those addresses.)

WINTER STREET (#40-315)

- 40 House (c. 1900): 1½-story, clapboard-and-shingle, end-gable Queen Anne cottage with wrap-around porches. (12-D/27)
- 43 Charles Ballou House (c. 1879): 2½-story, cruciform-plan, cross-gabled house with square-fronted bay windows and bracketed trim; gable-roofed carriage house with large vent-cupola converted into a garage. Ballou was clerk of the Woonsocket National Bank. (12-E/6)
- 56 William Myers House (c. 1901): Late Queen Anne vaguely Tudor dwelling with rock-faced concrete block on the first story and shingle above; complex cross-gabled roof with octagonal corner turret. Probably built by William Myers of Myers & Murray, marble workers. (12-D/22)
- 69 House (c. 1898): Typical, late Queen Anne, clapboard-and-shingle house of complex form but relatively restrained detail: 2½-story dwelling with hip-and-cross-gable roof, circular corner turret with high conical roof and tall, copper-finial, wrap-around porch. 1½-story carriage house behind residence. (12-E/23)
- 71 Edward Harris Rathbun House (c. 1902): Located on Winter Court, this large and imposing, formal, 2½-story, brick-and-stucco, Tudor house was built by Edward Harris Rathbun, son of Mr. & Mrs. Oscar Rathbun of the Thurber-Rathbun House (289 Prospect Street) and grandson of Edward Harris. E.H. Rathbun was president of the Woonsocket Machine & Press Company, one of the premier manufacturers of textile machinery in Rhode Island. (12-E/19)
- 72-74 House (c. 1900): Standard, simple, late Queen Anne, end-gable, clapboard-and-shingle, porch-fronted 2-decker. (12-D/22)
- 82-84 House (c. 1905): Porch-fronted, 1½-story, shingle-clad, gambrel-roofed, Colonial Revival, double house with central, gambrel cross-gable flanked by gabled dormers. One of three very similar double houses--82-84, 96-98 and 154-158. (12-D/126)

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Winter Street (cont)

- 83 Former Edward Harris Rathbun Garage (c. 1902): Located on Winter Court; gable-and-cross-gable-roofed, brick-and-clapboard dwelling created by conversion of a large auto garage (see 71 Winter). (12-E/212)
- 96-98 House (c. 1905): One of three very similar, gambrel-roofed, Colonial Revival, double houses; see 82-84 Winter Street. (12-D/14)
- 110-112 House (c. 1905): 2½-story, porch-fronted, clapboard-and-shingle, flank-gable, double house with second-story end overhangs and shallow oriels. (12-D/117)
- 124-126 House (c. 1905): 2½-story, porch-fronted, brick-and-clapboard, flank-gable, Colonial Revival, double house with oriels and twin entrances in the second and fifth bays of a 6-bay facade. (12-D/222)
- 131 House (c. 1930): Brick-and-shingle, flank-gable cottage of "Colonial" inspiration. (12-E/99)
- 138-140 House (c. 1905): 2½-story, brick-and-shingle 6-bay, porch-fronted, double house with high hip roof kicked out over eaves and second story end overhangs. (12-D/191)
- 154-158 House (c. 1905): One of three very similar gambrel-roofed Colonial Revival double houses; see 82-84 Winter Street. (12-D/127)
- 180 House (c. 1905): 2½-story clapboard and shingle residence with high gambrel roof (set gable-end to the street) brought down to height of first story windows and incorporating facade with central portico; matching gambrel-roofed garage. (12-D/29 & 109)
- 181 House (c. 1915): 3-bay, central entry, brick veneer and clapboard, Dutch Colonial residence with flanking porches, one glassed-in, the other screened. (12-E/7)
- 209 House (c. 1915): Picturesque, gable-roofed bungalow with wide eaves and recessed central entrance in 3-bay facade; heavy trellis-like portico; boulder-type, fieldstone foundation carried up to height of window sills, with banded-shingle cladding above; matching garage. (12-C/173)

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Winter Street (cont)

- 214 House (c. 1915): 3-bay, shingled, Dutch Colonial house with flanking porches, one open, the other glassed-in; central entrance with trelliswork portico flanked by shallow, square-fronted oriels; matching garage. (12-C/172)
- 223-231 House (c. 1915): Large, 2½-story, hip-roofed, double house, both imposing and rustic: boulder-type, fieldstone foundation carried up full height of first story; second story clad in shingle entrances in the end bays of a 4-bay facade; heavy-scaled, wrap-around porch across front and down a portion of each side of the building; matching garages. 241-249 Winter Street is nearly identical. (12-C/139)
- 240-242 House (c. 1915): Yellow-brick 2-decker with 2-story sunporches on front and low hip roof. (12-C/136)
- 241-249 House (c. 1915): Large, imposing but rustic, double house, nearly identical to 223-231 Winter (see above). (12-C/140)
- 257-259 House (c. 1925): One in a row of three basically similar double houses--257-259, 269-271 and 279-281--each given some variety of exterior treatment. 257-259 is treated as a 2½-story, flank-gable clapboard building with jerkinheads and cross-gabled, glassed-in entrance porches. (12-C/142)
- 269-271 House (c. 1925): End-gable-with-jerkinhead, 2½-story, shingled double house with stucco and half-timbering in the gable and flat-roofed, glassed-in porches across the front (see 257-259). (12-C/145)
- 279-281 House (c. 1925): Hip-roofed, stucco, 2½-story double house with glassed-in porches across front (see 257-259). (12-C/144)
- 315 House (c. 1905): 2½-story, banded-shingle, Colonial Revival house; its high gambrel roof (set gable end-to-street) is brought down to the first story; shed dormers on flanks of the roof; trelliswork entrance portico. (19-I/23)

WOODLAND ROAD (#37-294)

- 37 Martha S. Cook House (c. 1892): 2½-story, hip-roofed Colonial Revival house with 3-bay facade; 2-story porch with colossal

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Woodland Road

fluted columns in the facade's central bay intersecting a 1-story porch which runs the full width of the facade. (13-I/156)

- 200
- 59 S.P. Cook House (c. 1905): 2½-story shingled Colonial Revival house with a high gambrel roof brought down to height of first story and accented by a big gambrel cross-gable and gabled dormers; porch across 3-bay facade. (13-I/158)
- 70 House (c. 1915): 2½-story, hip-roofed clapboard house with central entrance within front porch. (13-J/165)
- 85 House (c. 1905): Gable-on-hip-roofed shingled bungalow with shed dormer and deeply recessed, wrap-around porch. (13-I/188)
- 86-88 House (c. 1915): Large and rather plain, clapboard-and-shingle-clad, hip-roofed double house. (13-J/238)
- 102 House (c. 1915): Yellow brick and wood shingle, flank-gable bungalow with a single large, semi-octagonal dormer and deeply recessed front porch. (13-J/210)
- 103 House (c. 1905): 2½-story, hip-roofed clapboard house of vaguely Colonial inspiration; large central dormer; hooded central entrance in symmetrical 5-bay facade; open porch on left side. (13-I-206)
- 118 House (c. 1915): Gable-roofed, stone and shingle bungalow with low shed dormer and broad eaves; 3-bay facade with central entrance within deeply recessed porch. (13-J/153)
- 121 The Jarret-St Germain House (c. 1917): 2-story, hip-roofed stucco house mingling Mediterranean and Colonial motifs. Built by Lucian W. Jarret, treasurer of the Sydney Worsted Company, and since the late 1960s the home of Congressman Fernand J. St Germain. (13-I/208)
- 123 Ethelbert Hebert House (c. 1927): Unusually large Dutch Colonial dwelling in brick and clapboard with central entrance portico and sunporch on left end with 2-story, trellised balcony above; matching gambrel-roofed garage. Hebert was president of the E.P. Hebert Knitting Mills and Sidney Worsted Company. (13-I/246)

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Woodland Road (cont)

- 144 Dr. Elisha Clarke House (c. 1909): Symmetrical, 2½-story house with hipped, terra-cotta tile roof; yellow brick first story and shingled second story; central entrance in 3-bay facade with oriel above entrance; porch on left side; matching garage; very little decorative trim. Designed by Walter F. Fontaine, this house is very like neighboring 168 and 190 Woodland; 137 Oakley Road is also similar. (13-J/186)
- 167 William Kimball House (c. 1928): Characteristic large suburban house, here nominally "Colonial" and executed in shingle; hip-roofed, 2-story, 3-bay main block with porticoed central entrance flanked by banks of large windows; 1-story lateral porch wings; symmetrical foundation planting. (13-I/194)
- 168 Ervin Dunn House (c. 1907): Symmetrical, 2½-story, brick-and-shingle, hip-roofed house; 3-bay facade with a slightly projected central bay containing a glassed-in entry and a second-story oriel; porch on left side and terraced front yard; matching garage. Designed by Walter Fontaine for Erwin Dunn, treasurer of Dunn Worsted, this noteworthy residence is very similar to neighboring 144 and 190 Woodland Road. (12-C/15)
- 190 House (c. 1908): Gable-roofed, 2½-story, 3-bay house with clapboard first story and banded-shingle second story; slightly projected central entrance bay; porch on left side and terraced front yard; matching garage. Though slightly less elaborate, this handsome house is very like 144 and 168 Woodland and is attributed to the architect, Walter Fontaine. (12-C/3)
- 200 House (c. 1930): Brick, 2½-story, gable-roofed, 3-bay, Neo-Colonial residence with central entrance portico. (12-C/223)
- 217 House (c. 1915): Hip-roofed, 2-story, 3-bay house with tile roof and "Colonial" detail; porticoed central entrance flanked by banks of windows; screened porch on left end of house. (12-D/110)
- 229 House (c. 1905): 2½-story, clapboard-and-shingle house with complex hip-roof and large, hip-roofed dormers; shallow, 2-story bay window. (12-D/124)
- 236 House (c. 1925): Large, 2½-story, brick, Tudor house with complex hip-and-mock-saltbox roofs; large lateral dormers; triads of windows with cast-stone keystones; 5-bay facade with central entrance; recessed porches at ends of house;

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Woodland Road (cont)

matching garage. (12-C/158)

- 263 House (c. 1915): Gable-roofed, 2½-story, symmetrical 3-bay stucco house (12-D/132)
- 268 House (c. 1925): Large 2½-story, stucco, Mediterranean/Colonial residence with tiled hip roof; central entrance portico in 3-bay main block; 1-story sunporch wings; the large 6/6 first-story windows have shutters and are topped by recessed, blind lunettes; matching garage. (12-C/16)
- 277-279 House (c. 1905): 2½-story, half-timber and stucco, double house with central entrance portico; matching garage. (12-C/131)
- 294 ²²³ Walter Gaskill House (c. 1919): Eclectic, stucco and half-timber house of complex massing; tile gabled roofs with jerkin-heads; lateral porte cochère; matching garage. Gaskill was a member of one of Woonsocket's oldest families. The North End area was the Gaskill farm in the eighteenth century. (12-C/111)

Non-Contributing Structures

Blackstone Street

- 496 Woonsocket Y.W.C.A. (1967): Flat-roofed, brick-faced, cinder-block Y. (8-C/30)

Castle Heights Court (#10 only)

- 10 House (c. 1952): Split-level house. (12-E/263)

Glen Road

- 25 Garage/apartments (c. 1900/c. 1930): Former garage converted into apartments. (13-G/161)
- 129 House (c. 1950): Brick veneer, 1-story ranch with large picture window. (13-H/265)
- 147 House (c. 1950): 2-story, hip-roofed, brick and clapboard, 3-bay house. (13-H/241)
- 165 House (c. 1950): Large, rambline, single-story, shingle and fieldstone ranch with attached garage; a good example of the type. (13-H/234)

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Harris Avenue

- 188 St. Stanislaus Kostka Parish Hall (c. 1960): 1-story, concrete-block social hall. (8-B/46)
- 216 Apartment (c. 1950): Small, 2-story, flat-roofed brick apartment building. On site of Willis Cook House; Cook was a prominent local businessman and politician; he built here in about 1847. (8-B/48)
- 483 House (c. 1975): 1-story house. (12-E/252)

Oakley Road

- 91 House (c. 1952): Large, rambline ranch with brick and shingle exterior, attached garage; a good example of the type. (13-H/1)

Prospect Street

- 92 Garage;apartments (c. 1905): Garage converted into apartments; located behind 88-90. (13-E/131)
- 224 Congregation B'nai Israel Synagogue (c. 1967): Concrete and grey-glazed-brick building with large, triangular, stained-glass windows, each in its own steep-sided, roof-to-ground gable; free-form, sculptural portico. Designed by Harry Ramsey of Boston, this is a focal point for the Woonsocket Jewish community, a social and educational as well as a religious center. It contrasts in scale, massing, and design with the neighborhood building fabric. (13-J/2 and 88)
- 244 House (c. 1950): 2-story, hip-roofed dwelling with 2-bay facade. (12-C/253)
- 338 House (c. 1950): Large, 1-story shingled house with bow-fronted picture window. (12-C/5)

Spring Street

- 148 Notre Dame des Victoires Parochial School (c. 1950): 1- and 2-story, brick-faced, steel-frame, flat-roofed school beside rectory and church (170 Spring and 130 Prospect). (13-J/177, 5 and 178)

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Upland Road

- 114 House (c. 1950): 1-story shingled ranch with attached garage. (12-D/123)

Winter Street

- 89 House (c. 1950): 1-story, brick, ranch-style house. (12-E/257)
- 153 House (c. 1950): Gable-and-cross-gable, 1-story, brick-and-shingle house with attached garage. (12-E/249)

AREAS OF SIGNIFICANCE: Architecture, Community Planning, Social History
PERIODS: 1800-1899, 1900-
LEVEL OF SIGNIFICANCE: State

STATEMENT OF SIGNIFICANCE:

The North End Historic District is one of the finest early twentieth-century suburban developments in Rhode Island, rivalled only by sections of Providence's East Side. It includes superlative examples of all early twentieth-century eclectic styles, many of them designed by noteworthy local architects (such as Willard Kent and Walter Fontaine). The area was and continues to be the seat of many of Woonsocket's social and political leaders. Laid out within the area occupied by industrialist Edward Harris' nineteenth-century estate, and carefully developed within a framework of privately enforced protective covenants, the North End is also important as an early example of a planned subdivision.

The North End Historic District comprises a nineteenth-century residential development surrounding an early twentieth-century subdivision. Their interrelationship is not coincidental. With the partial exception of Harris Avenue, which experienced nineteenth-century residential development comparable in date, character and impetus to that of South Main Street (see separate entry), Victorian buildings erected in the North End Historic District were built there in large measure because it was the site of the Edward Harris estate.

Harris was Woonsocket's premier mid-nineteenth-century industrialist. In 1850 he bought the Gaskill farm, the heart of the proposed district, had it landscaped, and erected an imposing Italianate house. The estate fronted on Harris Avenue, Winter Street, Prospect Street, Spring and Blackstone Streets. Harris built a number of modest houses for help, houses which still survive on Blackstone Street, lower Glen Road, and Summer Street. Big houses were built on Harris land along Prospect and Spring Streets by family members, business associates and friends.

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After Mr. and Mrs. Harris died, their heirs demolished the main house and subdivided the estate. Zoning did not come to Woonsocket until the 1920s but the Harris heirs shaped the future of their subdivision by inserting protective covenants into the deeds governing use, set backs, and construction. They grouped different types of residential development--double houses on Meadow Road, Winter and Blackstone Streets, small single-family houses on Meadow Road and larger houses on Woodland, Glen and Oakley Roads. They titled their new thoroughfares "roads" not "streets"; Glen, Woodland, Oakley, Meadow, Homestead, Upland--all bespoke suburban tranquility.

Through pre-zoning deed restriction, the Harris heirs structured a homogenous and attractive setting. Their foresightedness attracted interest and sparked rapid, high quality development. Most of Woonsocket's finest domestic architecture is located in the district and all but two or three of the best early twentieth-century houses are here. In part, the aesthetic quality and unity of the district results from the large number of buildings credited to architect Walter Fontaine. The generally large, well landscaped lots also contribute to the pleasant residential ambience.

From the standpoint of social history, the district deserves study as a well preserved residential enclave embodying architecturally the attitudes and lifeways of middle- and upper-income residents. The great majority of the sixty-six houses erected between 1910 and the early 1920's were occupied by professionals and upper-level managers of commercial or industrial firms. Of equal socio-historic interest is the multi-ethnic character of the area, most forcefully evoked by its houses of worship. By the early twentieth century, the North End was an ethnic "melting pot," for the City's elite had come to reflect the diversity of the entire community.

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VERBAL BOUNDARY DESCRIPTION

The boundary begins on the south at the intersection of Harris Avenue and Verry Street, runs west on the north edge of Verry Street to the southwest corner of plat 8-C, lot 29, where it turns and follows the west bound of said lot generally north to the south edge of Blackstone Street; east on that edge to a point opposite the northeast corner of the intersection of Blackstone and Highland Streets; north across Blackstone Street to that corner; north on the eastern edge of Blackstone Street to the northwest corner of plat 8-B, lot 44; east on the north bound of said lot to the west bound of plat 8-B, lot 46; then north and east on the west and north bounds of plat 8-B, lot 46 to the southwest corner of plat 8-B, lot 103; thence north along the west bound of plat 8-B, lot 103 to plat 8-B, lot 48 and continuing in the same line north across lot 48 to plat 8-B, lot 102; then continuing north along the back (west) lot lines of properties on the west side of Harris Avenue. The boundary follows these back lot lines across Lyman and Highland Streets to Cold Spring Park; the boundary runs west on the north edge of Highland Street to the edge of the bluff in Cold Spring Park, the 125-foot topographical line; the bound runs generally north along the 125-foot line, the edge of the bluff, then turns at a point in line with the south side of Katherine Road; it runs east to meet and follow the south side of Katherine Road to and in the same line across Harris Avenue to its eastern edge. The bound runs north on the east side of Harris Avenue to the northwest corner of plat 12-E, lot 258; runs east on the north bound of plat 12-E, lot 258 and plat 12-E, lot 19; then south on the east bounds of plat 12-E, lot 19 and plat 12-E, lot 212 to meet the back (north) lot line of plat 12-E, lot 257 and plat 12-E, lot 263. The boundary then runs generally east on the back lot lines of properties on the north side of Winter Street, crossing Castle Heights Court, Woodland Street, and Prospect Street to do so. The bound turns south at the northeast corner of plat 19-I, lot 23, crosses Winter Street and runs south on the back lot lines of properties on the east side of Prospect Street, continues south in the same line across plat 19-H, lot 289, runs south to the northeast corner of plat 19-H, lot 6 (the northwest corner of plat 19-H, lot 7); it runs east on the north bound of plat 19-H, lot 7 to Summer Street; runs south on the west side of Summer, east across Summer Street and Libbe s Street to the east side of Libbe s Street; then north on that edge to the northwest corner of plat 19-G, lot 309; east and south on the north and east bounds of plat 19-G, lot 309 and continuing south on the east or back lot lines of properties on the east side of Summer Street to Prospect Street. Thence west across Prospect Street to the northeast corner of plat 13-E, lot 130; then generally southwest on the east bound of this lot and continuing on back (southeast) lot lines of properties on the southeast side of Spring Street to the northeast corner of plat 13-E, lot 176; continuing southwest on the east bound of that lot to and across Blackstone Street; then due south along the eastbound of plat 13-F, lot 13; then west on the south bound of plat 13-F, lot 13 and continuing generally west on

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the back (south) lot lines of properties on the south side of Blackstone Street to and across Blackstone Street; then south on the western edge of Blackstone Street to its intersection with Verry Street, the point of beginning.

