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United States Department of the Interior  
National Park Service

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NATIONAL REGISTER

National Register of Historic Places  
Registration Form

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in *Guidelines for Completing National Register Forms* (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

1. Name of Property

historic name Springfield Street Historic District  
other names/site number \_\_\_\_\_

2. Location

street & number Roughly bounded by Springfield St., Gaylord St. and Fairview Ave.  N/A not for publication  
city, town Chicopee  N/A vicinity  
state Massachusetts code MA county Hampden code 013 zip code 01013

3. Classification

Ownership of Property	Category of Property	Number of Resources within Property	
		Contributing	Noncontributing
<input checked="" type="checkbox"/> private	<input type="checkbox"/> building(s)	<u>161</u>	<u>138</u> buildings
<input checked="" type="checkbox"/> public-local	<input checked="" type="checkbox"/> district	<u>1</u>	<u>0</u> sites
<input type="checkbox"/> public-State	<input type="checkbox"/> site	<u>0</u>	<u>1</u> structures
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure	<u>5</u>	<u>9</u> objects
	<input type="checkbox"/> object	<u>167</u>	<u>148</u> Total

Name of related multiple property listing: N/A  
Number of contributing resources previously listed in the National Register 1

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this  nomination  request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property  meets  does not meet the National Register criteria.  See continuation sheet.  
Judith B. McDonough  
Signature of certifying official Executive Director, Massachusetts Historical State Historic Preservation Officer Date Dec. 20, 1990 Commission;  
State or Federal agency and bureau \_\_\_\_\_

In my opinion, the property  meets  does not meet the National Register criteria.  See continuation sheet.  
Signature of commenting or other official \_\_\_\_\_ Date \_\_\_\_\_  
State or Federal agency and bureau \_\_\_\_\_

5. National Park Service Certification

I, hereby, certify that this property is:  
 entered in the National Register. Mark Z. Baker Entered in the National Register 25 Jan. 1991  
 See continuation sheet.  
 determined eligible for the National Register.  See continuation sheet.  
 determined not eligible for the National Register.  
 removed from the National Register.  
 other, (explain:) \_\_\_\_\_  
Signature of the Keeper \_\_\_\_\_ Date of Action \_\_\_\_\_

**6. Function or Use****Historic Functions (enter categories from instructions)**

Domestic / Single dwelling; multiple dwelling; Secondary structure

Commerce / Business

Education / School

**Current Functions (enter categories from instructions)**

Domestic / Single dwelling; multiple dwelling; Secondary structure

Commerce / Business

Education / School

**7. Description****Architectural Classification**

(enter categories from instructions)

Early Republic / Federal

Mid-19th century / Greek Revival; Gothic Revival

Italian Villa

Late victorian / Gothic; Italianate; Second

Empire; Queen Anne; Stick style; Renaissance

Late 19th &amp; 20 Century Revivals / Beavx Arts;

Colonial Revival; Classical Revival; Tudor Revival

**Materials (enter categories from instructions)**

foundation Brick

walls Weatherboard; brick

roof Asphalt

other Sandstone; granite

Describe present and historic physical appearance.

The Springfield Street Historic District includes 201 principal structures; 98 outbuildings, such as garages, barns, carriage houses and sheds of a substantial size; several objects, such as stone gateposts and statuary; and an historic cemetery. The district encompasses the slope and crest of a hill overlooking the Chicopee River and Chicopee Center (formerly known as Cabotville), an industrial and commercial area in the southwest corner of the City. Developed primarily as a residential area, the district consists of a variety of housing from the late 18th century to the present, with the majority of structures dating from 1830 to 1930. Housing stock ranges from modest Greek Revival houses constructed for factory workers, machinists, artisans and tradespeople to the elaborate mansions of industrialists, merchants and professionals. The district is also home to four churches, whose roots are based in the neighborhood. While Greek Revival homes predominate, the district is marked by a variety of architectural styles, including Italianate, Gothic Revival Second Empire, Colonial Revival, Queen Anne, Classical Revival and Tudor Gothic. In many instances, several styles are expressed in one building. Owners have updated and altered their properties from the mid-19th century to the present; many simple Greek Revival structures were given Italianate and Queen Anne ornamentation over the years. Springfield Street, the district's core, is lined throughout its length by substantial homes and fine churches. On the district's side streets, there is a gradual progression in age, scale and style from north to south. Near the bottom of the hill, houses tend to be modest in scale and tightly spaced along narrow, urban streets. Toward the top of the hill, homes tend to become larger, more elaborate, and are spread out on more generous lots, giving one a sense of moving from a crowded urban setting to a more spacious suburban one. Simple vernacular homes are, however, still scattered among the more elaborate ones. In general, the larger "high-style" homes in the district tend to be better preserved than the more vernacular building, which have undergone considerable alteration in the form of artificial siding. However, many structures are still quite well-preserved, and provide a sense of chronological, architectural and social continuum as one progresses through the district.

Spread out to the north of the district is Chicopee Center, one of the City's major industrial and business cores, with its shops, mills and canals, and the

United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

Springfield Street Historic District,  
Chicopee, Massachusetts

Section number 6 Page 1

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## FUNCTION OR USE

### Historic Functions (continued):

Religion / Religious Structure;  
Church School; Church-related  
residence  
Funerary / Cemetery  
Industry / Manufacturing facility

### Current Functions (continued):

Religion / Religious Structure;  
Church School; Church-related  
residence  
Funerary / Cemetery

**United States Department of the Interior  
National Park Service**

# National Register of Historic Places Continuation Sheet

Section number   7   Page   1  

Springfield Street Historic District,  
Chicopee, Massachusetts

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DESCRIPTION

Architectural Classification:

Italian Villa  
Gothic  
Italianate  
Second Empire  
Queen Anne  
Stick/Eastlake  
Renaissance  
Beaux Arts  
Colonial Revival  
Classical Revival  
Tudor Revival  
Mission/Spanish Colonial Revival  
Prairie School  
Bungalow/Craftsman  
Modern Movement

CHIEFTAIN BRAND  
50% COTTON FIBER

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSpringfield Street Historic District,  
Chicopee, MassachusettsSection number 7 Page 2

Chicopee River. The district is bisected by Springfield Street, a Colonial highway running north-south, which joins Chicopee to the City of Springfield.

South Street and Fairview Avenue (originally East Street), which run perpendicular to Springfield Street and traverse the crest of the hill, form a second major corridor running east-west through the district from Chicopee Center to Springfield. While the land to the south of Fairview Avenue/South Street is relatively flat, the slope to the north of that corridor, which heads down toward Chicopee's central business district, ranges from gradual to quite steep, with some buildings constructed into the slope of the hill.

Fairview Avenue/South Street and Springfield Street form the main axes of the district. Most of the district's dozen or so side streets feed into these two arteries. Several of the most prominent structures in the district, including the four churches, front on one of these arteries.

Springfield Street serves as the district's backbone - the primary artery on which the other streets depend. A journey up Springfield Street provides views of three imposing church buildings and the stately Greek Revival, Italianate, Second Empire, Colonial Revival and Queen Anne homes of some of the City's most prominent 19th century citizens.

Fairview Avenue/South Street marks the point in the district where the ratio of small, vernacular homes to large, fashionable ones begins to change. North of Fairview Avenue/South Street, the majority of houses are small - mostly one-and-a-half stories, with very little ornament. The simple Greek Revival style, occasionally embellished with an Italianate door hood, dominates. Temple fronts are hinted at in the shallow pitched roofs with cornice returns or pedimented gables capping small brick and wood-frame cottages sitting shoulder-to-shoulder along narrow streets. Lots which barely had room for the original structures have been filled with mazes of ells and wings, added as families grew or homes were converted to multi-family use. Few street trees remain, as disease and the widening of roads to accommodate automobile traffic claimed trees on several streets.

It is in this part of the neighborhood, closer to Cabotville's industrial center, that the few business and industrial buildings in the district were constructed. On the two western corners of Gilmore Street and Nonotuck Avenue, a large two-story utilitarian brick factory (33 Gilmore Street, Map #189, see Photo #21) and its smaller companion across the street (36 Gilmore Street, Map #176) housed, at various times, a carriage factory and a brass foundry. A two-story garage behind 116 Grape Street (Map #120) was originally a woodworking shop, and now-vacant storefronts stand at 88 South (Map #110) and 204 School Streets (Map #194).

(continued)

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSpringfield Street Historic District,  
Chicopee, MassachusettsSection number 7 Page 3

The little open space found in the northern portion of the district occurs around the three church properties on Springfield Street, around a former public school on Grape Street, and at the Maple Grove Cemetery (Map #12, see Photo #2) on Auburn Street. The cemetery is, in fact, the largest green space in the district. With its dirt and grass paths, iron-fenced family plots and numerous shade trees, the cemetery retains much of its 19th century character, still serving as an oasis of green in a densely settled urban neighborhood.

As one moves south through the district, the older, more densely built streets gradually give way to a more open landscaped setting. To the south of Fairview Avenue/South Street, the district becomes more spacious and much greener. There are still some modest brick workers' cottages clustered on Nonotuck Avenue, and simple vernacular homes line some side streets. For the most part, however, homes are large and evocative of a prosperous middle and upper class. The character of the southern area is mainly 19th century suburban with individual residential buildings surrounded by expansive lawns broken only by one large institutional complex. The buildings of the Holy Name Parish (33 South Street, Map #91, see Photo #8) are tightly organized, framing a series of small squares. Development is most spread out along Springfield Street where the deepest setbacks are found, while the side streets have smaller, more shallow setbacks. As one ascends the hill to approach the district's core, at the intersection of its two major arteries, monumental building, such as the Gaylord Mansion (199 Springfield Street, Map #53, see Photo #7) and the Holy Name Church (33 South Street, Map #91a, see Photo #8), dominate the crest. This area of the district is graced by mature trees and plantings.

The decoration and design quality of buildings at the top of the hill range from relatively simple cottages to some of the most elaborate and richly designed properties in the City. Styles in this area are rich expressions of Federal, Greek Revival, Italianate, Second Empire, Queen Anne and Colonial Revival designs, reflecting the development of the district along with that of the City. Most interesting perhaps are the elaborate combinations of architectural influences exhibited by many structures; for example, the Richmond Danks House (33 Chapin Street, 1869, Map #79, see Photo #6) which combines Greek Revival, Italianate and Queen Anne features, or the Holy Name Rectory (South Street, 1857-59, Map #91b) which was remodeled in the Second Empire style in 1871. For the most part, residential structures in this area are two-and-a-half story wood-frame buildings, whereas the institutional buildings are of larger scale and brick construction.

While there is a general north-to-south progression in the age, scale and style of homes within the district, there is also a considerable mingling of modest and expensive homes within the neighborhood. A street of workers' houses might be only a few feet away from an industrialist's mansion, for example. The district therefore encompasses a wide range of architectural

(continued)

**United States Department of the Interior  
National Park Service****National Register of Historic Places  
Continuation Sheet**Springfield Street Historic District,  
Chicopee, MassachusettsSection number 7 Page 4

styles, housing types and institutional structures reflective of Chicopee's growth as an industrial city in the 19th century.

Topography, along with the use, scale, age and integrity of its structures, distinguishes the district from its surroundings. To the north and northwest, Chicopee's central business district borders the neighborhood. Center Street and Front Street are the focus for the commercial and residential structures in this area. Large business blocks and multi-family dwellings distinguish the business area from the smaller homes and more residential character of the Springfield Street district.

To the east, the Springfield Street district is distinct from its surroundings by virtue of the age and character of its structures more than by size or use. Development to the east occurred somewhat later than that in the district. The houses built in those areas date mostly from the 20th century and lack the quality of craftsmanship prevalent in the district. Also, most are oriented away from the district, with their backs to Maple Grove Cemetery and Auburn Street.

To the southeast, the campus of the College of Our Lady of the Elms forms a major break with the district. The college acts as a district of its own, contrasting with the Springfield Street district in the scale and period of its buildings, its deeper setbacks from the street, and its large expanse of open space.

To the south and southwest, the slope of a hill which runs along the back of several Clinton and Chapin Street properties forms a topographical break, while the structures southwest of this slope create a stylistic break from the district. While there are some homes of a period and style appropriate to the district, they are scattered and do not form a continuous and cohesive grouping of significant structures, as is found within the district.

During the 19th century, the Springfield Street Historic District developed from a sparsely settled area consisting of a handful of farms to a heavily settled residential neighborhood. Springfield Street, South Street, Fairview Avenue and Grape Street were the first roads traversing the neighborhood. Springfield Street and Fairview Avenue/South Street were early transportation corridors between Chicopee and Springfield, based on trails originally used by native peoples. During the first 150 years of settlement in Chicopee, new inhabitants concentrated on the rich floodplain lands north of the Chicopee River. South of the river, the hills of Chicopee Center were sparsely settled with a few scattered farms. The River itself was used to power small grist and saw mills and a few early manufacturing endeavors in the 18th and early 19th centuries. However, it was not until the 1830s, when industrialists came from Boston to exploit the River's rapids for water power, that extensive

(continued)

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSpringfield Street Historic District,  
Chicopee, MassachusettsSection number 7 Page 5

development occurred in Chicopee Center (or Cabotville, as it was then called). Mills sprang up along the river, quickly followed by boarding houses built for mill workers. Between 1835 and 1855, new streets were laid out north of South Street and Fairview Avenue (then known as East Street). By 1855, Auburn Street (originally Grove Street), Pearl Street (originally High Street), Howard Street, Pleasant Street, School Street, Gilmore Street (originally Summer Street), Nonotuck Avenue (originally Cross Street) and Union Street had been laid out. Along these streets, dozens of small Greek Revival homes were constructed for mill overseers, machinists, craftsmen and tradespeople. By 1855, there were few lots left open north of South Street.

Development to the south quickly followed on the heels of Cabotville's initial growth boom. The land at the top of the hill was held until the mid-19th century by an older generation of farmers. As those farmers passed on, their holdings were dispersed among their heirs, who subdivided and sold off the land to other families. Once those heirs sold off their land, the southern half of the district was developed to house both middle class residents and the more wealthy residents created by the prosperity of the mills. Residential development began here in the late 1860s and reflects the contemporary architectural and suburban planning ideas popularized by such men as Andrew Jackson Downing. By the turn of the century, the district was mostly filled and development pressure shifted to the areas south, east, and west. During the early decades of the 20th century, only a few more houses were added here and there to fill vacant spots or to replace earlier structures. By 1930, with the completion of the eastern block of Stearns Terrace, major development in the district had ended.

As the residential growth of the district occurred, so too did the growth of five churches to serve the spiritual and social needs of the community's residents. All five churches began in modest structures in Cabotville. As their parishes grew and their parishioners prospered, the churches constructed imposing edifices (four of which remain today), using the latest architectural styles. The most recent, the Assumption Church on Springfield Street, was completed in 1925.

Since 1930, a handful of structures have been added to the district, and a handful have been destroyed. Overall, the more elaborate properties remain in a well-preserved state, while many of the more vernacular structures have suffered from neglect or extensive alterations. Over the past 125 years, quite a few buildings have been "updated" with significant period details such as the Kingsley-Stearns House (111 Springfield Street, ca. 1834, Map #121, see Photo #11), 23-43 Chapin Street (Map #s 78-80, see Photo #7), the Holy Name Rectory (33 South Street, 1857-1859 and 1871, Map #91b) and the Emerson G. Gaylord House (37 Gaylord Street, ca. 1878, Map #58). In recent years the most serious alterations have involved the addition of enclosed porches and synthetic sidings to a number of properties. Such changes have resulted in a

(continued)

**United States Department of the Interior  
National Park Service****National Register of Historic Places  
Continuation Sheet**Springfield Street Historic District,  
Chicopee, MassachusettsSection number 7 Page 6

loss of architectural character and integrity, but in some cases the addition of siding has been executed with an eye to preserving the integrity of the structure and is reversible. About a quarter of the primary structures have been so altered as to have become non-contributing. Certain areas such as Chapin and Gaylord Streets and parts of Springfield Street have been maintained in very good condition, but elsewhere rehabilitation activity is more spotty.

During the 18th and early 19th centuries, settlement in the district was scattered. By 1830, there were no more than a dozen or so homes, of which only one remains. The earliest extant building in the district, and one of the earliest in all of Chicopee Center, is the Levi Chapin House (236-242 Springfield Street, late 18th Century, Map #76, see Photo #5). This late Federal style house dates from the pre-Industrialization Age of the district and was one of a number of farmhouses along the Springfield Street highway. After 1869, when the property was split in half, extensive alterations were made; the front door and one unit's windows were replaced, large rear ells were constructed and the house was covered with asphalt siding. In spite of all these indignities, however, the house still retains the general proportions and detailing of a Federal period home. The proportions of its symmetrical five-bay facade and the placement of its windows remain unchanged. The basement reveals the building's sedimentary stone foundation, hand-hewn beams and wood peg construction. Its location close to Springfield Street points to the style of earlier homes along the street, contrasting with the deep setbacks of later homes; in fact, the now-widened street actually bends around the property.

Another, somewhat later, property along Springfield Street also survives from the early agricultural period. The Josephus Chapin House (196 Springfield Street, ca. 1835, Map #88) still sits in its original location although the property around it has been subdivided over the years. The structure with its front facing three-bay gable is Greek Revival in style. Its mansard-roofed one-and-a-half story addition to the rear of the building appears on an 1878 bird's eye view map of the City. In the early 20th century, the remaining parcel of land with the house was sold by the heirs of Josephus Chapin to Minnie Griffin, who built 188 Springfield Street (Map #89) for herself in 1909, as well as a three-story multi-family structure to the south (the latter was demolished in the 1960s after a fire).

It was not until the 1830s that the district began to take on its present urban character. In 1825, the Chicopee Manufacturing Company, which had been developing an industrial complex to the east, in Chicopee Falls, purchased water rights and land in Cabotville. In 1831, the Springfield Canal Company bought the land and began development in earnest. The company's agent, John Chase, led the construction of canals, dams, mills and boarding houses for mill workers. He is also credited with surveying and laying out Cabotville's

(continued)

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSpringfield Street Historic District,  
Chicopee, MassachusettsSection number 7 Page 7

streets, creating the web of side roads radiating from the village's main arteries. North of Fairview Avenue/South Street, the Springfield Street district displays Chase's apparent aversion to grid layouts, and preference for axial configurations.

At Chase's right hand in the development of Cabotville was Charles McClallan, a master mason and builder who is credited with constructing Cabotville's dams and canals, along with nearly all the mills, boarding houses and smaller brick homes in the village. More than a dozen homes in the Springfield Street district - the majority of them clustered on Gilmore Street and near the corner of South Street and Nonotuck Avenue - reflect his touch. The style of these houses reflects a vernacular craftsman tradition which relates most closely to the Greek Revival style, although several houses reflect Federal period motif as well.

McClallan's own home, at 23 Pearl Street (Map #4), built in 1833, is one of the first dwellings in the district which can be associated with Cabotville's transition from an agricultural to an industrial village. McClallan's brick home illustrates the combinations of Greek Revival and Federal styles and simply articulated brickwork that are his trademark. This house presents McClallan's 'signature' corbeled brick cornice on its front-facing gable which identifies most of the mason's buildings throughout the City. McClallan's home is a two-and-a-half story, gable-front, side-hall plan dwelling. Now stucco covered, heavy stone lintels and sills are still evident at the regularly placed windows. The entrance door is framed by sidelights. While the gable-front orientation and side-hall plan reflect Greek Revival influences, the attic story is lit by a fanlight reminiscent of Federal architecture. At the house's raking eaves, McClallan has added a simple decorative touch by using corbeled brickwork to accentuate the eaves. Cornice returns complete the design.

The corbeled brickwork at the eaves is one of two decorative motifs favored by McClallan in his brick houses. This motif serve as McClallan's trademark on cottages, boarding houses and mills. The McClallan/Bemis Property at 8 Gilmore Street (Map #178, see Photo #19), built around 1845, is a simple, one-and-a-half story, side-gable home which retains its massive central chimney. While its cornice returns and its straight, heavy sandstone lintels and sills are Greek Revival features, the house's orientation and the simplicity of its corbeled eaves hark back to the Federal period.

The Rufus Whittier House (10-12 Union Street, ca. 1850, Map #182, see Photo #20) is another of the brick houses which reflects both Greek and Federal influences. Like the McClallan/Bemis Property at 8 Gilmore Street, the Whittier House is a side-gable structure with delicately corbeled brickwork at the raking eaves. Two-and-a-half stories high, with its attic punctuated by three gable dormers and paired end chimneys, the Whittier House is, however,

(continued)

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSpringfield Street Historic District,  
Chicopee, MassachusettsSection number 7 Page 7

much more imposing than the more modest Gilmore Street house. The Whittier House's paired central entry doors, surmounted by a transom, were further ornamented, as were many other homes in the district, by an Italianate hood supported on heavy scrolled brackets with pendants.

On other houses, McClallan used the same gable treatment, but turned the gable to the street, like that of his own house. This simple re-orientation served to enhance the Greek Revival nature of the structures. Four one-and-a-half story cottages - the Chauncey H. Hyde House (116 South Street, 1845, Map #107), the Josiah Smith House (40 Gilmore Street, ca. 1848, Map #173), the P. Hall House (88 South Street, ca. 1855, Map #110), and the McClallan Company (62 Nonotuck Avenue ca. 1855, Map #100) - share the corbeled gable eaves with cornice returns oriented toward the street, rather than to the side of the house. Two buildings, the Hyde and Smith Houses, are built on the side hall plan, their entryways flanked by sidelights (those of the Smith House have since been boarded over). All but the McClallan Company House at 62 Nonotuck Avenue have the heavy rectangular sandstone lintels and sills characteristic of many Greek Revival masonry buildings while 62 Nonotuck has Federal style segmental arches over its windows. The P. Hall House on South Street is the least intact of this group, as it is now mostly covered by a one-story 20th century storefront.

The second motif favored by McClallan (although less frequently used than his signature corbeling) is a denticulated cornice and eaves, accompanied by either cornice returns or a pedimented gable. The earliest structure illustrating this motif is the John S. Rumrill House (94 Fairview Avenue ca. 1845, Map #34). This L-plan, two-and-a-half story gable front masonry home is clearly Greek Revival in its origins. The front gable is pedimented, with dentils running along the cornice, raking eaves and contains a round attic window.

The J.G. Chidley House, 129 Grape Street (ca. 1846, Map #11), also attributed to McClallan, is another example of the denticulated, pedimented gable motif. The Chidley House combines McClallan's trademark corbeling with a row of dentils in its gable. In this instance, the attic is lit with a triangular window.

The Benjamin F. Parsons House (16 Union Street, ca. 1847, Map #181, see Photo #20), combines the two motifs. An L-plan house, the two-story gable front main block has a pedimented, denticulated gable, while the one-and-a-half story side ell displays a denticulated cornice, but corbeled brickwork on its raking eaves. Like its neighbor, the Whittier House, the Parsons House has been updated with an Italianate door hood over its main entry, which is flanked by full sidelights. Also, a Colonial Revival porch has been added in the angle where the main block meets the side ell.

(continued)

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Springfield Street Historic District,  
Chicopee, Massachusetts

Section number 7 Page 8

More modest examples only suggest the pediment with a cornice return. The William Gilmore House (12 Gilmore Street, 1846, Map #177, see Photo #19), the Charlotte Whitney House (4 Gilmore Street, ca. 1867, Map #179, see photo #19), the St. Lawrence House (58 Nonotuck Avenue, 1870, Map #101), and the Patrick Powers House (85 South Street, 1871, Map #102), possess similar denticulated eaves and cornice returns.

Only one house in the district attributed to McClallan lacks the corbeled or denticulated eave on the main block. The S.G. Southworth House, 82-84 Grape Street (1847, Map #126) is actually oriented toward Pearl Street. Its pedimented gable is simply outlined with projecting rows of brickwork. Its attic is lit by a triangular window with a raised brickwork surround. A later Italianate porch with chamfered posts, brackets and scroll-sawn balustrade, encircles the main block. The rear wing of the building, however, does display McClallan's characteristic motifs. Corbeled brickwork outlines the rear gable, while the wing's front gable, which is partially hidden by the main block, appears to have been pedimented and denticulated. Brick jack arches (a reproduction in brick of the splayed stone lintels common in Federal masonry houses) over the rear wing's windows indicate that the rear portion may have been built before the front.

Finally, one home attributed to McClallan and constructed around 1855, the Harrington-Johnson House (30 Pearl Street, Map #128), was so altered in the 19th century that it bears neither of McClallan's characteristic gables, but rather reflects Italianate and Stick Style influences. Italianate bay windows were added to the front and side, and a bracketed door hood shades the front entry. Heavy Eastlake grooved and chamfered brackets support the hood. Any characteristic features in the front gable and side cross gables are now hidden under wooden clapboards crossed with diagonal and vertical stickwork. The roof's peak is articulated with vertical boarding with a saw-tooth bottom edge, giving the effect of a valence. Squat brackets at the eaves mark the juncture of the vertical and horizontal boarding and the lower corners of the gables.

McClallan has also been credited with the construction of the two industrial structures in the district - the Gilmore Carriage Shops buildings on the western corners of Gilmore Street and Nonotuck Avenue. The larger of the two, 33 Gilmore Street (ca. 1859, Map #189, see Photo #21), is a two-and-a-half story, four-by-seven bay, gable-front utilitarian structure, unornamented except for McClallan's characteristic corbeled gables with cornice returns. The exterior of this building, which over the years has served as a carriage factory, bronze foundry and automobile repair shop, appears little altered. Many of the six-over-six windows, framed by sandstone lintels and sills, appear to be original. A massive wooden beam surmounts the main entry to the building. A one-story brick wing at the building's southwest corner is the only major change, and detracts little from the main block's character. In

(continued)

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSpringfield Street Historic District,  
Chicopee, MassachusettsSection number 7 Page 9

contrast, the shop's partner across the street 36 Gilmore Street (ca. 1852, Map #176) has suffered considerably. This one-story side-gabled structure once sported segmentally arched windows with brownstone sills. Recently, the front facade has been cut into to create three garage doors, the original brick has been stripped from the front facade and replaced with new brick, and aluminum siding covers the northeast and southeast sides. Also, sometime in the 20th century, a concrete block garage wing was added to the southwest side. The only portion of the building still reflective of its original character is one corbeled gable visible over the concrete block wing.

With the exception of the McClallan houses, the other residential structures in the district are primarily of wood clapboard; only a half dozen or so brick homes are not attributed to McClallan. These houses reflect a considerable range of scale and architectural style.

Like the McClallan houses, some of the earliest homes left in the district combine features of Greek Revival and Federal styles, either through orientation or ornamentation. While the 1834 Silas Mosman, Sr. House (119 Grape Street, Map #9) is pure Greek Revival, other homes built between 1830 and 1840 still owe some elements to Federal origins. The Mosman House has a side-gable, two-and-a-half story, wood clapboard main block marked by typically heavy Greek Revival ornament. Prominent pediments outline the side gables, frieze and cornice are wide and the corners are elaborated by panelled pilasters. Sidelights flank the central entry. A one-story Colonial Revival porch with Tuscan columns and clapboard skirt stretches across the front facade, surmounted by a central one-bay gabled second-story porch. Clapboards on the upper stories have been covered with diamond shaped asbestos shingles. These changes have not detracted from the building's integrity.

In comparison, the Howard-Stearns House (96 Grape Street, 1834, Map #124), the Kingsley-Stearns House (111 Springfield Street, ca. 1834, Map #13, see Photo #14), the Chloe Stevens House (133 Springfield Street, 1836, Map #133, see Photo #13), the Sylvester Churchill House (112 Grape Street, ca. 1840, Map #121, see Photo #11), and the somewhat later Allin Judd House (69 South Street, 1845, Map #93) share the typical temple front with pedimented gable of Greek Revival styling, while retaining attic fanlights characteristic of the Federal era. Through the 19th century, three of these houses received major fashionable alterations, becoming graceful blends of several styles.

The two-and-a-half story Howard-Stearns House (96 Grape Street, Map #124), was also the least altered. An octagonal bay window on the south wall may be the only change. A one-story, hip-roofed porch extends across the front of the house. Its heavy entablature, supported on Tuscan columns, indicates that it may be original to the house (although the columns may be a Colonial Revival alteration).

(continued)

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSpringfield Street Historic District,  
Chicopee, MassachusettsSection number 7 Page 10

While the Kingsley-Stearns House (111 Springfield Street, Map #131, see Photo #14) may have similar architectural origins, it was so modified during the 19th century that it now owes more to the Queen Anne and Stick Styles than Greek Revival. It appears that the house began its existence as a two-and-a-half story, wood clapboard, Greek Revival house with a pedimented front gable punctuated by a Federal fanlight. The fanlight is echoed in the arched entryway, which is recessed in a panelled alcove and flanked by sidelights. The alcove, in turn, is framed by panelled pilasters ornamented with a distinctive raised, curved motif. The main block has been altered with a balcony supported on squat brackets shading the entrance and a two-story bay window to the left of the entrance. Ornamental shingles and stained-glass transoms enliven the bay window. To the north is an ell which, if not original, was added fairly early in the building's history. The ell's gable roof extends beyond the wall of the house to form a two-story portico, with Doric columns supporting its massive entablature. A small, square, enclosed entry foyer or vestibule, topped with a deck surrounded by scroll-sawn railing, has been built into the northwest corner of the portico. Its entry door is flanked by sidelights and pilasters carved with the same motif as those at the main entrance. The two-story southern ell is completely Queen Anne in character. The shingle-clad second story, enlivened by stickwork, sits atop an elaborate first-story porch. Decorative brackets, rails, and spindle screens on the porch complete the design.

Down the street, the 1837 Chloe Stevens House (133 Springfield Street, Map #133, see Photo #13) presents a more reserved elaboration of the same original design. A two-and-a-half story Greek Revival house with pedimented front gable and Federal fanlight formed the original house. Sidelights flank the main entry, and are in turn framed by panelled pilasters carved with the same curved motif seen on the Kingsley-Stearns House. A shallow bay window on the front may be original or an early addition. On the south side, a two-story bay window with rows of hexagonal shingles separating the first and second stories indicates a Queen Anne alteration. The corner porch, with its chamfered posts, brackets and spindle screen, echoes the earlier fanlight with an arched truss at either end.

The ca. 1840 Sylvester Churchill House (112 Grape Street, Map #121, see Photo #11) captures a little more of the Kingsley-Stearns House's enthusiasm for Queen Anne ornament. Again, the basic form is a pedimented gable-front, two-and-a-half story home with Federal fanlight. The main entry is recessed in a panelled alcove and framed by sidelights. To this basic form, an octagonal bay window and corner porch have been added. Turned rails, posts and spindle screen supported on saw-cut brackets, distinguish the porch as Queen Anne in style.

The latest home built in this Greek Revival/Federal motif is the Allin Judd House (69 South Street, Map #93). In 1845, the heirs of Josephus Chapin sold

(continued)

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSpringfield Street Historic District,  
Chicopee, MassachusettsSection number 7 Page 11

off a few parcels of the old estate along South Street. Allin Judd, an architect, bought a small farm across from the intersection of School Street and erected a Greek Revival house there. It is a simple, three-bay house with a pedimented gable facing the street, and a now-altered fanlight in the pediment. The door is recessed with panels in the jamb and sidelights on either side. Asphalt siding and a two-story enclosed porch detract considerably from this structure's original character.

Development quickened from 1840 to 1855. By 1855, in fact, few vacant lots remained north of Fairview Avenue/South Street. The Greek Revival style continued to be favored for the ease and economy of construction it offered. With its use of dimension lumber, straight lines and sharp corners, Greek Revival was ideal for quick, inexpensive construction of the homes desperately needed for Cabotville's growing population of workers. Very few builders of workers' housing turned to the more ornamental Italianate style becoming popular in the United States at that time, and none experimented with the Gothic Revival style. Italianate was more frequently used for the later homes of middle-class and wealthy residents. In spite of Greek Revival simplicity and the modest scale of the homes required, builders were still able to create many variations on the basic Greek Revival theme.

One house which, although Greek Revival, was definitely not in the same class of the simple workers' cottages of the period, is the 1842 Dole-Prindle House (120 Springfield Street, Map #139, see Photo #16). This massive gable-front house is a monumental expression of Greek Revival. The gable projects over the front of the house to form a two-story portico with full entablature supported on massive fluted Ionic columns. Thick panelled Doric pilasters articulate the corners of the main block and rear ell. Sidelights and a transom frame the central door, which, along with the two windows on either side, is surrounded by a battered, shouldered architrave topped by a shallow hood mold. Even the attic window reflects the Greek motif, with a Greek fret cut into each corner block. A later touch, which only adds to the monumental nature of the structure, is a square cupola with pilasters at the corners and between each window. Now the convent for Assumption Parish, the Dole-Prindle House sports stained-glas windows on the north side, marking the location of a chapel added to the building.

The other Greek Revival homes from that decade are much more modest. Around 1845, George Chapman, a local manufacturer, had three identical wood-frame houses built at the corner of School and Gilmore Streets. Side-gabled with cornice returns, end chimneys and central entrances, these cottages (212, 220 and 224 School Street, Map #s 194, 170, and 169) still retain their essential character in spite of a variety of modern siding materials and entrance alterations.

(continued)

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSpringfield Street Historic District,  
Chicopee, MassachusettsSection number 7 Page 12

More fully articulated versions of 1840s Greek Revival construction are visible in the Lester Vanhorn House (26 Pleasant Street, ca. 1845, Map #157), the Solomon Stebbins Cottage (45 Fairview Avenue, ca. 1845, Map #26), and the Abner B. Abbey House (263 School Street, ca. 1846, Map #163). The one-and-a-half story Vanhorn and Stebbins Houses display front gables with cornice returns, wide fascia boards and corner boards which suggest pilasters. Both are side-hall plan houses, with entryways framed by stylized pilasters supporting a full entablature. In addition, the Vanhorn House entry is recessed and flanked by full sidelights. The Abbey House takes the style one step further, with a fully pedimented gable front and panelled pilasters on the main block, pilasters with patera corner blocks framing the entry, and a one-story porch with full entablature and denticulated cornice.

In the late 1840s, builders in the district began to experiment with the new Italianate style popularized by Andrew Jackson Downing as a picturesque alternative to what he saw as the regimented monotony of Greek Revival homes. The earliest example is the Alexander Childs House (28 Pleasant Street, ca. 1846, Map #156), a gable-roofed L-plan structure with square corner tower, which seems to have been built by a rather progressive builder only four years after the publication of Downing's Cottage Residences. This house has, unfortunately, lost most of its decorative features and is now covered with artificial siding. The Childs House was soon followed by the Rufus C. Searle House (123 Springfield Street, 1848, Map #132, see Photo #13), a grand example of the Italian Villa style. Probably built by its first owner, a carpenter, the Searle House is boxlike in shape with a shallow hipped roof over a deep cornice and paired brackets. Like the Greek Revival Dole-Prindle House across the street, the Searle House is crowned with a square cupola. The cupola is lit by round arched, tinted-glass windows and its roof is supported by heavy brackets at each corner. The corner porch, which connects the main block and rear ell, displays scroll-sawn railing and decorative brackets.

Two other early Italianate examples in the district date from the 1850s. They share the basic shape of the Searle House, without the cupola, and on a more modest scale. The Charles W. McClallan Property at 33 Chapman Street (ca. 1850, Map #144) is basically a cube in shape, with rear wings stepping back from the main block. Its shallow hipped roof rests on a deep, bracketed cornice. The main entry, framed by sidelights, is shaded by a hip-roofed entrance porch (possibly later than the house) supported on square posts. Windows are lightly accented with peaked lintels. The H. Churchill House (120 South Street, ca. 1855, Map #106) is another hip-roofed box, similar in shape to the Searle and McClallan Properties. Like the Childs House, the Churchill House has lost its detail to siding and alterations, and no longer contributes to the district.

Rather than embrace the Italianate mode, however, builders seem to have preferred to stick to the familiar Greek Revival style for workers' houses.

(continued)

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSpringfield Street Historic District,  
Chicopee, MassachusettsSection number 7 Page 13

Three houses on South Street, for example, ranging in date from 1848 to 1855, use the familiar gable front with cornice returns and side-hall entry in an almost identical fashion. The Charles Wright (140 South Street, ca. 1848, Map #104), John Abbee (146 South Street, ca. 1849, Map #103), and L.M. Ferry (134 South Street, ca. 1855) Houses form a triplet (see Photo #10) reminiscent of the earlier Chapman Houses on School Street. Like the School Street trio, all three have been updated with siding and modified entries, but all three retain their essential character. The Abbee House even alludes to the new Italianate style with a door hood supported on heavy scrolled brackets with pendants.

Several other late 1840s and early 1850s Greek Revival cottages incorporate Italianate features. Whether these were part of the original design or later additions is uncertain (although the latter seems more likely), but these features do illustrate an attempt by property owners and builders to keep in touch with current architectural styles, albeit in a modest fashion. For example, the C.H. French House (37 Pearl Street, ca. 1846, Map #6), a side-gable house with cornice returns, has octagonal bay windows with bracketed cornices on either side of its central entry, which is shaded by a heavily bracketed door hood. The Rufus Green House (51 Gilmore Street, 1845, Map #192) and the R.E. Robertson House (48 Gilmore Street, ca. 1850-1852, Map #171) are both simple gable-front, one-and-a-half story wood-frame houses with cornice returns whose entries have been enlivened with Italianate bracketed door hoods.

Some Greek Revival homes from the period from 1840 to 1855 do remain, for the most part, unadulterated by later stylistic influences. The Lester Vanhorn House (145 Springfield Street, 1845, Map #135, see Photo #13), the L. Bosworth House (7 Gilmore Street, ca. 1855, Map #185), and the Joel K. Bliss House (51 Fairview Avenue, ca. 1855, Map #27) bear little evidence of late 19th century ornament, although they have received siding and entry alterations. In fact, a 20th century Colonial Revival second-story porch sits atop the Bliss House's original Ionic columned entry porch. The Vanhorn House is the most intact of the three. Its side gable design, with modest cornice returns and projecting entrance flanked by sidelights and pilasters, almost recalls Federal architecture in its massing.

Other Greek Revival homes of this fifteen-year period display obvious later design features, such as Queen Anne and Colonial Revival porches. For example, the Joseph T. Dow (34 Howard Street, ca. 1845, Map #147) and Warren Smith (37 Howard Street, ca. 1847, Map #152) Houses both display Queen Anne porches with turned spindles, while the J.S. Robins House (47 Gilmore Street, ca. 1855, Map #191) and the W.J. Fuller House (192-194 School Street, ca. 1855, Map #196) have been partially hidden under Colonial Revival porches. In these two cases, the newer porches work well with the original Greek Revival designs, and do not detract from the houses' integrity.

(continued)

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSpringfield Street Historic District,  
Chicopee, MassachusettsSection number 7 Page 14

In the late 1860s, residential development south of Fairview Avenue/South Street began in earnest. Unlike the area to the north, however, homes south of Fairview Avenue/South Street tended to be quite large and elaborate, embracing whatever architectural style happened to be in vogue with exuberant displays of ornamentation. Here, Greek Revival was generally avoided, or quickly hidden under more fashionable design motifs.

Henry H. Harris bought a strip of land from the Josephus Chapin estate on which he opened Chapin Street. He oversaw the construction of five Late Greek Revival/Italianate L-plan houses of generous proportions. They feature a three-bay gabled facade whose proportions recall Greek Revival, but also many Italianate details such as round-arch windows, brackets and door hoods. Each is somewhat different (especially today with numerous Queen Anne remodelings), but they were all built on the same basic prototype. Lots were laid out generously with barns in back, four of which remain. The Ebenezer R. Hall House (53 Chapin Street, 1869, Map #81) retains most of its original detail. The Matoon House (23 Chapin Street, 1868, Map #78, see Photo #6) has a beautifully turned wood porch with open spindle arches, inlaid sunburst motifs and a stained-glass Palladian window in the third-story gable. The Richmond Danks House (33 Chapin Street, 1869, Map #79, see Photo #6) was altered in the 1880s with an angled stair tower fit into the notch of its L-plan.

In 1869, Lafayette Temple, owner of a furniture store on Exchange Street, built one of the most substantial houses in the district, 228 Springfield Street (1869, Map #77, see Photo #5). This brick Italianate block has a three-story tower in the center of its facade. Plain lintels and sills are brownstone; while the wooden detail, including punched bargeboards, brackets and a pieced front porch, is more elaborate.

Around 1869, the Second Empire Style was introduced to the district with the construction of the Hale-Robinson House (104 Springfield Street, Map #140, see Photo #17). This two-and-a-half story brick building, with projecting entrance pavilion, is capped with a patterned slate mansard roof surmounted by ornamental iron cresting. Shouldered brownstone lintels provide an unusual decorative touch over the segmentally arched windows. Wood ornamentation takes the form of elaborately carved brackets supporting the central door hood, denticulated cornices at the roof line and front bay window and gabled dormers elaborated by corner pilasters and scrollwork. Scroll-sawn balustrades top the door hood and bay window. The Hale-Robinson House (199 Springfield Street, 1870-1878, Map #53, see Photo #7) and Holy Name Rectory (33 South Street, 1857-1859, altered 1871, Map #91b) are two other intact examples of that style in this district.

Emerson Gaylord, a Cabotville manufacturer, built himself a large Second Empire mansion in the 1870s at the corner of Springfield Street and Fairview Avenue, right in the center of district (199 Springfield Street, 1870-1878,

(continued)

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSpringfield Street Historic District,  
Chicopee, MassachusettsSection number 7 Page 15

Map #53, see Photo #7). This wood-frame house with unusual horizontal grooved siding has a basically square plan with a frontal three-story tower and projecting bays centered on the north and south facades. A high mansard roof is punctuated with dormers framed by pilasters. The detail is rich, especially on the porch which, with its paired posts and heavy ornament, wraps around the front of the house, and on the paired brackets which support wide eaves. Chimneys are inlaid with decorative brickwork.

Gaylord accumulated land to the south and east of his house, mostly from the estate of Pliny Chapin, on which he opened Gaylord and Grant Streets. These, especially Gaylord Street, were modeled after the success of Chapin Street. Gaylord Street is lined with a broad variety of Italianate houses, all constructed in the 1870s, with the exception of one 20th century addition. The Robert McCavery House (25 Gaylord Street, ca. 1875, Map #57) is a small, symmetrical, one-and-a-half story block with a central projecting entrance pavilion. The pavilion has an arched window, gable with return eaves and a low-pedimented entrance porch. The James E. Hosley House (45 Gaylord Street, ca. 1875, Map #59) is an L-plan building similar to those on Chapin Street, and retains paired brackets and a beautiful floriated door hood. The other two houses on this street are simpler forms enriched with Queen Anne porches and details.

Grant Street was developed more gradually, and more modestly, and thus exhibits a greater assortment of houses. Jesse Porter, a dentist, built his Italianate house in a solid but simple manner (27 Grant Street, 1871-1872, Map #40). Although resided, it retains its original hooded lintels and paired brackets. The Edward D. Ferry House at the corner of Fairview Avenue (80 Fairview Avenue, 1874, Map #36) is a large hipped-roof Italianate block with almost classical proportions. It is enriched by a wide cornice with brackets and a side polygonal bay.

Meanwhile, north of Fairview Avenue/South Street, development slowed considerably in the 1870s, as there was little land left for building. Homes were still modest in size, and Greek Revival still the preferred style. The pedimented gable front of the B.B.H. Bingham property (29 Chapman Street, ca. 1870, Map #143) and the cornice returns of the Seth Stebbins House (20 Auburn Street, ca. 1870, Map #20), differ little from earlier homes. One more Italianate house, the T. McDonald House (23-25 Pleasant Street, ca. 1878, Map #161) was added. This cube shaped building with hip roof, paired brackets and wide cornice, is similar in form to the ca. 1850 McClallan Property at 33 Chapman Street (Map #144).

In the 1880s, development continued throughout the district with Queen Anne and Colonial Revival houses. Leander Strong, a local builder, constructed a house for himself with beautiful decorative cut trim, brackets and stained glass inserts (23 Grant Street, 1886-1889, Map #38). Across the street (18-20

(continued)

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSpringfield Street Historic District,  
Chicopee, MassachusettsSection number 7 Page 16

Grant Street, 1885, Map #46, see Photo #3), Charles Leonard built a monumental double house with bracketed overhangs, punched bargeboards and a scalloped shingle horizontal strip below the second floor window line.

On Fairview Avenue, two Queen Anne house, the Arthur Gaylord House (39 Fairview Avenue, 1883-1884, Map #25) and the Stephen G. Warriner House (55-57 Fairview Avenue, 1885, Map #29) were constructed. Both are gable-front homes with cross gables. The Arthur Gaylord House's shape is complicated by cut-away corners, a Queen Anne bay to the west side and a gabled ell to the east. The house's Eastlake porch, with grooved and bracketed posts, is its most prominent feature. The Warriner House is somewhat simpler. Its central entry is flanked by polygonal bay windows, shaded by a Queen Anne porch with brackets and turned posts, which wraps around the front of the house.

On the west side of the district, Charles C. Abbey purchased the Allin Judd property in 1885 and carved out a new street, Clinton, between the existing house and the Holy Name land. The Queen Anne houses he built are modest, reflecting the emerging middle class moving up the hill. The Chester Ballard House (19 Clinton Street, 1886, Map #95, see Photo #9) is a well-preserved example, exhibiting wide eaves and Stick Style divisions filled with scalloped shingles.

Abbey also extended Auburn Street in 1885, constructing three modest houses in the Colonial Revival and Queen Anne modes. The Calvin Harris (50 Auburn Street, Map #16), Thomas Cordner (56 Auburn Street Map #15), and William A. Walker (60 Auburn Street, Map #14) Houses are all simple gable front homes with little ornament.

The 1885 William H. Barton House (16 Pleasant Street, Map #158) is a well-preserved Queen Anne/Stick Style home in the district. This two-and-a-half story gable-front, wood-frame house uses a variety of surface treatments to outline structural elements. Stickwork accentuates the window sills and lintels, and rows of shingles distinguish the first and second stories on the house's eastern Queen Anne bay and western cross-gabled ell. The front porch exhibits turned posts, brackets, spindle screen and an unusual beaded balustrade. Cut-away corners are enhanced by ginger bread valences.

Meanwhile, the development of Springfield Street continued with the construction of the area's most elaborate houses. The Veranus districts south of Chapin Street was developed in the late 19th century by Frank E. Tuttle and James L. Humphrey. The houses they built are generally simple Queen Anne and Colonial Revival duplexes and single houses, such as the two houses north of Casino Avenue (312-314 and 318-320 Springfield Street, 1888, Map #s 62 and 61, respectively). 318-320 Springfield Street has a gambrel roof with dormers, while 312-314 Springfield Street, which mirrors it in plan, has a gabled roof with a pair of quarter-round windows in each end gable. Tuttle built his own

(continued)

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSpringfield Street Historic District,  
Chicopee, MassachusettsSection number 7 Page 17

large house farther north (280 Springfield Street, 1891, Map #64). Its gambrel roof, symmetry, and proportions mark it as a Colonial Revival house, although it has been extensively altered. In an 1891 picture, the second floor section over the porch appears, although covered with a tri-gabled roof. The square observatory tower was most likely added during the early twentieth century. The final house is an intriguingly eclectic property with many fine details, including a columned front porch and another simpler side porch joining to a porte-cochere.

Stearns Terrace was opened around this time as part of the Veranus district. Its curved shape flows easily into Springfield Street, making the homes on its easternmost section seem a part of the main road. Tuttle and Humphrey's earliest effort there was 16 Stearns Terrace (ca. 1894, Map #72), a massive blend of Colonial Revival and Queen Anne. Its hip roof is nearly impossible to see beneath a maze of dormers and cross gables.

Charles C. Abbey, developer of Clinton Street and part of Auburn Street, followed Tuttle's lead by constructing his own massive Queen Anne residence at 170 Springfield Street (1893, Map #118), at the corner of South Street, the crossroads of the district. This hip roofed, two-and-a-half story, wooden clapboard home exhibits a variety of shapes. Gabled dormers project from the slate roof on all sides, some displaying Palladian motifs in their windows. A round corner tower with bell-shaped roof dominates the house. An arched stained glass window and smaller oval window on the first floor enliven the building's southern facade. A porch with turned posts and balustrade and modillion cornice wraps around the southeast corner.

To the north of Abbey's elaborate residence, several Queen Anne and Colonial Revival homes, of much smaller and simpler designs than Abbey's, filled in vacant lots or replaced older structures. The ca. 1894 J. Grise House (22 Union Street, Map #180), combines a brick first story with wood-frame second story and attic floors and side bay window. A Palladian window decorates the front gable. The unfortunate addition of an enclosed porch seriously damages the building's integrity, however. Most other homes of the 1890's north of Fairview Avenue/South Street are even simpler. The M. Kos (15 Gilmore Street, ca. 1894, Map #186), W. Sumner Babcock (29-31 Pearl Street, ca. 1894, Map #5), and Charles K. Simpson (18-20 South Street, ca. 1894, Map #117) Houses, for example, are two-and-a-half story gable-front Colonial Revival houses with few distinctive features. Alterations and siding have probably eliminated what little ornamentation the buildings may have had to begin with. Several more large Queen Annes were built during the 1890s. A well-preserved example is the Elvira Snow House (104-106 Grape Street, 1896). This gable-front two-and-a-half story home combines clapboards and wooden shingles. Its roof line is broken by cross gables, while its walls are complicated with the angles of a Queen Anne bay to the north side and a broad two-story bay window with stained-glass transoms to the front. The porch, which extends across the

(continued)

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSpringfield Street Historic District,  
Chicopee, MassachusettsSection number 7 Page 18

facade, exhibits Colonial Revival influences in its Tuscan columns, denticulated cornice and pedimented gables.