Properties with the following addresses are within the historic district: Blackstone Street, numbers 267, 298, 301, 302, 307, 312, 324-326, 325-335, 338-348, 341-349, 355-365, 364-370, 371-375, 378-380, 381-389, 394, 399-405, 415-427, 426-428, 481-491-495, 488, 496, 507 (also numbered 3 Highland Street), 532-534, and 540; 10 Castle Heights Court; Glen Road, numbers 6, 16-18, 25, 26-28, 38, 46, 55, 62, 74-80, 100, 103, 116, 129, 138, 147, 165, 183, 190, 211; Harris Avenue, numbers 68, 74, 120, 160, 174, 175-185, 188, 189, 200, 213, 216, 246, 253, 274, 281, 294, 301, 308, 319, 324, 335, 346-348, 353, 362, 383-385, 399, 415-417, 427, 483, 507, and 531; Highland Street, number 3 (also numbered 507 Blackstone); Homestead Road, numbers 39-41, and 49; Lyman Road, numbers 129 and 134-136; Meadow Road, numbers 33-35, 34, 37, 50, 60-62, 72, 82, 90-94, 91-95, 100-104, 107, 110-114, 119-121, 124, 129-133, 143, 148, 155-157, and 158; Oakley Road, numbers 10, 38, 50-58, 55, 64-70, 91, 92, 107, 137, 155, 179-181, 180-182, 196, 214, 219, 230, 241-249, and 246; Prospect Street, numbers 85, 92, 100, 101-103, 121, 130, 163, 179, 188, 205, 219, 224, 244, 268, 284, 289, 304, 309, 338, 341, 367, and 368; Spring Street, numbers 4-10, 19, 20, 29, 43, 53, 56, 62, 70-78, 73, 82-90, 93-95, 107, 129, 148, 159, 170, 170½, 175 and 185; Summer Street, numbers 7-9, 21, 32-34, 35-37, 46, 49, 58, 67, 74-76, 83, 91, 94, 103; Upland Road, numbers 38, 52-58, 72, and 114; Winter Street, numbers 40, 43, 56, 69, 71, 72-74, 82-84, 83, 89, 96-98, 110-112, 124-126, 131, 138-140, 153, 154-158, 180, 181, 209, 214, 223-231, 240-242, 241-249, 257-259, 269-271, 279-281, 315; and Woodland Road, numbers 37, 59, 70, 85, 86-88, 102, 103, 118, 121, 123, 144, 167, 168, 190, 200, 217, 229, 236, 263, 268, 277-279, and 294.

The following parcels are included in the district: plat 7-A, lot 6; plat 8-A, lots 56, 100, 113, 123, 137, and 140; plat 8-B, lots 44, 45, 46, 69, 102 and 103; plat 8-C, lots 29, 30, 31, 99 and 139; plat 12-C, lots 3, 4, 5, 15, 16, 18, 20, 21, 26, 111, 136, 139, 140, 142, 144, 145, 158, 163, 172, 173, 223, 245 and 253; plat 12-D, lots 1, 14, 17, 22, 24, 27, 29, 30, 100, 109, 110, 115, 117, 120, 121, 123, 124, 125, 126, 127, 129, 130, 131, 132, 133, 134, 135, 137, 147, 149, 150, 151, 152, 160, 164, 165, 166, 167, 168, 169, 177, 187, 189, 191, 200, 201, 207, 208 and 222; plat 12-E, lots 6, 7, 19, 23, 99, 198, 212, 249, 252, 257, 258, 263 and 271; plat 13-E, lots 19, 22, 23, 25, 27, 30, 47, 130, 176, 179, 180, 212 and 248; plat 13-F, lots 8, 12, 13, 135, 141, 145, 147, 163, 164 and 181; plat 13-G, lots 6, 7, 139, 161, 192, 193, 195, 196, 205, 222, 224, 242, 245, 269, 270, 271, 272, 273, 274 and 275; plat 13-H, lots 1, 17, 198, 199, 200, 201, 202, 211, 213, 215, 219, 221, 225, 226, 232, 234, 241, 243, 244, 247, 254, 265, 267 and 283; plat 13-I, lots 16, 137, 156, 158, 160, 167, 182, 184, 187, 188, 194, 203, 206, 208, 209, 217, 218, 220, 228, 239, 246, 259 and

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262; plat 13-J, lots 2, 3, 4, 5, 88, 153, 177, 178, 186, 165, 210 and 238; plat 19-G, lots 21, 22, 24, 25, 55, 81, 243 and 309; plat 19-H, lots 1, 2, 3, 4, 5, 6, 7, 8, 10, 12, 15, 17, 60, 76, 86, 272 and 331; and plat 19-I, lots 23, 198 and 205.

UTM: A) 19 291750 4653710
B) 19 291400 4653170
C) 19 291020 4653100
D) 19 290800 4653820
E) 19 291220 4654100

ACREAGE: About 96 acres

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RI
PG
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(W, M R A),

NAME: South Main Street Historic District (Figures 7 and 20-29)

LOCATION: ~~South Main Street from Mason Street to Andrews and Bradford streets, (numbers 383-576 inclusive), and adjacent areas (see detailed boundary description below).~~

OWNERS: Multiple ownership (See owners list on file at Rhode Island Historical Preservation Commission).

CONDITION: Good; altered; original site

DESCRIPTION:

South Main Street is an arterial thoroughfare leading in a generally south-to-north direction from Route 146A at the city's western border, across Woonsocket Falls, and into the center of town. The four-tenths-of-a-mile-long portion of South Main Street within the historic district traverses flat terrain in a series of gentle curves and extended straightaways. The district incorporates portions of Ballou and North Ballou streets, which bisect the district, and several properties on Bernice Avenue and Coe Street where these streets intersect Ballou and North Ballou. Differences of date, scale, density, design and state of preservation set the historic district off from the neighborhood of which it is the central part.

This linear district contains 65 parcels. Most lots have 70-to-100-foot frontages. Buildings are free-standing, set back from the streets, and concrete sidewalks behind lawns, shade trees and mature foundation plantings. Excluding carriage houses and garages, 66 buildings stand in the district. They are in good-to-excellent condition and are generally well preserved. All are or were residential, except for the Holy Family Church complex which includes the church itself, a parish house, school and convent. Several former dwellings have been converted into funeral homes; some contain doctors' offices. Fifty residential structures were originally single-family dwellings; four were double houses; seven were two-decker flats. The multiple-unit residential structures are fairly elaborate and most of the single-family houses are moderate to large in size.

Architecturally, the South Main Street Historic District adheres to New England norms of taste and construction. With a few-self-conscious exceptions, the building fabric is all wood frame. The church complex is brick and one large house is built of stuccoed rubble; popularly known as "The Stone House," the title flags its uniqueness.

The building fabric dates between 1830 and 1930, with but a handful of later structures. The oldest buildings are concentrated in the northern half of the district. Seventeen buildings were erected between 1830 and 1880; 43 between 1880 and 1930; 6 between 1930 and 1980. The principal era of growth was the period 1880-1910; 37 of the district's 66

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Roughly bounded by Mason, Coe, Andrews Sts, and Bernice Ave.

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buildings were built in those three decades. The Greek Revival, Bracketed and Queen Anne styles are best represented, but no style predominates and many buildings defy neat stylistic labelling.

INVENTORY

Contributing structures are defined as those which date from the period in which the South Main Street historic district developed, c.1830-1930. The Holy Family complex is defined as contributing because of the age, quality and dominance of the church edifice, and because location of such a complex in this sort of area is very common and a compatible if nonconforming use. Contributing structures are listed first in the inventory; non-contributing structures follow at the end. Inventory entries include street numbers and plat and lot numbers (e.g., 4-B/228). All buildings are wood-frame unless noted otherwise. For the most part, names assigned to buildings are the earliest known owner's names, taken from maps and directories, and in some cases ascertained through deed research.

Contributing Structures

BALLOU STREET (#37-39 through 65 inclusive)

- 37-39 House (c. 1905): Hip-roofed 2-decker with 2-story, glassed-in porches across front. (4-B/228)
- 38 A. Melville Robinson House (c. 1900): Large, transitional Queen Anne/Colonial Revival dwelling, 2½-stories, gable roof, clapboard first story and cut shingle above, wide modillion and dentil cornice. Robinson was a manufacturer of windows, doors and dye tubs. (10-L/385)
- 45 Gilbert Darling House (c. 1840): An excellent, well preserved example of a typical, mid-size, Greek Revival house. 2½-stories, gable treated as pediment on front; panelled corner pilasters and front entrance architrave; 3-bay facade, rear ell; side-hall, double-parlor plan; good picket fence. Darling was a dry-goods merchant. The house originally stood close by on South Main Street; it was moved here in the 1870s. (4-B/222)
- 65 House (c. 1890): Early 2-decker with 2-story porch, 2-story bay window, Queen Anne trim. (5-E/1)

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BERNICE AVENUE (#9 only)

- 9 House (c. 1890): 1½-story, L-plan, Queen Anne cottage, one of six built in this area, just off South Main Street; this one is well preserved and has good exterior trim. (4-A/70)

COE STREET (#53, 209, 224, and 262)

- 53 Holy Family Convent: see 404 South Main Street.
- 209 House (c. 1850): 1½-story, Greek Revival house, gable end to the street; 3-bay facade; corner pilasters; shed dormers on roof. (10-L/2)
- 224 (c. 1875): An elaborate, 2½-story, mansard-roofed house accented by a towering, 3½-story, projected central pavilion in a 3-bay facade. A fine building, this is the only Second Empire house in the district. (10-K/36)
- 262 Samuel Darling House (c. 1840): 1½-story, Greek Revival house with a gable-roof, 5-bay main block with central chimney and central entrance, and 1-story lateral ell. Characteristically bold, Greek Revival trim. Samuel Darling, probably a farmer-butcher, listed himself in Woonsocket directories in the 1850s as a dealer in tripe. (5-E/304)

NORTH BALLOU STREET (#35 through 50 inclusive)

- 35 House (c. 1930): Modest, gable-roofed, stucco-and-brick-clad dwelling. (4-A/78)
- 38 House (c. 1900): 2½-story Queen Anne house. (4-A/79)
- 39 House (c. 1927): 2-story, gable-roofed, more-or-less Dutch Colonial house. (4-A/233)
- 50 House (c. 1900): Simple, 2-story clapboard house set gable-end to street; porch across the front. (4-A/71)

SOUTH MAIN STREET (#383 through 574-576 inclusive)

- 383 Capt. Cephas Holbrook House / "The Stone House" (c. 1835): The grandest Greek Revival building in Woonsocket, the Holbrook house occupies a commanding site on a rise overlooking South Main Street at its intersection with Mason Street. The large, stuccoed-rubble, 2½-story building has a colossal hexastyle portico across the front and a monitor-on-hip roof. 2-story

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South Main Street (cont)

ell. House gutted by fire and renovated as an apartment building. Holbrook was a Massachusetts mill owner and proprietor of the Woonsocket Hotel. By 1850, this imposing house belonged to George C. Ballou, owner of Woonsocket's Globe Mills. (3-B/52)

395. House (c. 1890): 2½-story, Queen Anne house with large barn in rear. (3-B/47)

399. House (c. 1885): 2½-story Queen Anne house with good spindlework porch. (3-B/65)

404, 414, 424. South Main and 53 Coe Street--Holy Family Church Complex: School (404); parish house (414), church (424) and convent (53 Coe). The school is a 2-story, brick structure with parapet, banks of large classroom windows, a French Romanesque style central entrance. The parish house beside it is a plain, 2-story, brick building (1951). The church (1909) is a massive Romanesque structure in brick with cast stone and copper trim; fine, richly finished interior; Walter Fontaine of Woonsocket was the architect. Fontaine was Woonsocket's most important early twentieth-century architect and this is one of his major buildings. The convent (1949-1950) is a large, flat-roofed brick building with a central entrance set under a cement arch. (10-L/6)

409. Cyrus Arnold House (c. 1850): Important, L-plan, 2½-story, gable-roofed, early Bracketed house with front porch; large, 2-story bay window; good, bold detail with Carpenter Gothic overtones; large matching carriage house. Active in local and state politics, Arnold was a member of Woonsocket's founding family and was George C. Ballou's son-in-law (see 383 South Main). Arnold superintended Ballou's Globe Mills. (3-B/46)

413. Adelbert Monty House (c. 1923): Elaborately executed 2½-story, cast-stone and brick, neo-Georgian residence. Monty was a physician. (3-B/114)

417. Spencer Mowry House (c. 1850): 2½-story Greek Revival house, altered and moved back from South Main Street before 1910 to make way for 421-423 South Main. (3-B/45)

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South Main Street (cont)

- 421-423 House (c. 1905): What by the lights of day would have been considered a very modernistic structure, this clapboard and shingle, 2½-story, double house has broad gable roofs with a jerkinhead on the front gable, very stripped-down "honest" trim. (3-B/123)
- 425-427 House (c. 1890): Symmetrical, 2½-story, hip-and-cross-gable, Queen Anne, double house. (3-B/70)
- 426 Robert Dzois House (c. 1845): Altered, 1½-story, 5-bay, central-entrance, Greek Revival cottage. (10-L/5)
- 435 P. Metcalf House (c. 1845): Altered, 1½-story, 5-bay, central entrance, Greek Revival cottage. (3-B/44)
- 436 House (c. 1920): 1½-story, Dutch Colonial house. (10-L/220)
- 440 W.B. Mowry House (c. 1850): 2½-story, 3-bay, gable-roofed, Greek-Revival house. (10-L/297)
- 441 House (c. 1880): 2½-story, gable-roofed, late Bracketed house; 2-bay facade with hooded entrance flanking a semi-octagonal bay window. Former home of Mary Farnum, Woonsocket's first female physician. (4-A/35)
- 449 House (c. 1880): 2½-story late Bracketed house; mirror image version of 441 originally. (4-A/34)
- 450 House (c. 1905): 2½-story, late Shingle Style house, cross-gable roof, porch across front. (10-L/4)
- 454 Ezekiel Aldrich House (c. 1836): The only fully realized and reasonably correct, temple-form, Greek Revival house in Woonsocket and one of a small group of such dwellings in the state. Aldrich was a wealthy landowner and farmer; his family settled in the Woonsocket area in the eighteenth century. (10-L/3)
- 460 Erwin France House (c. 1892): Now a funeral home, the France house is a large Queen Anne dwelling accented by a cylindrical corner tower. Erwin France was a lawyer, politician and leader in Woonsocket's French-Canadian community. (10-L/196)
- 463 House (c. 1905): Ample, hip-roofed, 2½-story, Colonial Revival dwelling, now a funeral home. (4-A/159)

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South Main Street (cont)

- 468- B. Arnold House (c. 1845): Much added-to, 1½-story Greek Revival dwelling. (10-L/1)
473. First George Baker House (1890): This outstanding Queen Anne house embodies massing characteristic of the style: a dense rectangular block extended and complicated by gabled projections and a swelling, cylindrical, corner tower. A handsomely detailed porch wraps around this complex form, repeating its projections and the bowing-out of its tower. The first floor is clapboard clad; above, there is patterned-shingle siding. Plaster-work panels and cornices ornamented with floral swags furnish elegant elaboration. George H. Baker in the 1880s founded the Leicester Knitting Mills, manufacturers of "ladies' and children's ribbed underwear." Baker's second house, built c. 1900, stands at 368 Prospect Street within the North End Historic District (q.v.). (4-A/80)
- 474 Frank Prue House (c. 1892): 2½-story, clapboard-and-cut-shingle, Queen Anne house with a 3-story, octagonal corner tower. Frank J. Prue was a downtown hat and cap dealer. (10-L/195)
- 485 House (c. 1927): Brick, stucco and half-timber, 2½-story, Tudor-esque house. (4-A/237)
- 489 House (c. 1929): 2½-story, brick and half-timber, Tudoresque house. (4-A/77)
- 492 The Himes-Getchell House (c. 1875): This is by far the most elaborate example of a fairly common late nineteenth-century Woonsocket house type: the 2½-story, Bracketed, gable-and-cross-gabled dwelling with 3-bay facade and central entrance. Of particular note here are massive, pierced and carved consoles carrying the front porch roof and the piercedwork porch balustrade. The house was probably built by Joseph A. Himes around 1875 and later belonged to Seth Getchell, a tin-cylinder manufacturer. In 1900, William Jennings Bryan, the Populist leader, was guest of honor at a luncheon held in this house. (4-B/239)
- 493-495 House (c. 1905): 2½-story, hip-roofed, Colonial Revival house. (4-A/76)
- 498 James Read House (c. 1865): 1½-story, Bracketed cottage having a projected cross-gable dormer and an entrance pavilion accented

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South Main Street (cont)

by a massive hood. James S. Read succeeded his father as cashier of the National Union Bank. For many years Read was an elder of Woonsocket's Quaker meeting. (4-B/183)

- 501 House (c. 1905): Symmetrical, hip-roofed, clapboard and shingle dwelling with porch across the front and a central entrance. (4-A/197)
- 510 House (c. 1892): Ample, hip-roofed, late Shingle style house on a double lot; symmetry of facade openings offset by asymmetrical diagonal projection of the front porch. Designed by George Spaulding, it is now a funeral home. (4-B/64 and 182)
- 513 House (c. 1890): Late Queen Anne, gable-and-hip-roofed, 2½-story brick- and stucco-clad house with octagonal corner bay. (4-A/74)
- 516 House (c. 1885): 2½-story, Queen Anne, clapboard- and shingle-clad house with fine front porch. (4-B/63)
- 521 House (c. 1900): 2½-story, hip-roofed, Colonial Revival residence; its porch has paired Tuscan colonnettes on high granite piers and a modillion cornice. (4-A/120)
- 522 House (c. 1880): Gable-roofed, 2½-story, Bracketed house with good porch detail. (4-B/62)
- 529 House (c. 1918): A very late Shingle style, 2½-story residence, gable-and-cross-gable roof; asymmetrical facade with pedimented, diagonally projecting end on the front porch. (4-A/98)
- 530 House (c. 1905): Symmetrical, hip-roofed, 2½-story house, very horizontal in emphasis, broad eaves, a shingled second story, the first story and porch piers in patterned Roman brick; very bold, severe and geometric detailing. A fine building one may describe as an Eastern version of a Prairie School house. (4-B/61)
- 534-536 House (c. 1890): 2½-story, end-gable, late Queen Anne double house; front porch has Tuscan colonnettes. Built as one of a pair, its twin is at 540-542 South Main. (4-B/90)

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South Main Street (cont)

- 540-542 House (c. 1890): 2½-story double house, one of a pair--see 534-536 South Main. (4-B/89)
- 541-543 House (c. 1905): 2-decker with 2-story porches and corner bay. (4-D/106)
- 544-546 House (c. 1890); Late Queen Anne 2-decker of standard design. (4-B/88)
- 550-552 House (c. 1905): 2½-story, gable-and-cross-gable 2-decker with unusual, diagonally oriented, pedimented 2-story porches. One of a pair, its twin is at 556-558. (4-B/230)
- 555 House (c. 1890): 2½-story house with hip and cross-gable roof; clapboards on first 2 stories, fish-scale shingles in gables. Modified Palladian window in street front gable. Major re-modelling. (4-D/108)
- 556-558 House (c. 1905): 2½-story 2-decker. One of a pair, see 550-552 South Main. (4-B/59)
- 563 George Batchelor House (c. 1885): 1½-story, cross-gabled dwelling with broad front porch, modest Queen Anne detail. Large, matching carriage house. Batchelor was an English-born grocer who came to Woonsocket in 1865; he was the city's mayor in 1897. (4-D/28)
- 564 House (c. 1890): 2½-story, end-gable house; 2-story, semi-octagonal bay window flanks hooded entrance in 2-bay facade. (4-C/51)
- 566-568 House (c. 1900): Unusual 2-decker; gable-end to street with full-height, 2½-story porches--open on first and second stories but partially enclosed within a semi-trefoil, shingled screen in attic story. (4-C/50)
- 567 House (c. 1890): Vaguely Colonial 2½-story house with small cross gables in a hip roof, symmetrical 3-bay facade. (4-D/206)
- 572 House (c. 1900): 2½-story late Bracketed house, porch across 2-bay street facade. (4-C/47)

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cottages, double houses and fancy 2-deckers, to the substantial 2½-story houses of the upper middle class, to the much grander houses of the wealthy.

The district's architectural significance rests on the fact that many of Woonsocket's finest buildings are concentrated here (one of the best is Holy Family Church) and that, more broadly, the area presents a sampling of a range of styles and residential building types spanning a century. Here stand Greek Revival cottages like 262 Coe Streer; 2½-story, 3-bay Greek Revival dwellings like 45 Ballou Street; the temple-form Arnold House at 409 South Main and the Stone House, replete with a hexastyle colossal portico, at 383 South Main. Here one encounters a late Queen Anne 2-decker of standard design, 544-546 South Main; a Queen Anne cottage at 9 Bernice Avenue; a Queen Anne double house at 425-427 South Main; and a Queen Anne mansion at 473 South Main. Though generally conservative architecturally, the district's housing stock includes one exuberant Bracketed dwelling, 492 South Main, and two homes which were very up-to-the-minute in terms of national tastes in design at the turn-of-the-century--421-423 and 530 South Main. Many of the district's buildings are better noted by period than "style." They embody the eclecticism rampant in the 1880s, '90s and first decade of the twentieth century.

Remaining pleasant and well kept, retaining its homogeneity of use, social character and architectural integrity, the South Main Street historic district is an area worthy of preservation.

ACREAGE: about 32 acres

BOUNDARY DESCRIPTION:

The South Main Street Historic District includes both sides of South Main Street, from Mason Street to Andrews and Bradford streets, and adjacent portions of Ballou, Coe, North Ballou and Bernice streets along which are buildings similar in scale, massing, design and character to those along South Main. The boundary begins at the western end of the district at the northeast corner of South Main Street and Andrews Street; runs north on the eastern edge of Andrews to the northwest back lot line of plat 4-D lot 24. The boundary runs generally northeast on the back lot lines of properties on the north side of South Main Street to meet the back lot lines of properties on the southwest side of North Ballou Street; the boundary turns and follows these back lot lines generally northwesterly across Bernice Avenue to the northwest corner of plat 4-A lot 70. The boundary follows the bounds of this lot northwest and then northeast to North Ballou Street where it turns and runs southeast on the western edge of the street to a point opposite the northwest corner of plat 4-A lot 71. It crosses North Ballou to this corner and continues

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northeasterly along that lot's boundary; then turns southeast to follow back lot lines of properties on the eastern side of North Ballou Street to a point of intersection with the back lot lines of properties on the north side of South Main Street, where it turns and runs generally northerly and easterly along these back lot lines to meet Mason Street at the northeastern end of the district. The bound runs southeasterly on the western edge of Mason Street and across South Main Street to the northeast corner of plat 10-L lot 6. The bound continues southerly and southwesterly around plat 10-L lot 6 to include the complete Holy Family Church complex. It runs southwesterly along back lot lines of properties on the south side of South Main Street to the southwest corner of plat 10-L lot 3, where it turns to run southeast on the eastern bound of plat 10-L lot 196 to the northwest edge of Coe Street. It runs southwest on this edge to a point opposite the northeast corner of plat 10-K lot 36 then crosses Coe Street to meet that corner and follows the bounds of that lot east and south to Ballou Street where it runs west on the north edge of the street to a point opposite the southeast corner of plat 5-E lot 1. It crosses Ballou Street to meet that corner then runs southwesterly to the southwest corner of plat 5-E lot 304 and westerly on the south bound of that lot to Coe Street. It runs northeast on the southeast side of Coe Street to a point opposite the southwest corner of plat 4-B lot 222; then westerly on the south bound of that lot to the back lot lines of properties on the southeast side of South Main Street. The boundary then runs generally west southwest on the back lot lines of properties on the southeast side of South Main Street to Bradford Street where it turns to run northwest on the east edge of the street to South Main Street, across South Main Street and southwest to the corner of South Main and Andrews Streets, the point of beginning.

Properties with the following address are within the district: Ballou Street, numbers 37-39, 38, 45 and 65; 9 Bernice Avenue; Coe Street, numbers 53, 209, 224 and 262; North Ballou Street, numbers 35, 38, 39 and 50; South Main Street, numbers 383, 395, 399, 404, 409, 413, 414, 417, 421-423, 424, 425-427, 426, 435, 436, 440, 441, 449, 450, 454, 460, 463, 468, 473, 474, 485, 488, 489, 492, 493-495, 498, 501, 510, 513, 516, 521, 522, 529, 530, 534-536, 540-542, 541-543, 544-546, 550-552, 551, 556-558, 563, 564, 566-568, 567, 572, 573 and 574-576 South Main Street.

Parcels with the following plat and lot numbers are within the district: plat 3-B, lots 44, 45, 46, 47, 52, 65, 70, 114 and 123; plat 4-A, lots 34, 35, 70, 71, 74, 76, 77, 78, 79, 80, 98, 120, 159, 160, 197, 233 and 237; plat 4-B, lots 59, 61, 62, 63, 64, 66, 88, 89, 90, 182, 183, 222, 228, 230 and 239; plat 4-C, lots 47, 50, 51 and 110; plat 4-D lots 24, 28, 106, 107, 108 and 206; plat 5-E, lots 1 and 304; plat 10-K, lot 36; plat 10-L, lots 1, 2, 3, 4, 5, 6, 195, 196, 220, 297 and 385.

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UTM:	A)	19	291040	4652130
	B)	19	290830	4651810
	C)	19	290520	4651590
	D)	19	290420	4651690
	E)	19	290850	4652330

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NAME: Historic: L'Eglise du Precieux Sang
Common: The Church of the Precious Blood Church Complex (and
Chateau Clare)

LOCATION: 91 Carrington Avenue and 61 Park Avenue

OWNERS: Precious Blood Parish
94 Carrington Avenue
Woonsocket, RI 02895 (church and rectory)

Myerson/Allen & Co.
c/o John L. Allen
306 Dartmouth Street
Boston, Mass. 02116 (convent and school)

NOTE: Entered on the National Register July 26, 1982. A more detailed
description and statement of significance is contained in the
original nomination.

CONDITION: Good; altered; original site

DESCRIPTION:

The Precious Blood Church Complex, dating to the 1870s and constructed
over a period of fifty years, comprises five granite- and cast-stone-
trimmed brick buildings. The complex is split into two sections diagonally
opposite each other at the intersection of Carrington Avenue and Park
Avenue.

The large, granite-trimmed, red-brick, Victorian-Gothic church
(1873-76/1876-81/c. 1910) has a 4-story corner tower--a landmark commanding
this much travelled intersection. The church was designed by E.J. Boyden
& Son of Worcester. Begun in 1873, it was badly damaged during a storm
in 1876 before it was complete; work began anew and was finished in 1881.
The tower was left truncated at that time; it was completed in its present
form from plans by Woonsocket architect, Walter Fontaine, in about 1910.
Beside the church stands the 3-story, flat-roofed parish house; clad in
early twentieth-century, polychrome brickwork, it is a frame building
erected in the 1870s and originally capped by a mansard roof. A broad
terrace linking parish house and church is the setting for a small but
important part of the complex: a pedestal-mounted bronze bust of Mon-
signor Charles Dauray.

Opposite the church on the west corner of Carrington and Park stand
the interconnected former Precious Blood convent and parish school
buildings, now converted into housing for the elderly and retitled, col-
lectively, Chateau Clare. The first section of the group built, the

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"Castel Dauray," of about 1890, is a turreted, mansard-roofed, 2½-story, red and yellow brick pile originally known as the Jesus-Marie Convent and Academy. It is on the corner and in 1911 it was extended on the west with additional classroom space; in 1927 a chapel designed by Walter F. Fontaine & Son was added on the south end of the complex.

AREAS OF SIGNIFICANCE: Architecture, Education, Religion, Social/Humanitarian
PERIODS: 1800-1899, 1900-
SPECIFIC DATES: 1873-76/1876-81/ c.1890/1910-11/1927
BUILDER/ARCHITECTS: E.J. Boyden & Son, Worcester, church architect;
Walter F. Fontaine, architect of church additions;
Walter F. Fontaine & Son, architects of chapel;
Charles E. Clark, church contractor

LEVEL OF SIGNIFICANCE: State

STATEMENT OF SIGNIFICANCE:

L'Eglise du Precieux Sang and its attendant parish buildings present physical testimony to the growth of Woonsocket's French-Canadian community, the dominant ethnic group in a multi-ethnic city. Of note architecturally and in the fields of religion and education, the primary significance of this complex lies in the area of social history and in its association with a man deserving wide acclaim: Father Charles Dauray.

Precious Blood is the mother parish of all Woonsocket's French-Canadian congregations. Founded in 1872, Precious Blood's auspicious beginnings and early efforts to erect a church soon met with difficulties. It was Charles Dauray, appointed pastor in 1875, who brought the congregation together. Serving Precious Blood for 55 years, Dauray was a partisan of his faith, his parish and his French-Canadian heritage. Under his direction seven new parishes sprang from Precious Blood; he founded several schools, an orphanage and a home for the aged; and Dauray served numerous French-Canadian organizations including the largest in the United States, L'Union St.-Jean-Baptiste d'Amerique, headquartered in Woonsocket.

Architecturally, the church is a good example of the American vernacular High Victorian Gothic, in a format encountered in numerous late nineteenth-century Catholic church buildings. In cultural terms, the church complex developed during Father Dauray's pastorate reflects the uniquely encompassing role national or ethnic parishes played in the lives of their communicants. This pervasive role bore special import for French Canadians, for the church had long been the guardian of their culture. In English-dominated Canada, "La Langue et Le Foi" was the French-Canadian rallying

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cry. Consequently, the educational responsibility of parish schools like those sponsored by Precious Blood parish transcended the expected parameters of the "four Rs" to include the cultural heritage of an up-rooted but by no means rootless people.

ACREAGE: less than 1 acre

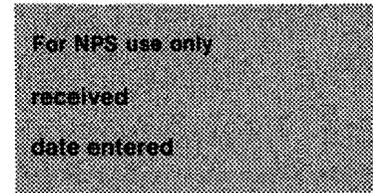
BOUNDARIES: Woonsocket Assessor's plat 15-B, lots 155 (the church and parish house) and 203 (the former convent and school, now Chateau Clare)

UTM: 19 - 292220 - 4652800

(See Continuation Sheet #66)

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RI
P Co.
W

✓ NAME: St. Ann's Church Complex (w. MRA) (Figures 30-36)
LOCATION: Cumberland Street, Gaulin Avenue and Elm Street
✓ OWNER: St. Ann's Parish
c/o Rev. Eugene R. Lessard
82 Cumberland Street
Woonsocket, RI 02895
CONDITION: Excellent; altered; original site

DESCRIPTION:

The church and parish house stand side-by-side at 82 and 96 Cumberland Street. The school stands on elevated ground, directly behind the church, at 114 Gaulin Avenue. The convent backs up to the school and is numbered 183 Elm Street. Much of the once densely built-up residential quarter surrounding the church complex has been cleared for urban renewal. (The former parish gym/social hall known in recent years as the Club Marquette which stood on Cumberland Street, a building declared eligible for entry on the National Register, was among the structures demolished.) St. Ann's Church completely dominates its setting: it is a landmark visible from many parts of this hilly city.

The church is remarkable for its size and lavish interior. Designed by Walter F. Fontaine in 1913, it is a buff-brick structure with twin, 160-foot towers and a Latin cross plan. Fronted by a podium-like terrace, the building is raised a half story above grade. Seen from afar, the church has enormous impact due to its scale and the grandeur of its towers. Close up, the street elevation is rather flat--the towers and the gabled nave compressed almost into a single plane. These masses are embellished with a linear articulation of Romanesque blind arcades, belt courses and corbel tables. Pedimented secondary entrances are located in the base of each tower; they flank a triad of principal entrances screened by a tetrastyle Ionic portico. This portico functions, too, as a base for a large bronze statue of St. Ann with the child Mary. The setting for this physically and iconographically central sculptural group is completed by a triple round-arched nave window surmounted by three oculae framed by a giant relieving arch. Above the corbel tables of the level of the nave gable, the towers rise in three stages: first, airy belfries, square in plan, with trabiated Tuscan colonnades and massive corner piers capped by a dentilated cornice, panelled parapet and stocky corner finials; second, from the belfries rise copper-domed octagonal cupolas with round arch openings in their four major faces; and finally, octagonal lanterns supporting gilded crosses.

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Entrance is through a low narthex below a choirloft. The basilican interior has broad but shallow transepts, a half-round apse, and round-headed clerestory and side aisle windows. St. Ann's Renaissance-inspired interior reads as a single, lofty space, barrel-vaulted, with a shallow saucer dome at the crossing, and Corinthian arcades. The side aisles are groin-vaulted. All the windows contain brilliant, pictorial stained glass. The decorative program is rich and architectonic--a tour de force executed in plaster and trompe l'oeil, every wall and ceiling surface compartmented architecturally to form mural panels. The painted decoration is the work of Guido Ninchieri and was executed between 1941 and 1953. Ninchieri's work is complemented by large-scale statues including four figures emblematic of the Evangelists which stand atop the cornice at the corners of the crossing. The principal church furnishings--altars, pulpit, communion rail--are elaborately carved in white marble after the manner of the early Italian Renaissance. Subsidiary spaces in the church include a handsome sacristy decorated by Ninchieri and a basement-level hall.

St. Ann's parish house, standing beside the church on Cumberland Street, is a 3-story, red-brick structure, with bay windows flanking a 2-story entry/sunporch, and very plain interiors. It was remodelled after a fire in 1936 from plans by Walter Fontaine & Son.

St. Ann's School on Gaulin Avenue is a 2½- and 3-story brick structure, portions with mansard roofs, incorporating a multi-purpose building of the 1890s which housed the parish's original church and convent as well as the school.

St. Ann's convent on Elm Street was designed by Walter Fontaine and built in 1925. It is a 3-story brick and terra-cotta structure with a flat roof hidden behind a shaped parapet. The main elevation is pavilioned, symmetrical, and has a central entrance with second-story balcony above incorporated into a 2-story rusticated round arch. A large chapel wing projects from the rear of the building. The interiors are very plain.

AREAS OF SIGNIFICANCE: Architecture, Art, Sculpture, Social/Humanitarian
PERIODS: 1800-1899, 1900-
SPECIFIC DATES: c. 1892, 1913-14, 1925, 1936, 1941-52
BUILDER/ARCHITECT: Walter F. Fontaine, architect
LEVEL OF SIGNIFICANCE: State

STATEMENT OF SIGNIFICANCE:

St. Ann's Church complex was developed by a French-Canadian parish located in what was once the heart of French-Canadian Woonsocket; the

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Social district, a congested neighborhood of enormous frame tenements, brick mill houses and textile factories. The area has been changed radically and almost constantly since the 1950s, but its finest monument, St. Ann's Church, survives. St. Ann's parish took the unusual course of deciding not to house itself in a fine church at first, but to erect a simple, multi-purpose structure housing church, parish school and convent all in one. In 1894 it erected a combination social hall/gymnasium designed in the Moorish style by Walter Fontaine: this was his first commission. ~~Demolished~~

Finally, in 1913, a proper church was begun: it made up in grandeur for the plainness of the old parish church. Also the work of Walter Fontaine, with murals by Guido Ninchieri, the new St. Ann's remains one of the most splendid churches in Rhode Island, a remarkable essay in neo-Renaissance design and a telling witness to the faith and dedication of a proud congregation, a striking yet not unusual contrast to its humble surroundings.

Fontaine was called on in 1925 to design a new parish convent and again in 1936, only two years before his death, to work on the parish house. Spanning the whole of Fontaine's career, then, the St. Ann's complex is an important chapter in the history of this architect's work.

Born in Woonsocket in 1871 of French-Canadian parents, Walter Fontaine began his training in architecture in 1887 in the office of Willard Kent, the most important Woonsocket architect (and engineer) of the late nineteenth century. Fontaine went on to work from 1893 to 1903 in the Providence office of Stone, Carpenter & Willson, the State's leading firm of the time. He did a few Woonsocket projects on his own and returned to Woonsocket in 1903, establishing a large and successful practice. He designed mills, schools, hospitals, churches and parish houses and convents, a few commercial buildings, and a good number of private residences. The quality of Fontaine's work, together with his religion and ethnic background, won him a wide-ranging practice for Catholic parishes in Rhode Island and Massachusetts, but most of his commissions were in Woonsocket; Fontaine was fortunate to be the city's pre-eminent architect in the period of that community's greatest prosperity and growth.

The painted murals, sculpture, and major furnishings of St. Ann's constitute an unusually consistent and ambitious neo-Renaissance decorative program. The work of Ninchieri and his as-yet unidentified collaborators resulted in an interior of startling scale, elaboration and richness--one of the finest church interiors in the state.

ACREAGE: 2.3 acres

BOUNDARIES: Woonsocket Assessor's plat 36-I, lots 37, 52 and 55

UTM: 19 292780 4653420

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NAME: Alphonse Gaulin, Jr., House (W.M.R.A.) (Figures 37-40)

LOCATION: 311 Elm Street

OWNER: Mr. Ernest C. Clark

311 Elm Street

Woonsocket, Rhode Island 02895

CONDITION: Good; altered; original site

DESCRIPTION:

The Gaulin house, an ample Queen Anne building, occupies a sloping, hillside lot on the southwest corner of Elm Street and Wood Avenue in the midst of a late nineteenth- and early twentieth-century neighborhood. Houses of comparable size occupy the other corners of this busy intersection.

The Gaulin house is a 2½-story, hip-roofed structure, basically rectangular, with large cross gable dormers and a 3-story corner tower with a tall, peaked roof. Oriented to the intersection, and diagonal to the mass of the building, the picturesque tower is the dwelling's principal accent. To it a pilastered, moulded brick chimney is allied--a cognate Queen Anne device. A Japanesque porch replete with spindlework balustrade and fascias wraps around the house and provides a horizontal accent counterbalancing the tower-chimney stack. The tower is rectangular above the porch but within the curved porch corner it is transformed into a 3/4-round bay window.

The Gaulin house has brick foundations (in the rear, a full story above grade) and brick chimney stacks. The roof is slate, trimmed with copper ridge nosing and iron finials atop the dormers and tower. The body of the first story of the house is clapboard, except the tower base which is clad in shingles cut to a hexagonal pattern. The second story is covered with banded, patterned shingling kicked out slightly over a dentilated string course at the juncture of the first and second stories. The dentilated roof cornice has a wide, plain frieze. The windows, many grouped in pairs or triads, are one-over-one, double-hung sash; they have plain, plank casings. The exterior retains its original, horizontally banded, dull red, yellow ochre, and dark green color scheme.

Exterior alteration has been minimal: storm windows; an aedicular dormer now filled-in with clapboard and a double window; a fire escape; and back-porch modifications providing an exterior, cellar-to-attic staircase.