Scattered construction of Queen Anne and Colonial Revival houses continued through the first three decades of the 20th century. In 1905, the Charles H. Howard House was built at 63 Fairview Avenue (Map #30). A gable-front home with cross gables, its shape is complicated by cut-away corners, a Queen Anne bay to the west side, and a gabled ell to the east. Over the corners, brackets decorated with stars, crosses and an anchor-shaped design support the eaves of the main roof and cross gables. While the house is Queen Anne, the porch reflects Colonial Revival motifs with square Doric posts and pedimented gables.

While Queen Anne homes continued to be constructed, builders seemed more interested in pursuing new variations on Colonial Revival themes. The 1905 Maurice Kennedy House (81 Fairview Avenue, Map #33), for example, displays a gambrel roof with front cross gambrel typical of Dutch Colonial motifs.

In the substantial homes of Stearns Terrace, 20th century Colonial Revival motifs can be seen in a variety of forms and materials (see Photo #4). The Palladian window in the Louis G. Milette House's front gable (24-26 Stearns Terrace, ca. 1916, Map #70) and its Tuscan columns supporting the two-story front porch are Colonial Revival features, but the polygonal bay windows on the house's front and side walls and its peculiar jerkin-headed gables also reflect the experimentation with shapes popular in the Queen Anne style. The hipped roofed Mary E. Conner House (20 Stearns Terrace, ca. 1915, Map #71) also has a Palladian window in a front gable dormer. Its stucco wall covering and flattened arches at its front porch indicate that its builder was also drawing on Spanish Colonial models for inspiration. Wood trim highlights the corners and eaves and delineates the first and second floors. The hip-roofed form with stucco wall covering finds a different expression in the Michael J. Lynch House (28 Stearns Terrace, ca. 1916, Map #69), which refers to the Prairie Style as well as Colonial Revival. Its brick first floor, stucco upper floor and wood trim clearly delineate the various sections of the building. The massive square brick piers, broad eaves on the main roof, porch and hipped-roof dormers give a horizontal emphasis to the house, in spite of its two-and-a-half story height. While the varied materials, and horizontal emphasis are features inspired by Frank Lloyd Wright's Prairie Style, the denticulated modillion cornices still bespeak Colonial Revival influences. The cube shape of the structure, capped by a hipped roof, is the basic American Foursquare box.

Two other homes in the same foursquare box shape have few other stylistic references. The Teofil Nowak House (66 South Street, 1926, Map #112), and the Ralph E. Howard House (64 Auburn Street, 1918, Map #13) have no decorative features other than the four-over-one windows commonly used in the Craftsman

(continued)

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSpringfield Street Historic District,  
Chicopee, MassachusettsSection number 7 Page 19

style. Although the Nowak House has battered porch piers.

The early 20th century also saw the addition of a new residential building type - the Colonial Revival triple-decker - to the district. Five of these three-story flat-roofed multi-family structures are scattered through the district: the J. and M. Orr Block (82-84 Fairview Avenue, ca. 1912, Map #34), the two Frank Jamroz Blocks (59 Gilmore Street, ca. 1916, Map #193 and 202-204 School Street, ca. 1918, with storefront added in 1922, Map #194), the Thomas J. Duffy Block (257 School Street, ca. 1916, Map #155), and the James J. Page Block (116 Grape Street, ca. 1916, Map #120). All exhibit similar facades: a three-story polygonal bay window next to a three-story porch. All but the Page Block, which has been considerably altered, have modillion cornices and ornamental columns or posts on their porches.

Most of the residential structures in the district are accompanied by non-contributing 20th century garages. Some of the early 20th-century homes have garages of the same period. Where a garage or outbuilding is contemporary with the house it accompanies, it has been designated as contributing. About 20% of the district's major outbuildings are contributing. Several older homes have retained fine 19th century carriage houses and barns. The best collection of these structures occurs on Chapin Street. The George Matton House (23 Chapin Street, Map #78, carriage house 1870s), Richmond Danks House (33 Chapin Street, Map #79, carriage house 1870s), Charles F. Howard House (43 Chapin Street, Map #80, carriage house 1880s), and Ebenezer R. Hall House (53-55 Chapin Street, Map #81, barn 1870s) all have outbuildings dating from the 1870s and 1880s. The Italianate Danks carriage house and Gothic Revival Howard carriage house show the most ornamental features. Elsewhere in the district, a fine Carpenter Gothic carriage house (ca. 1894) with scroll-sawn bargeboards sits to the rear of the Kingsley-Stearns House at 111 Springfield Street (Map #131, see Photo #14). Some other significant period outbuildings can be found at the Josiah Smith (40 Gilmore Street, Map #173, carriage house ca. 1878), Lester Vanhorn (145 Springfield Street, Map #135 attached carriage house ca. 1878), Howard-Stearns (96 Grape Street, Map #124, carriage house ca. 1878, office ca. 1894), Joseph T. Dow (34 Howard Street, Map #147, barn ca. 1894), Jonathan C. Bowker (44 Gilmore Street, Map #172, barn ca. 1894), and Leander Strong (23 Grant Street, Map #38, carriage house early 20th century) Houses. The Martha Tye (7 Clinton Street, Map #98) House has a small but interesting Carpenter Gothic barn which is late 19th century in style, but which does not appear on any maps before 1916 - it may have been moved here from another location.

Parallel to the residential development of the Springfield Street district through the 19th and early 20th centuries was the development of religious and educational institutions to serve Cabotville's growing population. The religious community with the oldest buildings extant in the district is the Holy Name Church (32 South Street, Map #91, see Photo #8), the mother parish

(continued)

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSpringfield Street Historic District,  
Chicopee, MassachusettsSection number 7 Page 20

of the Springfield diocese. As Irish immigrants moved into Chicopee in the 1830s, their spiritual needs were at first served by itinerant priests. The first Catholic parish in Western Massachusetts was soon organized in 1838 as Saint Matthew's. The congregation's first church was a brick structure, constructed in 1840 on Pleasant Street, on the site of the T. McDonald House (23-25 Pleasant Street, Map #161). The parish grew rapidly over the next fifteen years, and by 1855 was looking for a larger site on which to construct new quarters. As most of the land north of Fairview Avenue/South Street was developed, they turned to the more open farmland on the southern side of South Street for a site. The new church, renamed the Church of the Holy Name of Jesus, and its Rectory (33 South Street, 1857-1859, Map #s 91a and 91b) were designed by Patrick Keeley, a renowned church architect from New Brooklyn. The church is in a Gothic Revival Style and features a central square tower with a high pointed spire (replaced in 1910 when lightning struck the original). Sandstone trimmed buttresses support the walls. Narrow pointed stained-glass windows along the side walls are topped by triangular dormers with round stained-glass windows. A small chapel was added to the east cross of the church in 1871. In 1910, the interior was remodeled and the stained glass and slate roof were replaced.

Immediately to the east of the church, Keeley erected a Rectory (Map #91b). Its original hipped roof was replaced in 1871 when the building was altered with extensive Second Empire detail. An ornate entrance porch, heavily bracketed cornice, and elaborate dormer windows on the newer mansard roof give the building a rich appearance.

The school complex was constructed to the east of the Church from 1866-1881 in a variety of Italianate and Second Empire forms, all united by the common brick building material. The large square Italianate tower of the Girls School (1866-1868, Map #91d) is especially notable; it anchors the east end of the building while the west end is joined to an identically proportioned, mansard-roof version of the school, which serves as a convent (Map #91c). A Boys School (Map #91e) and Monastery (Map #91f) were added in 1881; they mainly reflect the Italianate style, although some surface texturing and polychromed brick relate to the High Victorian Gothic. In 1925, a Science Building (Map #91g) was added at the back of the property along Chapin Street in the Beaux Arts style, unusual for Chicopee. The simple brick block is elaborated with stone detail and a pedimented Palladian window over the entrance. Also of note is the Carpenter Gothic barn (Map #91i) erected before 1894 at the western boundary of the site.

The other churches in the district had similar histories, meeting first in homes or rented halls, then building one or more churches before settling in their present homes. The Federated Church (99 Springfield Street, Map #129, see Photo #12), previously known as the Sixth, and later the Third Congregational Church, met at sites within the district for most of its

(continued)

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSpringfield Street Historic District,  
Chicopee, MassachusettsSection number 7 Page 21

history. In 1834, its first meetings were held in the Kingsley-Stearns House (111 Springfield Street, Map #131, see Photo #14). Soon after, the congregation was meeting in the town's brick schoolhouse at the corner of Springfield and South Streets. Meetings also took place in the upper story of Chapin's Block in Market Square, Cabotville's central business district. It was not long, however, before the first church was built in 1836-1837 on the corner of Springfield and Pearl Streets. Early sketches show a wood-frame Greek Revival structure. The congregation grew quickly, and in 1866 began to consider building new quarters. A temporary chapel was constructed in 1867, and the old church demolished the next year to make way for the new. In June 1868, the cornerstone of the present church was laid, and construction was completed and the church dedicated in 1870. Designed by Charles Edward Parker, a Boston architect who also designed Chicopee's City Hall, as well as Holyoke City Hall and Easthampton Town Hall, this church is a fine example of Victorian Gothic architecture. This brick church with granite trim dominates the northern border of the district. Granite trim marks the roof coping, shoulders and knees of the slim buttresses, door surrounds, and hood moldings over the lancet windows and front rose window. Two towers punctuate opposite corners of the church. The larger front bell tower is square in shape, topped by a slim slate banded spire. The tower steps back gradually to the spire, with each level marked by granite trim and a different type of opening. The tower's buttressed base is trimmed with several thin courses of granite. The second level displays thin paired lancet windows on each side. At the third level, a large pointed-arch opening in each side denotes the belfry. Over these openings, quatrefoils surrounded by a diamond of granite trim mark the roof line of the spire. At the building's northeast corner, a squat octagonal tower is tucked into the corner where the rear gabled wing meets the main body of the church. At the rear of the church are several brick wings and ells housing the parish hall and offices. The church's interior continues the Gothic motifs, with its wooden matchboard ceiling supported on trefoil cusped arches, which, in turn, rest on unusual columns consisting of staggered colonnettes over the main capitals.

Grace Episcopal Church (150 Springfield Street, Map #137, see Photo #15), the third oldest church building in the district, had rather less auspicious origins than its fellows. Founded in 1846 as a mission church from Springfield's Christ Church, its first home was built on Cabot Street in 1848. The church was often closed during the 1850s and 1860s for lack of sufficient support. In 1874, the Cabot Street church was severely damaged by fire, and the Episcopal congregation met in various places, including the Methodist and Universalist Churches, the Exchange Street Music Hall, and private homes, until the church was rebuilt in 1885. Reverend Newton Black, a strong pastor who led the parish from 1892-1904, was finally able to muster a vital and supportive congregation, so that by 1895, a new church was needed. Property was purchased on the corner of Springfield and Pleasant Streets, and the cornerstone was laid in August 1896. Although the church was completed

(continued)

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSpringfield Street Historic District,  
Chicopee, MassachusettsSection number 7 Page 22

fairly quickly, and services were held in it throughout 1897, the building was not dedicated until 1898. Designed by Springfield architect Edwin Parlett and built by L.N. Scott, the church exhibits the Tudor Gothic style. Sheathed in wooden shingles, the building mimics churches of stone and brick construction through the use of buttresses, also shingle-clad. The stained-glass windows consist of three smaller lancet windows joined to form a large Tudor arch design. The original windows were simple diamond-pane glass; most of the present stained-glass panes were added in the 1970s through the efforts of Father LePoidevin, another strong pastor, to commemorate the parish's 125th anniversary. The triptych window over the baptistry at the rear of the church, showing the Ascension and Pentecost, was designed by Frederick L. Leuch of Monterey, Massachusetts, in 1973. The church's interior continues the Tudor theme, with its wooden ceiling supported on massive Tudor-arched trusses.

The last church built in the district is the 1922-1925 Assumption Church, at the corner of Chapman and Springfield Streets (Map #141, see Photo #18). As Holy Name was founded to serve Irish immigrants, Assumption Parish served the French Canadians who moved to Chicopee in the 1860s. In 1871, land was bought on Front Street for a French parish, and a small wooden church was constructed in 1874. This early church was replaced around 1885 by a wooden Victorian Gothic building. Under the energetic leadership of Father Frederick Bonneville, pastor from 1893-1928, the parish prospered. In 1903, Assumption Parish purchased the Bullens House at the corner of Cabot and Center Streets in Cabotville's central business district, and built a brick school adjoining the old house. By 1913, the school had already been outgrown, and classes were held at the Monument de l'Union Canadienne, a nearby commercial building and meeting place for French Canadian organizations. Disaster struck when the Front Street church burned in 1911. It was this time that Assumption parish began to move its quarters into the Springfield Street district. In 1916 and 1917, the Hale-Robinson house at 104 Springfield Street (Map #140, see Photo #17) was purchased, along with some adjacent land for a new church, and a Bungalow-style house constructed for the Church's custodian at 26 Howard Street (Map #150). In the meantime, services were held in the Monument de l'Union Canadienne. George P. Dion, a Chicopee architect and member of the parish, was hired to design the new church. The cornerstone was laid in 1922 and the building dedicated in 1925. This Classical Revival brick and stone structure is a monumental companion to the Federated Church across the street. Its facade is ornamented by a square campanile, which is more Italian Renaissance in character than the rest of the building, which exhibits clear Classical Revival origins. The campanile sits on a buff sandstone base. Its second level is of red brick trimmed with stone Doric pilasters whose capitals are linked by stone arches. The third level, or belfry, is pierced by round tracery windows. Heavy stone corner pilasters support a full entablature and hipped roof. The main block is fronted by a monumental portico of buff sandstone. The pedimented, denticulated gable surrounds a base-relief of the

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United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSpringfield Street Historic District,  
Chicopee, MassachusettsSection number 7 Page 23

Assumption of Mary, and is supported by four massive Ionic columns. The columns are reflected by four Ionic pilasters on the building's wall. Between the pilasters are three sets of double doors surmounted by fan-shaped stone bas reliefs and capped with projecting keystones. To the north side of the building, the contrast between the church's stone lower level and brick main floor is accentuated by a projecting course of stonework between the two levels. The arched stained-glass windows are emphasized by stone surrounds. The interior shows the church is built on a basilica plan, with Corinthian columns separating the nave and side aisles. An elaborate coffered ceiling shelters the nave. The frieze over the columns displays bas relief panels of the mysteries of the Rosary. The arched stained-glass windows echo the Corinthian columns in their side panes. Figures of angels depicted in the windows are almost Art Nouveau in design. The apse is quite detailed, with a marble bas relief of the Assumption forming the altar piece, beneath a bas relief panel of the Coronation of Mary. The altar group is flanked by composite columns.

In 1933, the Dole-Prindle House at 120 Springfield Street (Map #139, see Photo #16) was purchased and remodeled as a convent, and a wood-frame school was constructed next door. Classes were also held in the church basement. After World War II, the parish bought more land on Springfield Street, and in 1953 began construction of the present school (Map #138). Designed by Chicopee architect Henry J. Tessier, the two-story brick school is a simple rectangular structure of modern design.

The Springfield Street district was also home to some public schools throughout its history. Two remain, but have been converted (or are in the process of being converted) to new uses. The 1861 Grape Street Primary School (Map #21) on the corner of Grape and Auburn Streets, is a two-story brick gable-front Greek Revival structure with pedimented, denticulated gables. The walls are slightly recessed behind brick piers at each corner and between the side bays. An Italianate pedimented entry hood supported on scrolled brackets was added over the main entry.

Down the street, the Valentine School (1898-1899, Map #8 see Photo #1), designed by George P.D. Alderman, was listed on the National Register in 1983. It is a large two-story brick building of Renaissance Revival design. Its first and second stories are delineated by rusticated brickwork on the first floor and smooth brickwork on the second. Also, rectangular windows with sandstone lintels and sills light the first story rooms, while arched windows with sandstone framed arches and sandstone impost blocks and sills light the second story. The building steps back in two stages from the entrance pavilion, which is marked by a prominent arched entry in which the main door is recessed, and a central Palladian window on the upper floor. The building is crowned by a flat roof over a wide frieze and modillion cornice.

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United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSpringfield Street Historic District,  
Chicopee, MassachusettsSection number 7 Page 24

The final feature of the district is Maple Grove Cemetery (Map #12, see Photo #2). Opened in 1836 as the Cabotville Burying Ground, it was later expanded and renamed Maple Grove by 1878. From 1836 to 1878, the cemetery saw its major period of use (it is still used infrequently - the most recent burial there occurred in 1989 - at a rate of about one burial every five or ten years). In the 1860s, the new and much larger Fairview Cemetery was established on Abbey Memorial Drive (an extension of Fairview Avenue), as space became scarce in the Cabotville and Chicopee Falls cemeteries. Many of Cabotville's prominent citizens are buried here, including members of the Ames, Bullens, McClallan, Mosman and Bemis families. Gravestones exhibit a wide variety of materials and styles, from simple headstones of low-grade, or "Massachusetts marble" from the Berkshires to tall obelisks of sandstone carved with wreaths. Many family plots are surrounded by ornate cast iron fences, which exhibit considerable deterioration. Cast iron was even used for some monuments. Although some stones have been vandalized, most are in good condition, making the cemetery an intact example of a 19th century burial ground.

While the Springfield Street district is a largely intact collection of 19th and early 20th century residential and institutional structures, several important buildings have been lost over the years. The most significant loss occurred in 1973, with the demolition of the Shingle Style Unitarian Church. This squat square church with hipped roof and square tower was built in 1893 to replace the congregation's church at Dwight and Cabot Streets. The church stood at the corner of Fairview Avenue and Grape Street, its large fan-shaped Tiffany stained-glass window (donated by Governor George Robinson, a prominent parishioner and Chicopee citizen) an elegant focus for the otherwise simple church. The building was demolished and replaced by a parking lot in 1973, its windows and other features sold at auction and scattered.

Another building which once enlivened the district's crossroads was Engine House #4, built in 1870 at the corner of Springfield and Grape Streets. This small Greek Revival building was one of the first fire engine houses in the City. Abandoned by the City in the 1940s, after World War II the engine house was used as the Chicopee headquarters for "Operation Little Vittles", a phase of the Berlin airlift in which bundles of candy and gifts were packaged and dropped for West Berlin's children. In the 1950s, the engine house was a Boys Club and later became offices for the Chicopee School Lunch Program, until a car collided with the building in 1970 and the engine house was condemned and demolished.

On Grape Street, Valentine School once had a companion in the Robinson School, a high school constructed in 1842. From old photographs, it appears to have been a Greek Revival, pedimented side-gable brick building of two-and-a-half stories, with a square central tower on the front facade. In 1959, the Robinson School was demolished.

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United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSpringfield Street Historic District,  
Chicopee, MassachusettsSection number 7 Page 25

Various homes have also been demolished and replaced over the last century. Some of the replacements have resulted in intrusions in the district, such as the Assumption School building. However, the intrusions in the district are relatively few and scattered. Most of these buildings were built on previously vacant lots with the notable exception of the three lots on the west side of Springfield Street, north of Chapin Street. The Leo N. Roy House (20 Chapin Street, 1941-1944, Map #84) and the Francis S. Balicki House (15 Gaylord Street, 1955, Map #56) are substantial mid-20th century Colonial Revival houses which at least are compatible with their neighbors in scale; indeed, they reflect typical suburban construction of their period. Contemporary Colonial Revival and Cape Cod style houses are interspersed on Springfield Street (216 Springfield Street, 1937-1939, Map #85), Fairview Avenue (25, 62, and 71 Fairview, Map #s 24, 48, and 31, respectively), and Gaylord Court (Frank J. Galas House, 1950, Map #52). An unfortunate intrusion occurred when the Rufus C. Searle House on Grant Street was altered (45 Grant Street, ca. 1878, Map #42); the only Mansard style house of modest proportions in the district, it has been incompatibly sided with the loss of all of its original detail and integrity. A similar fate befell the George W. Perkins House at 47 Nonotuck Avenue (Map #174), which now appears to be a modern gambrel-roofed home with board-and-batten siding. According to Building Department records and neighbors' accounts, the ca. 1855 home which stands here was virtually rebuilt after a 1978 fire to its present form. No trace of the house's past now shows on its facade. The worst intrusion into the district is a comparatively recent addition; an early 20th century triple-decker on Springfield Street burned and was replaced in the 1970s with a one-story low-gabled apartment complex without character (202-204 Springfield Street, 1972, Map #87).

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United States Department of the Interior  
National Park Service

**National Register of Historic Places  
Continuation Sheet**

Springfield Street Historic District,  
Chicopee, Massachusetts

Section number 7 Page 26

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Archaeological Description

While no prehistoric sites are currently recorded in the district, it is possible that sites are present. Three known prehistoric sites are recorded in the general area (within one mile). This factor and the location of the northern portion of the district within 1,000 feet of the Chicopee River wetland indicates sites could be present. In general, however, the potential for locating significant prehistoric archaeological survivals is low because of historic period development and because most of the district is more than 1,000 feet from any wetland resources.

There is a high potential for locating historic archaeological remains within the district. Archaeological survey and testing can help locate 18th century survivals that might remain from the district's early agricultural settlement. The first known settlement in the district occurred in 1778 with construction of the first bridge over the Chicopee River. Archaeological research could determine if survivals of this settlement exist, as well as its nature and extent. Most historic archaeological remains will likely be associated with the district's residential/urban growth, which occurred during the 19th and early 20th centuries. Structural survivals may exist from this period as well as occupation-related features (trash pits, privies, wells). Most archaeological survivals will likely be associated with residential structures, although some industrial/commercial survivals are possible. Survivals of the 1852 Gilmore Carriage Factory and later 1859 Gilmore Carriage Shop/Chicopee Bronze Factory may be present in the Gilmore Street locale.

(end)

**8. Statement of Significance**

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

 nationally  statewide  locallyApplicable National Register Criteria  A  B  C  DCriteria Considerations (Exceptions)  A  B  C  D  E  F  G

Areas of Significance (enter categories from instructions)

Architecture \_\_\_\_\_  
 Religion \_\_\_\_\_  
 Industry \_\_\_\_\_  
 Education \_\_\_\_\_  
 Politics / Government \_\_\_\_\_  
 Ethnic Heritage / European \_\_\_\_\_  
 Art \_\_\_\_\_  
 Community Planning & Development \_\_\_\_\_

Period of Significance

1750-1930

Significant Dates

Cultural Affiliation

N/A

Significant Person

Architect/Builder

see continuation sheet

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

The Springfield Street Historic District chronicles a relatively intact timeline of 19th century residential development in an important Massachusetts factory village. Its structures are illustrative of the range of housing built for both those who worked in and around the mills and those who profited from them as manufacturers and merchants. The district is thus a fitting complement to the Ames Manufacturing Company District and Dwight Manufacturing Company Housing District, which were nominated to the National Register in 1983 and 1977, respectively. The former is a mill complex, the latter a group of brick boarding houses which were occupied by laborers and mill operatives. The Springfield Street District exemplifies the types of housing provided for the next level of workers and their employers. Skilled workers, clerks, and overseers lived in modest single houses, primarily to the north of Fairview Avenue/South Street, along with artisans and trades people. Meanwhile, industrialists, merchants and professionals built their homes along Springfield Street and south of Fairview Avenue/South Street. The district also illustrates the development of religious institutions in Chicopee. Its four churches have close ties to the district, often drawing their leadership from its residents. Thus, the District fulfills criterion A. Many of the leaders, developers and residents of this district were primary figures in the industrial, commercial and religious heritage of Chicopee. Several were key political figures in both the City and State, including three mayors and one 19th century governor. The district was not only the home for many of Chicopee's most prominent residents, but also their last resting place. Maple Grove Cemetery includes the graves of many of the City's leading families, some of whom are memorialized nowhere else in the City. Just as important, however, were the district's carpenters, machinists, smiths, clerks, masons, seamstresses and other working-class residents, without whom the City's factories and shops could not have prospered. The district's wide range of residents, from the most humble laborer to the most powerful politician, fulfills criterion B. The architecture of the district is an intact collection of 19th and early 20th century structures, representing the aspirations of this city's residents, from the elaborate houses of the

 See continuation sheet

**9. Major Bibliographical References****Previous documentation on file (NPS):**

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register Valentine School
- previously determined eligible by the National Register (1983)
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # \_\_\_\_\_
- recorded by Historic American Engineering Record # \_\_\_\_\_

 See continuation sheet**Primary location of additional data:**

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

**Specify repository:**

Massachusetts Historical Commission;  
Chicopee City Hall-Historic Commission

**10. Geographical Data**Acreage of property Approximately 62 acres**UTM References**

A 

1	8	6	9	8	3	0	0	4	6	6	8	6	7	0
Zone		East	ing			North	ing							

C 

1	8	6	9	8	1	2	0	4	6	6	8	2	7	0
Zone		East	ing			North	ing							

B 

1	8	6	9	8	4	7	0	4	6	6	8	2	8	0
Zone		East	ing			North	ing							

D 

1	8	6	9	8	2	2	0	4	6	6	7	9	9	0
Zone		East	ing			North	ing							

 See continuation sheet**Verbal Boundary Description** See continuation sheet**Boundary Justification** See continuation sheet**11. Form Prepared By**

Register Director

name/title Michele Plourde - Barker and James Biek, consultants with Betsy Friedberg, National

organization Massachusetts Historical Commission date June 12, 1989

street & number 80 Boylston Street telephone (612) 727-8470

city or town Boston state MA zip code 02116

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Springfield Street Historic District,  
Chicopee, Massachusetts

Section number 8 Page 1

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STATEMENT OF SIGNIFICANCE

Architect/Builder

Alderman, George P.D. (architect)  
Bingha, Horace (builder)  
Dion, George P. (architect)  
Gaylord, Emerson (developer)  
Hale, David F. (builder)  
Harris, Henry H. (developer)  
Judd, Allin (architect)  
Keeley, Patrick (architect)  
Lyon, George C. (builder)  
McClallan, Charles (builder)  
Moody, Henry S. (builder)  
Parker, Charles Edward (architect)  
Parlett, Edwin (architect)  
Parsons, Benjamin (builder)  
Pease, James L. (developer)  
Scott, L.N. (builder)  
Searle, Rufus C. (builder)  
Smith, Josiah (builder)  
Snow, Franklin J. (builder)  
Strong, Leander (builder)  
Tessier, Henry J. (architect)  
Tuttle, Frank E. & Humphrey, James L. (developers)  
Wedge, Warren C. (developer)  
Abbey, Abner B. (builder)  
Abbey, Charles C. (developer)

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSection number 8 Page 2Springfield Street Historic District,  
Chicopee, Massachusetts

professional classes, to more modest working-class houses. Homes range from humble Greek Revival dwelling, quickly built to meet the needs of an influx of workers, to fashionable, well-crafted mansions, many of which are among the finest examples of their respective styles in the City. Local builders played a significant role in shaping the district. The district's churches are fine examples of religious architecture, each with its own distinctive style. Parishes called on prominent local architects as well as men from outside the area to design their quarters. Therefore criterion C is also fulfilled. In conclusion the Springfield Street Historic District meets Criteria A, B and C and Exceptions A and D on the local level.

Chicopee was originally a part of the Springfield settlement established by William Pynchon. The land which became Chicopee was purchased from the Nipmuck Indians in 1641 by Pynchon, only five years after he settled Springfield. In 1659, he granted the land north of the Chicopee River to Japhet and Henry Chapin, who became the first recorded settlers in the area. They were followed by other pioneers who established homesteads along the Connecticut and Chicopee Rivers in the areas now known as Willimansett and Chicopee Falls. At that time, existing trails along what are now Springfield and Chicopee Streets became major travel routes between Pynchon's settlement and the Chapin farms to the north. Scattered agricultural activity took place along this route to the south of the Chicopee River, as well as the north, in the neighborhood of the proposed historic district.

The Chicopee area remained a sparsely settled agricultural outpost of Springfield until the early 19th century when the first major mills were built along the Chicopee River. Before the 1830s, most manufacturing activity was confined to the Chicopee Falls area, to the east of the proposed district. A foundry and a carding and spinning mill were two of the early production facilities attempted by local entrepreneurs. However, it was not until a group of Boston investors, led by Francis Cabot Lowell, built the first cotton mills in Chicopee Falls, that industrial activity really gained momentum. Based on his tremendous success in the factory town of Waltham, Lowell was determined to copy this system in Chicopee. Originally called the Boston and Springfield Manufacturing Company, Lowell's cotton mill became the Chicopee Manufacturing Company in 1828. In the 1820s, this company was the primary industrial developer in Chicopee Falls. The development of Cabotville, or Chicopee Center, came a decade later. In 1825, the Boston and Springfield Manufacturing Company bought water rights and land further down the river, in the area that was to become Cabotville, and in 1831 organized the Springfield Canal Company to develop that property. The company's agent, John Chase, oversaw the construction of canals, dams and mills. He is also credited with surveying and laying out Cabotville's streets, including those in the northern half of the Springfield Street Historic District (north of Fairview Avenue/South Street). The oddly angled network of streets is popularly ascribed to Chase's affinity for corner lots. Chase appears to have intended

(continued)

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSpringfield Street Historic District,  
Chicopee, MassachusettsSection number 8 Page 3

some sort of axial plan, with streets converging on several focal points. Existing roads, like Springfield Street, Fairview Avenue/South Street and Grape Street, restricted Chase's choices somewhat, but for the most part the blame or credit for the resulting jumble of streets rests on his shoulders. While Chase planned the new village, Charles McClallan, a master mason and builder, is credited with the actual construction of the dams, canals and mill buildings, as well as the brick boarding houses which would become home for hundreds of mill laborers. McClallan also built the village's first waterworks to the southwest of the Springfield Street District, near where Captain Mac Street and Stearns Terrace meet.

The Dwight, Perkins and Cabot Manufacturing Companies had mills constructed in Cabotville through the 1830s for the manufacturing of cotton goods (The three companies merged in 1852 as the Dwight Manufacturing Company). In 1829, Edmund Dwight convinced Nathan P. Ames and his two sons, Nathan P. Ames, Jr. and James Tyler Ames, to move their edge tool and cutlery manufacturing business from Chelmsford to Chicopee Falls. In 1834, the Ames Manufacturing Company moved to Cabotville, diversifying its production into swords, guns, cannon and a wide variety of bronze and brass products. In 1856, the Ames leather goods division was sold to an enterprising self-made man named Emerson Gaylord, a resident and important developer of the district, to be renamed the Gaylord Manufacturing Company.

The Ames and Dwight Manufacturing Companies became the two most significant forces in the 19th century growth of Cabotville. As they prospered, Cabotville grew from an almost unsettled area to a bustling town, fulfilling John Chase's prediction to one of his surveyors that "he was the man who drove the first stake for a new Lowell." (Chicopee Illustrated, p. 36)

Cabotville's industrial expansion was assisted by the improvement of transportation connections in the 1840s. The Connecticut River Railroad opened its depot in Chicopee in 1845, and in 1848 a bridge was built across the Connecticut River from Cabotville to West Springfield so that Chicopee had better access to suppliers of raw materials and markets for its products. At this time, Cabotville began to develop as a significant business center.

Chicopee's industrial concerns began to attract other commercial enterprises which flourished or declined in tandem with the varying fortunes of the town's factories. Merchants set up their shops to provide goods and services to the workers, especially those at the higher pay scales, and professionals built successful practices ministering to the medical and legal needs of the villages. Both Cabotville and Chicopee Falls developed their own central business districts.

Cabotville's early settlers came mostly from Springfield and other Connecticut River Valley towns. However, with the development of the first mills in the

(continued)

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSection number 8 Page 4Springfield Street Historic District,  
Chicopee, Massachusetts

1820s, female workers came from a much wider geographical range. In the 1830s, with industry growing at a very rapid pace, it became necessary to import Irish immigrants. Again, John Chase and Charles McClallan played a major role, bringing Irish laborers to assist in construction as well as to work in the mills. The years between 1835 and 1860 saw a major influx of Irish families into Cabotville. By 1858, sixty percent of the mill workers were of Irish origin.

With the introduction of Irish laborers came the development of Western Massachusetts's first Catholic parish. Itinerant priests first tended to the needs of immigrant worshipers. In 1840, Saint Matthew's Church, the first in the Springfield diocese, was constructed on Pleasant Street. The parish prospered and grew, necessitating the construction of Holy Name Church on South Street in 1857 (Map #91, see Photo #8). The complex around the church grew through the next 20 years to include schools, a convent, and a monastery.

Cabotville's Yankee residents also established their own parishes through the 19th century. Three were located within the boundaries of the district. The earliest parish formed in the district was that of the Sixth Congregational Church, whose first meeting was held in 1834 at the home of Rhodolphus Kingsley at 111 Springfield Street (Map #131, see Photo #14). After meeting in homes and in the town's school building on the corner of Springfield and South Streets for a few years, the congregation built its first church on the corner of Pearl and Springfield Streets. Early church members included many district residents. Silas Mosman Sr. and Jr. (Silas Sr. was a deacon), Rufus Searle, Loman Moody, Gamaliel Marsh, Charles Lyman Pepper, Carlo M. Kendall, Emerson Gaylord, S.G. Southworth and Lafayette Temple are some of the members mentioned at length in church records whose homes in the district still stand today. The church apparently played a significant role in the daily lives of its members, taking on a judicial function when parishioners had civil complaints against each other.

In 1866 the parish (renamed the Third Congregational Church after Chicopee became an independent town) had so grown that a committee consisting of Lafayette Temple, James Tyler Ames and Emerson Gaylord was appointed to study the matter of building a new church. In 1867, a temporary chapel was erected, and in 1868 the old church removed and construction begun on the new, which was dedicated in 1870 (Map #129, see Photo #12).

The Congregational Church fell on hard times after World War I, facing declining membership, perhaps because of the increase in the City's Catholic immigrant populations at the expense of its Yankee residents. In 1923, the congregation began to explore the possibility of a merger with the Central Methodist Episcopal Church, whose Queen Anne house of worship was located on Center Street, in Cabotville's central business district (The Methodist Episcopal Church had been started in 1836, and built its first church in 1839

(continued)

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSpringfield Street Historic District,  
Chicopee, MassachusettsSection number 8 Page 5

on Perkins Street. In 1884, they constructed the Center Street Church). For about a year, the congregations alternated services in the two churches. In 1924, they voted to meet in the Third Congregational Building, and in 1925 officially merged as the Federated Church.

In 1859, mill agents began recruiting workers from Canada to supplement the Irish work force. Like the Irish, the French Canadians had strong roots in the Catholic Church. Because of language and cultural differences with the Irish Catholic community, however, they preferred to have their own parish. In 1871, land was bought on Front Street, about halfway between Cabotville and Chicopee Falls, and the first Assumption Church was built in 1874. Around 1885, a larger wooden Victorian Gothic church replaced the first one. After this building burned in 1911, the parish bought land on Springfield Street, and the present Assumption Church was constructed in 1922-1925 (Map #141, see Photos #16 and 18). Like Holy Name before it, the Assumption Parish expanded onto neighboring land with the purchase of existing houses and construction of a new school building.

These two tides of immigrants supplied the bulk of Chicopee's early population growth. As early as 1844, the community's leaders began to see Chicopee as a separate entity from Springfield. They first petitioned the State Legislature for incorporation as a town in that year. Several years of debate with Springfield over the proposed division and within Chicopee over possible boundaries ensued. In 1848 the General Court granted Chicopee a charter, officially separating it from Springfield.

From the 1830s to the 1860s, new construction for Cabotville's greatly expanding population was confined to the area north of South Street and East Street (Fairview Avenue), since land to the south of that road remained in the hands of old farming families (See 1855 map of Cabotville enclosed). Construction in this area of the Springfield Street district consisted primarily of tightly clustered, single-family Greek Revival houses which sheltered the upper ranks of factory workers, tradespeople and artisans who made up the higher levels of the working class. By 1860, the neighborhood had developed a distinctly urban character. Charles McClallan again appears as a strong force for development. Not only did he build several brick residences in this area (see Photo #19), but he also held several wooden homes as rental properties. Unlike the boarding houses near the mills, where manufacturing companies owned the workers' homes, dwellings in the northern part of the district were constructed either by workers themselves or by speculators who rented or sold them, on lots often purchased from the mill companies. The presence of several carpenters and masons in the district during this period indicates that some residents, at least, probably had a hand in the construction of their own homes, and perhaps those of their neighbors as well.

By the late 1860s, subdivision began to the south of Fairview Avenue/South

(continued)

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSpringfield Street Historic District,  
Chicopee, MassachusettsSection number 8 Page 6

Street, and this area became a very attractive place to build. The southern half of the district was still accessible to the mills by foot, but with the advent of new ideas regarding housing development and the desire of a growing middle class for new, stylish homes, large open lots were apportioned for a more pastoral effect, highlighted by the neighborhood's location on the top of a bluff. (Compare 1855 and 1870 maps of Cabotville enclosed.) The Chapin Street (see Photo #6) and upper Springfield Street was built to house the emerging middle class created by Chicopee Center's intensive industrial activity. The men connected with this development were all local business men. Henry H. Harris, treasurer of the Chicopee Savings Bank, opened Chapin Street in the late 1860s and quickly sold five houses. By the early 1870s, Emerson Gaylord, mentioned above, had amassed the land necessary to open Gaylord and Grant Streets. Charles C. Abbey, a dealer in coal and wood and a real estate speculator, entered the field in the 1880s by opening Clinton Street (see Photo #9) and expanding Auburn Street. Finally, Frank E. Tuttle, partner in a mill waste concern, formed a real estate company named Tuttle & Humphrey with James L. Humphrey, and developed remaining parcels on the west side of Springfield Street and on new streets, such as Stearns Terrace (see Photo #4), farther west.

By 1885, yet another wave of immigrants came on the scene, with the arrival of workers from Poland. Chicopee's leaders responded to the latest surge of growth by petitioning the state for a charter. The charter was granted in 1890, and Chicopee was incorporated as a city in 1891.

The 1890s were a difficult period for one of Cabotville's chief industries. The Ames Manufacturing Company, which had made repeated efforts to diversify away from military production after the Civil War, was in a precarious position. Much of the plant had been turned to the production of bicycles for the Overman Wheel Company. When the company decided to open its own production facilities in Chicopee Falls, the Ames Company could not recover from the lost contract. In 1898 the company folded, although one division, the Ames Sword Company, did remain in operation. Soon after, the Ames buildings were purchased by the Spalding Company, manufacturers of sporting goods. While the new company did quite well, its employees consisted mostly of unskilled assembly workers. The skilled laborers from the Ames foundries and machine shops had to look elsewhere for jobs.

Meanwhile, several new companies were established at Chicopee Falls, including the Overman Wheel Company and Fisk Rubber Company. During this period, Chicopee became an important bicycle center. By the turn of the century, the rubber tire industry was also a major employer in the City.

The 1890s also marked the arrival of two new religious institutions to the Springfield Street district. The Unitarian and Grace Episcopal Churches moved to Fairview Avenue and Springfield Street, respectively, from their original

(continued)

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSpringfield Street Historic District,  
Chicopee, MassachusettsSection number 8 Page 7

homes in Cabotville's western section. The Unitarian Church was established in 1841; its first meetings were held in the Cabot Manufacturing Company's counting room. Among its charter members was builder Charles McClallan. The denomination's first church was built in 1842 at the corner of Cabot and Dwight Streets. Two of Chicopee's most important citizens, George M. Stearns and George D. Robinson, were leading members of the church in the 19th century. When the parish built its new quarters on the corner of Fairview Avenue and Grape Street in 1893, it was Robinson who donated the fan-shaped, Tiffany stained glass window which ornamented the front of the Shingle Style building. In the late 1960s and early 1970s, the congregation dwindled, and the church sold its property in Chicopee to merge with a Springfield parish. The church was demolished in 1973.

The Unitarian Church was soon followed by Grace Episcopal Church (Map #137, see Photo #15). Founded in 1846 as a mission church of Springfield's Christ Church, the Episcopal congregation built its first church in 1846 on Cabot Street. Charter members included district residents Richmond Danks, Alonzo Wait and Jonathan C. Bowker. The parish had a difficult time forming a cohesive flock, and the church was closed several times in the 1850s and 1860s. In 1874, the church was severely damaged by fire. It was not until 1885 that the church was rebuilt. Under the leadership of Rev. Newton Black, a forceful pastor, the congregation finally gained a solid footing, and grew enough to need new quarters by the 1890s. In 1896, they bought property on the corner of Springfield and Pleasant Streets and constructed their shingle-clad Tudor Gothic church, which was dedicated in 1898.

After World War I, Chicopee began experiencing a period of industrial decline. Several large employers, including Steves-Duryea (automobile manufacturers), Belcher & Taylor (makers of agricultural tools), and the Page Needle Company failed in the early 1920s. Other companies managed to survive under new ownership. The Chicopee Manufacturing Company, for example, was purchased by Johnson & Johnson of New Jersey in 1917. In 1927, the most crushing blow hit when the Dwight Manufacturing Company closed its cotton production in Chicopee Center and moved operations to Alabama. With the Great Depression closely following on the heels of these industrial setbacks, Cabotville's residents suffered considerable financial losses through the late 1920s and early 1930s, as is witnessed by the considerable number of foreclosures on district properties which occurred during that time.

An attempt at industrial recovery was made in 1930, when the Industrial Buildings Corporation was formed. The company bought the Dwight Mill buildings and tried to entice small industries to occupy the space. The IBC still occupies the mills today.

In 1948, Spalding moved out of the Ames complex to a site in Willimansett. For several years the buildings were used for scattered small manufacturing

(continued)

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSpringfield Street Historic District,  
Chicopee, MassachusettsSection number 8 Page 8

concerns. By the late 1970s, the complex had a considerable number of vacancies and was deteriorating. In 1984-1985, the complex was converted to residential use, formalizing the end of Cabotville's prominence as an industrial village.

Like many other urban areas, Chicopee Center saw a decline in its business districts during the 1960s and 1970s, as suburban commercial complexes attracted shoppers away from downtown stores. Urban renewal destroyed Chicopee Falls, Cabotville's sister village, in the mid-1960s. Chicopee Center was fortunately spared a similar fate, and during the late 1970s and early 1980s, the City embarked on a revitalization program in the Center which continues today.

The residential areas around Chicopee Center suffered somewhat mixed fates through the twentieth century. Many of the properties in the district have been divided and redivided into apartments, but little new development is possible because of the lack of available land. The original Yankee residents of the district have largely been replaced by the ethnic groups who have moved up from the working classes. The extent of alterations to the buildings' exteriors varies. Those to the north of Fairview Avenue/South Street have suffered considerably from alteration and siding, while those to the south have been affected to a lesser extent.

The Springfield Street Historic District reflects nearly two centuries of residential development which paralleled Chicopee's industrial development. It is exceptional in that it contains a broad range of housing types and styles which paint an eloquent picture of the social and economic levels dividing an industrial community. For those at the lower end of the spectrum (still, however, one step above the common factory operatives who lived in the boarding houses closer to the mills), homes were small, simple and utilitarian. Little open space was offered, and as families grew and added to their residences, even that land became covered. With the emergence of a secure middle class toward the 1860s, those with a little more money were able to follow current architectural trends and construct or buy larger stylish, homes on the bigger lots available south of Fairview Avenue/South Street, on Grant or Gaylord Street, for example. The wealthiest - manufacturers, professionals, or the more prosperous merchants - built exuberant, expansive homes in the latest styles, some with towers or cupolas to take advantage of the district's hillside location. Stylistic adaptations of older homes to new fashions further illustrate the different social and economic status of district residents. Working class residents confined their efforts to the addition of a door hood, a bay window or two, or a modest porch to bring their basic Greek Revival homes up to date. Wealthier residents, like those along Springfield Street and in the southern areas of the district added wings and ells, towers, windows and massive porches, so that the original style became almost buried on those rejuvenated houses.

(continued)

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSection number 8 Page 9Springfield Street Historic District,  
Chicopee, Massachusetts

The district's five churches followed the development of the district, with two Catholic churches built to serve the Irish and French-Canadian immigrant worker, and the Congregational, Episcopal and Unitarian churches serving the needs of the Yankee population, which ranged from upper level mill workers to industrialist.

The development of the Springfield Street Historic District during the past 200 years has witnessed a number of changes; the intensive development of the late 19th century has destroyed most remnants of earlier periods but some examples do remain. Such is the case with the Levi Chapin House at 238-240 Springfield Street (18th century, Map 376, see Photo #5). Levi Chapin (1751-1853), part of a very successful clan who dominated Chicopee's early history, is credited (along with William and Joseph Chapin) with building the first cotton mill at Cabotville. In 1809-1810 the three built a small mill for spinning cotton yarn which was then distributed to local women to weave by hand looms. Levi owned a large plot of land in the vicinity of Chapin Street, where he probably built this house in the late 18th century. Heirs of Levi split the house and sold half to Erastus Stebbins in 1869. Although extensive changes have been made, the structure maintains its 18th century character by virtue of its facade order and proportions and the original placement of the house near to the street.

Up the street, the Josephus Chapin House (196 Springfield Street, ca. 1835, Map #88) also still stands. The property of this farm used to comprise what is now the Holy Name Complex, Clinton Street, Nonotuck Avenue and Chapin Street. Today the house sits amongst a collection of later buildings which chronicle the development of the district. Alterations, including aluminum siding and a two-story front porch, have not destroyed the original Greek Revival character of the house.

Another, somewhat late, house remaining from the agricultural period of the district is the Allin Judd House (69 South Street, 1845, Map #93). Allin Judd was an architect, draftsman, and bridge-builder credited with planning the Chicopee-West Springfield Bridge, which was built in 1849.

Other local builders, most of them anonymous, shaped the district, creating a rich and varied collection of both high style and vernacular versions of many 19th century styles. For example, the earlier Greek Revival and Italianate homes in the northern half of the district were the work of unknown builders.

Greek Revival examples predominate, typified by the George Chapman Cottages on School Street (210-214, 218-220, and 224 School Street, Map #s 170, 169, and 168, respectively), built around 1845. Chapman, a merchant, apparently was one of many speculators who built houses to rent or sell in the district. Variations on these one-and-a-half story cottages with shallow gabled roofs and cornice returns are repeated in endless combinations throughout the

(continued)

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSpringfield Street Historic District,  
Chicopee, MassachusettsSection number 8 Page 10

district, some with side gables, other with front gables, like a similar trio from 134 to 146 South Street (L.M. Ferry, ca. 1855, Map #105, Charles Wright, ca. 1848, Map #104, and John Abbee, ca. 1849, Map #103, see Photo #10, Houses). The style, which was adopted by many architects from the 1820s on as expressive of America's fledgling republic in its reflection of motifs from the great ancient republic of Greece, was also well suited to quick and easy construction of affordable homes for workers. Pilasters and entablatures did not need to be carved - they could be merely suggested with wide cornerboards as in the Lester Vanhorn House (26 Pleasant Street, ca. 1845, Map #157) and the Solomon Stebbins House (45 Fairview Avenue, ca. 1845, Map #26). With a little imagination, any carpenter could create his own version of a stylized Greek temple.

Those with a little more money could create larger variations of two-and-a-half stories, with more detail, such as the Federal fanlights seen on the Howard-Stearns (96 Grape Street, ca. 1834, Map #124), Sylvester Churchill (112 Grape Street, ca. 1840, Map #121, see Photo #11), and Chloe Stevens (133 Springfield Street, 1837, Map #133, see Photo #13) Houses.

Someone who had made it to the upper classes could create a fully elaborated temple with real columns and pilasters. The most high style Greek Revival home in the district, the 1842 Dole-Prindle House (120 Springfield Street, Map #139, see Photo #16), is the only home in the district (and one of only a few in the City) with a true temple front. Its gable sits on a full entablature, supported on Ionic columns. Panelled Doric pilasters mark the corners of the main block and the corners and bays of the rear ell. Shouldered architraves on battered surrounds frame the front windows and main entry, which is lit by a transom and sidelights. The Greek motif is continued in the later cupola, which has pilasters at the corner and between the windows. For all its stylishness, however, the house's builder remains unknown. Its most famous owner, Dr. Charles H. Prindle, was City Physician in the 1890s.

In contrast to the Greek Revival Style, the Italianate has few examples among the workers' cottages of the district. (This style was used more freely when homes for middle and upper-middle class residents were constructed in the 1860s.) Most of the working class examples are variations on the cube-shaped box with hipped roof visible in the T. McDonald House at 23-25 Pleasant Street (ca. 1878, Map #161). However, dozens of basically Greek Revival homes were "Italianized" at construction or later with door hoods on scrolled brackets or bay windows. The C.H. French House at 37 Pearl Street (ca. 1846, Map #6), with its twin bay windows with bracketed cornices flanking a hooded entry with scrolled brackets, and the Loman Moody House (137 Springfield Street, 1862, Map #134) with a two-story bay window and massive scrolled brackets are two good examples of this trend.

While the builders of most of the early 19th century homes remain anonymous, a

(continued)

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSpringfield Street Historic District,  
Chicopee, MassachusettsSection number 8 Page 11

few builders are known. Charles McClallan is the man to whom the most structures can be reasonably attributed. Popularly known as "Captain Mac", McClallan developed a considerable reputation in this country as a mason, contractor and engineer. Born in Lancaster, Massachusetts in 1803, McClallan came to Springfield at the age of 17 as a bricklayer under Charles Stearns. McClallan quickly moved up to the status of master mason and independent contractor. McClallan moved to Chicopee Falls in 1832, and the next year built his own house in Cabotville, at 23 Pearl Street (Map #4). McClallan managed to get the contract for constructing the dams, canals, mills and boarding houses for the new industries at Cabotville, and by 1879 was credited with building nearly all the brick buildings then extant in Cabotville. McClallan also built mills, boarding houses, dams and canals in Indian Orchard, Holyoke, South Hadley and as far away as New York State and Augusta, Georgia. McClallan appears to have had considerable engineering skills as well. In 1856, he formed a partnership with his son William, as C. McClallan & Son. The firm's projects included waterworks at New Haven, a reservoir in Windsor, Connecticut, the Hoosac Tunnel and bridges for the Troy & Greenfield Railroad. McClallan also constructed a number of stone dams in the Northeast which were acclaimed for their strength. In partnership with Robert Bemis, he built a reservoir just south of Chapin Street, which supplied Cabotville until the late 19th century. John Chase, agent and engineer for the Springfield Canal Company, and McClallan were responsible for bringing in the first Irish immigrants to help with the building of Cabotville's mills in 1832. To house them, McClallan built large boarding houses in the center of town as well as numerous small cottages. His trademark is the corbeled cornice on the gables of many of these buildings.