Internally, alteration has been more extensive. The attic, always very plain and originally containing servants' quarters and storerooms, has been converted into an apartment in recent years. The second-story bedrooms were completely made over in the 1920s to create an apartment,

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and little if any original trim survives here, although the layout seems little disturbed. The well-finished principal spaces of the ground floor remain little altered, but the rear service areas have been changed to provide a first-floor kitchen. The cellar, at-grade at the back of the house, was converted into a beauty parlor in the 1950s; it contained the original kitchen and laundry and was very plain. In sum, the interior's only major loss was the removal of bedroom-story finish. The best part of the interior, the ground-floor public spaces, remains intact. Here both the plan and the detail are noteworthy.

The main entrance opens into a 12-by-20-foot stair hall with butter-nut staircase, an original glass and brass ceiling fixture, and early, if not original, wall-to-wall carpeting. Panelled, sliding double doors lead straight ahead into the dining room or, on the left, into a remarkable triple parlor which by means of sliding doors can be three rooms or one grand suite. The front parlor is the smallest, yet it contains a fireplace with paneled mantel and mirrored overmantel surrounded by spindle-work, and the 3/4-round bay window. The middle and rear parlors open by more sliding doors into the dining room.

AREA OF SIGNIFICANCE: Architecture
PERIOD: 1800-1899
SPECIFIC DATE: c. 1885
BUILDER/ARCHITECT: Unknown
LEVEL OF SIGNIFICANCE: Local

STATEMENT OF SIGNIFICANCE:

Dating from the mid-1880s, the Gaulin house is an excellent example of upper-middle-class, Queen Anne, domestic architecture. The well preserved and exuberant exterior is a veritable catalogue of Queen Anne motifs, from its roof finials to its banded siding, from its Japanesque porch to the conceit of a diagonally disposed corner tower with tall chimney attached rising from a circular base to a rectangular shaft capped by a high hip roof. The interior merits interest by virtue of its ground floor plan, a carefully conceived series of well finished interconnected rooms of varied shape and orientation producing a compact, flowing spacial interplay.

Historically, the house is noted in Woonsocket as the home of Alphonse Gaulin, Jr., one of the city's first wealthy French-Canadian residents. He earned a handsome income as a real-estate broker, developer, and builder. Gaulin was involved in local politics and served as Woonsocket's Mayor from 1903 to 1905.

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ACREAGE: Less than 1 acre

BOUNDARIES: Woonsocket Assessor's plat 37-D, lot 171

UTM: 19 293090 4653360

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R.I.
P.O.
W.

NAME: Historic: ~~(The former)~~ St. Andrews Episcopal Chapel, (Figures 41-44)
Common: ~~Farrow Temple~~ (W.M.R.A.)

LOCATION: 576 Fairmount Street

OWNER: Farrow Temple of Church of God in Christ Pentacost
c/o Reverend Clarence Farrow
32 Edgehill Road
Providence, Rhode Island 02906

CONDITION: Good; altered; original site

DESCRIPTION:

This picturesque chapel, built in 1894, occupies a corner lot in a residential section on upper Fairmount Street in the Fairmount neighborhood, a modest working-class area developed in the late nineteenth and early twentieth century with frame 1-, 2- and 3-family houses.

The chapel is a gable-roofed building with flaring eaves, a gabled entrance porch and bellcote. The roof is slate. Colonnets shaped like Indian clubs support the beetling porch roof. The body of the church has a shallow apse at one end and a large rose window in the other; there are triads of small lancet windows on the side elevations. The building is constructed of several varieties of pressed concrete brick with terra-cotta dressings. The walls are articulated as a series of buttress-like piers and belt courses executed in rock-faced, rose-colored brick with recessed spandrel panels of smooth-faced, pale grey brick. The foundation is faced in rock-faced grey brick. Terra-cotta tiles are used as coping for sills and buttresses.

Matchboarding panels the chapel's interior and open ceiling. A series of exposed kingpost trusses with quatrefoil tracery support the roof. The walls are brick. The windows have very simple but appropriate patterned stained glass. The original chapel basement space contained Sunday school rooms.

The building is in fairly good condition. The only major alteration is a nondescript, flat-roofed, mid-twentieth-century, basement-level wing added at the back of the building.

AREA OF SIGNIFICANCE: Architecture; social history
PERIOD: 1800-1899
SPECIFIC DATE: 1894
BUILDER/ARCHITECT: George W. Spaulding, architect
LEVEL OF SIGNIFICANCE: Local

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STATEMENT OF SIGNIFICANCE:

St. Andrews Chapel is a good example of small-scale Late Victorian picturesque architecture unusual for its polychrome pressed brick construction and noteworthy for the clarity, economy and unity of its design. It is also significant for the labor and materials neighborhood residents and parishioners donated to make its construction possible.

St. Andrews was built as a mission chapel by St. James Episcopal Parish of Woonsocket in 1894 to serve the new and growing working-class Fairmount neighborhood. The Fairmount Land Company donated the lot for the chapel. Woonsocket architect and St. James parishioner George Spaulding donated the plans and building specifications. The Granite Pressed Brick Company, also of Woonsocket, donated the unusual pressed concrete brick used in the building. Edgar M. Slocum did the painting free of charge. The chapel's bell was a gift from Mark Hough and in 1897 Gilbert & Butler of Boston gave the pipe organ.

ACREAGE: Less than 1 acre

BOUNDARIES: Woonsocket Assessor's plat 2-B, lot 197

UTM: 19 290330 4652760

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RI
WPA

NAME: Woonsocket District Courthouse (W.M.R.A.) (Figures 45-49)

LOCATION: 24 Front Street

OWNER: The State of Rhode Island and Providence Plantations
c/o Mr. Paul Plante
Clerk of the Court
Woonsocket District Courthouse
24 Front Street
Woonsocket, RI 02895

CONDITION: Excellent; unaltered; original site

DESCRIPTION:

The monumental Woonsocket Courthouse creates an appropriate focal point ending a long vista southeast from Depot Square, the center of old downtown Woonsocket, across the Court Street Bridge. Built between 1894 and 1896, this compactly massed, Richardsonian, Romanesque, 2-story, hip-roofed courthouse is constructed of two contrasting shades of grey Westerly granite, laid up in rock-faced, coursed and random ashlar. Certain details--first-floor window lintels, balustrades, porch and belfry columns--are executed in smooth-faced stone. The walls are battered to the height of the first-story window sills. An 80-foot tower rising above the stone entrance porch functions compositionally as an assertive central focus from which the major wings of this very plastic building appear to grow. Thrust out beside the tower's base, next to the single-story porch, is a 2-story projecting block with a nearly continuous band of six rectangular, transomed, first-story windows; above, six second-story windows have round-arch transoms; and in its roof, a central triad of attic windows are grouped within a single, big, gabled dormer. Beside the porch on the tower's north side a swelling, apsidal, 2-story wing contains the main staircase.

Each of the two principal floors has 16-foot ceilings and contains a 35-by-40 foot courtroom; front and back stairs connected by an L-shaped interior hall; and three-room suites across the front of the building housing clerk's office/library, judge's chambers and, between them, a vault. All retain original furnishings. On the first floor there is a sheriff's office, conference room and a large, multi-purpose room; on the second floor their locations are occupied by two jury rooms. The first-floor courtroom serving the District Court, has golden-oak match-board wainscoting, oak-panelled judge's bench and witness box, and matching furniture. The second-floor courtroom, serving the Supreme Court, is a bit more elaborate. It has oak panelled wainscoting (now painted), oak-panelled bench and witness box, and furniture matching that on the first floor. The basement contains a six-unit cellblock

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close to the rear entrance. The attic is unfinished.

The building is in excellent condition and is virtually unaltered-- the only noteworthy change being the removal of original lighting fixtures, replaced now with fluorescent units.

AREAS OF SIGNIFICANCE: Architecture, Politics/Government

PERIODS: 1800-1899

SPECIFIC DATES: 1896

BUILDER/ARCHITECT: William R. & W. Howard Walker, architects
William F. Norton and Victor Allaire, builders

LEVEL OF SIGNIFICANCE: State

STATEMENT OF SIGNIFICANCE:

The Woonsocket Courthouse, erected by the State of Rhode Island to house new facilities for its expanded court system, is one of those rare structures of real quality surviving as built and furnished, serving its intended function for its original owner. A fine design, with beautiful stereotomy superbly executed, this courthouse stands out among a large number of civic structures erected throughout Rhode Island in the closing years of the nineteenth century and first decades of the twentieth century.

Like so many Rhode Island courthouses, townhalls, libraries and schools of this era, the Woonsocket courthouse was designed by William R. Walker, aided by his son, W. Howard Walker. General William R. Walker (1830-1905) was a very capable architect, and a very active member of the state militia and the Republican party when the Republicans controlled Rhode Island politics. W. Howard Walker (1856-1922) entered his father's office in 1875, becoming a partner in 1881; like his father, he was involved in the militia, as well as being prominent in Masonic circles. The Walkers' Woonsocket Courthouse is among their most outstanding architectural achievements.

That Rhode Island found it necessary to build a courthouse in Woonsocket is an indicator of the advancing size of State government in an era of rapid population growth and economic expansion. That this is an expensive and handsome building further indicates a newly gained concern for housing government institutions in quarters consistent with the dignity of the State in the flush of its industrial prosperity. In this latter sense, the Woonsocket Courthouse is comparable to contemporary state-funded projects, the most spectacular of which was the impressive new Statehouse in Providence designed by McKim, Mead & White, one of the landmarks of the American Renaissance.

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ACREAGE: Less than 1 acre
BOUNDARIES: Woonsocket Assessor's plat 15-K, lot 62
UTM: 19 292040 4652800

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NAME: The Woonsocket Company/Bernon Mills Complex

LOCATION: 100-115 Front Street

OWNERS: Multiple, see owners list on continuation sheet #78

NOTE: Entered on the National Register May 7, 1973.

A more detailed description and state of significance can be found in the original nomination. Additional information is contained in the H.A.B.S. New England Textile Mill Survey (1971), pp. 160-174; and the H.A.E.R. Rhode Island Inventory... (1978), pp. 270-271.

CONDITION: Good; altered; original site

DESCRIPTION:

Ranged along the southwest bank of the Blackstone River between the Bernon and Court street bridges, the surviving complex includes the #1 Mill (1827/c. 1853), a 2½- to 4½-story, load-bearing, rubble-walled, clerestory-monitor-roofed structure with an end-gable stairtower; the #2 Mill (1833), a 4-story, gable-roofed structure with load-bearing, random-coursed, broken range, granite-ashlar walls, with a finished pedimented, towerless, entrance facade of Greek Revival inspiration; and wood-joint floor construction; the #4 Mill (1859), a 3-story, gable-and-dormer-roofed, load-bearing rubble-walled building; a much altered, flat-roofed, load-bearing rubble-walled building; a much altered, flat-roofed, brick, electric-generating plant (c. 1900, expanded c. 1910) built on site of Mills #3 and #5; and the remains of the water-power system as rebuilt in 1911.

AREAS OF SIGNIFICANCE: Architecture; engineering; industry

PERIODS: 1800-1899, 1900-

SPECIFIC DATES: 1827, 1833, c. 1853, 1859, c. 1900, c. 1910, 1911

BUILDER/ARCHITECT: Unknown

LEVEL OF SIGNIFICANCE: National

STATEMENT OF SIGNIFICANCE:

Developed by several of Rhode Island's most noted industrialists, Crawford Allen and Sullivan Dorr among them, the surviving mill complex contains two mills of major significance in the annals of American engineering and architecture. The 1827 #1 Mill is the earliest known example of slow-burning mill construction, a method of factory design incorporating "over-engineered" heavy timber floor framing into load-bearing, masonry walled buildings. Slow-burning construction became the leading structural system for industrial buildings. The 1833 #2

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Mill, with its useless, unlit attic and towerless, pedimented Greek Revival facade, is one of the few Rhode Island textile mills ever built in which utility was substantially subordinated to aesthetic considerations: here form triumphs over function.

ACREAGE: 3.74 acres

BOUNDARIES: Woonsocket Assessor's plat 15, lots 16 and 61

UTM:	A)	19	291980	4652850	B)	19	291900	4652670
	C)	19	291820	4652700	D)	19	291900	4652900

OWNERS:

Plat 15, lot 16: Robert H. Girvin, III, and Phyllis J. Girvin
25 Courtland Street
Holliston, Massachusetts 01746

Plat 15, lot 61: 115 Realty Corporation
c/o 58 Lefrancois Boulevard
Woonsocket, Rhode Island 02895

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NAME: Grove Street Elementary School (W.M.R.A.) (Figures 50-53)

LOCATION: 312 Grove Street

OWNER: City of Woonsocket
City Hall
169 Main Street
Woonsocket, Rhode Island 02895

CONDITION: Good; altered; original site

DESCRIPTION:

Located mid-way up Logee Hill and overlooking the valley of the Blackstone, Grove Street School stands at the southeast corner of Grove and Bernon streets in a mid-to-late-nineteenth-century residential section of the Bernon neighborhood. The school yard is now paved and surrounded by a 3-foot chain link fence. The 2-story hip-roofed brick schoolhouse was built in 1876 and enlarged by the addition of a matching rear wing in about 1885. The symmetrical, 1876 building measures 74-by-33 feet; it is two bays deep and five bays wide, with a heavy-scaled Bracketed/Stick Style portico sheltering the entrance in a gabled central pavilion projected 3 feet from the mass of the building. The 6/6, double-hung, segmental-head windows have rock-faced granite sills. The foundation is faced in granite and the roof is slate. There is a simple bracketed cornice. A large, louvered and bracket-trimmed air vent/cupola, surrounding a chimney, rises from the center of the roof ridge.

A 10-by-16 foot hyphen joins the back of the original schoolhouse to the matching, c. 1885 addition. The hyphen has lateral entrances serving both sections of the school. The rear wing measures roughly 38-by-46. It is 2 bays wide and 3 deep.

The 1876 schoolhouse contains two class rooms on each floor separated by a central passage and stairhall; twin cloak rooms open off each class room. Class rooms measure 28-by-32; they are bright and airy with high ceilings. First-floor classrooms have a pair of slender iron columns which help to support the second floor. The matchboard wainscoting and other woodwork is hard pine; slate blackboards surround each classroom. The classrooms are connected to a central heating and ventilating system by large registers located in the walls. The attic is unfinished. The basement contains washrooms, what was a playroom for rainy days, and the furnaces that provided heat and circulated fresh air.

The hyphen contains entrances, halls and staircases. The rear wing contains a series of small offices and, in the back, a single kindergarten room on each floor measuring 29-by-37 feet. The interior finish in the hyphen and rear wing is simple but slightly different from that in the original schoolhouse; it is clearly Queen Anne rather than late Bracketed.

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The building is in good condition and is well preserved. A few pieces of original furniture survive. It is still used as a school.

AREAS OF SIGNIFICANCE: Architecture; education; social/humanitarian
PERIOD: 1800-1899

SPECIFIC DATES: 1876, c. 1885

BUILDER/ARCHITECT: Original schoolhouse designed by
E.L. Angell of Providence, architect,
and built by William Weicker

LEVEL OF SIGNIFICANCE: Local

STATEMENT OF SIGNIFICANCE:

Grove Street Elementary School is a well preserved example of the thoroughly modern schoolhouse of the 1870s, exhibiting all the design and technological earmarks of progressivism. Handsome, durable and relatively fireproof, carefully planned to provide maximum daylight and constant circulation of fresh air, equipped with indoor plumbing, indoor and outdoor play space, separate cloak rooms for boys and girls, and yards of blackboards and specially-designed classroom furniture, it exemplifies a major achievement of the day: the model environment for public education arrived at through experiment and quasi-scientific analysis.

Rhode Island had taken an early lead in the development of improved schools. In 1842 Henry Barnard became commissioner of public education in Rhode Island and during the 1840s, schools designed under Barnard's guidance by Tallman & Bucklin and by Barnard's protégé, schoolmaster-turned-architect Thomas Tefft, were built throughout the state. Their work was widely influential through Barnard's published reports and book, School-Houses, published in 1844. Model schools continued to be built, sporadically, during the 1850s and '60s and a second period of major activity occurred in the late 1870s. Along with William R. Walker, E.L. Angell, who designed Grove Street School in Woonsocket, was a Providence architect active in the '70s who made a specialty of school-houses. Today, few nineteenth-century Rhode Island model schools survive well preserved and in original use.

The architect of Grove Street School, E.L. Angell, had a long and active career in Providence where he designed two brick schools in 1876 and 1877 (now gone) and, with partners as Gould & Angell and Angell & Swift, did much residential work.

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In Woonsocket, the Grove Street School is the only little altered survivor of a number of costly brick schoolhouses erected by the newly created Town of Woonsocket in the late 1870s and early '80s to replace overcrowded, unhygienic, jerry-built schools and rented classroom space which community children had been forced to attend. Here, erecting imposing, modern schools was as much an act of civic pride, of self-esteem, as it was an act of reform.

A local program of school construction began in 1874-75. The annual report of the Woonsocket School Committee issued in April, 1875, sets out the case clearly: "The year just closed marks an era in the history of School accommodations in the town. Heretofore we had not a single structure we could be proud of. We pointed the stranger to our mills, & to the number and strength of our banks; but when he enquired what progress was being made in school facilities (we) replied, 'all such things are in the future...' The year just closed has introduced a new and better order of things." The report went on to state that an eligible lot had been purchased for a new school in Bernon and the Committee planned to build a schoolhouse that would be "an ornament and a blessing to the town." In erecting the still-functioning Grove Street School, Woonsocket attained those goals.

ACREAGE: less than 1 acre

BOUNDARIES: Woonsocket Assessor's plat 23-H, lot 31

UTM: 19 292170 4652430

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W.

NAME: The Henry Darling House (W.M.R.A.), (Figures 54-57)

LOCATION: 786 Harris Avenue

OWNERS: Misses Helen & Mary Smith
786 Harris Avenue
Woonsocket, Rhode Island 02895

CONDITION: Good; altered; original site

DESCRIPTION:

The Darling property lies on the west side of Harris Avenue, near the Massachusetts border, running back from the road to a steep embankment, down and across the flood plain to the Blackstone River. The upper portion of the site, in the midst of which stand the house and barn, is landscaped in the picturesque tradition with numerous specimen trees, both deciduous and coniferous, hedges and clipped shrubbery, and rolling lawns. The lower parcel is a now-overgrown orchard.

The house is a 2-story, T-shaped, gable-roofed, wood-frame, clapboard structure with a small, one-story kitchen ell in the back. The gable ends of the house have paired windows--those in the first floor rectangular and those in the second story roundhead--and oculae below the roof. First- and second-story windows have double-hung sash and louvered shutters. Most windows have bracketed trim and the cornice has paired brackets with acorn drops. These cornice brackets also trim the roof of the two-bay entrance porch which has trelliswork piers with fanciful scrolling braces.

The 7-room house has a central entrance and stairhall running through the building and opening out to the rear yard through a back door. The hall opens into parlor, library and dining room on the first floor and three bedrooms and a bath on the second floor. The kitchen and a lavatory are off the dining room. The floor plan is largely original but changes have been made in the treatment of several rooms, including removal of the library and dining room fireplaces and substitution of a Colonial Revival mantel in the parlor. The staircase is unaltered.

The gable-roofed, 1½-story, board-and-batten barn is fitted with a dove-cote in its main gable. The original sliding barn doors have been replaced with a roll-up garage door.