Within the district, McClallan bought several parcels of land, some in partnership with Robert Bemis, and constructed a series of brick cottages, including his own home at 23 Pearl Street. In these houses, McClallan explored both Federal and Greek Revival styles. All are sparing in detail, with plain stone lintels and sills or segmental arches framing regularly placed windows, occasional sidelights or recessed entries, and lightly elaborated cornices exhibiting either corbeled or denticulated brickwork. Nine of the sixteen homes which may be attributable to McClallan have the corbeled cornices, which McClallan frequently used in his brick boarding houses. These cornices are almost Federal in their lightness of detail. Two, the McClallan/Bemis Property (8 Gilmore Street, ca. 1845, Map #178, see Photo #19) and Rufus Whittier House (10-12 Union Street, ca. 1850, Map #182, see Photo #20), with their side gable orientation, give a sense of the Federal style. McClallan's own home exhibits a Federal fanlight in its front gable. The S.G. Southworth House (82-84 Grape Street, ca. 1847, Map #126) appears to have a Federal rear wing, with corbeled gables and jack arches over the windows, although the main block is clearly Greek Revival in fashion. The four other houses in this group: the Chauncey H. Hyde House (116 South Street, 1845, Map #107), the William Gilmore House (1 Gilmore Street, 1846, Map #177, see Photo

(continued)

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSpringfield Street Historic District,  
Chicopee, MassachusettsSection number 8 Page 12

#19), the Josiah Smith House (40 Gilmore Street, ca. 1848, Map #176), the McClallan Company House at 62 Nonotuck Avenue (ca. 1855, Map #100), and the P. Hall House (88 South Street, ca. 1855, Map #110) are similar one-and-a-half story gable front houses. The gable front orientation emphasizes the houses' Greek Revival features.

McClallan's remaining houses (with the exception of the altered Harrington-Johnson House at 30 Pearl Street, ca. 1855, Map #28, which is now predominately Queen Anne/Stick Style) feature denticulated cornices in their front gables, which are elaborated by cornice returns or pediments. The John S. Rumrill House (94 Fairview Avenue, ca. 1845, Map #34), the Benjamin F. Parsons House (16 Union Street, ca. 1847, Map #181, see Photo #20), and the James G. Chidley House (129 Grape Street, ca. 1846, Map #11) exhibit the pedimented gable (the Chidley House actually combines corbeling with a pedimented gable), while the Charlotte Whitney House (4 Gilmore Street, ca. 1867, Map #179, see Photo #19), the St. Lawrence House (58 Nonotuck Avenue, 1870, Map #101), and the Patrick Powers House (85 South Street, 1871, Map #102) have simpler cornice returns.

While McClallan specialized in brick construction, he is also credited with building three wooden houses at 23-25, 29 and 33 Chapman Street (Map #s 142, 143 and 144, respectively). It is more likely that McClallan bought or had the homes built by a local carpenter as rental properties. One, in fact, the Joseph Fairbanks Property (ca. 1839, Map #142), appears to pre-date McClallan's ownership of the property. The three range in style from a Federal/Greek Revival side-gable house at #23-25 (ca. 1840, Map #142) to a late gable-front Greek Revival at #29 (ca. 1870, Map #143), to one of the few Italianate houses in the northern half of the district, the hip-roofed, box-like #33 (ca. 1850, Map #144).

It appears that McClallan held some of his house as rental properties for several years; others he sold fairly quickly or built specifically for the first owner. In at least three, the earliest owners were builders who may have played a part in the construction of their own home, although the extent of their participation with McClallan is unclear. Chauncey H. Hyde, who owned 116 South; Josiah Smith, owner of 40 Gilmore Street (Map #173), was a mason; both may have even worked for McClallan. Benjamin F. Parsons, whose house was at 16 Union Street (Map #181), was a carpenter and builder. Their homes bear the unmistakable gable motifs favored by McClallan, but it is impossible to tell where McClallan's work might have ended and theirs might have started.

Most of McClallan's tenants or buyers were skilled laborers or tradespeople. One home, the S.A. Southworth House (82-84 Grape Street, ca. 1847, Map #126), stands out for its more high-style construction as well as its more affluent laborer. Simon G. Southworth, perhaps a son or brother, and the house's next owner, became a machinist who managed to work his way up to the merchant class

(continued)

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSpringfield Street Historic District,  
Chicopee, MassachusettsSection number 8 Page 13

as a partner in Southworth & Moore, dealers in stoves, with a store on Exchange Street. It is likely that the Federal-style rear wing was the earliest part of the house, and the main block added when the second Southworth's fortunes improved. Stepped brickwork outlines the pedimented gable, which is lit by a triangular window, and sidelights frame the main entry. The house was further elaborated with a wrap-around Italianate porch decorated with chamfered posts with exaggerated capitals, a scroll-sawn balustrade and brackets at the cornice. The Southworths are perhaps better known for their famous relative, daguerrotypist Albert S. Southworth, who some sources claim occupied this house in the 1840s. However, as A.S. Southworth moved to Boston in 1843, this is hardly likely, unless the Federal rear wing can be proven to have been built before 1847.

Charles McClallan is also credited with the construction of the two industrial buildings in the district: the Gilmore Carriage Shops at 33 and 36 Gilmore Street (Map #s 189 and 176, respectively, see Photo #21). Smaller versions of the mills built by McClallan on the Chicopee River, these buildings display the same corbeled gables found on McClallan's residential structures. The small complex was home to two important 19th century businesses. The first was William Gilmore's Carriage Shops. Located just down the street from the house built for Gilmore by McClallan in 1846 (Map #178), the shops were built between 1852 and 1859. The smaller of the two (36 Gilmore Street, Map #176), now altered almost beyond recognition, was the first constructed. As Gilmore prospered (in partnership with a man named Folger), he had the two-and-a-half story shop across the street built. The market for Gilmore's products was national; his carriages were shipped to customers in the South, and even California. Gilmore ran the business until just before his death in 1885. Gilmore or his widow must have fallen on hard times that year, for the bank foreclosed on most of his property. It was the building's second owner, Melzar Mosman's Chicopee Bronze Foundry, that brought the complex national significance.

The Mosman family had its roots in the Springfield Street District dating back to 1834. In that year, Silas Mosman, Sr. and his sons moved to Cabotville. Silas built two houses on Grape Street that year - his own house at 119 Grape Street (Map #9), and a house next door for his son Dexter at 123 Grape Street (Map #10). While Silas, Sr.'s house retains its Greek Revival character, with pedimented side gables, corner pilasters and entry sidelights, Dexter's house has been altered almost beyond recognition. Another son, Silas, Jr., lived across the street at 122 Grape Street (1847, Map #119). At least three other houses in the district were held by members of the Mosman family: the Greek Revival ca. 1848 G. Mosman House at 253 School Street (Map #154) (perhaps owned by Silas Sr.'s son, George), and the 1869 Greek Revival/Queen Anne Charles F. Howard House at 43 Chapin Street (Map #80), which was Melzar H. Mosman's home from 1878 until his death in 1926.

(continued)

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSpringfield Street Historic District,  
Chicopee, MassachusettsSection number 8 Page 14

Three generations of the Mosman family were to play an important role in Cabotville's industrial and artistic heritage, especially Silas, Sr.'s son, Silas, Jr., and grandson, Melzar H. Silas, Sr. and at least three of his sons were employed as skilled laborers in the Ames Manufacturing Company's machine shops. The senior Mosman rose to the position of overseer, and became a prominent member of the community. A deacon in the Congregational Church, he was one of the founders of Cabotville's Sixth Congregational Church on Springfield Street (later renamed the Third Congregational Church after Chicopee split from Springfield, and again rechristened in 1925 when the Methodist and Congregational parishes combined as the Federated Church).

Silas Mosman, Jr. became one of the Ames Company's most valued employees for his skill in bronze casting and foundry work. Mosman developed his own casting process, and was able to garner many contracts for the firm casting statues and memorials. His most famous project was the casting of the doors for the east wing of the Capitol building in Washington, D.C. Designed by Thomas Crawford and William Rinehart in 1853, the doors were fabricated by Mosman in 1867. It was to be up to Silas's son, Melzar, to create the doors for the west wing nearly forty years later.

Melzar H. Mosman also began his career in the Ames shops, but after travelling abroad to improve his knowledge of casting and sculpture, decided to open his own business. In 1884, he bought and converted William Gilmore's Carriage Shops for his foundry. A sculptor as well as a founder, Mosman cast from both his own designs and those of other sculptors. He executed designs by artists as prominent as Daniel Chester French and Augustus St. Gaudens; St. Gaudens is said to have preferred Mosman's work to any other, although Mosman apparently found St. Gaudens temperamental and difficult to work with. In 1903-1905, Mosman completed the work begun by his father when he cast the doors to the Capitol's west wing. Mosman designed and cast hundreds of statues and war memorials through his career. Local examples include the Civil War Monument on the green in Westfield, the Spanish American War Memorial in Springfield's Memorial Square, and the World War I soldiers Memorial at Chicopee High School, for which Mosman's daughter Marguerite posed as a model. War memorials from Connecticut and New York to Ohio and Virginia earned him a national reputation. His memorials "History" at the National Cemetery in New Bern, North Carolina, and "Faith" in Memphis, Tennessee, are two of his most famous works.

An important family of builders in the district was the Abbey family. Abner B. Abbey, like Charles McClallan, was responsible for a considerable amount of development in Cabotville. Most of it, however, was outside the Springfield Street District. Abbey laid out the streets and built many of the cottages and tenements for workers in the area bounded by West, Abbey, Kimball and Leonard Streets. In the district, Abbey was probably responsible for building the house at 31 Pleasant Street (Map #162) sometime between 1839 and 1855.

(continued)

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSpringfield Street Historic District,  
Chicopee, MassachusettsSection number 8 Page 15

This two-and-half story, side-gabled Greek Revival home is simply decorated with modest cornice returns which are almost Federal in their lightness. Abbey built his own house around 1846 at 263 School Street (Map #163). It is one of the more fully realized Greek Revival designs found in the district. This wood-frame, two-and-a-half story dwelling presents a Classic temple front with pedimented gable, heavy entablature and panelled corner pilasters. The main entry is slightly recessed in a panelled surround, flanked by grooved pilasters with patera corner blocks. The one-story front porch has a full entablature and denticulated cornice (unfortunately, its original posts have been replaced with iron ones). This house was the birthplace of Abner's son, Charles C. Abbey, who was to become a successful businessman and builder in the district.

In addition to his ownership of the Springfield Coal and Wood Company, Troy Brick Company of Troy, New Hampshire, and the Chicopee Wheel Company, the younger Abbey became involved in a variety of real estate dealings in the district, which resulted in the construction of one street, the expansion of another, and the building of his own fine Queen Anne home at the district's crossroads. Abbey is listed often in the year-end building reviews of the Springfield Daily Republican. In 1886, the "most important work was the addition to Samuel Blaisdell's brick block, which was built by Charles C. Abbey. Mr. Abbey has also built a few cottages all of which he has disposed of" (January 1, 1887). The latter most likely refers to his development of Clinton Street (see Photo #9), a number of modest new Queen Anne houses built on land carved from the Allin Judd farm. They are notable for their beautiful Stick Style panels filled with decoratively cut shingles. Because of their modest cost and proximity to the Holy Name Complex, these houses were among the first in the district to be sold to the new Irish middle class in the early 20th century. By 1912, Clinton and Nonotuck Street rosters provide names such as McCarthy, Mulcahy, Sullivan and O'Leary. Abbey also added three homes to Auburn Street, which was sparsely developed up to this time. The Thomas Corder House (56 Auburn Street, Map #15), Calvin Harris House (50 Auburn Street, Map #164) and William A. Walker House (60 Auburn Street, Map #14) were all constructed in 1885. These are even simpler than the Clinton Street houses, although later alterations may be responsible for the lack of ornamentation. While Abbey was undertaking all this construction, he made his own home at 28 Pleasant Street (ca. 1846, Map #156), an early Italianate dwelling. In 1893, he built a new home which better reflected his recent good fortune. The towered Queen Anne residence sits in a commanding position on the corner of South and Springfield Streets. Its variety of window shapes and sizes wall treatments, roof angles, and decorative details place it among the finest structures of its style in the City. The two-and-a-half story, clapboard-covered home displays a slate hipped roof punctuated by shingle-clad gable dormers, some of which are lit by windows in the Palladian motif. A one-story porch wraps around the southeast corner of the house at the base of the tower. The porch is enlivened by tapered, grooved posts, turned rails and

(continued)

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSpringfield Street Historic District,  
Chicopee, MassachusettsSection number 8 Page 16

modillion cornice. A pedimented gable carved with a flower bowl and vines provides a welcoming touch at the entrance.

Another local builder whose touch was felt throughout the district was Rufus C. Searle. Three houses (two of which served as his own home) in the district can definitely be attributed to him, and he probably had a hand in building several others. The three identifiable houses reflect Searle's growing prosperity as a carpenter-builder and his familiarity with the most current architectural fashions. Searle built his first home at 32-34 Pearl Street (Map #127), some time between 1838 and 1846. It is a two-and-a-half story Greek Revival whose original detail has, unfortunately, been concealed beneath a considerable amount of siding and added porches. By 1848, Searle was successful enough to build himself a new fashionable Italian Villa at 123 Springfield Street (Map #132, see photo #13). The house's two-story box's wide cornice is supported on paired brackets. A cupola with heavy corner brackets and round-arch windows tops this home, which is one of the more elaborate Italianate structures in the district. By the 1870s, Searle had moved to Springfield, but continued to build in Chicopee. 45 Grant Street (Map #42), built by Searle between 1871 and 1878, was probably a rental property, as Searle maintained ownership for several years. In this house, Searle experimented with the Second Empire style. Unfortunately, alterations and siding have been so extensive that the only characteristic feature left on this house is its mansard roof. Records of the Third Congregational Church reveal that Searle had a hand in building, remodeling or repairing many other Cabotville homes, although the quality of his workmanship was inconsistent, to say the least. Searle was frequently called to task before the Church's officers by fellow parishioners with complaints about unfinished or poorly finished work. More than once, Searle was expelled from the congregation, to be forgiven and restored to the fold when he promised to be more forthright in his business dealings.

On a more modest scale, at least three other homes in the district can be traced to local carpenters. In 1846, George C. Lyon built his Greek Revival home at 23 Gilmore Street (Map #188), on land he had purchased from Charles McClallan. Franklin J. Snow constructed a plain gable-front Queen Anne/Colonial Revival house at 44 Auburn Street (Map #17) in 1883; its only ornamentation is a front porch with turned posts. However, he apparently used it for a rental property, as he did not live there himself. Around the same time, another carpenter named Henry S. Moody built his own home at 108-110 Grape Street (Map #122). Unfortunately, siding and subsequent alterations have destroyed most of the house's original features.

Most homes in the district cannot be definitely attributed to any particular builder. It is probably fair to assume that those homes like the Lyon, Snow and Moody Houses discussed above, whose original owners were carpenters or builders, were probably constructed by their owners, but there are few of

(continued)

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSpringfield Street Historic District,  
Chicopee, MassachusettsSection number 8 Page 17

these. Several houses are described in the Springfield Republican's annual building summaries as having been built by local figures who do not seem to have been involved in the construction trades, such as Emerson Gaylord, but it seems more likely that these dignitaries served as developers of the properties and did not get involved in the physical construction process.

One such developer was Henry H. Harris, a prominent local figure and treasurer of the Chicopee Saving Bank, who began the major development of the southern half of the district in the 1860s with the opening of Chapin Street (see Photo #6). The five houses he built all reflect an L-plan Italianate/Greek Revival prototype. The Ebenezer R. Hall House (53 Chapin Street 1869, Map #81) is significant in retaining most of its original detail, which is an interesting mix of Greek Revival and Italianate: its front-facing gabled facade is undeniably of Greek Revival proportions, yet the gable frames a round-arch window; a square bay is located on the first floor; the entrance, bordered by pilasters, is covered by a light door hood. Queen Anne additions to the other houses are well-executed so that they enhance the properties' significance. The George Mattoon House (23 Chapin Street, 1868, Map #78) has a beautiful wrap-around porch with turned wood spindles and in laid sunburst motifs, and a stained-glass Palladian window in the gable. The Richmond Danks House (33 Chapin Street, 1869, Map #79) was the most extensively altered, with an angled, turreted stairtower. From 1906 on, this house was owned by Abbey J. and Lynn C. Hamlin. The latter used the barn behind for his candy business. Next door, the Charles F. Howard House (43 Chapin Street, 1869, Map #80) provides a wonderful contrast with its two front porches, one of which is Greek Revival, the other Queen Anne. This was the home from 1878 on of Melzar H. Mosman whose achievements as a sculptor and founder were described earlier.

Horace Bingham, a builder about whom little is known, was involved with real estate in the district. He probably built the Andrew White House at 63 Chapin Street (1869, Map #82) and perhaps the Emerson G. Gaylord House on Gaylord Street (Map #58) and the Jesse Porter House on Grant Street (Map #40), the sites of which he owned in 1870. If a definite connection could be made with the White House, it is quite possible that Bingham was responsible for building all of Chapin Street, since the construction dates and similar plans and craftsmanship might reflect a single builder. Bingham himself lived for a time at 213 School Street (ca. 1863, Map #145), a much-altered Greek Revival home. This simple gable-front dwelling with cornice returns may have been built by either Bingham himself, or Rufus C. Searle, from whom Bingham purchased the property.

The Lafayette Temple House, at the corner of Chapin Street (228 Springfield Street, 1869, Map #77, see Photo #5), was the first of a series of grand mansions to be built along upper Springfield Street throughout the late century. This elaborate brick and sandstone Italian villa is unusual for the City. Temple, the owner of a furniture store on Exchange Street, represented

(continued)

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSpringfield Street Historic District,  
Chicopee, MassachusettsSection number 8 Page 18

through this house his obvious wealth, and consequently, the emergence of Chicopee as a retail and industrial center of note. In 1875 Temple sold the house to Charles M. Blaisdell, a partner with his brothers in S. Blaisdell Jr. & Co., a concern in cotton waste, high quality cotton cloth, paper stock and paper. The house is especially notable for the woodwork in its magnificent bargeboards and front porch.

In the 1870s, other Chicopee business leaders followed up the hill. Emerson Gaylord is a perfect example of a local man who made his success from the advent of Chicopee as a factory town. He began by apprenticing as a harness maker, subsequently entering the Ames Manufacturing Company in that division. In 1856, he was offered the position to manage the division but instead opted to buy it. His daring paid off as the new Gaylord Manufacturing Company received federal contracts for the production of mailbags, escalating its growth. In 1881, he sold off the company and became president of the First National Bank of Chicopee. Later he served in both Houses of the State Congress. In 1856, Gaylord bought a house at the corner of Springfield Street and Fairview Avenue from H.H. Phetteplace. During the 1870s, he replaced this house with the existing Second Empire mansion (Map #53, see Photo #7). The building is a noteworthy example of the style, and one of the finest in the City.

Throughout the 1860s, Emerson Gaylord acquired a series of parcels of land east of Springfield Street, including a large part of the Phiny Chapin farm. During the 1870s, houses were built along the new Gaylord and Grant Streets. As lots were sold by Gaylord to be developed individually, the resulting houses span a greater length of time and vary stylistically as opposed to Chapin Street. Along Gaylord Street, five Italianate houses were built by 1878; the fifth house at the corner of Gaylord and Grant was subsequently moved to Fairview Avenue before 1894. The Robert McCavery House (25 Gaylord Street, ca. 1875, Map #57), a modest one-and-a-half story structure with a symmetrical facade and projecting entrance pavilion, is an unusual type for this area of Chicopee; little is known about its original owner, but Robert McCavery, a trainer of sulky horses, lived here from 1906-1916. The James E. Hosley House (45 Gaylord Street, ca. 1875, Map #59) is a wonderfully preserved Italianate house with a beautiful door hood, and paired brackets; Hosley was a partner in a men's apparel store named Hitchcock & Hosley. Around 1900, Emerson G. Gaylord, grandson of the manufacturer, modified a hipped-roof Italianate block with extensive Queen Anne detail, including a beautiful oriel stair window (37 Gaylord Street, ca. 1878, Map #58). He was director of the Gaylord-Kendall Company, the successor of the First National Bank of Chicopee.

The houses of Grant Street are more diverse than those of Gaylord because they were developed over a longer period of time. During the 1870s, houses were built by, among others, Jesse Porter (27 Grant Street, 1871-1872, Map #40), a dentist, Edward D. Ferry (80 Fairview Avenue, 1874, Map #36), an employee of

(continued)

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSpringfield Street Historic District,  
Chicopee, MassachusettsSection number 8 Page 19

the Ames Manufacturing Company, and Leonard C. Hill (40 Grant Street, 1878, Map #43), a police chief and later a partner in Hill and Dotney, a concrete paving firm, with his neighbor Benjamin F. Dotney across the street. Part of the significance of this street lies in the intertwining social history which linked the early residents. One of the finest houses on the street is the Charles Leonard House (180-20 Grant Street, 1885, Map #46, see Photo #3), a double Queen Anne structure of considerable proportions and detailing. - Leonard's grandparents had built the small house next door to the south, where his mother continued to live. In 1886, Leander Strong is listed in the Springfield Daily Republican year-end building reviews as having constructed a house on Grant Street (23 Grant Street, 1886, Map #38). Strong lived on the street from 1889 until 1897 during which time he also built the double house next door (25 Grant Street, 1897, Map #39). Both are relatively simple but well-crafted Queen Anne houses, befitting Strong's status as an architect, carpenter and builder. William A. Lorimer, the superintendent of the Burtworth Carpet Company, an importer of expensive carpets, first lived at 23 Grant Street until he built his own impressive house on the one remaining lot on the street (37 Grant Street, 1911, Map #41).

Emerson Gaylord also owned property on the north side of Fairview Avenue. His son Arthur F. Gaylord, built his own Queen Anne home on one of the elder Gaylord's lots in 1883 (39 Fairview Avenue, Map #25).

Frank E. Tuttle, a partner in a mill waste concern (the Olmsted and Tuttle Company), entered the real estate business with James L. Humphrey. They bought the fifty-acre Veranus Chapin farm along the west side of Springfield Street to develop as a suburban enclave, of which the center piece was to be the Veranus Casino, a massive combination of Richardsonian and Shingle Styles. Located on the southern corner of Springfield Street and Casino Avenue, and now demolished, the Casino was a combination of a theater and clubhouse, designed by Tuttle and Springfield architect F.R. Richmond. From promotional literature written about the development in the 1890s, Tuttle and Humphrey apparently intended a development which would incorporate natural wooded groves, rustic bridges and a park-like setting, perhaps in emulation of the work of Frederick Law Olmsted. Their plans appear to have either been poorly realized, or obliterated by later changes, as the Veranus District is now an incongruous melange of large late 19th and early 20th century homes with multi-family triple-deckers and modern Cape Cod and ranch style homes. The remnants of Veranus seem to be most cohesive on Springfield Street and Stearns Terrace.

In the Springfield Street District, Tuttle and Humphrey built two modest double houses in the Queen Anne/Stick and Colonial Revival styles (312-314 and 318-320 Springfield Street, 1891, Map #s 62 and 61, respectively) and a beautiful Queen Anne house with a large wrap-around porch and distinctive hipped/gabled roof line (258 Springfield Street, 1892, Map #73). They also

(continued)

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSpringfield Street Historic District,  
Chicopee, MassachusettsSection number 8 Page 20

were responsible for building the William W. McClench House (302 Springfield Street, 1885-1887, Map #63), a large Queen Anne structure with extensive decorative shingle work, now unfortunately covered with siding; McClench in 1891 became the second mayor of the new city of Chicopee. They also built a massive hip-roofed Colonial Revival house at 16 Stearns Terrace (Map #72) around 1894. Tuttle built his own large gambrel roof house south of Stearns Terrace (280 Springfield Street, 1888, Map #64); although significantly altered in the late 19th century, this large house still retains its original symmetry and proportions including a beautifully crafted front porch, while gaining a porte-cochere and observatory.