AREAS OF SIGNIFICANCE: Architecture, Landscape Architecture

PERIODS: 1800-1899

SPECIFIC DATES: c. 1865

BUILDER/ARCHITECT: Unknown

LEVEL OF SIGNIFICANCE: Local

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STATEMENT OF SIGNIFICANCE:

Prosperous gentleman-farmer Henry Darling erected this bracket-trimmed cottage orné and board-and-batten barn complemented by picturesque landscaped grounds. This beautifully maintained and seemingly rural property is like a Currier & Ives print come to life. There are few properties in the state which better illustrate the precepts of A.J. Downing, the most influential American landscape- and architectural-theorist of the mid-nineteenth century.

ACREAGE: Approximately 2.1 acres

BOUNDARIES: Woonsocket Assessor's plat 7-A, lot 18.

UTM: 19 290680 4654190

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NAME: ⁹The Logee House (W. M. A.), (Figures 58-61)

LOCATION: 225 Logee Street

OWNER: Mrs. Otto Fruehl
225 Logee Street
Woonsocket, Rhode Island 02895

CONDITION: Good; altered; original site

DESCRIPTION:

The Logee house is an early eighteenth-century house which has been altered and added to over the years. Its two-story main block, 16-by-34 feet, with gable roof and a massive, central brick chimney, is fronted by a two-story early twentieth-century porch. The house is clad in banded shingling of about the same date. At the back of the main block is a single-story ell measuring 18-by-19 feet originally, but extended 6 feet in the twentieth century; a glassed-in back porch has also been added to the ell.

The main block has a full cellar with thick stone walls; there is also a cellar under a portion of the ell. The super structure is fully framed with massive posts, girts and summer beams. Gunstock posts and diagonal wind braces are exposed in the second story. The plank walls are so thin that the window casings protrude into the finished interiors of each room.

The first floor of the main body of the house has a 5-by-6 foot entry now (and perhaps always) lacking a staircase; the cramped stairs are on the opposite side of the chimney, accessible only by going through the ell. The two lateral rooms, measuring 16-by-14, have boxed framing, including transverse summers. The north room has a twentieth-century firebox built into the original fireplace. The south fireplace is walled-up. In the second story are two chambers, a narrow rear hall giving access to the stairs and a ladder leading up into the unfinished garret; over the first-story entry at the front of the house is a space identical in size and now used as a closet.

The interior of the ell has exposed framing, including summer beams. This space has been extended as noted above and divided into several small rooms, closets, and what is now a large kitchen. The ell garret is unfinished.

The Logee House stands atop Logee Hill at the southeast corner of Logee and Grove streets. The odd-shaped lot is banked up and rimmed by a low concrete retaining wall. Early twentieth-century 2- and 3-deckers comprise the greatest part of this residential area's building stock.

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AREAS OF SIGNIFICANCE: Architecture, Settlement
 PERIODS: 1700-1799, 1800-1899
 SPECIFIC DATES: c. 1729
 BUILDER/ARCHITECT: Unknown
 LEVEL OF SIGNIFICANCE: Local

STATEMENT OF SIGNIFICANCE:

The Logees, a Huguenot family who settled here in 1729, built this house: it is the only well-preserved early building in Woonsocket. The family was granted what is still known as Logee Hill from the Massachusetts Bay Colony township of Mendon. Mendon and the Rhode Island town of Providence both claimed territory here on the frontier between the two colonies. The dispute, lasting almost fifty years, became so heated at one point that the towns sent armed bands into the area in hopes of scaring off settlers allied to the opposite camp. When an accord was finally reached, the Logee property was on the Rhode Island side of the border. The house, then, is a direct indicator of the territorial disputes which divided New England colonies well into the eighteenth century.

Architecturally, this is very much a Massachusetts house: the two-room, center-chimney plan is diagnostic. This is an essentially intact example of a rare early building type--an example which has some very intriguing idiosyncracies. Only recently discovered to be such an early building, the Logee House has never been fully analyzed. It deserves in-depth scholarly investigation.

Other facets of the history of this property give it added interest. In the mid-nineteenth century the house was the center of an extensive farm operated by the Woonsocket Company, owner of the nearby Bernon Mills (q.v.). This agricultural adjunct provided the textile firm with a place to keep its livestock, especially draft animals, and furnished food stuffs sold to millhands through the company store. Locally, the greatest acclaim associated with the Logee House is its status as the birthplace of J. Howard McGrath, a key figure in early twentieth-century Rhode Island politics. McGrath went on to serve as state attorney general, governor, and United States congressman. He became the nation's attorney general during the Truman Administration.

ACREAGE: less than 1 acre.

BOUNDARIES: Woonsocket Assessor's plat 17-A, lot 296

UTM: 19 291940 4652020

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R.I.
P.G.
W.G.

NAME: Hanora (~~Bailou/Harrison/Lippitt~~) Mills ^(W.M.A.A.) (Figures 62-66)

LOCATION: 1 Main Street

OWNER: Hanora-Lippitt Associates, Inc.
c/o Dimeo Construction Company
75 Chapman Street
Providence, Rhode Island

NOTE: Determined eligible for entry in the National Register in 1979 and subsequently altered. Additional photos in determination documentation.

CONDITION: Excellent; altered; original site

DESCRIPTION:

Hanora Mills, now comprising 6 buildings and a power trench system dating between c. 1827 and c. 1900, is a typical New England urban mill complex that grew by accretion.

Located at the northeast corner of Bernon and Main streets, the Hanora complex dominates Market Square and anchors the beginning of Woonsocket's historic central business district which, since its earliest development, has been in mixed use. The six buildings in the complex all interconnect and four of them are ranged along Main Street, separated from the street by the Lyman-Arnold Trench. This water-power trench constructed c. 1827 and now dry, parallels Main Street for several blocks. It is approximately 30 feet wide and 10 feet deep and has unmortared, stone retaining walls.

The first mill erected, dated c. 1828 (#1 on the site plan), is a 4-story, gable-roofed, brick structure oriented end to the power canal and Main Street. It has been heavily altered over the years but is one of the earliest brick mills in Rhode Island. Like the other buildings in the complex, this mill's load-bearing walls carry timber floor structures. A large, rubblestone mill with gable roof, brick cornice, and Greek Revival style, clapboarded stairtower abuts the c. 1828 mill. The rubble-walled building was actually built in two stages: the south end dates to c. 1836 (#2 on site plan); the north end (#3) dates to about 1845. A bridge spanning the Lyman-Arnold Trench lines the rubblestone stair tower to Main Street. Section #4 in the complex stands behind section #1. It is a plain, 4-story, brick wing built c. 1850 and modified in 1865. Two wings of the same vintage were attached to its south side. Section #4 has been joined to a new wing designed for elderly housing units, the use planned for the whole complex.

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Architecturally and visually, the most important part of the complex is a mansard-roofed, granite-trimmed, brick section erected on the corner of Main and Bernon Streets in 1870-71 (#5 on site plan). Unique in the annals of Rhode Island industrial architecture, it had broad, floor-to-ceiling windows and a system of continuous granite window sills/lintels which band the building at each floor level. In the 1950s the windows were blocked-down to their present form.

The sixth extant section of the complex (#6 on site plan) is a small wing added to section #1 in about 1900.

Five buildings which comprised the rear portion of the complex when it was determined eligible for nomination to the Register in 1979 have since been demolished as part of the re-use of the complex. Despite these losses it is the opinion of the State Review Board and the SHPO that the complex as it survives has historic and architectural merit worth preserving and sufficient to meet National Register eligibility criteria.

AREAS OF SIGNIFICANCE: Architecture, Engineering, Industry.

PERIODS: 1800-1899, 1900-

SPECIFIC DATES: c. 1827, 1828, 1836, c. 1845, c. 1850, 1870-71, c. 1900

BUILDER/ARCHITECT: Unknown

LEVEL OF SIGNIFICANCE: State

STATEMENT OF SIGNIFICANCE:

The Hanora Mills complex is significant to Woonsocket and the state as an exemplar of nineteenth-century industrial architecture; as the site of the largest and most accessible extant portion of the Lyman-Arnold trench, a notable example of hydropower engineering; and as a representative mid-sized Rhode Island textile enterprise associated with the careers of important industrialists, and reflecting major shifts in the textile industry.

The history of this mill seat dates from about 1827, when a large tract of land adjacent to Woonsocket Falls running east to Main Street and down the slope to the present site of the Main Street By-pass, purchased in 1814 by Daniel Lyman and Samuel Arnold, was improved by constructing through it a large water power trench which still bears their names. The first privilege on the trench was sold to Hosea Ballou who soon erected a brick cotton mill. The Ballou family was active in the development of Woonsocket's early textile industry and the leader in these endeavors was Hosea's brother, Dexter Ballou, who in 1829 bought out Hosea's holdings.

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Almost from the first, then, Dexter Ballou ran the still extant but much altered 1828 brick mill which is the original part of the Hanora complex. Dexter Ballou, prime mover in a number of Woonsocket cotton mills, built a stone mill near Hosea's brick mill in 1836, joining the two by erecting a second stone unit in about 1845. Dexter Ballou titled the complex the Harrison Mills and continued its expansion. After Ballou's death in 1849, his firm, Dexter Ballou & Company, continued to operate the Harrison Mills as a cotton-goods factory.

In 1865 it was sold to the newly formed Lippitt Woolen Company, controlled by Henry Lippitt of Providence, a leading industrialist and financier active in Rhode Island civic and political affairs. Lippitt and the Ballous had been associated for some years as owners of the Social Mill, a large Woonsocket cotton factory. Lippitt, through his mill superintendent, enlarged the Harrison Mills complex, converting it to woolen goods manufacture. Renamed the Lippitt Woolen Mill, it continued in operation into the mid-twentieth century.

Under Lippitt control, brick additions across the back of the complex were enlarged or built anew, and the mansard-roofed wing at Main and Bernon street was erected. After the complex was sold, and eventually retitled Hanora Mills, it remained in active woolen-goods production until 1975. Since then this industrial complex has remained vacant, and in recent years has suffered neglect and substantial vandalism. Preservation of the mills seemed seriously jeopardized, but they have recently been converted into a housing-for-the-elderly apartment complex. Portions of the mill complex were demolished to make this feasible, but the most interesting sections remain.

Most of the Hanora complex has importance architecturally as an embodiment of characteristic Rhode Island textile mill building practices. Sections 2 and 3, in particular, are valued as well-preserved examples of vernacular mill architecture typical in scale, material and detail. Section 1, though altered, has some note as the first brick mill constructed in Woonsocket, and the second oldest (after the 1825 Kennedy Mill in Central Falls) in the state. Section 5, by contrast, defies convention. It is a unique and quite handsome structure, eccentric in plan, fenestration and the boldness and sophistication of its detail. It is a monumental building adapted to a special function, yet seemingly created more specifically to capitalize on a commanding corner site and give the mill complex real presence.

From the standpoint of engineering, the Hanora complex merits attention for its incorporation of the Lyman-Arnold power-trench system. In Rhode Island, where small rivers abound, most water mills were served by their own ponds, dam and power trenches, accommodating but a single

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complex. In several industrial centers, like Central Falls, Pawtucket and Woonsocket, however, trench systems were constructed designed to supply water power to a series of independent operations. Woonsocket's Lyman-Arnold trench supplied power to the Hanora complex for over a century. Into the 1930s a portion of the power used in the mills came directly from water turbines. Most power by that date was electric, but even some of that electric power was produced by the Lyman-Arnold trench, for hydroelectric plants serving the area existed in adjacent buildings. In an era when there is renewed interest in capturing the power potential of local streams, the history and fabric of the Lyman-Arnold trench takes on special significance.

The industrial history of the Hanora complex is intimately wrapped up in the development of Woonsocket as a textile-manufacturing center, with the fortunes of prominent textile firms, and with the transformations by which the New England textile industry evolved. The Hanora complex, though initiated by Hosea Ballou, owes its early growth and development to Dexter Ballou who became Woonsocket's premier textile manufacturer, leading its then-dominant cotton-goods industry.

The complex was begun when textiles became a major industry locally and in the regional economy as a whole; it was expanded substantially in the late 1830s and '40s when Woonsocket became a considerable manufacturing center; it was converted into a woollens mill during the Civil War by a new and well capitalized firm based in Providence, the state's financial center, when such conversions were legion in southeastern New England; it produced high grade woolen fabrics when Woonsocket manufacturers, led by the Lippitt Company and its much larger competitor, the Harris Woolen Company, achieved a national reputation; it was controlled by the Lippitt family, old-line Providence Yankee stock, and most notably by Henry Lippitt, an habitually successful capitalist and promoter of Providence civic improvements who, like so many Rhode Island industrialists, served several terms as Governor; it specialized in worsted cloth production in the early twentieth century when this region was the center of American woolen goods manufacture; it was sold out of local corporate ownership in the mid-twentieth century when the New England textile industry was declining; and the complex finally closed down operation in the 1970s and stood vacant, again a common phenomenon in the region, though this mill remained in operation longer than many others. To study the history of this enterprise, then, is to review the economic and, to a degree, the socio-political history of Rhode Island and southern New England in microcosm.

ACREAGE: A little over 1 acre

BOUNDARIES: Woonsocket Assessor's plat 14, lots 161, 162 and 365

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NAME: Woonsocket City Hall/The Harris Block
LOCATION: 169 Main Street
OWNER: City of Woonsocket
169 Main Street
Woonsocket, Rhode Island

NOTE: Entered on the National Register May 1, 1974. Photographs and a more detailed description of the building, its history and significance are contained in the original nomination.

CONDITION: Good; altered; original site

DESCRIPTION:

Woonsocket City Hall is comprised of a core block erected c. 1856 and additions erected in 1891. The interiors of the whole have been repeatedly remodelled. The original block is a 3-story, hip-roofed, brick building with major cross-gables. The street front of the Italianate structure was coated with stucco-like mastic and painted. The central three bays of this five-bay elevation project and terminate in a broad cross-gable containing a date stone. The central-bay windows are triple and the other windows are paired: all windows have round-arch heads and cast-iron aedicular architraves. The original cast-iron, arcaded, first-story storefronts were removed in 1891.

The 1891 additions include a new ground-story facade across the original building, brought out some ten feet in order to enlarge the interior. The center of this new elevation had a round-arched entrance to the structure's upper floors. That is the only part of the 1891 ground-story facade to survive: the rest was reworked repeatedly by different lessees and finally, when the city took over all the ground-floor space in the 1970s, a new ribbed, bronze-colored aluminum facade system was installed. In 1891 a 4-story, rugged, granite-faced Richardsonian Romanesque wing was added to the end of the original building. This wing, which contained offices, originally abutted a neighboring commercial building. When the neighboring building was demolished, the unsightly endwall of the 1891 wing was left exposed. In 1980 the wall was embellished with a trompe l'oeil architectural mural depicting the demolished structure.

AREAS OF SIGNIFICANCE: Architecture, Commerce, Politics, Social/
Humanitarian

PERIODS: 1800-1899, 1900-

SPECIFIC DATES: c. 1856, 1860, 1891, 1902

BUILDER/ARCHITECT: Unknown

LEVEL OF SIGNIFICANCE: State

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STATEMENT OF SIGNIFICANCE:

By the mid-nineteenth century, Woonsocket was a place of consequence. Though not politically unified, it was one of the three principal industrial centers in the state. Nothing better expresses this new importance, this coming-of-age, than the Harris Block, later Harris Institute, now City Hall.

When built, it was a very large, very expensive, very up-to-date structure. It exemplifies a fairly common nineteenth-century building type: the office block/meeting hall. Like most of these, the Harris Block had a certain civic air, but was privately owned, and was very consciously bigger and grander than anything else on Main Street.

As commissioned by Edward Harris, Woonsocket's leading manufacturer, the design combined economic pragmatism and social idealism. Street-level stores generated income which helped maintain the building. The second story was designed to house a "Sunday school"--not a religious institution but a free school open to mill workers who could come here on their one day off in order to learn to read and write. The third floor was one vast hall capable of seating 1100. Lectures were an important form of education and entertainment in the nineteenth century and many prominent speakers came to Harris Hall. The most famous was Abraham Lincoln, who delivered a campaign address here on the night of March 8, 1860.

Edward Harris donated the building to a board of trustees in 1863 to administer for the benefit of the people of Woonsocket; in the same year the second floor became Harris Institute Library, the first free public library in Rhode Island. The trustees sold the building to the City in 1902, and since then it has been City Hall. Gradually, municipal offices have taken over all the space formerly occupied by Harris Hall, the Sunday school/library and stores. Because of its associations with Edward Harris and Abraham Lincoln, its significance in the development of Woonsocket as an urban center, its place in the cultural history of the community, and because it has been the seat of local government for eight decades, City Hall is one of Woonsocket's preeminent historic buildings.

ACREAGE: less than 1 acre.

BOUNDARIES: Woonsocket Assessor's plat 14-E, lot 166.

UTM: 19 291750 4652880

(See Continuation Sheet #93)

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NAME: The Former U.S. Post Office
LOCATION: 295 Main Street
OWNER: Sam-Man Realty Corp.
162 Main Street
Woonsocket, Rhode Island 02895

NOTE: Entered on the National Register May 30, 1979. Photographs and a fuller description and statement of significance can be found in the original nomination.

DESCRIPTION:

The former Woonsocket Post Office, erected between 1910 and 1912, stands in the heart of the City's old business district. As a civic building constructed during the height of the City Beautiful Movement, it is differentiated from surrounding commercial blocks by its siting on the lot, by its height and materials, by the classical inspiration of its design, by the dignity and imposing tone of the whole.

The buildings around are all 2-to-5 stories in height, abut neighboring structures, and hug the sidewalk's edge; built of brick for the most part, they have plate-glass storefronts filling their ground-floor elevations. The former post office is a single-story, flat-roofed structure with a large central monitor. The building is cased in buff cast-stone, granite, terra-cotta and copper. It is set back from the sidewalk to provide a narrow but important planting strip for grass, flowers and shrubbery. It has a high basement: patrons had to ascend a flight of steps to enter the building. Limestone walls are treated as an order of broad pilasters rising from the granite-faced foundation and framing recessed window bays with panelled spandrels. The pilasters carry a frieze of triglyphs and roundels, a molded cornice with mutule blocks and guttae, and a parapet of paneled piers and low, recessed spandrels. The large, rectangular monitor has a yet more elaborate cornice, terminating in a cresting of anthemion antefixae. When the building was enlarged in the 1920s its original articulation was repeated.

Two entrances, flanked by large lanterns, gave access to a long, corridor-like, wood-panelled lobby. The rest of the interior was for postal employees for sorting areas, offices, and other uses. Loading docks are located at the back of the building.

AREAS OF SIGNIFICANCE: Architecture, Government
PERIOD: 1900-
SPECIFIC DATES: 1910-12, 1929-1930 (addition)

(See Continuation Sheet #94)

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BUILDER/ARCHITECT: J.K. Taylor, Architect of the Treasury.
LEVEL OF SIGNIFICANCE: Local

STATEMENT OF SIGNIFICANCE:

The former Woonsocket Post Office is a good example of American Renaissance civic architecture, built during the City Beautiful era.

ACREAGE: less than 1 acre.

BOUNDARIES: Woonsocket Assessor's plat 14-B, lot 225.

UTM: 19 291890 4653150

(See Continuation Sheet #95)

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R.F.
P. Co.
W

NAME: ~~The~~ Woonsocket Civil War Monument (W.M.R.A.) (Figure 67)
 LOCATION: Monument Square
 OWNER: City of Woonsocket
 City Hall
 169 Main Street
 Woonsocket, Rhode Island 02895

CONDITION: Good; unaltered; original site

DESCRIPTION:

The Civil War Monument stands on a small traffic island in the center of a triangular space which bears its name--Monument Square--at the intersection of Main, North Main and Social streets. Monument Square was the north end of the city's historic and once compact business district. Nineteenth- and early twentieth-century commercial blocks still bound much of the square.