Through the early 20th century, other builders continued Tuttle and Humphrey's work on Stearns Terrace. Several fine homes in varying expressions of the Colonial Revival style line the street's first curving section. Two of the most interesting introduced a twist on the Colonial Revival style to the district: the Mary E. Conner House (20 Stearns Terrace, ca. 1915, Map #71), which uses stucco and flattened arches to add a Spanish flavor to a basically Colonial Revival house, and the ca. 1916 Michael J. Lynch House (28 Stearns Terrace, Map #69), which gives a nod to the Prairie Style in its massive brick piers and deep eaves, which provide a horizontal emphasis to the house (see Photo #4).

The Springfield Street District was home to at least four of Chicopee's most prominent legal and political figures during the late 19th and early 20th century (including Frank Tuttle's father-in-law, for whom Stearns Terrace was named). At least three of the City's early mayors made their homes in the district. William W. McClench, a lawyer who lived at 302 Springfield Street (Map #53), became Chicopee's second mayor in 1891. In 1892, 96 Grape Street (Map #124) became the home of Samuel Fletcher, a popular physician who was elected mayor in 1909 and re-elected in 1910. In the ca. 1894 Colonial Revival brick and wood house at 22 Union Street (Map #180) lived Joseph Grise, who worked his way up from a clerk in George Beesley's shoe and men's furnishings establishment to a partnership in the firm. Grise's mercantile success was followed by a more important political one when he was elected mayor in 1921, serving until 1925. Grise's rise indicated that the French Canadians had come a long way from their early days as factory operatives to become a strong political force in the City.

George Dexter Robinson, who lived in the 1870 Second Empire house at 104 Springfield Street (Map #140, see Photo #17), spent much of his life in public service to his adopted town and his state. Born in Lexington, Massachusetts in 1834, he attended Harvard from 1852 - 1856. After his graduation he came to Cabotville to become principal of the high school then located at the corner of Grape and Elm Streets (later, the school was to be renamed in his honor). In 1865, he resigned his post to study law in Charlestown. Robinson quickly returned, having passed the bar in 1866, and set up his practice in

(continued)

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSpringfield Street Historic District,  
Chicopee, MassachusettsSection number 8 Page 21

Cabotville. Although he is most closely associated with his Springfield Street home, Robinson actually had an earlier residence in a more modest Greek Revival home (now quite altered) on the corner of Howard and School Streets (Joseph T. Dow House, ca. 1855, Map #147). It was not until his successful political career was underway that Robinson purchased the brick mansion on Springfield Street from Frank D. Hale in 1878.

Robinson's political career was illustrious, to say the least. He was first elected to the State legislature in 1874 and a representative, and then in 1876 as a State Senator. In the same year, Robinson became a representative for Massachusetts in the U.S. Congress. From 1883 to 1887, Robinson served as Governor of Massachusetts. Apparently, Robinson's first gubernatorial race against incumbent Benjamin Butler was hotly contested. Many contemporary sources praised Robinson's skill as a debater, and his 1896 obituary even went so far as to compare his verbal battles with Butler to the Lincoln-Douglas debates. After his last term had expired, Robinson returned to his law practice to find that more, rather than less, notoriety awaited him. In 1892, he acted as the defense attorney in the celebrated Lizzie Borden murder trial, winning acquittal for his client.

Although Robinson did not have his mansion built for him, it is not surprising that he would choose one of the finest homes on Springfield Street. Built in the Second Empire style, of which there are few examples in the City, Robinson's house is still an imposing figure on the hill. Its slate roof, punctuated by ornate gabled dormers and crowned with iron cresting, sits atop a modillion cornice. A projecting entrance pavilion sports a heavy bracketed door hood with balustraded deck. A scroll-sawn balustrade also surmounts the octagonal bay window to the left of the entry. Unusual shouldered sandstone lintels crown the segmentally arched windows. On the whole, this was a house eminently suitable for Robinson's position.

Across the street lived Chicopee's other 19th century legal luminary, George Monroe Stearns. Stearns dabbled in the political arena, and his reputation as a respected lawyer spread through the state. Born in 1831 in Stoughton, Stearns moved to Chicopee in 1849 and became a lawyer in 1852. He first worked under Judge John Wells (later a member of the State Supreme Court). Stearns was elected as a representative to the General Court in 1859, and State Senator in 1871. In 1872, he became district attorney for Western Massachusetts, and in 1886 was appointed United States attorney in Boston. Stearns also made two unsuccessful bids for lieutenant governor. Stearns was one of those who lobbied hardest to gain a city charter for Chicopee. After the charter was approved, Stearns became the new city's first city solicitor.

The son of a minister, Stearns had apparently been a mischievous child, claiming he was known in his home town as "the Parson's Devil". Stearns carried that mischievous streak into adulthood, and was well-known for his

(continued)

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSpringfield Street Historic District,  
Chicopee, MassachusettsSection number 8 Page 22

lively sense of humor and tendency for practical jokes. Stearns appears to have been a rather colorful and eccentric character. He was no crank, however. He earned a reputation for his shrewd legal mind and quick-wittedness, as well as his sense of fairness and sympathy for the common man's plight. George Robinson, a sometime sparring partner in the courtroom, wrote a glowing eulogy at Stearns's death in 1894.

When Stearns bought his home at 111 Springfield Street (Map #132, see Photo #14) in 1862, the ca. 1834 residence was a large but simple gable-front Greek Revival with a Federal remnant in the form of an attic fanlight. Over the course of his thirty year stay there, Stearns had the house transformed into an enthusiastic Queen Anne jumble of bay windows and porches, shingles and stickwork. While it is not known whether Stearns had a hand in designing the alterations, it is not hard to imagine this playful gentleman gleefully (and somewhat haphazardly) transforming his house as the fancy took home. "Playful" is perhaps the best word to describe the delightful conglomeration that resulted.

While the builders of even the most prominent homes in the district are, for the most part, anonymous, the architects of the four remaining churches are fairly well-documented. The oldest church building is that of Holy Name Parish (Map #91a, see Photo #8). Father Blenkinsop oversaw the construction of the Holy Name Church in the 1850s to replace Saint Matthew's on Pleasant Street, the first Catholic church in the Springfield Diocese. The Gothic structure and the adjacent Rectory (Map #91b) were designed by Patrick Keeley, an experienced Catholic church architect. An Irish immigrant himself, this Brooklyn-based architect was credited with the designs for over 600 churches and 20 cathedrals across New England and the country. His Roman Catholic church and institutional buildings appear in various parts of the continent ranging to New Orleans, Iowa, Charleston, South Carolina and Nova Scotia. The Church of the Holy Name of Jesus is an example of his primary style, the Gothic Revival. The brick church, with its series of gabled dormers and tall pointed tower, is valuable both as a local landmark and a fine piece of architecture. In 1871, the Rectory was modified in the Second Empire style in an elaborate manner, making it one of the prime exponents of this style in the area.

With the addition of school buildings (Map #s 91d and 91e), a convent (Map #91c), and a monastery (Map #91f), by 1881 a religious 'campus' was formed. These buildings are an eclectic mix of Italianate, Gothic and Second Empire forms, but are all united by their common brick building material and relative restraint of detail. The complex as a whole has a unique inter-relationship of its parts, through its detailing and the series of interconnecting spaces, which is not broken by later intrusions. The one significant addition to the group is a 1925 Science Building (Map #91g). Its well-executed Beaux Arts styling is unusual in Chicopee Center and is the only example in the district;

(continued)

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSpringfield Street Historic District,  
Chicopee, MassachusettsSection number 8 Page 23

at the time of its construction, the building was noted as the only structure devoted to the study of science in the Diocese. The building was subsequently used as a high school for the girls and presently serves three grammar grades.

Next in age is the Federated Church (Map #129, see Photo #12), built in 1868-1870 to replace Cabotville's Third Congregational Parish's original wooden Greek Revival church. Charles Edward Parker, a Boston architect, was selected to design the Gothic brick and granite structure. Parker was to later design other prominent buildings in the area, including Chicopee's City Hall, Holyoke City Hall and Easthampton Town Hall. Parker apparently was fond of Gothic ecclesiastical motifs, as he used them in some of his municipal structures, in combination with Romanesque features. In fact, the woodwork of the Chicopee City Hall auditorium is somewhat reminiscent of that of the interior of the Congregational Church. Parker used two contrasting materials to express the structural elements of the building, following the dictates of John Ruskin, the inspiration for the Victorian Gothic movement. Ruskin declared that different colors and materials should be used to distinguish the various structural parts of a building. The fairly traditional Gothic form of the Federated Church is Parker's most subdued exercise of this philosophy, with brick for the main walls and granite trim highlighting the roof line, shoulders and knees of buttresses, window moldings, and each level of the square tower. In his later buildings, Parker was to be more flamboyant in his use of colors and materials, and often combined Gothic and Romanesque elements, as in the Chicopee and Holyoke City Halls.

Edwin Parlett, the architect of the 1896-1898 Tudor Gothic Grace Episcopal Church (Map #137, see Photo #15), was a Springfield man. The son of an architect, Parlett was born in Norfolk, Virginia and studied at the School of Design in New York. There, Parlett worked under Bruce Price. When Price commissioned him to design a house in Springfield, Parlett decided to stay there, moving to the City in the early 1890s. An active member of Christ Church Cathedral, Parlett was the natural choice to design the new home for the Cathedral's mission parish in Chicopee. The church's builder, L.S. Scott and Co., was also a Springfield firm. Grace Episcopal Church is the only wood-frame church in the district, but it emulates masonry construction in its shingled buttresses. Tudor arched windows, steep overhanging gables decorated with stickwork, and tiny gable dormers decorate this simple church. Grace Episcopal Church was an early project in the career of a man who was to become one of Springfield's prominent designers. In 1904, Parlett became a partner with Guy Kirkham. Their firm, Kirkham and Parlett, made its name through its Colonial and Classical Revival institutional and commercial structures, including Chicopee's Main Branch Library, the Forbes and Wallace and Massachusetts Mutual Insurance Buildings in Springfield, and Springfield's Commerce High School.

The last church in the district, Assumption (Map #141, see Photo #18), is a

(continued)

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSpringfield Street Historic District,  
Chicopee, MassachusettsSection number 8 Page 24

massive counterpart to the Federated Church across the street. Together, the two stand as monumental sentries at the northern boundary of the district. Designed by Chicopee architect and Assumption parishioner George P. Dion, Assumption Church was described as Dion's crowning achievement. Dion began his construction career as a carpenter, becoming an architect in 1910. He designed several other fine institutional buildings in the City, including Belcher School in Chicopee Falls, Saint Stanislaus School on Front Street (no longer extant) and the Polish National Association Building in Chicopee. The latter, like Assumption, combines Classical Revival and Italian Renaissance elements. Dion use contrasting buff sandstone against red brick to emphasize the ornamentation of his building, which in form, is essentially a Classical temple alongside an Italian Renaissance campanile. The columns of the monumental portico are a recurring motif, echoed in the pilasters of the facade and those of the tower, and brought inside to flank the nave and altarpiece of the Church. Thirty years later, when Assumption Parish constructed its new school up the hill from the church, it again called on a local architect, Henry Tessier, to design the simple modern box which occupies the corner of Springfield and Pleasant Streets (Map #138).

Education played a role in the development of the district, not only in the church schools, but in public school buildings as well. One of Cabotville's earliest schools was a brick building built in 1810-1812 at the corner of South and Springfield Streets (Early maps and written accounts indicate that the school was actually sited on the road itself). Not only was the building used for classes, but the Congregational Church relied on the school for a meeting place for a few years before the construction of its first church building. Toward the middle of the 19th century, that school was sold and moved to Center Street. In 1842, Cabotville's first high school was built on the corner of Grape and Elm Streets. This Greek Revival brick building with its square central tower was Governor Robinson's first workplace after he graduated from Harvard; later it was named the Robinson School in his honor. The school was demolished in the 1950s.

The two school buildings still extant today joined Robinson School on Grape Street. The 1861 Greek Revival Grape Street Primary School (Map #21) at the corner of Grape and Auburn Streets provides a good example of typical brick school construction of the period. At two stories, it is only a little bigger than most homes in the district, and its design is not much different. Toward the end of the century, Valentine School (Map #8, see Photo #1) was constructed as a companion to the Robinson School. George P.D. Alderman designed the building in 1898, and it was completed in 1899. Alderman also designed a 1928 addition to the school. Born in Connecticut in 1862, Alderman moved to Holyoke in 1879, apprenticing under architect James A. Clough. Alderman moved to Chicago to work under Cass Chapman for a time, returning to Holyoke in 1885 to form his own firm in partnership with his brother, Henry Holcomb Alderman. Alderman designed homes, schools, churches, mills, business

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United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSpringfield Street Historic District,  
Chicopee, MassachusettsSection number 8 Page 25

blocks and civic buildings in the region, including the Holyoke Post Office, Chicopee's Chapin and Taylor Schools and the Steiger Buildings in Holyoke and Springfield. Alderman seems to have experimented with a variety of styles, including Colonial and Classical Revivals, and even Art Deco in Springfield's Steiger Building. For Valentine School, he used the Renaissance Revival style, creating an imposing brick block highlighted by rusticated brickwork, round arched windows, sandstone trim and modillion cornice.

Valentine School's closest neighbor, the Maple Grove Cemetery (Map #12, see Photo #2), became the final resting place for many of Chicopee's early leaders, some of whom were involved in the burying ground's development. Opened in 1836, it is the third public cemetery in Chicopee. Several members of the Chapin family first bought the land for use as a cemetery. The property was later added to by the Bullens family. District residents Silas Mosman and R.E. Robertson served on the cemetery committee in its early days. The cemetery is significant not only for the prominent Chicopee residents who were buried there, but for its appearance as an intact 19th century burial ground. In contrast to the regimented rows of similar monuments and paved, treeless roads of modern cemeteries, its shady plots, connected by dirt and grass paths, contribute to the park-like atmosphere favored for 19th century burial grounds. Monuments illustrate a considerable range of materials and types of gravestones. Sandstone, "Massachusetts marble", granite, shale, polished marble and even cast iron can be found. The variety of materials used for monuments reflects the community's industrial growth. As industries brought improved railroad and shipping connections to Chicopee, low-grade, or "Massachusetts" marble from the Berkshires and brownstone from Hartford and New Haven became available for monuments. The use of cast iron for a small number of markers is further indicative of the area's industrialization. Several family plots are bounded by ornate cast iron fences. Usually centered in such plots is an obelisk or more monumental tombstone dedicated to a patriarch or prominent family member, which is surrounded by the smaller gravestones of siblings, wives, children and other relations. Larger stones are often ornamented with carvings such as wreaths, flowers or swags. Cabotville's more renowned early citizens, including the Ames, Mosman, Bemis, Bullens, Chapin, McClallan and Chase families were memorialized here. For some, like the Ames brothers and the mercantile Bullens family, whose homes have been destroyed or are unknown, the family plot at Maple Grove is their only physical memorial left in the City. (While Maple Grove was primarily used by Protestant families, Cabotville's Irish Catholics had their own burial ground at Calgary Cemetery, near Chicopee's southwestern border with Springfield.)

Because the district was so heavily developed during the late 19th and early 20th centuries there was little room left for intrusions. Several in-fill residential structures have been built scattered around the district. In addition, two houses were lost on Springfield Street north of Chapin Street

(continued)

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSpringfield Street Historic District,  
Chicopee, MassachusettsSection number 8 Page 26

and were replaced with incompatible structures. Also, the large Assumption Church School (Map #138) forms a major modern intrusion on Springfield Street. However, most of these intrusions are residential in use and relatively unobtrusive. During the mid-20th century, development pressure had been concentrated in other areas of the City so that little change in use has occurred in this district. Twentieth century alterations to existing properties are basically confined to the addition of synthetic siding and enclosed porches. There are few buildings in the northern half of the district which have not been sided. However, because of the simplicity of most dwellings' original Greek Revival designs, most ornamental detail was also structural (in the form of cornices and pedimented gables and entryways with sidelights) and so was not destroyed by siding. Many therefore still contribute to the district's character in spite of alterations. There are, however, several which were rendered noncontributing in the face of siding and, especially, enclosed porch additions. The Rufus G. Searle House (55 Grant Street, ca. 1878, Map #42) is an unfortunate extreme example; its Second Empire character, very rare in Chicopee, is so completely altered as to make it a noncontributing structure. Another whose character has been destroyed by alteration is the house at 47 Nonotuck Avenue (Map #174), which was so completely rebuilt around 1978 that it is now a contemporary gambrel roof style.

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United States Department of the Interior  
National Park Service

**National Register of Historic Places  
Continuation Sheet**

Springfield Street Historic District,  
Chicopee, Massachusetts

Section number 8 Page 27

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Archaeological Significance

Historic archaeological remains described earlier have the potential for providing detailed information on the social, cultural, and economic pattern that characterized life in this Chicopee neighborhood as it changed from a sparsely settled agricultural community in the 18th century to a heavily settled residential/urban neighborhood of an important factory village in the 19th century. Buildings still extant, structural survivals and occupational-related features can provide valuable insight into residents of the district including workers as well as mill owners, managers and merchants. In addition, their remains may shed light on the relationship between the district's primary use as a residential neighborhood and the limited manufacturing that occurred there.

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United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSection number 9 Page 1Springfield Street Historic District,  
Chicopee, Massachusetts

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National Park ServiceNational Register of Historic Places  
Continuation SheetSpringfield Street Historic District,  
Chicopee, MassachusettsSection number 9 Page 2

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United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Springfield Street Historic District,  
Chicopee, Massachusetts

Section number   9   Page   3  

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United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

Springfield Street Historic District,  
Chicopee, Massachusetts

Section number 10 Page 1

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## GEOGRAPHICAL DATA

### UTM REDERENCES (cont.)

E: Zone 18 Easting 697,500 Northing 4,668,280

F: Zone 18 Easting 697,820 Northing 4,668,730

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSpringfield Street Historic District,  
Chicopee, MassachusettsSection number 10 Page 2

## VERBAL BOUNDARY DESCRIPTION

history. From the top of the hill, where South Street/Fairview Avenue and Springfield Street intersect, the district gradually narrows, finally encompassing only one side of Springfield Street. That intersection serves as the focus of the district. Side streets included in the district tend to feed into or be oriented toward Springfield Street or South Street/Fairview Avenue, and give a feeling of movement upward toward the slopes and top of the hill, rather than downward toward the central business district.

The boundaries of the district are quite complex, due to the large size of the district and the varied nature and integrity of properties in the area. While there are several natural boundaries caused by breaks in topography or open spaces, most of the boundaries are the result of changes in the age, character, or integrity of neighboring structures.

To the north, the district is bounded by the rear property lines of structures on the northern side of Pearl Street, and by the southern line of Elm Street, which forms the northern border of the Valentine School property (Map #8) and Maple Grove Cemetery (Map #12). The district's boundary begins at the northwestern corner of 85-87 Springfield Street (Map #1). The boundary then runs in an easterly direction, following the rear property lines of properties on the north side of Pearl Street (Map #s 2-7). The boundary line jogs south on the west side of Grape Street along the eastern property line of 82 Grape Street (Map #126), then turns east, crossing Grape Street, and running along the southern line of Elm Street, along the northern border of Valentine School (Map #8) and Maple Grove Cemetery (Map #12).

From the northeastern corner of the Maple Grove Cemetery, the district's eastern boundary runs south along the eastern border of the Cemetery, jogs east along the back property line of 81 Fairview Avenue (Map #33), then runs south along the eastern property line of 81 Fairview Avenue, across Fairview Avenue, and thence along the western line of Dresser Avenue until it reaches the southeast corner of 96 Fairview Avenue (Map #34). The boundary turns to the west along the southern border of that property, then turns south again along the rear property lines of homes on the east side of Grant Street.

From the southeast corner of 45 Grant Street (Map #42), the district's boundary runs west along the northern line of Gaylord Street to the corner of Gaylord and Springfield Streets, then turns south along the western line of Springfield Street to the corner of Springfield Street and Casino Avenue. These lines form a boundary between the residential district and the campus of the College of Our Lady of the Elms.

The southern property line of 320 Springfield Street (Map #61), which runs along the northern line of Casino Avenue, forms the southernmost boundary of

(continued)

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSpringfield Street Historic District,  
Chicopee, MassachusettsSection number 10 Page 3

the district. From Casino Avenue south, structures become considerably newer and differ in scale and style from those to the north. The boundary line proceeds north along the rear property lines of 320 to 280 Springfield Street (Map #s 61-64), then turns west where the western property line of 280 Springfield Street (Map #64) meets the southern property line of 29 Stearns Terrace (Map #68) and proceeds to meet the eastern line of Stearns Terrace. The boundary follows Stearns Terrace and then Captain Mac Street in a northwesterly direction for a short distance, so that several properties of a scale and age appropriate to the district located on Stearns Terrace are encompassed within the boundary. The boundary then follows the rear lot lines of properties on the southern side of Chapin Street.

Where the rear lot line of 73 Chapin Street (Map #83) meets the eastern line of Nonotuck Avenue, the boundary turns north, and runs along the eastern side of Nonotuck. A steep hill behind properties on Clinton Street makes a topographic division between the eastern and western sides of Nonotuck Avenue in this area.

At 64 Nonotuck Avenue (Map #99), a group of properties in keeping with the character of the district begins. The boundary line turns to the west, to pass along the southern lot line of 64 Nonotuck (Map #99), then turns north and runs along the western lot lines of 64 (Map #99), 62 (Map #100) and 58 Nonotuck (Map #101) and the western lot line of 85 South Street (Map #102).

The boundary crosses South Street, turns to the southwest, and runs along the northern line of South Street. When the boundary reaches the southwest corner of 146 South Street (Map #103), it turns northwest and runs along the western property line of 146 South Street, then turns to the northeast and runs along the rear lot lines of 146, 140 and 134 South Street (Map #s 103-105). The boundary line then turns to the northwest and runs along the rear lot lines of 16 and 10-12 Union Street (Map #s 181 and 182). The boundary then turns to the northeast, and runs along the northwesterly property lines of 10-12 and 9 Union Street (Map #s 182 and 183). The boundary turns to the southeast briefly, running along the rear lot lines of 9 and 15 Union Street (Map #s 183 and 184), then turns to the northeast again and runs along the rear lot lines of 15 to 51 Gilmore Street (Map #s 186-192) until it reaches the northeast corner of 51 Gilmore Street (Map #186).

From the northeast corner of 51 Gilmore Street, the district boundary turns northwest and runs along the rear lot line of 192-194 School Street (Map #196), then turns northeast and runs along the northwestern lot line of that same property until it meets School Street. Thence, the boundary line turns southeast along the southwestern line of School Street until it meets the southeastern line of Chapman Street. The boundary proceeds in a northeasterly direction along that line until it meets the point of beginning at Pearl Street.

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United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSection number 10 Page 4Springfield Street Historic District,  
Chicopee, Massachusetts

## BOUNDARY JUSTIFICATION

To the north, Pearl Street forms a boundary. While still residential in character, streets south of Pearl Street tend to focus downhill toward Front Street and Chicopee's commercial district. The northern side of Elm Street, while containing several buildings constructed during the district's period of significance, has been so altered by siding and removal of architectural detail that little architectural integrity remains to justify inclusion in the district. Also, removal of a building at the corner of Grape and Elm Streets has left a visual gap which creates a break from the district.

Where the district is bounded by the eastern border of the Maple Grove Cemetery, orientation and age of structures separates the district from its surroundings. To the east of this boundary line, structures tend to be later than the period of significance for the district, and tend to be oriented away from the Springfield Street-South/Fairview Street intersection.

To the southeast, the district borders the Campus of the College of Our Lady of the Elms. As most of the present College buildings were constructed toward the end of the district's period of significance and for some decades thereafter, the campus's period of significance differs from that for the rest of the Springfield Street district. Also, the scale, architectural style and orientation of the campus constitutes a marked visual break from the rest of the neighborhood. The campus possesses sufficient architectural significance and integrity to be a historic district in its own right, but is not visually incorporated into the Springfield Street neighborhood in the same manner as the other religious institutions, such as Holy Name, Assumption Church, Federated Church and Grace Church are.

From Casino Avenue south, structures become considerably newer and differ in scale and style from those to the north. Where the boundary turns to follow Stearns Terrace and then Captain Mac Street in a northwesterly direction for a short distance, several properties of a scale and age appropriate to the district located on Stearns Terrace are encompassed within the boundary. The boundary then follows the rear lot lines of properties on the southern side of Chapin Street. Structures to the west and south of these boundary lines are quite different in age and scale from those within the district. Some are later small Cape-style cottages or bungalows, while others are large triple-deckers, none of which is appropriate to the rest of the district. The few period buildings are quite scattered among later additions.

Where the boundary turns north to run along the eastern side of Nonotuck, a steep hill behind properties on Clinton Street makes a topographic division between the eastern and western sides of Nonotuck Avenue. In addition, properties on the west side of the street are newer than those within the district.