The monument's tall, Westerly granite shaft--a battered pier with moulded cap and high pedestal--is surmounted by a granite statue of a Union soldier, draped in a cloak and resting on his rifle. Names of Civil War battles in which Woonsocket troops took part are inscribed on raised bands ringing the shaft. On the shaft's south face is a trophy of war bearing the United States arms in high relief. A circular curbing and low iron fence surround the monument's base.

AREAS OF SIGNIFICANCE: Politics/Government, Social History, Sculpture
 PERIODS: 1800-1899
 SPECIFIC DATES: 1868-70
 SCULPTOR: J.G. Batterson
 LEVEL OF SIGNIFICANCE: Local

STATEMENT OF SIGNIFICANCE:

Commissioned at a cost of \$5,000 in 1868 and dedicated in 1870, Woonsocket's Civil War Monument is the work of Hartford sculptor, J.G. Batterson. Typical in design, it is a well executed work, representative of the better-quality but essentially modest Civil War memorials erected all across the country in the decades following the conflict.

The monument has special significance in Woonsocket (which lost 39 men in the war), for that community, though a major industrial center, was not an independent political jurisdiction until 1867. One of the first acts of its town council was to commission this monument--the first civic gesture of a new and proud town. It was, moreover, the first Civil War monument erected in the state.

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ACREAGE: less than 1 acre.

BOUNDARIES: The property nominated is a small city-owned traffic island in the middle of Woonsocket's Monument Square; it has no plat and lot number.

UTM: 19 291880 4653220

(See Continuation Sheet #97)

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R.F. Co.
P.W.

NAME: ~~The~~ Linton Block (W.M.R.A.), (Figures 68 and 69)

LOCATION: 3-5 Monument Square

OWNER: Richard Plante
3 Monument Square
Woonsocket, Rhode Island 02895

CONDITION: Good; altered; original site

DESCRIPTION:

The 1888 Linton Block is a 3½-story, Richardsonian/Queen Anne style brick building in Woonsocket's old central business district. Measuring 86-by-32 feet, it was designed to accommodate two street-level stores; twin, double-parlored apartments on the second and third floors; and rooms for rent in the fourth-floor attic story. Upper-floor access was gained by exterior lateral galleries--now largely demolished--and a pair of extant, half-round, 2-story, shingle-clad oriels containing circular staircases connecting the second and third floors on the north side of the building. The side and rear walls are built of common brick and have segmental-head, 2/2 and 2/1 double-hung sash. Three double dormers are located on each side of the gable roof. The upper floor interiors are very plain and, though derelict, are largely intact. The ground-floor store spaces have been remodelled and contain a barroom.

As in most nineteenth-century commercial buildings, the Linton Block's street facade is its chief embellishment. And, as was common in the 1880s and '90s, the facade displays a great variety of materials--pressed brick, rock-faced granite, slate, terra-cotta and pressed sheet metal. The street front terminates in a high flat parapet clad in molded sheet metal. It is pierced by a small, central gable faced in red slate and crowning a terra-cotta lunette. Alternating pressed-brick and rock-faced granite voussoirs surround the lunette, which bears the building's name and date of construction. The second, third and fourth stories have tall, vertically oriented windows grouped in pairs and triads and fitted with 1/1 double-hung sash. The organization of the windows, their continuous sills and lintels executed in rock-faced granite, and the vertical brick piers create a complex and highly abstract compositional interlace further enlivened by bands of tessellated brickwork between the third- and fourth-story windows and panels of terra-cotta tiling in the spandrels between the second- and third-story windows.

The original street-level, cast-iron storefronts are thought to be largely intact beneath the 1940s Bakelite, ribbed-aluminum and glass-block facing which encases them.

(See Continuation Sheet #98)

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AREAS OF SIGNIFICANCE: Architecture, Commerce
PERIOD: 1800-1899
SPECIFIC DATE: 1888
BUILDER/ARCHITECT: Unknown
LEVEL OF SIGNIFICANCE: Local

STATEMENT OF SIGNIFICANCE:

The Linton Block was built by Robert F. Linton in 1888 and housed his pharmacy. It is a prototypical late nineteenth-century, small-scale, mixed-use commercial building. It is the finest survivor of this type in Woonsocket which, when the Linton Block was built, was a regional commercial center. As an exercise in street architecture design, the building's Monument Square elevation has considerable merit.

ACREAGE: less than 1 acre.
BOUNDARIES: Woonsocket Assessor's plat 14-A, lot 279.

UTM: 19 291850 4653210

(See Continuation Sheet #99)

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NAME: The Stadium Building & Theatre
LOCATION: 14-22 Monument Square (formerly 329 Main Street)
OWNER: Stadium Realty Corporation
565 North Main Street
Woonsocket, Rhode Island 02895

NOTE: Entered on the National Register June 30, 1976. Photographs, a plan, and a fuller description and statement of significance can be found in the original nomination.

CONDITION: Excellent; altered; original site

DESCRIPTION:

The property developed in 1925-26, includes a 4-story office and retail-store block, a 2-story shopping arcade fronting a theatre, and a parking lot, which was part of the original complex. The buildings are of steel-frame construction. The office block fills a slightly curving site. Of pier and spandrel design, the patterned brick, "Colonial" exterior has triads of large 6/6, double-hung sash windows running pier-to-pier; sparingly used tiles decorate the spandrel panels beneath the third- and fourth-story windows. The building's entablature is surmounted by a parapet of brick piers and open sections of balustrade. The main entrance has a pedimented architrave and an Adamesque fanlight. The bronze, ground-story storefronts repeat this fanlight motif and have engaged, Corinthian columns. The stairhall windows above the main entrance have cast-iron balconies. Within, the stairhall and elevator lobby has a handsome Dutch tile floor and marble walls; its decoration includes a mural allegorically depicting "the progress of Woonsocket."

The 2-story shopping arcade does double duty as the entrance to the theatre. Fronted by a marquee which spans the sidewalk, the building has an elaborately ornamented facade clad in black marble and dark, painted copper. A giant order of fluted Corinthian pilasters rises to a swag-decorated, paneled, entablature. The shopping arcade storefronts repeat the fanlight motif utilized in the adjacent 4-story block.

The theatre stands behind the shopping arcade: it has no public facades and thus its exterior is as plain as possible. The interior is decorated in neo-Adamesque fashion, chaste but elegant. It is fully equipped for vaudeville presentations as well as films.

The whole complex, built with such pride, is maintained in superior condition.

(See Condition Sheet #100)

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AREAS OF SIGNIFICANCE: Architecture, Commerce, Transportation,
Theatre, Other (Entertainment)

PERIOD: 1900-

SPECIFIC DATES: 1926

BUILDER/ARCHITECT: Perry & Whipple of Providence architects;
R.E. Hall of Newport, consulting architect/
engineer (theatre); Chester N. Godfrey of
Boston (affiliated with Cram & Ferguson),
supervising architect (office block); Watts
& Hutton of Providence and Abraham Anthony of
Boston, theatre decoration.

LEVEL OF SIGNIFICANCE: State

STATEMENT OF SIGNIFICANCE:

This handsomely finished and beautifully maintained complex, erected at a cost of approximately \$750,000, was built by Arthur Darman, a local industrialist with a love for the theatre. In the fields of office, retail-store and theatre design, the complex represents the state-of-the-art as of 1926. A lavish promotional book published for Mr. Darman in 1927 stated that the new office block provided "modern business surroundings conducive to success." With its other features, the complex offered tenants and patrons an on-site parking lot--the first of its kind in Woonsocket and an indicator of the role in transportation the automobile had so quickly assumed. The retail space was designed to have "an air of smart impressiveness typical of the exclusive Metropolitan Shop..." But for Darman and the community, the crowning achievement was the Stadium Theatre. The promotional book makes Arthur Darman's view clear: The theatre was "the consummation of a personal ambition to erect a proud landmark in the progress of Woonsocket. In achieving the ideals of an individual, it becomes a lasting tribute to the community that inspired those ideals and made possible their fruition."

ACREAGE: slightly more than one

BOUNDARIES: Woonsocket Assessor's plat 14-B, lot 229.

UTM: 19 291900 4653200

(See Continuation Sheet #101)

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R
H
G
✓

NAME: St. Charles Borromeo Church, Complex (W, M, R, A), (Figures 70-74)

LOCATION: North Main, Daniels & Earle streets,

OWNER: St. Charles Borromeo Parish
c/o Reverend Donald King
190 North Main Street
Woonsocket, Rhode Island 02895

Order of the Brothers of
the Sacred Heart of New
England, Inc., in Rhode
Island
159 Earle Street
Woonsocket, R.I. 02895

CONDITION: Good; altered; original site

DESCRIPTION:

St. Charles Borromeo church, school, parish house and convent are located in a mixed residential/commercial neighborhood, with a major factory and the city's old downtown located nearby.

The center of the complex is the stone Gothic church on the north-east corner of North Main and Daniels Streets and numbered 189 North Main. Begun in 1867 and completed in 1871, it is a gable-roofed, basilican structure, 75-by-164, with a 96-foot projected corner tower added in 1889. The walls are random-coursed Northbridge granite ashlar with mock buttressing and lancet window and door openings. The tripartite entrance front is composed of tower, gabled nave, and half-gabled side aisle. There are entrances in each. The tower is set ahead of the plane of the nave and the side aisle is set behind that plane, producing a receding composition enhanced by the progressively smaller scale of each element. Above the nave's central entrance is a large triad of double lancet windows, the middle lancet taller than its flankers. Above the lancets is a small rose window, high in the gable. A large Latin cross crowns the nave's gable end. Curiously, it is flanked by twin, octagonal granite chimnies. The tower terminates in a belfry with louvered lancet arches in each face and a crenellated parapet with massive corner pinnacles.

The church has a fine Neo-Gothic interior. The groin-vaulted nave and side aisles are separated by lancet arcades carried on clustered columns. Ceiling bosses, corbel bases for the vaulting and column capitals are all richly carved in high relief. An apsidal sanctuary contains a pinnacled altar and lateral screens. All the church furniture is to match, and the side aisle walls bear scenes of the Stations of the Cross fully molded in the round. Areas of original stencilling and mural decoration remain, chiefly in the sanctuary. The windows are filled with stained glass.

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St. Charles Borromeo parish house at 190 North Main Street faces the church across the street. It is a 2½-story, 5-bay, brick building constructed in 1881, domestic in concept, with a mansard roof, bracketed cornice, and projected central entrance pavilion. The porch which extended across the front of the building has been replaced by a central portico with curved roof.

St. Charles Borromeo school (1897) stands beside the church at 42-62 Daniels Street; between them is a fenced schoolyard. The school is a stone-trimmed brick structure, rather severe in design, with a large, pedimented, full-height forebay flanked by single-story entrance porticoes, one for boys and one for girls, facing the street. In the center of the forebay, between the second- and third-story windows, is a large terracotta name plaque. The present building replaced an earlier parish school on this site.

The school is at the corner of Daniels and Earle streets. Standing on the opposite side of Earle Street, facing down block-long Daniels Street, is the convent, a 2½-story, 5-bay, mansard-roofed frame building with central entrance built in 1868. It is now clad with composition siding and owned by the Brothers of the Sacred Heart.

The 4-building St. Charles Borromeo church complex is, on the whole, well maintained and fairly well preserved.

AREAS OF SIGNIFICANCE: Architecture, Religion, Social/Humanitarian
PERIOD: 1800-1899
SPECIFIC DATES: 1867-71, 1868, 1881, 1889, 1897
BUILDER/ARCHITECT: P.C. Keeley, architect of the church
LEVEL OF SIGNIFICANCE: Local

STATEMENT OF SIGNIFICANCE:

St. Charles Borromeo parish dates to the 1840s; it was the original Catholic congregation in Woonsocket and the first in northern Rhode Island. The complex which serves the parish attests to the religious and ethnic shifts which completely transformed the state's social history.

The first non-Yankee settlers in Woonsocket were Irish laborers employed in the construction of the Blackstone Canal during the late 1820s. Canal laborer Michael Reddy became a farmer in Woonsocket and in 1828 organized the first Catholic services in the area. By the mid-1830s enough compatriots had joined Reddy to enable them to support a

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missionary priest. Woonsocket's Irish Catholics formed St. Charles Borromeo parish and erected their first church in 1844. It was replaced by a Gothic stone church begun in 1867, damaged by fire in 1870 and repaired and completed in 1871.

The congregation was almost solely Irish at first but in the 1850s other Catholic immigrants arrived and, by the 1860s, there were large numbers of French-Canadians living in Woonsocket, working in its mills, and worshipping at St. Charles. They became so numerous that a French-speaking priest was added to St. Charles' staff. After the French organized their own parish in 1872 (Precious Blood--see separate entry), St. Charles once again was overwhelmingly Irish.

Organized in parishes like St. Charles, an ever-increasing proportion of Rhode Island's population (once all Yankee) was foreign-born and Catholic. Rhode Island was long the state with the highest percentage of total population either foreign-born or of foreign parentage. It remains the nation's most Catholic state.

St. Charles church complex is characteristic of the accommodations such parishes provided for themselves to house worship, education, offices and staff. P.C. Keeley's stone Neo-Gothic church transcends the typical, however. It is a building of real quality. Its form and much of its detail is conventional, but the quality of the materials and craftsmanship, the unity of design with and without, the modulation of proportions and the fine sculptural detail on the interior--all are exceptional.

ACREAGE: 1.3 acres

BOUNDARIES: Woonsocket Assessor's plat 13-B, lot 105 (convent); plat 13-C, lot 80 (church and school); and plat 13-D, lot 50 (parish house)

UTM: 19 291780 4653530

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P. C. Co.
W

NAME: The Frank Wilbur House (W. M. A. A.) (Figures 75-77)

LOCATION: 1273 Park Avenue

OWNER: Mr. & Mrs. George B. Gendron
1273 Park Avenue

Woonsocket, Rhode Island 02895

CONDITION: Good; altered; original site

DESCRIPTION:

Erected c. 1923, the Frank Wilbur House is a small Japanesque bungalow with especially well handled treatment of the three intersecting gable roofs. The clapboard and shingle dwelling has broad eaves carried on jack rafters and an L-shaped entrance porch. The panelled porch posts stand on high square, yellow-brick pedestals. The front windows are grouped in triads--precursor of the picture window--and have small panes of colored glass surrounding large clear central panes. There is a small roundhead window in one gable. A matching 2-car garage stands behind and to one side of the house.

The dwelling's interior has a 12-by-13 foot living room separated from the 11-by-14 foot dining area by a broad flat arch with fluted pilasters. The remainder of the first floor contains a bathroom, kitchen and, off the kitchen, two bedrooms (one now used as a separate dining room). The cellar contains a laundry room and the second floor, originally a single back bedroom and storage space, has been remodelled into two interconnecting chambers.

The Frank Wilbur House stands near the south end of Park Avenue, a major arterial street, at Park Square, a commercial area and highway nexus. The building's environs include a shopping center, a church-parochial school complex, a roadside diner, offices and residential buildings--mostly 2- and 3-deckers. When the house was built the area was relatively undeveloped.

AREAS OF SIGNIFICANCE: Architecture

PERIOD: 1900-

SPECIFIC DATE: c. 1923

BUILDER/ARCHITECT: Unknown

LEVEL OF SIGNIFICANCE: Local

STATEMENT OF SIGNIFICANCE:

Built by retired farmer Frank Wilbur, between his farm and the agricultural fairgrounds, this modest dwelling is a fine example of a pervasive early twentieth-century housetype: the bungalow. Of better than usual design quality and integrity, it is a fitting exemplar of an important class of buildings found throughout the newer sections of Woonsocket and all across the nation.

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ACREAGE: Less than 1 acre

BOUNDARIES: Woonsocket Assessor's plat 11-D, lot 141.

UTM: 19 291540 4651040

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RS
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NAME: ~~The~~ Pothier House (W.M.A.A) (Figures 78-81)
LOCATION: 172 Pond Street
OWNERS: Mr. & Mrs. George Beaubien, Jr.
172 Pond Street
Woonsocket, Rhode Island 02895

CONDITION: Excellent; altered; original site

DESCRIPTION:

The Pothier house is a late Victorian cottage in a late Victorian residential area; a housing-for-the-elderly highrise, a park, and the Social commercial district are close by.

The L-plan, 1½-story, picturesque residence has a 1-story service ell onto which a rear addition has been erected. The house occupies a corner lot and has a gable end facing each street; between the gables is an entrance porch. A second-story oriel accents the front gable; a first-story bay window and, above it, a pair of roundhead windows and, above them, an oculus fill the end gable. The roof has a steep pitch and there are two corbelled chimney stacks. The front porch was "de-Victorianized" in the early twentieth-century with the installation of Tuscan columns and a plain entablature. The house is now covered with aluminum siding.

The interior exists as remodelled in about 1920 for then Governor Aram J. Pothier. There are three principal rooms: library, dining room and parlor. All open off the entrance stairhall which retains original turned balusters and newel post. The doorways have c. 1920 architraves with Ionic pilasters supporting paneled entablatures. Applied moldings create a panelled effect in the parlor. This room has an Adamesque, Ionic mantelpiece and a bow-fronted, psuedo-Roccocco glazed entry of curved French doors with beveled panes, Ionic columns and sidelights. Oak parquet floors were installed throughout the first floor in the c. 1920 renovation. On the second floor are three bedrooms, a very large panelled and mirrored dressing room, and a tiled bathroom, the latter two also dated c. 1920. Overall, the house is in excellent condition.

AREAS OF SIGNIFICANCE: Politics; Social/Humanitarian
PERIODS: 1800-1899, 1900-
SPECIFIC DATES: c. 1881, 1889, 1894, 1897, 1900, 1909-1915, 1925-1928
BUILDERS/ARCHITECT: Unknown
LEVEL OF SIGNIFICANCE: Local

STATEMENT OF SIGNIFICANCE:

From the early 1880s, when his father built or bought this house, until his death in 1928, Aram J. Pothier, Rhode Island's most successful French-Canadian adoptive son, lived here at 172 Pond Street.

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Born in Quebec in 1856, Aram Pothier moved with his family to Woonsocket during his boyhood. He had a successful career in banking and as an investor in local textile mills. An ardent Republican during the decades that party ruled Rhode Island, Pothier entered local politics in the 1880s, gaining a seat in the town council. He was elected Woonsocket's first French-Canadian mayor in 1894. Because of his financial background, political ties and heritage, Aram Pothier was designated a United States Commissioner to the Paris Expositions of 1889 and 1900. In this capacity he met with French and Belgian worsted manufacturers and convinced them to build mills in Woonsocket by pointing out the advantages of avoiding tariffs, offering hefty tax concessions on behalf of the city, and lauding Woonsocket's hard-working, tractable, French-speaking workforce which was familiar with textile manufacture.

In 1897 Pothier was elected Lieutenant Governor. He served as Governor of Rhode Island from 1909 to 1915 and from 1925 until he died in office in 1928. His candidacies were an important factor in keeping Franco-Americans loyal Republicans in the pre-Depression era.

The political and ethnic history of the State perforce deal substantially with Aram Pothier. No property more fittingly honors his memory nor more fully reflects his personal lifestyle than his home.

ACREAGE: Less than 1 acre

BOUNDARIES: Woonsocket Assessor's plat 13-B, lot 124

UTM: 19 292010 4653460

(See Continuation Sheet #108)

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PR
W.C.