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United States Department of the Interior  
National Park Service

**National Register of Historic Places  
Continuation Sheet**

Section number 10 Page 5

Springfield Street Historic District,  
Chicopee, Massachusetts

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At 64 Nonotuck Avenue (Map #99), a group of properties in keeping with the character of the district begins. The boundary turns to run for a short distance along the northern side of South Street, crossing the street at 85 South Street (Map #102). Structures to the west of 85 South Street on the southern side of the road are either quite altered, or are larger multi-family buildings which are not in keeping with the rest of the district.

To the northwest, the boundary divides the district from structures oriented toward Center Street. The structures outside the boundary in this area either relate to Chicopee's central business district, rather than to the residential district focusing on Springfield and South Streets, or, in the case of 10 and 13 Nonotuck Avenue, are so altered that they do not contribute to the district. While many of the properties fronting on Center Street are quite significant, they would be more appropriately included in a separate district based on Center Street.

Further on, the northwestern boundary excludes the northern side of Chapman Street, because a large parking lot and several commercial buildings create a visual boundary between the district and the beginning of the downtown business district.

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United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSpringfield Street Historic District,  
Chicopee, MassachusettsSection number Photos Page 1

NOTE: ALL PHOTOGRAPHS ARE FROM THE SPRINGFIELD STREET HISTORIC DISTRICT, CHICOPEE, MASSACHUSETTS. ALL NEGATIVES ARE LOCATED IN THE CHICOPEE HISTORICAL COMMISSION FILE, CITY HALL, MARKET SQUARE, CHICOPEE, MASSACHUSETTS.

- 1) Valentine School, 91-103 Grape Street (Map #8, 1898-99).
  - 3) Michele Plourde-Barker, Photographer.
  - 4) January, 1989.
  - 6) View facing southeast.
  - 7) Photo #1
- 
- 1) Maple Grove Cemetery, Auburn Street (Map #12, 1836-1880)
  - 3) Michele Plourde-Barker, Photographer.
  - 4) January, 1989.
  - 6) View facing east.
  - 7) Photo #2
- 
- 1) West side of Grant Street, showing Charles N. Smith House 24 Grant Street (Map #46, 1885).
  - 3) Michele Plourde-Barker, Photographer.
  - 4) January, 1989.
  - 6) View facing northwest.
  - 7) Photo #3
- 
- 1) North side of Stearns Terrace, showing Michael J. Lynch House, 28 Stearns Terrace (Map #69, c. 1916), Louis G. Millette House, 24-26 Stearns Terrace, (Map #70 c. 1916), and Mary E. Connor House, 20 Stearns Terrace (Map #71, c. 1915).
  - 3) Michele Plourde-Barker, Photographer.
  - 4) January, 1989.
  - 6) View facing northeast.
  - 7) Photo #4
- 
- 1) West side of Springfield Street, showing Levi Chapin House, 238-42 Springfield Street (Map #76, late 18th c.) and Lafayette Temple House (Map #77, 1869).
  - 3) Michele Plourde-Barker Photographer
  - 4) May 8, 1987
  - 6) View facing southwest.
  - 7) Photo #5
- 
- 1) South side of Chapin Street, showing George Mattoon House, 23 Chapin Street (Map #78, 1868/late 19th c.. alterations) and Richmond Danks House, 33 Chapin Street (Map #79, 1869/late 19th c. alterations).
  - 3) Michele Plourde-Barker, Photographer.
  - 4) May 8, 1987
  - 6) View facing southwest.
  - 7) Photo #6

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSpringfield Street Historic District,  
Chicopee, MassachusettsSection number          Photos          Page   2  

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- 1) Emerson Gaylord House, 199 Springfield Street (Map #53, 1871-1878).
  - 3) Michele Plourde-Barker, Photographer
  - 4) January, 1989
  - 6) View facing southeast.
  - 7) Photo #7
- 
- 1) South side of South Street, showing Holy Name Church (Map #91s, 1857-59), Girls School (Map #91d, 1866-68), and Convent (Map #91c, 1866-68), 33 South Street.
  - 3) James Biek, Photographer.
  - 4) July 31, 1987
  - 6) View facing northwest.
  - 7) Photo #9
- 
- 1) Northwest side of South Street, showing John Abbee House, 146 South Street (Map #103, c. 1849), Charles Wright House, 140 South Street (Map #104, c.1848), and Lewis M. Ferry House, 134 South Street (Map #105, c. 1855).
  - 3) Michele Plourde-Barker, Photographer.
  - 4) January, 1989.
  - 6) View facing northeast.
  - 7) Photo #10
- 
- 1) West side of Grape Street, showing Sylvester Churchill House, 112 Grape Street (Map #121, c. 1840), Henry S. Moody House, 108-110 Grape Street (Map #122, c. 1882), Elvira Snow House, 104-106 Grape Street (Map #123, 1896), Howard-Stearns House, 96 Grape Street (Map #124, 1834), and Benn Blythe House, 94 Grape Street (Map #125, c. 1918).
  - 3) Michele Plourde-Barker, Photographer.
  - 4) December 9, 1989.
  - 6) View facing northwest.
  - 7) Photo #11
- 
- 1) Federated Church, 99 Springfield Street (Map #129, 1868-1870).
  - 3) Michele Plourde-Barker, Photographer.
  - 4) January, 1989.
  - 6) View facing southeast.
  - 7) Photo #12
- 
- 1) East side of Springfield Street, showing Federated Church, 99 Springfield Street (Map #129, 1868-1870), Solomon B. Lancton, 105 Springfield Street (Map #130, c. 1853), Kingsley-Stearns House, 111 Springfield Street (Map #131, c. 1834, with major late 19th c. alterations), Rufus C. Searle House, 123 Springfield Street (Map #132, 1848), Chloe Stevens House, 133 Springfield Street (Map #133, 1837), Loman A. Moody House, 137 Springfield Street (Map #134, 1862), and Lester Vanhorn House, 145 Springfield Street (Map #135, 1845).

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSpringfield Street Historic District,  
Chicopee, MassachusettsSection number Photos Page 3

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- 3) Michele Plourde-Barker, Photographer.
  - 4) January, 1989.
  - 6) View facing north.
  - 7) Photo #13
- 1) Kingsley-Stearns House, 111 Springfield Street (Map #131, c. 1834, with major late 19th c. alterations), and carriage-house (c. 1894).
  - 3) Michele Plourde-Barker, Photographer.
  - 4) January, 1989.
  - 6) View facing northeast.
  - 7) photo #14
- 1) Grace Episcopal Church, 150 Springfield Street (Map #137, 1896-98).
  - 3) Michele Plourde-Barker, Photographer.
  - 4) January, 1989.
  - 6) View facing northwest.
  - 7) Photo #15
- 1) West side of Springfield Street, showing Dole-Prindle House (Assumption Church Convent), 120 Springfield Street (Map #139, 1842), Hale-Robinson House (Assumption Church Rectory), 104 Springfield Street (Map #140, c. 1869), and Assumption Church, 96 Springfield Street (Map #141, 1922-25).
  - 3) Michele Plourde-Barker, Photographer.
  - 4) January, 1989
  - 6) View facing northwest.
  - 7) Photo #16
- 1) Hale-Robinson House, (Assumption Church Rectory) 104 Springfield Street (Map #140, c. 1896).
  - 3) Michele Plourde-Barker, Photographer.
  - 4) January, 1989.
  - 6) View facing northwest.
  - 7) Photo #17
- 1) Assumption Church, 96 Springfield Street (Map #141, 1922-25).
  - 3) Michele Plourde-Barker, Photographer.
  - 4) January, 1989
  - 6) View facing south.
  - 7) Photo #18
- 1) Southeast side of Gilmore Street, showing William Gilmore House, 12 Gilmore Street (Map #177, 1846), McClallan/Bemis Property, 8 Gilmore Street (Map #178, c. 1845), and Charlotte Whitney House, 4 Gilmore Street (Map #179, c. 1867).
  - 3) Michele Plourde-Barker, Photographer.
  - 4) January, 1989.
  - 6) View facing northeast.
  - 7) Photo #19

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Springfield Street Historic District,  
Chicopee, Massachusetts

Section number Photos Page 4

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- 1) Southwest side of Union Street, showing Joseph M. Grise House, 22 Union Street (Map #180, c. 1894), Benjamin F. Parsons House, 16 Union Street (Map #181, c. 1847), and Rufus Whittier House, 10-12 Union Street (Map #182, 1850-53).
- 3) Michele Plourde-Barker, Photographer.
- 4) January, 1989.
- 6) View facing south.
- 7) Photo #20
  
- 1) William H. Gilmore Carriage Shop/Chicopee Bronze Factory, 33 Gilmore Street (Map #189, c. 1859).
- 3) Michele Plourde-Barker, Photographer.
- 4) January, 1989.
- 6) View facing northwest.
- 7) Photo #21

## SPRINGFIELD STREET HISTORIC DISTRICT, CHICOPEE, MASSACHUSETTS - DISTRICT DATA SHEET

MAP #	MHC #	HISTORIC NAME	STREET ADDRESS	DATE OF	STATUS	STYLE	RESOURCE
ARBURN STREET (Formerly Grove Street - before 1891)							
12	5	Maple Grove Cemetery	Auburn St.	1836-1880	C	n/a	Si
20		Seth Stebbins House	20 Auburn St.	c. 1870	C	Greek Revival	B
19		Fred F. Corron House garage	28 Auburn St.	c. 1878 1929	C NC	Greek Revival	B B
18		Francis Borys House	34 Auburn St.	1962	NC	Ranch	B
17		Franklin J. Snow House garage	44 Auburn St.	1883  1923	C  NC	Queen Anne/Colonial Revival	B  B
16		Calvin Harris House	50 Auburn St.	1885	NC	Colonial Revival	B
15		Thomas Cordner House	56 Auburn St.	1885	NC	Colonial Revival	B
14		William A. Walker House garage	60 Auburn St.	1885  1925	C  NC	Queen Anne	B  B
13		Ralph E. Howard House garage	64 Auburn St.	1918 1952	C NC	American Foursquare	B B

## SPRINGFIELD STREET HISTORIC DISTRICT, CHICOPEE, MASSACHUSETTS - DISTRICT DATA SHEET

MAP #	MHC #	HISTORIC NAME	STREET ADDRESS	DATE OF	STATUS	STYLE	RESOURCE
CHAPIN STREET							
84		Leo N. Roy House	20 Chapin St.	1941	NC	Colonial Revival	B
78	63	George Mattoon House	23 Chapin St.	1868/late 19th c. alterations 1870's	C C	Greek Revival/Queen Anne Italianate	B B
79	64	Richmond Danks House carriage house	33 Chapin St.	1869/late 19th c. alterations 1870's	C C	Greek Revival/Queen Anne/Italianate Italianate	B B
80	65	Charles F. Howard House carriage house	43 Chapin St.	1869/late 19th c. alterations 1880's	C C	Greek Revival/Queen Anne Carpenter Gothic	B B
81	66	Ebenezer R. Hall House barn	53-55 Chapin St.	1869 1870's	C C	Greek Revival/ Italianate vernacular	B B
82	67	Andrew White House garage	63 Chapin St.	1869 mid 20th c.	C NC	Greek Revival/ Italianate	B B
83	68	Michael J. Sullivan House garage	73 Chapin St.	1890-94 1944	C NC	Queen Anne	B B

SPRINGFIELD STREET HISTORIC DISTRICT, CHICOPEE, MASSACHUSETTS - DISTRICT DATA SHEET

MAP #	MHC #	HISTORIC NAME	STREET ADDRESS	DATE OF	STATUS	STYLE	RESOURCE
CHAPHAN STREET							
142	69	Joseph Fairbanks Property garage	23-25 Chapman St.	c. 1839 1951	C NC	Greek Revival	B B
143	69	B.B.H. Bingham Property	29 Chapman St.	c. 1870	C	Greek Revival	B
144	69	Charles W. McClallan Property	33 Chapman St.	c. 1850	C	Italianate	B

SPRINGFIELD STREET HISTORIC DISTRICT, CHICOPEE, MASSACHUSETTS - DISTRICT DATA SHEET

MAP #	MHC #	HISTORIC NAME	STREET ADDRESS	DATE OF	STATUS	STYLE	RESOURCE
CLYINTON STREET							
98	138	Martha Tye House barn	7 Clinton St.	1886 19th century, probably moved after 1916	C C	Queen Anne Carpenter Gothic	B B
97	139	Harrist Futtrick House	9 Clinton St.	1889	C	Queen Anne	B
96	140	Chester Ballard House	19 Clinton St.	1886	C	Queen Anne	B
95	141	William Walker House	25 Clinton St.	1892	C	Queen Anne	B

## SPRINGFIELD STREET HISTORIC DISTRICT, CHICOPEE, MASSACHUSETTS - DISTRICT DATA SHEET

MAP #	MHC #	HISTORIC NAME	STREET ADDRESS	DATE OF	STATUS	STYLE	RESOURCE
FAIRVIEW AVENUE (Formerly East Street - before 1891 - and East South Street - 1891 to 1892)							
23		Charles A. Chapman House garage	17 Fairview Ave.	1909 1974	NC NC	Queen Anne	B B
24		Dr. William Gregory House garage	25 Fairview Ave.	1950 mid-20th c.	NC NC	Colonial Revival Colonial Revival	B B
25		Arthur F. Gaylord House	39 Fairview Ave.	1883-84	C	Queen Anne	B
26	214	Solomon Stebbins Cottage wooden shed	45 Fairview Ave.	c. 1845 1923	C NC	Greek Revival	B B
50		Gaylord House garage	50 Fairview Ave.	c. 1902 1919	C NC	Queen Anne	B B
27		Joel K. Bliss House	51 Fairview Ave.	c. 1855	C	Greek Revival	B
28		Susan E. Mitchell House garage	53 Fairview Ave.	1984 late 20th c.	NC NC	Ranch	B B
29		Stephen G. Warriner House	55-57 Fairview Ave.	1885	C	Queen Anne	B
49		H.B. Kendall House garage	56 Fairview Ave.	c. 1865 1920	NC NC	Greek Revival Italianate	B B

SPRINGFIELD STREET HISTORIC DISTRICT, CHICOPEE, MASSACHUSETTS - DISTRICT DATA SHEET

MAP #	MHC #	HISTORIC NAME	STREET ADDRESS	DATE OF	STATUS	STYLE	RESOURCE
48		Walter Topor House garage	62 Fairview Ave.	1951 mid-20th c.	NC NC	Cape Cod	B B
30		Charles H. Howard House garage	63 Fairview Ave.	1905  1934	C  NC	Queen Anne	B  B
47		Warren S. Wood House	68 Fairview Ave.	1870	NC	Greek Revival with 20th c. alterations	B
31		George Brachamn House	71 Fairview Ave.	1961	NC	Colonial Revival	B
32		Dexter P. Hosley House garage	75-77 Fairview Ave.	c. 1876  mid-20th c.	NC  NC	Greek Revival	B  B
36	216	Edward D. Ferry House garage	80 Fairview Ave.	1874 1940	C NC	Italianate	B B
33		Maurice Kennedy House	81 Fairview Ave.	1905	C	Dutch Colonial Revival	B
35		J. & M. Orr Block	82-84 Fairview Ave.	c. 1912	C	Colonial Revival Triple Decker	B
34	217	John S. Rumrill House garage	94 Fairview Ave.	c. 1845 1946	C NC	Greek Revival	B B

SPRINGFIELD STREET HISTORIC DISTRICT, CHICOPEE, MASSACHUSETTS - DISTRICT DATA SHEET

MAP #	MHC #	HISTORIC NAME	STREET ADDRESS	DATE OF	STATUS	STYLE	RESOURCE
GAYLORD COURT							
51		Eerson Gaylord Property garage	16 Gaylord Ct.	c. 1894 early 20th c.	C NC	Greek Revival	B B
52		Frank J. Galas House	22 Gaylord Ct.	1950	NC	Cape Cod	B

SPRINGFIELD STREET HISTORIC DISTRICT, CHICOPEE, MASSACHUSETTS - DISTRICT DATA SHEET

MAP #	MHC #	HISTORIC NAME	STREET ADDRESS	DATE OF	STATUS	STYLE	RESOURCE
GAYLORD STREET							
56		Francis S. Balicki House	15 Gaylord St.	1955	NC	Colonial Revival	B
57	253	Robert McCavery House	25 Gaylord St.	c. 1875	C	Italianate	B
58	254	Emerson G. Gaylord House garage	37 Gaylord St.	c. 1878 early 20th c.	C NC	Italianate/ Queen Anne	B B
59	255	James E. Hosley House barn	45 Gaylord St.	c. 1875 1932	C NC	Italianate	B B
60	256	Loranus E. Hitchcock House	55 Gaylord St.	c. 1872	C	Italianate/ Queen Anne	B

## SPRINGFIELD STREET HISTORIC DISTRICT, CHICOPEE, MASSACHUSETTS - DISTRICT DATA SHEET

MAP #	MHC #	HISTORIC NAME	STREET ADDRESS	DATE OF	STATUS	STYLE	RESOURCE
GILMORE STREET (Laid out c. 1841. Formerly Summer Street - before 1891)							
179	257	Charlotte Whitney House	4 Gilmore St.	c. 1867	C	Greek Revival	B
185		L. Bosworth House carport	7 Gilmore St.	c. 1855 mid-20th c.	C NC	Greek Revival	B St
178	257	McClallan Bemis Property	8 Gilmore St.	c. 1845	C	Federal/Greek Revival	B B
177	257	William Gilmore House	12 Gilmore St.	1846	C	Greek Revival	B
186		M. Kos House garage	15 Gilmore St.	c. 1894 1956	C NC	Colonial Revival	B B
187		J. Smith House	19 Gilmore St.	c. 1855	NC	Greek Revival	B
188		George C. Lyon House	23 Gilmore St.	1846	C	Greek Revival	B
189	259	William H. Gilmore Carriage Shop/ Chicopee Bronze Factory	33 Gilmore St.	c. 1859	C	Mid-19th c. Utilitarian	B
176	258	William H. Gilmore Carriage Factory	36 Gilmore St.	c. 1852	NC	19th c. Utilitarian with major 20th c. alterations	B
173	260	Josiah Smith House carriage house	40 Gilmore St.	c. 1848	C	Greek Revival	B

SPRINGFIELD STREET HISTORIC DISTRICT, CHICOPEE, MASSACHUSETTS - DISTRICT DATA SHEET

MAP #	MHC #	HISTORIC NAME	STREET ADDRESS	DATE OF	STATUS	STYLE	RESOURCE
172		Jonathan C. Bowker House	44 Gilmore St.	c. 1855	C	Greek Revival	B
		barn		c. 1894	C	vernacular	B
		wooden shed		early 20th c.	NC		B
191		J.S. Robins House	47 Gilmore St.	c. 1855	C	Greek Revival	B
171	261	R.E. Robertson House	48 Gilmore St.	c. 1850-52	C	Greek Revival with Italianate door hood	B
		garage		early 20th c.	NC		B
192	262	Rufus Green House	51 Gilmore St.	1845	C	Greek Revival with Italianate door hood	B
193		Frank Jamroz Block	59 Gilmore St.	c. 1916	C	Colonial Revival Triple Decker	B

SPRINGFIELD STREET HISTORIC DISTRICT, CHICOPEE, MASSACHUSETTS - DISTRICT DATA SHEET

MAP #	MHC #	HISTORIC NAME	STREET ADDRESS	DATE OF	STATUS	STYLE	RESOURCE
GRANT STREET							
46	267	Charles F. Leonard House	18-20 Grant St.	1885	C	Queen Anne	B
37		Wilfred A. Smith House garage	21 Grant St.	1906 early 20th c.	C NC	Queen Anne	B B
38		Leander Strong House carriage house	23 Grant St.	1886 early 20th c.	C C	Queen Anne	B B
45	268	Charles N. Smith House	24 Grant St.	c. 1840 moved 1871	C	Greek Revival	B
39		Strong House garage	25 Grant St.	1896 1954	C NC	Queen Anne	B B
40	259	Jesse Porter House garage	27 Grant St.	1871-72 mid 20th c.	C NC	Italianate	B B
44		Henry F. Pomeroy House	30 Grant St.	c. 1874	C	Greek Revival	B
41		William A. Lorimer House garage	37 Grant St.	1911 1970's	C NC	Queen Anne	B B
43	270	Leonard C. Hill House	40 Grant St.	c. 1878	C	Italianate with Colonial Revival alterations	B
42		Rufus C. Searle House garage	45 Grant St.	c. 1878 1930	NC NC	Second Empire	B B

## SPRINGFIELD STREET HISTORIC DISTRICT, CHICOPEE, MASSACHUSETTS - DISTRICT DATA SHEET

MAP #	MHC #	HISTORIC NAME	STREET ADDRESS	DATE OF	STATUS	STYLE	RESOURCE
GRAPE STREET (Before 1847, also known as Mill Street, the Grape Place, and the Old Mill Road)							
126	274	S.A. Southworth House	82 Grape St./ 44 Pearl St.	1847	C	Greek Revival	B
8		Valentine School	91-103 Grape St.	1898-99	C	Renaissance Revival	B
125		Benn Blythe House	94 Grape St.	c. 1918	NC	Colonial Revival	B
124	275	Howard-Stearns House	96 Grape St.	1834	C	Federal/Greek Revival	B
		office carriage house		c. 1894 c. 1878	C C	vernacular	B B
123		Elvira Snow House	104-106 Grape St.	1896 1950	C NC	Queen Anne	B B
122		Henry S. Moody House	108-110 Grape St.	c. 1882 1923	NC NC	Colonial Revival	B B
121	276	Sylvester Churchill House	112 Grape St.	c. 1840	C	Federal/Greek Revival with Queen Anne porch	B
120		James J. Page Block	116 Grape St.	c. 1916	NC	Colonial Revival Triple Decker	B
		garage		c. 1916	NC		B
9	277	Silas Mosman Sr. House	119 Grape St.	1834	C	Greek Revival	B
119		Silas Mosman Jr. House	122 Grape St.	1847	NC	Greek Revival	B

SPRINGFIELD STREET HISTORIC DISTRICT, CHICOPEE, MASSACHUSETTS - DISTRICT DATA SHEET

MAP #	MHC #	HISTORIC NAME	STREET ADDRESS	DATE OF	STATUS	STYLE	RESOURCE
10		Dexter Mosman House garage	123 Grape St.	1834 c. 1912	NC NC	Greek Revival	B B
11	278	James G. Chidley House garage	129 Grape St.	c. 1846 c. 1912	C NC	Greek Revival	B B
21	273	Grape St. Primary School garage	135 Grape St.	1861 1927	C NC	Greek Revival	B B
22		J. Munroe House	147 Grape St.	c. 1855	NC	Greek Revival	B

SPRINGFIELD STREET HISTORIC DISTRICT, CHICOPEE, MASSACHUSETTS - DISTRICT DATA SHEET

MAP #	MHC #	HISTORIC NAME	STREET ADDRESS	DATE OF	STATUS	STYLE	RESOURCE
HOWARD STREET							
149		Henry Gates House	22 Howard St.	c. 1855	NC	Greek Revival	B
150		Assumption Church Custodian's House garage	26 Howard St.	1917 1917	C NC	Bungalow	B B
151	321	D.F. Mosman House garage	27 Howard St.	c. 1840 mid 20th c.	C NC	Greek Revival	B B
148		Bridgeman House	28 Howard St.	c. 1855	NC	Greek Revival	B
147		Joseph T. Dow House barn	34 Howard St.	c. 1845 c. 1894	NC C	Greek Revival vernacular	B B
152		Warren Smith House	37 Howard St.	c. 1847	C	Greek Revival	B

SPRINGFIELD STREET HISTORIC DISTRICT, CHICOPEE, MASSACHUSETTS - DISTRICT DATA SHEET

MAP #	MHC #	HISTORIC NAME	STREET ADDRESS	DATE OF	STATUS	STYLE	RESOURCE
NONOTUCK AVENUE (Formerly Cross Street - before 1894. From 1894-1910, street was named Cross Street north of South Street, Nonotuck Avenue south of South St.)							
190		H.B. Burnham House garage	19 Nonotuck Av.	c. 1846 1931	NC NC	Greek Revival	B B
175		Patrick E. Bowe House	34 Nonotuck Av.	c. 1908	C	Queen Anne	B
174		George W. Perkins House	47 Nonotuck Av.	Original house c. 1855, exten- sively remoelled 1978	NC	Remodelled in 1978 to Modern Gambrel Roof home; original style Greek Revival	B
101	377	St. Lawrence House garage	58 Nonotuck Av.	1870 1937	C NC	Greek Revival	B B
100	378	McClallan Co. House garage	62 Nonotuck Av.	c. 1855 1936	C NC	Greek Revival	B B
99	379	McClallan Co. House garage	64 Nonotuck Av.	c. 1855 early 20th c	C NC	Greek Revival	B B