NAME: ~~The~~ (John) Arnold House (W.M.A.A.), (Figures 82-85)
LOCATION: 99 Providence Street
OWNER: Mrs. Elpherge A. Beaudreault
441 South Main Street
Woonsocket, Rhode Island 02895
CONDITION: Good; altered; original site

DESCRIPTION:

The John Arnold house is a well-maintained, much added-to and altered building traditionally said to date to 1712. Recent investigation suggests that portions of the building may be even older.

The Arnold house stands on a large, tree-planted, grassy corner lot surrounded by an iron picket fence, in a heterogenous residential neighborhood. The 2-story building is wood-frame and clapboard-clad. The main, gable-roofed section has a single chimney stack, and measures 40-by-33 feet. It has a 9-foot-wide porch across the front, an off-center main entrance with one wide window bay to its left and narrower window bays to its right. A two-story, flat-roofed, 17-foot-wide wing on the south side of the house is of early twentieth-century date but incorporates an earlier, single-story ell. At the back of the south wing is a single-story, flat-roofed, mid-twentieth century addition measuring 10-by-24 feet.

The Arnold House interior has been remodelled repeatedly. For several decades it has been divided into five apartments. Nonetheless, intriguing early features remain visible and indicate the antiquity and uniqueness of this structure.

The second-story southwest room, at 22-by-22 feet, is very large. It has exposed, chamfered, heavy-timber framing, including summer beam and floor joists. Nineteenth-century bead moldings give the joists an uncharacteristically finished look and other Victorian embellishments include panelled wainscoting and a spindlework Queen Anne mantelpiece with tile-faced firebox and carved consoles in the form of dragons. Though covered over with modern composition panelling and plaster, it appears that the remainder of the south half of the main body of the house, first and second story, is also fully framed in the seventeenth-century manner. If so, this would constitute a structural fabric 33-by-22, with a double width 22-by-22-foot bay with central summer beam on the west and an 11-by-22-foot structural bay on the east in both first and second stories.

The 18-by-33 northern portion of the main block contains two rooms on each floor. It has no exposed framing. There are vestiges here of what were probably central corner fireplaces serving each room and, like the southern portion of the building, Late Victorian trim. The first-story northeast room contains an extremely interesting provincial corner cupboard, probably of mid-eighteenth-century date, with a round-headed upper

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section containing three shaped shelves and a lower section with a three-panel door. Curious applied fluted elements with upper terminals carved in the form of scallop shells and "legs"-- flat cutouts of cabriole form with pad feet-flank the cupboard openings. The cupboard has a molded cornice mitered out in the center to form an eccentric keystone for the arch of the upper cupboard opening.

AREAS OF SIGNIFICANCE: Architecture, (Folk) Art; Settlement
PERIODS: 1700-1799, possibly 1600-1699.
SPECIFIC DATES: c. 1712.
BUILDER/ARCHITECT: Unknown
LEVEL OF SIGNIFICANCE: Local

STATEMENT OF SIGNIFICANCE:

Woonsocket residents venerate the John Arnold house, and have done so for well over a century, as a link to the origins of their community, for John Arnold was the first European to settle in what is now Woonsocket.

John Arnold was a great-grandson of William Arnold, one of the original proprietors who, under Roger Williams' leadership, founded Providence in 1636. John's father, Richard Arnold, was an influential figure in the political and economic life of late seventeenth-century Providence. Providence laid claim to all of what is now northern Rhode Island, and Richard Arnold was among the first persons to seek land in the wild region up the Blackstone River Valley then known as the North Woods. In the 1690s John Arnold and other members of his family settled in the area, and by 1698 they had a sawmill at Woonsocket Falls. In 1707 Providence granted the clan a large tract including most of western Woonsocket, legitimizing what were largely squatters' rights.

By the late seventeenth century, then, John Arnold was settled in Woonsocket. It was he who ran the family sawmill, and eventually gained title to it and to an extensive farm in western Woonsocket. Like his father, he was a man of consequence in Providence affairs, holding positions as a surveyor, deputy, and arbitor of boundary disputes. He improved his mill seat at Woonsocket Falls, erecting a gristmill and a fulling mill beside his sawmill. A Quaker, John Arnold donated land for a Friends meeting house and cemetery in 1719 (see separate entry); the meeting house was built in 1720 under his supervision and with wood from his sawmill. When the northern reaches of Providence were set off as the new town of Smithfield in 1731, John Arnold was elected Smithfield's first town council president.

Erastus Richardson's History of Woonsocket published in 1876 stated that John Arnold replaced his original house in 1712 when he built the house now numbered 99 Providence Street. Physical evidence found in the

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house, however, suggests that a portion of this fabric may date to the seventeenth century. Whatever its exact age, the building's full-framed section is a rare example of early construction techniques.

The mid-eighteenth-century corner cupboard in the Arnold house is a remarkable piece of folk art, an engagingly provincial marriage of disparate furniture forms and cabinetry.

ACREAGE: Less than 1 acre

BOUNDARIES: Woonsocket Assessor's plat 10-K, lot 43.

UTM: 19 291050 4652070

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NAME: The Harris Warehouse
LOCATION: 61 Railroad Street
OWNER: Williamsburg Realty
P.O. Box 149
Woonsocket, Rhode Island 02895

NOTE: Entered on the National Register July 1, 1976. Photographs and more ample description and statement of significance can be found in the original nomination.

CONDITION: Good; altered; original site
DESCRIPTION:

Erected in 1855, the stone-rubble-walled, 3½-story warehouse is constructed in an arc to conform to the curve of a rail spur which ran into the building from the Providence & Worcester Railroad mainline on the opposite side of Railroad Street.

Freight cars entered the building through a brick and granite round arch. Beside the archway in the ground floor is a low doorway with monolithic granite sill, lintel and jambs. Above this door are cargo portals serving each of the three upper floors. The fenestration is irregular and the windows have granite sills and lintels, set flush. The building has a slate roof and simple corbelled brick cornice. Anchor plates on the exterior hold tie rods securing the building's timber-floor structure. There is a single row of wooden posts down the center of the building on the first, second, and third stories. The interiors are basically open. There is a cramped staircase in one corner and an electric-powered freight elevator.

AREAS OF SIGNIFICANCE: Architecture; Engineering; Industry; Transportation
PERIOD: 1800-1899
BUILDING/ARCHITECT: Unknown
LEVEL OF SIGNIFICANCE: State

STATEMENT OF SIGNIFICANCE:

Edward Harris, Woonsocket's leading mid-nineteenth-century entrepreneur, built this warehouse to facilitate transportation of raw materials to and finished goods from his several woolens mills. No building better conveys local industry's dependence on the railroad for growth and vitality, and no building better memorializes the Harris textile empire, capstone of Woonsocket's economy. Of the many industrial buildings Edward Harris erected, none is better preserved or more interesting.

As the product of civil engineering, the Harris warehouse represents a novel response to new technology. In architectural terms, it is a perfect example of the aphorism "form follows function."

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R.I.
P.O.
Woonsocket

NAME: ~~Smithfield Monthly Meeting of Friends Meeting House, Parsonage & Cemetery (W.M.R.A.)~~ (Figures 86-88)

LOCATION: 126 Smithfield Road, (also known as Great Road)

OWNER: Smithfield Monthly Meeting of Friends
c/o Rev. Sakariason
126 Smithfield Road
Woonsocket, Rhode Island 02895

CONDITION: Excellent; altered; original site

DESCRIPTION:

The Friend's meeting house, parsonage and cemetery stand on Smithfield Road--the old Great Road to Mendon--which in the colonial era was a major highway. They occupy a bluff which descends precipitously northward toward the rest of the city. The slopes of the 2½-acre parcel are thickly wooded and the complex faces south, overlooking a large cemetery bordered by a stone wall on the opposite side of the road in North Smithfield. Meeting house and parsonage are surrounded by lawns and fronted by a semi-circular drive. In this rural setting one would not guess that the complex lies within industrial Woonsocket.

The property was set aside for its present use in 1719 and the cemetery dates from that year. It is completely unformalized: an ungraded ravine initially cleared of trees but now forested. The rough-quarried granite posts of a fence which once surrounded the cemetery survive. Some graves were never marked. Of marked graves, many have headstones that are merely that, stones, natural rocks set upright atop the grave, devoid of any inscription. Others have crudely shaped headstones bearing the initials of the deceased. Mid- and late nineteenth-century stones are inscribed with names and dates, but are undecorated and small in size. The few twentieth-century stones conform to the standard established in the nineteenth century.

The meeting house is a wood-frame, clapboard, gable-roofed structure painted white, with black louvered shutters on its tall and double-hung sash windows. The building is oriented with its gable end to Smithfield Road, and because of its sloping site the basement is a half-story above grade in the back. Although the meeting house is basically Greek Revival in character, several details, most prominently gabled lintels above the windows and a heavy, bracketed hood sheltering the end-gable central entrance, betray a post-Greek Revival construction date: the present building was erected in 1881. There is a small, single-story addition on the back of the meeting house for the furnace. With this exception, the building is essentially in original condition and is kept in excellent repair.

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The single entrance opens into a 9-foot-wide narthex with enclosed stairs at one end and a washroom at the other. The main meeting room is a two-story space. Over the narthex and protruding four feet into the meeting room is a balcony-like mezzanine with paneled frontal and a range of 6/6 sash windows which enclose three small Sunday school rooms. The two sidewalls of the 38-by-36-foot meeting room each contain three windows. A dais with a matchboard frontal and railing and central lectern occupy the far end of the meeting room, opposite the entrance. The very simple, straight-backed pews are arranged in two rows, ten pews in each row. Pew and dais woodwork are painted white, with mahogany trim. The plain plaster walls are painted pale blue. A large, late Victorian brass chandelier hangs from the ceiling. The meeting-house basement contains a storage area, kitchen, and large Sunday school room. The Meeting built its first and present parsonage between July, 1924 and July, 1925. It is a small, 6-room cottage. The gable-roofed dwelling is oriented end to the road, with a porch across its 3-bay facade and clapboard and shingle siding.

AREAS OF SIGNIFICANCE: Architecture, Religion, Settlement, Social History
PERIODS: 1700-1799, 1800-1899, 1900
SPECIFIC DATES: 1719, 1881, 1924-25
BUILDER/ARCHITECT: John B. Fountain (1881)
LEVEL OF SIGNIFICANCE: Local

STATEMENT OF SIGNIFICANCE:

Woonsocket's Smithfield Monthly Meeting of Friends is the oldest religious organization--indeed, the oldest institution--in northern Rhode Island. It has occupied the same western Woonsocket site since 1719. The cemetery, meeting house, and parsonage present a living heritage of eighteenth-, nineteenth- and twentieth-century religious practice and belief. The complex relates to northern Rhode Island settlement in general and more specifically to the settlement of Woonsocket, for its site was given by Woonsocket's first European settler, John Arnold. He gave the land in 1719 and built the first meeting house in 1720.

The present meeting house, built at a cost of \$4,000 in 1881, is the third on the site. It is a telling instance of Quaker influence on architecture: it bespeaks the doctrines of simplicity and sobriety. When all around were building elaborately eclectic churches in a variety of High Victorian styles, Woonsocket's Quakers choose instead to build a meeting house forty years out of fashion, a model of plainness.

Quaker precepts are even more trenchantly conveyed in the Friends' cemetery. Here individuality is subordinated to a self-effacing, collective anonymity. To a degree, the nineteenth-century headstones in-

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scribed with name and dates represent a shift away from an extreme form of humble simplicity represented by the unmarked graves and marker-rocks of earlier decades. But equally, they reflect a shift in what constituted relative plainness in a day when self-aggrandizement, sentimentality and decorative display for its own sake had become the norm in funerary art.

ACREAGE: Approximately 2.5 acres

BOUNDARIES: Woonsocket Assesor's plat 5-B, lot 260 and plat 4-C, lot 36.

UTM: 19 290400 4651470

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NAME: ^{R. P. W.} ~~The~~ Jenckes Mansion (W. M. R. A.) (Figures 89-92)

LOCATION: 837-839 Social Street

OWNER: David Garrigan
4108 Diamond Hill Road
P.O. Box 181
Cumberland, Rhode Island 02864

CONDITION: Poor; altered; original site

DESCRIPTION:

Located on Social Street near Mill Street, the Jenckes Mansion property backs up to the Peter's River. The area, now densely built up and in mixed use, was a mill village, Jenckesville, initiated in 1822 by the family who built the mansion.

The mansion is a 3½-story, late Federal style brick, double house with monitor-on-hip roof and molded cornice; it measures 47-by-51 feet. A wooden 3-decker porch was added to the front around 1900. The windows have 6/6 double-hung sash and granite lintels and sills. Two of what were six end-wall chimney stacks still rise above the roofline: one bears a marble plaque inscribed with the date "1828." The front and side elevations are six bays across. The entrances are in the two central bays of the street elevation. They have good six-panel doors, sidelights, and Gothic architraves incorporating large elliptical fanlights.

A party wall bisects the house. Each half of each floor had a stair-hall; three parlor-like rooms, one behind the other, with fireplaces flanked by two lateral-wall windows; a small back room; back stairs and hall; and a central closet-like room (on most floors now converted into a bathroom). The basement was unfinished. The attic, within the monitor, was originally a single space with a high, coved ceiling and small, square windows high-up in the walls. Probably an assembly room or ballroom initially, this attic space has long been divided into a series of small chambers opening onto a central corridor.

Converted into a tenement c. 1900, the Jenckes Mansion has been vacant and derelict for several years. It is structurally sound but otherwise in poor condition. The simple late Federal finish that existed in the building, including 6-panel doors, pilastered mantelpieces and mahogany stair-rails, is partially intact.

AREAS OF SIGNIFICANCE: Architecture, Industry

PERIOD: 1800-1899

SPECIFIC DATE: 1828

BUILDING/ARCHITECT: Unknown (possibly John Holden Greene of Providence)

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LEVEL OF SIGNIFICANCE: Local

STATEMENT OF SIGNIFICANCE:

Despite alterations and the condition of this building, the Jenckes Mansion has substantial architectural interest, historical significance and preservation potential.

Reminiscent of the work of builder-architect John Holden Greene, this late Federal, brick, double house with monitor-on-hip roof and Gothic entry detail is a good example of an important Rhode Island Federal house type. It is also interesting for the ballroom it contains. No other building of this class--and very few early nineteenth-century Rhode Island residential structures of any type--are known which contain ballrooms.

The Jenckes Mansion is the best preserved building in the original Jenckesville mill village, one of six early nineteenth-century industrial hamlets that grew to form Woonsocket. The brothers--Job, Luke, and Moses Jenckes--began their village on the Peter's River in 1822 when they built Woonsocket's first stone, textile mill. In 1828 they expanded their operation considerably, building a second mill and the mansion house. By the 1850s the village included a number of other buildings, mostly to house the Jenckeses' work force. Most of the other village buildings survive, but in much altered state and interspersed among numerous later structures which obliterate the isolation and cohesiveness which characterized early Jenckesville. Nonetheless, the Jenckes Mansion is a fine example of the "Big House" in a family-owned industrial community.

ACREAGE: Less than 1 acre

BOUNDARIES: Woonsocket Assesor's plat 21-C, lot 267.

UTM: 19 292830 4653960

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*R.I.
Providence
Woonsocket*

NAME: The 1761 Milestone *(Woonsocket M.R.A.)* (Figure 93)

LOCATION: 640 South Main Street

OWNER: Ms. Theresa Pouliot
640 South Main Street
Woonsocket, Rhode Island 02895

CONDITION: Good; altered; original site

DESCRIPTION:

The 1761 Milestone is an odd-shaped piece of grey slate, somewhat broken and effaced, measuring approximately 2-by-3 feet. The inscription reads "...Miles to (B)oston 1761" and is boldly cut. The lettering follows no calligraphic pattern and looks almost like eighteenth-century handwriting. A small bronze plaque affixed to the milestone by the D.A.R. has been removed.

The milestone is mortared into a low stone retaining wall, at the edge of the sidewalk, in front of 640 South Main Street where South Main joins Smithfield Road (old Great Road) on Woonsocket's west border, an area of modest frame turn-of-the-century dwellings.

AREAS OF SIGNIFICANCE: Transportation
PERIOD: 1700-1799
SPECIFIC DATE: 1761
BUILDER/ARCHITECT: Stonecutter unknown
LEVEL OF SIGNIFICANCE: State

STATEMENT OF SIGNIFICANCE: This milestone marks the juncture of South Main Street and Smithfield Road, old Great Road, an important Colonial highway intersection. Here Great Road, linking Providence to the south and Mendon, Massachusetts, to the north, intersected an east-west route from Boston to Connecticut which crossed the Blackstone River via the South Main Street bridge at Woonsocket Falls. This milestone is the only extant Woonsocket property which well recalls this era in the early history of American overland transportation, and it is one of but a handful of such stones surviving in Rhode Island that marks inter-colonial highways.

ACREAGE: Less than 1 acre
BOUNDARIES: Woonsocket Assessor's plat 4-C, lot 69
UTM: 19 290280 4651510

8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input checked="" type="checkbox"/> community planning	<input checked="" type="checkbox"/> landscape architecture	<input checked="" type="checkbox"/> religion
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input checked="" type="checkbox"/> science
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input checked="" type="checkbox"/> sculpture
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> architecture	<input checked="" type="checkbox"/> education	<input type="checkbox"/> military	<input checked="" type="checkbox"/> social/ humanitarian
<input checked="" type="checkbox"/> 1700-1799	<input checked="" type="checkbox"/> art	<input checked="" type="checkbox"/> engineering	<input type="checkbox"/> music	<input checked="" type="checkbox"/> theater
<input checked="" type="checkbox"/> 1800-1899	<input checked="" type="checkbox"/> commerce	<input checked="" type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input checked="" type="checkbox"/> transportation
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> communications	<input checked="" type="checkbox"/> industry	<input checked="" type="checkbox"/> politics/government	<input checked="" type="checkbox"/> other (specify) Entertainment
<input type="checkbox"/> invention				
Specific dates	N.A.	Builder/Architect	N.A	

Statement of Significance (in one paragraph)

Woonsocket is a community blessed with a rich heritage, strongly influenced by physical geography. In some ways it is a very characteristic small New England industrial city; in other ways it is quite special and unique. The earliest colonial settlement occurred in the late seventeenth century when members of the Arnold family of Providence came here to harness the power of Woonsocket Falls. For over a century, Woonsocket was a quiet backwoods region inhabited by Quaker farmers and millers, a way stop on highways leading to Boston, Worcester, Hartford or Providence. All this changed in the course of two decades: between 1810 and 1830 six manufacturing villages were developed here. New settlers arrived, first from surrounding towns, then from Europe. In the century between 1830 and 1930 Woonsocket was a textile center, prosperous, expanding, ethnically diverse, vast mill complexes and a congested downtown evolved, residential neighborhoods were created, schools and churches built. As in almost all of America's industrial heartland, however, Woonsocket has yet to recover from the economic decline which set in in the '20s and brought the city to a standstill in the 1930s.

The properties included in the Woonsocket Multiple Resource Nomination manifest the range of the city's heritage and particularly its important industrial and ethnic history. They reflect the diversity of the city's architectural legacy, but also its strengths in the areas of church architecture, industrial architecture and domestic architecture. Selection of the three districts, seven complexes and sixteen individual properties presented in this nomination was based on analysis of the survey conducted from 1973 to 1975, published in 1976, and revised in 1980-81 with input from private citizens, local groups, municipal and state planning and preservation agencies.

WOONSOCKET HISTORY: AN OVERVIEW

Native American Habitation

Archeological evidence found at sites in Bellingham and Blackstone indicates that Indians settled this region during the Early Archaic

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period, as long as 8000 years ago. Artifacts discovered at Globe Park and Sylvester Pond in Woonsocket date from the Late Archaic period, roughly 2000 B.C. to 300 A.D. They include arrowheads, scrapers and rock chips.

Indians, however, were never very numerous in the Woonsocket area and the native population living here in the early seventeenth century was dispersed during King Philip's War of 1675-76, fought between the European settlers of southern New England and the Indians. A 1730 census reported only 81 Indians in all northern Rhode Island, and by 1782, when Woonsocket was part of Smithfield and Cumberland, there were, according to Richard Bayles' History of Providence County, but twelve Indians in both towns. The area's last Indians--Isaac Nish Norman and Reuben Purchase--died around 1830.

Today, the city's Indian heritage is reflected chiefly by the oldest local highways, Great Road and Mendon Road, which evolved from Indian trails, and the name "Woonsocket" itself. "Woonsocket" derives from an Indian place name first recorded in a letter written in 1660 by Roger Williams in which he suggests that "Nisowosaket" might afford "a new and comfortable plantation." The region Williams was describing centered on Woonsocket Hill in present-day North Smithfield, some three miles southwest of the city. It was not until the 1730s that the name became attached to the great falls on the Blackstone. By the 1830s several villages in the vicinity of the falls, though located in two separate towns, were known collectively as Woonsocket

Colonial Settlement

Members of the Arnold family of Providence were the first white settlers in and around Woonsocket. Traditionally it has been held that Captain Richard Arnold built a sawmill in the wilderness at Woonsocket Falls in the 1660s. The early town records of Providence and Mendon suggest, however, that the Arnolds first came thirty years later, and that the mill was put into operation in 1698 when Mendon, still claiming jurisdiction over this territory, granted members of the family permission to cut timber on town land with which to erect a dam and mill "at the Falls upon the Great River." The sawmill was located in what is now Market Square.

The earliest evidence associating Captain Arnold with northwestern Rhode Island (still then part of the greater township of Providence) is a deed of 1675 granting him lands along Cherry Brook, probably in what today is North Smithfield, near Woonsocket; he made additional purchases in the area in 1682 and 1683 acquiring cedar swamp timber land. Richard

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Arnold resided in the settled center of Providence or nearby; he never moved to the North Woods, as the Woonsocket area was known. In the 1690s, however, his sister and brother-in-law, Elizabeth and Samuel Comstock, and his sons Richard, Jr., and John, all settled on this northern frontier. The prime attraction here was the potential mill-site at Woonsocket Falls where they soon built a sawmill.

In truth, they took possession of a good deal more land that Providence had granted Captain Arnold. Their squatters' rights were legitimized in 1707 when the Providence Proprietors granted the Arnold-Comstock clan a large tract including all of western Woonsocket and a large territory to the west, now part of North Smithfield. Providence justified this grant on the basis of the fact that the families had for "some years made some improvement of said land by building and settling thereon." More importantly, this entire territory was disputed between Providence and the Massachusetts Bay township of Mendon; both claimed it. Legitimate settlement by the Arnolds and Comstocks lent the weight of occupancy to Providence jurisdictional rights and in return for this grant, the Arnold clan pledged to defend the Providence claim at their own expense.

Samuel Comstock and Richard Arnold, Jr., settled just west of present-day Woonsocket. John Arnold, who ran the mill at the Falls, settled in Woonsocket. His second house, traditionally dated 1712 but possibly incorporating a seventeenth-century section, still stands at 99 Providence Street. Miller and farmer John Arnold held positions in the town government of Providence as his father had. He came to own most of western and central Woonsocket, including land at the Falls. When this area was set off from Providence as the township of Smithfield, John Arnold was elected the new town's first council president. In 1719, John Arnold, who was a Friend, donated land on Great Road (today's Smithfield Road) for a Quaker cemetery and meeting house and built the meeting house in 1720. It was the first house of worship in northern Rhode Island. The present meeting house--a simple white clapboard building erected in 1881--stands beside the cemetery and a twentieth-century parsonage on Woonsocket's western border.

The community forming at Woonsocket Falls relied on a rudimentary highway system linking it to the outside world. The first highways were Great Road and Mendon Road, simply widened Indian trails, running up either side of the Blackstone. A road connecting these north-south thoroughfares crossed the river at a ford just below the Falls, and followed South Main, Main and parts of Social Streets. By the mid-eighteenth century a highway leading from Connecticut to Boston crossed the Blackstone at Woonsocket Falls. Several inns served travelers, including one on South Main Street kept by John Arnold's son, William. The 1761 milestone set up at the juncture of Great Road (now Smithfield Road) and South Main Street still marks this colonial crossroads.

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Eighteenth-century Woonsocket was a dispersed collection of farms, small mills, a meeting house and taverns. Little of it survives. The best preserved house of the period is the Logee house at 225 Logee Street, a fine center-chimney early eighteenth-century building actually built by the Mendon family which, like the Arnolds, chose to settle in disputed frontier territory.

Origins of an Industrial City

In the nineteenth century the United States became an industrial nation, and Rhode Island became the nation's most industrial state. Woonsocket's abundant water power made it an ideal place to locate industry in the years before steam turned machinery. It quickly became a city of factories, mostly producing textiles. The first Woonsocket textile concern was the Social Manufacturing Company formed by six men in 1810. By 1842 there were 20 mills in Woonsocket, most producing cotton goods. Woonsocket was also an early center of woolen goods manufacture and by the late nineteenth century woolens dominated local industry.

The key to understanding Woonsocket's physical growth in the early industrial age is the fact that it was not a single expanding urban center, but six distinct industrial villages in close proximity. Five villages-- Social, Jenckesville, Hamlet, Bernon and Globe--clustered about the mills of a single company. In the sixth and largest village, Woonsocket Falls, the mills of several companies huddled together.

Bernon was one of the last villages founded. Begun in 1827, it initially suffered economic failure but, with new ownership, quickly grew to become Woonsocket's leading cotton-goods center. Historically and architecturally, its extant mill complex is of major importance.

Woonsocket Falls is now downtown Woonsocket. Here was the greatest water-power source in Rhode Island and from the 1820s to the 1950s Market Square was a dense warren of factories standing upon the sites of Woonsocket's seventeenth- and eighteenth-century mills. The Lyman-Arnold water-power trench was dug in 1827 across Market Square and down along the side of Main Street to serve a corridor of factories, including the Hosea Ballou's brick mill of 1827-28 which is the earliest section of the Hanora Mills complex at 1 Main Street.

Because the village of Woonsocket Falls lay astride the main through highway, had the most water power, and thus the most factories, the railroad depot was sited here in 1847. Because Woonsocket Falls was central to the other mill villages, it naturally became the center of the consolidated and incorporated city of Woonsocket, when it was set off as a separate town in 1867, enlarged in 1871, and incorporated as a city in 1889.

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As Woonsocket became a textile center, neighborhoods grew up around its mills and along its major thoroughfares. In Woonsocket Falls, the houses of mill workers clustered on Cato Hill, a still intact mid- and late nineteenth-century neighborhood of frame cottages and small tenements. More ample houses were built along South Main Street, Blackstone Street and Harris Avenue in the North End. At Jenckesville, the smallest of the six factory villages, the great double house the Jenckeses built in 1828 stands right across the Peter's River from their mill, in the midst of their diminutive industrial empire on Social Street.

Industrial Growth

By the mid-nineteenth century Woonsocket had become a leading textile manufacturing center. As was the norm, it was dominated by mill owners; first among them was Edward Harris, a pioneering woolens producer who was born in Limerock, ten miles south of Woonsocket, and came to Woonsocket Falls in 1831. By 1850 Harris had four woolen mills in operation and in the 1860s he developed vast new complexes of mills and tenements now, unfortunately, largely destroyed. The expansion of Harris's business and the Woonsocket economy generally was facilitated by the opening of the Blackstone Canal in 1828 and greatly accelerated by the coming of the Providence & Worcester Railroad in 1847.

Edward Harris was the owner of several of the most interesting extant historic properties which date from the era of mid-century prosperity which Harris did so much to foster. A unique, Harris-built, arc-shaped stone warehouse stands at 61 Railroad Street. Harris's best known and most lasting civic benefaction was the three-story business block/free school and library/public lecture hall he erected in 1856. It hosted many famous speakers, including Abraham Lincoln, and Harris gave it to a board of trustees in 1863 to administer for the benefit of Woonsocket's people. In 1902 this building became Woonsocket City Hall.

Edward Harris had a lavish estate in the North End developed in the 1850s and about which new houses of Harris family members and associates were built on Prospect Street, Spring Street and Harris Avenue. Other fine late Victorian houses were built on South Main Street and along Elm Street and Wood Avenue, the finest being the Gaulin House at 311 Elm.

Ethnic Diversity

Of all the states, Rhode Island had the largest proportion of immigrants to total population in the nineteenth century, and Woonsocket was one of this state's most "ethnic" communities. While the city is now heavily French Canadian, the Irish were the first major immigrant group, becoming, in numerical terms, a significant part of Woonsocket's population in the 1840s. A study of Cato Hill's population reflects the transformation of Woonsocket's ethnic make-up. In 1856 the first local

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directory revealed that 56 percent of Cato Hill residents were Irish, and that most were employed in the mills or as tradesmen or laborers. Though many Irish families stayed on, French Canadians predominated by the 1880s, and since the early twentieth century a Ukrainian settlement has also lived here.

In 1842 8 percent of Woonsocket's population of about 4,000 was foreign-born. Four years later the figure was 27 percent. Of this percentage, approximately half were Irish immigrants, one quarter English, one quarter French Canadians. By 1875, with a population in excess of 16,000, 46 percent of Woonsocket's residents were foreign-born, and 73 percent had at least one foreign-born parent, a better indicator of "ethnicity." In 1900, with a total population of 28,000, the proportion of foreign-born residents had fallen to 37 percent, but the proportion of residents with foreign parentage had risen to 84 percent. The strongly ethnic character of Woonsocket's populace continued, even as the population increased rapidly to 38,000 in 1910, 43,000 in 1920, and leveled off at 49,000 in 1930.

Using parentage as an indicator, the French-Canadian and Irish communities were approximately equal in size in 1875. However, a decline in the number of Irish arrivals coupled with continued late nineteenth-century French-Canadian immigration resulted in Woonsocket's becoming overwhelmingly Canadian, and so it remains.

Around the turn of the century, a host of new ethnic groups--Poles, Lithuanians, Rumanians, Russians, Swedes, Syrians, Lebanese, Ukrainians and Italians--came to the city. The most recent arrivals, coming largely since the Second World War, are Black Americans. Woonsocket's churches are the most visible manifestations of this ethnic diversity. After the Friends' Meeting House was erected in 1719 no new church was built for a century, a reflection of the stability of the community. But the advent of large-scale industrial production at Woonsocket in the 1820s and '30s brought an influx of new protestant Yankee stock. The sectarianism of this era led the new arrivals to establish five churches--Episcopal, Universalist, Baptist, Congregationalist and Methodist--all located in near the center of town. None of the original church buildings survive; architecturally, the most important of Woonsocket's older protestant churches is the First Baptist church on Blackstone Street of 1891 in the North End a brick, more-or-less Richardsonian building.

The first non-Yankee settlers at Woonsocket were Irish laborers employed in the construction of the Blackstone Canal in the late 1820s; more came to work in the mills in the 1830s, '40s and '50s and as laborers involved in construction of the railroad. The Irish organized as St.

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Charles Borromeo Parish and built their first church in 1844, replacing it with a stone church which survives as rebuilt after a fire in 1870. St. Charles is Woonsocket's oldest church complex, a cluster of buildings serving educational and social functions as well as the purely religious.

French-Canadian Catholics migrating to Woonsocket first worshipped at St. Charles Borromeo. In 1872 the French founded their own parish, Precious Blood. They soon built their own church and, under the dynamic leadership of Rev. Charles Dauray, established schools and a host of other beneficial, social and fraternal organizations. The size of Woonsocket's French-Canadian population resulted in the spinning-off of seven new city parishes. Of these, the one most spectacularly accommodated is St. Ann's on Cumberland Street with its massive Walter Fontaine-designed church.

Detailing of several churches in the city reflects the "old country" architectural heritage of their communicants. For example, the onion-domed towers of St. Michael's Ukrainian Roman Catholic Church on Blackstone Street and the Roman Baroque facade of St. Anthony's Church, an Italian parish. By contrast, a group of Russian Jews who arrived in Woonsocket in the 1890s held services in a completely anonymous brick tenement at 627 East School Street. Another congregation, B'nai Israel now occupies a striking synagogue of contemporary design at 224 Prospect Street. Another church, "ethnic" in terms of its parishioners but not architecturally, is St. Stanislaus Church on Harris Avenue. Built in about 1906, it is an excellent example of the vernacular American "Shingle Style."

Industrial Prosperity at the Turn-of-the-Century

In the 1890s and the first decades of the twentieth century, new industries like rubber goods and machinery were developed. At the same time, although the New England textile industry facade stiffer competition from the South, newly formed companies built a series of large worsted mills with capital, technology, and leadership from Belgian and France. European businessmen were induced to invest in the city by Woonsocket banker Aram Pothier who became the city's first French-Canadian mayor and the state's first French-Canadian governor. His house still stands at 172 Pond Street.

The prosperity of the later 1880s, 1890s and first decades of the twentieth century sparked a population boom and a great deal of new housing. Fine and representative buildings are found most especially in the North End. When the Harris heirs platted the Edward Harris estate, a whole new subsection of handsome, commodious houses sprang into being.

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The Great Depression and Beyond

In the Great Depression of the 1930s, Woonsocket's economy collapsed. Only 50 percent of the city's textile workers were employed during the worst of the Depression, and several factories were torn down, including the Social and Globe mills. For a time, the rubber goods mills were also closed, and the machinery business was little better off. Since the Depression, Woonsocket's economy has been in transition. After the boom of the war years, when firms like the Lippitt Woolen Company (located in what is now the Hanora complex) produced hundreds of thousands of yards of goods for the War Department, the city with the rest of industrial New England sank back into economic decline. Woonsocket is still recovering and the preponderance of manufacturing in the local economy is declining; Woonsocket is becoming a city of commuters.

The city's ethnic character, though still vital, has become less pronounced since World War II. The first sign of change was the demise of Woonsocket's last French-language newspaper, La Tribune, in 1942. The city's first radio station, WWON, on the air since 1947, discontinued its daily French news broadcasts during the 1960s. Now WWON and WNRI have a French language show once a week. The schools, sponsored by French-Canadian parishes, where many classes were conducted entirely in French and much of the teaching was done by French priests and nuns, have either closed or become regional Catholic schools with no special ethnic orientation in language or curriculum.

SPECIFIC AREAS OF SIGNIFICANCE COVERED BY PROPERTIES IN THE MULTIPLE RESOURCE NOMINATION:

Architecture: Almost all properties listed in the nomination have significance architecturally. Some, however, are particularly noted for their architectural character, either as outstanding examples of superior quality or as well preserved typical buildings representing a whole class of structures. Buildings meriting notice include St. Ann's Church, the Linton Block, the Logee House, Woonsocket Company Mills, St. Andrews Chapel, the Gaulin House, Wilbur House and Jenckes Mansion, and the former Woonsocket Post Office.

Art: The mural in the Stadium Building and the folk art corner cupboard in the Arnold House have interest, and the trompe l'oeil interior of St. Ann's is a work of major proportions.

Commerce: The commercial history of Woonsocket is covered in the nomination by three key buildings: City Hall (the Harris Block), the Linton Block and the Stadium complex of offices, shops and theatre.

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Community Planning: The South Main Street historic district represents an aspect of unplanned, organic community planning at its best: the gracious arterial thoroughfare, well planted and lined with handsome dwellings. The central portion of the North End historic district is illustrative of a very conscious planning effort: the preconceived suburban neighborhood whose development is guided and promoted by protective covenants dealing with land use, siting and construction.

Education: A good number of nominated properties here relate to education, both public and parochial. Among them, Grove Street School is an example of Victorian model school architecture, and the schools of Precious Blood Parish exemplify the special role education played in the preservation of faith and culture for French Canadians.

Engineering: Engineering sites of interest are all industrial in nature--the Lyman-Arnold hydropower system; the Woonsocket Company #1 Mill, the earliest known example of slow-burning construction; and the arc-shaped Harris Warehouse.

Exploration & Settlement: Among properties significant in this area may be counted the Arnold House, home of Woonsocket's first colonial settler, and the Logee House, a frontier homestead built by Mendon settlers.

Industry: Industrial properties included all relate to the textile industry: the Hanora Mills complex; the Woonsocket Company Mills; the Harris woolens goods warehouse; and the Jenckes Mansion, center of the Jenckesville industrial village.

Landscape Architecture: The landscaping of the Gilbert Darling House is a fine example of mid-Victorian picturesque design, illustrating the principles of A. J. Downing.

Politics & Government: Aside from the houses of politicians--most importantly the house of Aram Pothier--the multiple resource nomination includes the local city hall, the state district courthouse, and a federally built post office.

Religion: Religion played an important role in Woonsocket's development, particularly in the area of ethnic history. The Friends Meeting House is the oldest institution in northern Rhode Island. A whole series of Catholic churches reveal the ethnocentricity of various groups, from French Canadians to Poles.

Science: Grove Street School illustrates the application of scientific methods to the technology of schoolhouse construction, layout, illumination and ventilation.

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Sculpture: Woonsocket's Civil War onument is a good example of a per-
vasive type and was the first of its kind in the state. St. Charles
Borromeo and St. Ann's churches incorporate elaborate sculpture programs
in their interior design.

Social/Humanitarian: This catch-all category has been used to cover a
number of aspects of Woonsocket's cultural heritage, chiefly socio-
economic factors, ethnic history, and expressions of growing civic
identity and pride. The ethnic significance of Woonsocket churches has
been noted. The three residential historic districts all have their
ethnic and socio-economic demensions--South Main Street being affluent
and exclusively Yankee throughout much of its history; Cato Hill being
working-class and first Irish, then French, and later Ukrainian; the
North End being affluent and pan-ethnic in the era of its greatest develop-
ment. The Harris Block (later City Hall), the Civil War Monument and Grove
Street School reflect local pride.

Theatre: The Stadium Theatre is a well preserved example of the vaudeville/
movie house.

Transportation: The 1761 Milestone, the railroad-inspired Harris Warehouse,
and the Stadium complex which incorporates a parking lot as part of its
original plan--all pertain to transportation.

Other:Entertainment: The Stadium Theatre is not adequately noted under
the heading "theatre" and thus the category "entertainment" was added.

It is felt that the 26 properties which make up the Woonsocket
National Register multiple resource nomination reflect the depth and
diversity of this fascinating community's heritage.

9. Major Bibliographical References

Chase, David, Woonsocket, Rhode Island: Statewide Historic Preservation Report P-W-1, Providence, Rhode Island Historical Preservation Commission, 1976.

10. Geographical Data

Acreage of nominated property See individual entries

Quadrangle name Blackstone, Franklin, Georgiaville Quadrangle scale 1:24,000

UMT References See individual entries

A

Zone	Easting			Northing					

B

Zone	Easting			Northing					

C

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D

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H

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Verbal boundary description and justification

See individual entries

List all states and counties for properties overlapping state or county boundaries

state	code	county	code
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state †	code	county	code
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11. Form Prepared By

name/title David Chase, Consultant

organization R.I. Historical Preservation Commission date September 1982

street & number 150 Benefit Street telephone 401-277-2678

city or town Providence, state Rhode Island 02903

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local See individual entries

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature *David Chase*

title

date September 30, 1982

For NPS use only

I hereby certify that this property is included in the National Register

See continuation sheet for listings date

Attest:

date

Chief of Registration