SPRINGFIELD STREET HISTORIC DISTRICT, CHICOPEE, MASSACHUSETTS - DISTRICT DATA SHEET

MAP #	MHC #	HISTORIC NAME	STREET ADDRESS	DATE OF	STATUS	STYLE	RESOURCE
PEARL STREET (Formerly High Street - before 1891)							
2		Nathaniel Cutler House	11 Pearl Street	c. 1848	NC	Greek Revival	B
3		Margaret J. Cotter House	17 Pearl Street	1905	NC	Queen Anne	B
		garage		c. 1930	NC		B
4	390	Charles McClallan House	23 Pearl Street	1833-34	C	Federal/Greek Revival	B
5		W. Sumner Babcock House	29-31 Pearl Street	c. 1894	NC	Colonial Revival	B
128	391	Harrington-Johnson House	30 Pearl Street	c. 1855	C	Greek Revival with Italianate and Stick Style ornamentation	B
		garage		1956	NC		B
127		Rufus C. Searle House	32-34 Pearl Street	c. 1846	NC	Greek Revival	B
		garage		c. 1916	NC		B
6		C.H. French House	37 Pearl Street	c. 1846	C	Greek Revival/Italianate	B
7		William Henry West House	43-45 Pearl Street	c. 1846	NC	Greek Revival	B
		garage		1924	NC		B

SPRINGFIELD STREET HISTORIC DISTRICT, CHICOPEE, MASSACHUSETTS - DISTRICT DATA SHEET

MAP #	MHC #	HISTORIC NAME	STREET ADDRESS	DATE OF	STATUS	STYLE	RESOURCE
PLEASANT STREET (Laid out in 1835)							
159	403	Alonzo Wait House	15 Pleasant St.	1840	C	Federal/Greek Revival	B
		garage		1948	NC		B
158	404	William H. Barton House	16 Pleasant St.	c. 1885	C	Queen Anne/Stick Style	B
		garage		1923	NC		B
160		Grace Episcopal Church Rectory	19 Pleasant St.	1987	NC	Colonial Revival	B
		garage		1987	NC		B
161		T. McDonald House	23-25 Pleasant St.	c. 1878	C	Italianate	B
		garage		1922	NC		B
157	405	Lester VanHorn House	26 Pleasant St.	c. 1845	C	Greek Revival	B
		wooden shed		c. 1939	NC		B
156		Alexander Childs House	28 Pleasant St.	c. 1846	NC	Italianate	B
162		Abner B. Abbey House	31 Pleasant St.	c. 1855	C	Greek Revival	B

## SPRINGFIELD STREET HISTORIC DISTRICT, CHICOPEE, MASSACHUSETTS - DISTRICT DATA SHEET

MAP #	MHC #	HISTORIC NAME	STREET ADDRESS	DATE OF	STATUS	STYLE	RESOURCE
SCHOOL STREET							
196		W.J. Fuller House	192-194 School St.	c. 1855	C	Greek Revival	B
195		Aloriston Wait House	196 School St.	c. 1845, extensively remodelled in 1906	C	remodelled in 1906 to Colonial Revival; original style probably Greek Revival	B
		garage		1932	NC		B
194		Frank Jamroz Block	202-204 School St.	c.1918 (storefront addition 1922)	C	Colonial Revival Triple Decker with 192 corner storefront	B
170	427	G.H. Chapman Property	210-214 School St.	c. 1845	C	Greek Revival	B
145		Horace Bingham House	213 School St.	c. 1863	NC	Greek Revival	B
169	427	G.H. Chapman Property	218-220 School St.	c. 1845	C	Greek Revival	B
146		Henry Gates House	219 School St.	c.1845	NC	Greek Revival	B
168	427	G.H. Chapman Property	224 School St.	c. 1845 1926	C NC	Greek Revival	B B
167		Michael Follis House	230 School St.	c. 1846 1931	NC NC	Greek Revival	B B
166		T.H. Taylor House	236-238 School St.	c. 1846	NC	Greek Revival	B
165		Leroy S. White House	242 School St.	c. 1849 1968	NC NC	vernacular	B B

SPRINGFIELD STREET HISTORIC DISTRICT, CHICOPEE, MASSACHUSETTS - DISTRICT DATA SHEET

MAP #	MHC #	HISTORIC NAME	STREET ADDRESS	DATE OF	STATUS	STYLE	RESOURCE
153	428	John B. Jaseph House	245 School St.	c. 1845	C	Greek Revival	B
164		E.J. Steward House	250 School St.	c. 1855	C	Greek Revival	B
154		George Mosman House	253 School St.	c. 1848	C	Greek Revival	B
155		Thomas J. Duffy Block	257 School St.	c. 1916	C	Colonial Revival Triple Decker	B
163	429	Abner B. Abbey House garage	263 School St.	c. 1846 mid-20th c.	C NC	Greek Revival	B B

SPRINGFIELD STREET HISTORIC DISTRICT, CHICOPEE, MASSACHUSETTS - DISTRICT DATA SHEET

MAP #	MHC #	HISTORIC NAME	STREET ADDRESS	DATE OF	STATUS	STYLE	RESOURCE
SOUTH STREET							
90		John A. Frawley House	17 South St.	1909	C	Queen Anne	B
117		Charles K. Simpson House	18-20 South St.	c. 1894	NC	Colonial Revival	B
116		C.M. Kendall House	24 South St.	c. 1878	Nc	no style	B
115		John H. Hoague House garage	30 South St.	c. 1884 1921	NC NC	Queen Anne	B B
91a	438	Churh of the Holy Name of Jesus	33 South St.	1857-59	C	Gothic Revival	B
b		Rectory		1857-59, alt. 1871	C	Second Empire	B
c		Convent	1	1866-68	C	Second Empire	B
d		Girls School		1866-68	C	Italianate	B
e		Boys School		1881, ext. 1929	C	High Victorian	B
f		Monastery		1881	C	High Victorian Gothic	B
g		Science Building		1925	C	Bearx-Arts	B
h		Steam Plant		1889-94	C	Queen Anne	B
i		Barn		before 1894	C	Carpenter Gothic	B
		Celtic Cross & Tomb		ca. 1885	C		0
		Tomb		1894	C		0
		Statuary		20th c.	NC		0
		Wooden sign		mid 20th c.	NC		0
		Stone gateposts		19th c.	C		0
114		Charles Chagnon House	34 South St.	1921	NC	Bungalow	B
113		George W. Perkins House	62 South St.	c. 1855	Nc	no style	B

## SPRINGFIELD STREET HISTORIC DISTRICT, CHICOPEE, MASSACHUSETTS - DISTRICT DATA SHEET

MAP #	MHC #	HISTORIC NAME	STREET ADDRESS	DATE OF	STATUS	STYLE	RESOURCE
92	439	James Boland House	65 South St.	1893	C	Queen Anne	B
112		Teofil Nowak House	66 South St.	1926	C	American Foursquare	B
93	440	Allin Judd House	69 South St.	1845	C	Greek Revival	B
111		George W. Perkins	72 South St.	c. 1870	NC	Greek Revival	B
94	441	Abbey Property shed	77 South St.	c. 1912 mid 20th c.	C NC	Colonial Revival	B B
102	442	Patrick Powers House garage	85 South St.	1871 mid 20th c.	C NC	Greek Revival	B B
110		P. Hall House	88 South St.	c. 1855	NC	Greek Revival with 20th c. storefront	B
109		Patrick E. Bowe House	90-92 South St.	c. 1878	NC	Colonial Revival	B
108		Sarah. E. Bowe House	96 South St.	c. 1878	C	Colonial Revival	B
107	443	Chauncey H. Hyde House garage	116 South St.	1845 1960	C NC	Greek Revival	B B
106		H. Churchill House garage	120 South St.	c. 1855 1923	NC NC	Italianate	B B
105		Lewis M. Ferry House	134 South St.	c. 1855	C	Greek Revival	B

SPRINGFIELD STREET HISTORIC DISTRICT, CHICOPEE, MASSACHUSETTS - DISTRICT DATA SHEET

MAP #	MHC #	HISTORIC NAME	STREET ADDRESS	DATE OF	STATUS	STYLE	RESOURCE
104		Charles Wright House	140 South St.	c. 1848	C	Greek Revival	B
103		John Abbee House	146 South St.	c. 1849	C	Greek Revival	B

## SPRINGFIELD STREET HISTORIC DISTRICT, CHICOPEE, MASSACHUSETTS - DISTRICT DATA SHEET

MAP #	MHC #	HISTORIC NAME	STREET ADDRESS	DATE OF	STATUS	STYLE	RESOURCE
SPRINGFIELD STREET							
1		Nicodimus F. Jankowski House garage	85-87 Spfld St.	c. 1894 early 20th c.	C NC	Queen Anne/ Colonial Revival	B B
141	450	Assumption Church urn iron rail fence iron lamps Statuary	96 Spfld St.	1922-25 20th c. 20th c. 1960 20th c.	C NC NC NC NC	Classical Revival	B 0 0 0 0
129	451	Federated Church iron chain fence	99 Spfd St.	1868-1870 20th c.	C NC	Gothic Revival	B 0
140	449	Hale-Robinson House (Assumption Church Rectory) statuary	104 Spfld St.	c. 1869	C	Second Empire	B
130		Solomon B. Lancton House garage	105 Spfld St.	c. 1853 late 20th c.	C NC	Greek Revival/ Italianate	B B
131	452	Kingsley-Stearns House  carriage house iron fence	111 Spfld St.	c. 1834, with major late 19th c. alterations c. 1894 bef. 1892	C C C	Greek Revival with Queen Anne alter- ations Carpenter Gothic	B B 0

## SPRINGFIELD STREET HISTORIC DISTRICT, CHICOPEE, MASSACHUSETTS - DISTRICT DATA SHEET

MAP #	MHC #	HISTORIC NAME	STREET ADDRESS	DATE OF	STATUS	STYLE	RESOURCE
139	453	Dole- Prindle House (Assumption Church Convent)	120 Spfld St.	1842	C	Greek Revival	B
132	454	Rufus C. Searle House garage sandstone gateposts wood rail fence	123 Spfld St.	1848 1950 19th c. 1986	C NC C NC	Italian Vills	B B O O
138		Assumption Church School	132 Spfld St.	1953-54	NC	Modern	B
133	455	Chloe Stevens House garage	133 Spfld St.	1837 bef. 1957	C NC	Greek Revival	B B
134	456	Loman A. Moody House	137 Spfld St.	1862	C	Greek Revival/ Italianate	B
135	457	Lester Vanhorn House carriage house (attached)	145 Spfld St.	1845 c. 1878	C C	Federal/Greek Revival	B B
137	459	Grace Episcopal Church	150 Spfld St.	1896-98	C	Tudor Revival	B
136	458	Jerema Bliss House	155 Spfld St.	1849	C	Italianate/Queen Anne	B
118	460	Charles C. Abbey House	170 Spfld St.	1893	C	Queen Anne	B

## SPRINGFIELD STREET HISTORIC DISTRICT, CHICOPEE, MASSACHUSETTS - DISTRICT DATA SHEET

MAP #	MHC #	HISTORIC NAME	STREET ADDRESS	DATE OF	STATUS	STYLE	RESOURCE
89		Minnie T. Griffin House garage	188 Spfld St.	1909 early 20th c.	C NC	Colonial Revival	B B
88		Josephus Chapin House	196 Spfld St.	c. 1835	C	Greek Revival	B
53	461	Emerson Gaylord House	199 Spfld St.	1871-78	C	Second Empire	B
87		Apartment Complex	202-4 Spfld St.	1972-74	NC	Contemporary	B
86		Samuel G. Fortin House garage	210 Spfld St.	1958 1958	NC NC	Ranch	B B
85		Elizabeth M. Stefanik House garage	216 Spfld St.	1937-39 1937-39	NC NC	Cape Cod	B B
54	462	Nelson Whittier House	223 Spfld St.	1884	C	Queen Anne	B
77	463	Lafayette Temple House	228 Spfld St.	1869	C	Italianate	B
55	464	Oliver E. Smith House garage	231 Spfld St.	1868 early 20th c.	C NC	Italianate	B B
76	465	Levi Chapin House barn	238-42 Spfld St.	late 18th c. 1937	C NC	Federal	B B
75	469	Addie Jenks House garage	248 Spfld St.	1887 1963	C NC	Queen Anne	B B

## SPRINGFIELD STREET HISTORIC DISTRICT, CHICOPEE, MASSACHUSETTS - DISTRICT DATA SHEET

MAP #	MHC #	HISTORIC NAME	STREET ADDRESS	DATE OF	STATUS	STYLE	RESOURCE
74		Addie Jenks House (II)	250 Spfld St.	1922	NC	Colonial Revival	B
73	470	Frank E. Tuttle Property	258 Spfld St.	c. 1894	C	Queen Anne	B
65		Alphonse S. Rouillard House	270-274 Spfld St.	1926	C	Colonial Revival	B
		garage		mid 20th c.	NC		B
64	471	Frank E. Tuttle House	280 Spfld St.	1888	C	Colonial Revival/ Queen Anne	B
		garage		early 20th c.	NC		B
63	473	William W. McClench House	302 Spfld St.	1887	C	Queen Anne	B
		garage		1954	NC		B
		shed		mid-20th c.	NC		B
62		Tuttle & Humphrey House	312-314 Spfld St.	1891	C	Queen Anne/Stick Style	B
61	474	Tuttle & Humphrey House	318-320 Spfld St.	1891	C	Dutch Colonial Revival	B
		garage		1926	NC		B

## SPRINGFIELD STREET HISTORIC DISTRICT, CHICOPEE, MASSACHUSETTS - DISTRICT DATA SHEET

MAP #	MHC #	HISTORIC NAME	STREET ADDRESS	DATE OF	STATUS	STYLE	RESOURCE
SPEARNS TERRACE							
72		Tuttle & Humphrey House	16 Stearns Ter.	c. 1894	C	Colonial Revival/ Queen Anne	B
66		Jeremish J. Falvey, Sr. House garage	17-19 Stearns Ter.	1928 early 20th c.	C NC	Colonial Revival	B B
71		Mary E. Conner House garage	20 Stearns Ter.	c. 1915 1920	C C	Spanish Colonial	B B
70		Louis G. Milette House	24-26 Stearns Ter.	c. 1916	C	Queen Anne/Colonial Revival	B
67		Ernest R. Lavigne House garage	25 Stearns Ter.	1929 mid-20th c.	C NC	Colonial Revival	B B
69		Michael J. Lynch House garage	28 Stearns Ter.	c. 1916 c. 1916	C C	Prairie/American Foursquare	B B
68		Ralph A. Weeks House garage	29 Stearns Ter.	1926 early 20th c.	C NC	Colonial Revival	B B

SPRINGFIELD STREET HISTORIC DISTRICT, CHICOPEE, MASSACHUSETTS - DISTRICT DATA SHEET

MAP #	MHC #	HISTORIC NAME	STREET ADDRESS	DATE OF	STATUS	STYLE	RESOURCE
UNION STREET							
183	498	Dr. William G. Smith Property	9 Union St.	c. 1859	C	vernacular	B
182	499	Rufus Whittier House	10-12 Union St.	1850-53	C	Federal/Greek Revival with Italianate door hood	B
184		J.M. Hendrick House	15 Union St.	C. 1855	NC	Greek Revival	B
181		Benjamin F. Parsons House	16 Union St.	c. 1847	C	Greek Revival	B
		garage		1961	NC		B
		shed		c. 1894	NC		B
180		Joseph M. Grise House	22 Union St.	c. 1894	NC	Queen Anne/Colonial Revival	B
		garage		1950	NC		B

B=Building C=Contributing NC=Non-Contributing O=Object Si=Site St=Structure

	Contributing	Non-Contributing
Principal Buildings	145	56
Outbuildings	16	82
Sites	1	
Structures		1
Objects	5	9

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES  
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Springfield Street Historic District

MULTIPLE  
NAME:

STATE & COUNTY: MASSACHUSETTS, Hampden

DATE RECEIVED: 12/24/90      DATE OF PENDING LIST: 1/09/91  
DATE OF 16TH DAY: 1/25/91      DATE OF 45TH DAY: 2/07/91  
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 90002217

NOMINATOR: STATE

REASONS FOR REVIEW:

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

COMMENT WAIVER: N

ACCEPT     RETURN     REJECT    25 Feb. 1991 DATE    Entered in the  
National Register

ABSTRACT/SUMMARY COMMENTS:

RECOM./CRITERIA \_\_\_\_\_  
REVIEWER \_\_\_\_\_  
DISCIPLINE \_\_\_\_\_  
DATE \_\_\_\_\_

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

---

CLASSIFICATION

count       resource type

---

STATE/FEDERAL AGENCY CERTIFICATION

---

FUNCTION

historic       current

---

DESCRIPTION

architectural classification  
 materials  
 descriptive text

---

SIGNIFICANCE

Period      Areas of Significance--Check and justify below

Specific dates      Builder/Architect  
Statement of Significance (in one paragraph)

summary paragraph  
 completeness  
 clarity  
 applicable criteria  
 justification of areas checked  
 relating significance to the resource  
 context  
 relationship of integrity to significance  
 justification of exception  
 other

---

BIBLIOGRAPHY

---

GEOGRAPHICAL DATA

acreage       verbal boundary description  
 UTM's       boundary justification

---

ACCOMPANYING DOCUMENTATION/PRESENTATION

sketch maps     USGS maps     photographs     presentation

---

OTHER COMMENTS

Questions concerning this nomination may be directed to

\_\_\_\_\_ Phone \_\_\_\_\_

Signed \_\_\_\_\_ Date \_\_\_\_\_



PHOTO #1 - VALENTINE SCHOOL  
SPRINGFIELD ST. HISTORIC DISTRICT  
CHICOPEE, MA



PHOTO # 2 - MAPLE GROVE CEMETERY  
SPRINGFIELD ST. HISTORIC DISTRICT  
CHICOPEE, MA



PHOTO #3 - GRANT ST.  
SPRINGFIELD ST. HISTORIC DISTRICT  
CHICOPEE, MA



PHOTO #4 - STEARNS TER.  
SPRINGFIELD ST. HISTORIC DISTRICT  
CHICOPEE, MA



PHOTO #5 - SPRINGFIELD ST.  
SPRINGFIELD ST. HISTORIC DISTRICT  
CHICOPEE, MA



PHOTO #6 - CHAPIN ST.

SPRINGFIELD ST. HISTORIC DISTRICT

CHICOPEE, MA



PHOTO #7 - 199 SPRINGFIELD ST.

SPRINGFIELD ST. HISTORIC DISTRICT  
CHICOPEE, MA



PHOTO #8 - HOLY NAME COMPLEX  
SPRINGFIELD ST. HISTORIC DISTRICT  
CHICOPEN, MA



PHOTO #9 - CLINTON ST.

SPRINGFIELD ST. HISTORIC DISTRICT

CHICOPEE, MA



PHOTO #10 - SOUTH ST.

SPRINGFIELD ST. HISTORIC DISTRICT

CHICOPEE, MA



PHOTO # 11 - GRAPE ST.

SPRINGFIELD ST. HISTORIC DISTRICT  
CHICOPEE, MA



PHOTO #12 - FEDERATED CHURCH  
SPRINGFIELD ST. HISTORIC DISTRICT  
CHICOPEE, MA



PHOTO # 14- 111 SPRINGFIELD ST.  
SPRINGFIELD ST. HISTORIC DISTRICT  
CHICOPEE, MA





PHOTO #15- GRACE EPISCOPAL CHURCH  
SPRINGFIELD ST. HISTORIC DISTRICT  
CHICOPEE, MA



PHOTO # 16 - SPRINGFIELD ST.  
SPRINGFIELD ST. HISTORIC DISTRICT  
CHICOPEE, MA



PHOTO # 17-104 SPRINGFIELD ST.  
SPRINGFIELD ST. HISTORIC DISTRICT  
CHICOPEE, MA



ASSUMPTION  
BINGO CHURCH HALL

**BINGO**  
CHURCH HALL  
AIR CONDITIONED  
ADMISSION 10¢ - 15¢ - 20¢ - 25¢  
TUESDAY 8:45 PM

PHOTO #18 - ASSUMPTION CHURCH  
SPRINGFIELD ST. HISTORIC DISTRICT  
CHICOPEE, MA





PHOTO #19 - GILMORE ST.

SPRINGFIELD ST. HISTORIC DISTRICT  
CHICOPEE, MA





PHOTO #20 - UNION ST.  
SPRINGFIELD ST. HISTORIC DISTRICT  
CHICOPEE, MA



PHOTO # 21- GILMORE CARRIAGE SHOP  
SPRINGFIELD ST. HISTORIC DISTRICT  
CHICOPEE, MA



## Missing Core Documentation

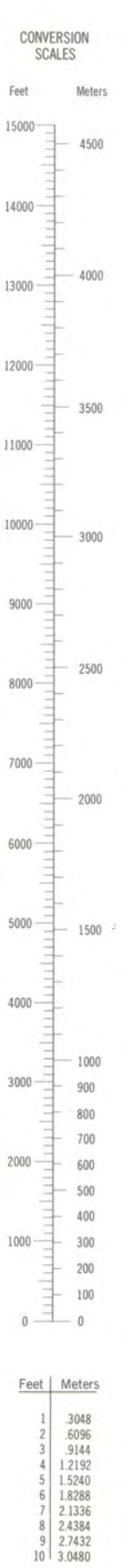
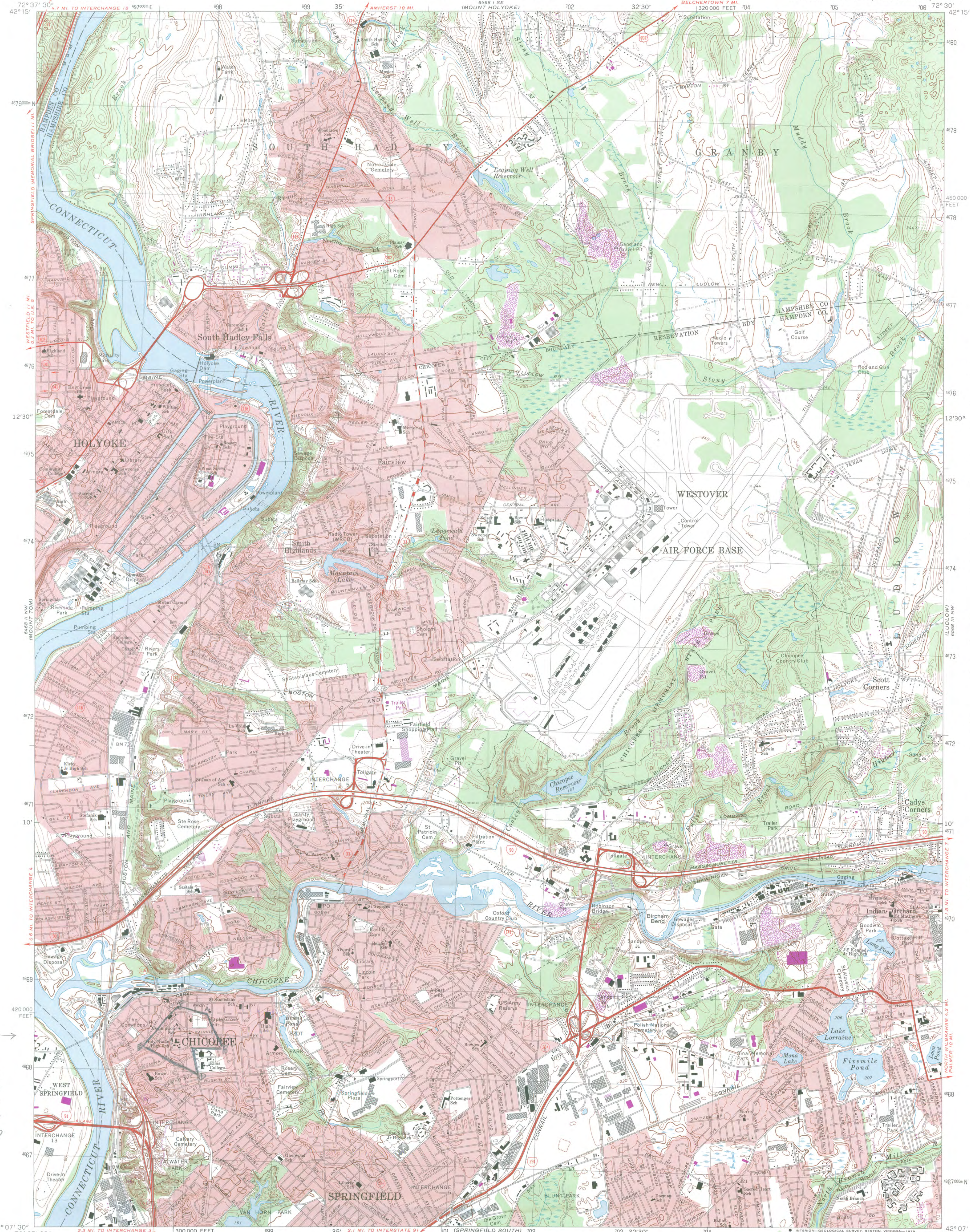
<b>Property Name</b>	<b>County, State</b>	<b>Reference Number</b>
Springfield Street Historic District	Hampden County, Massachusetts	90000217

The following Core Documentation is missing from this entry:

Nomination Form

Photographs (missing #13)

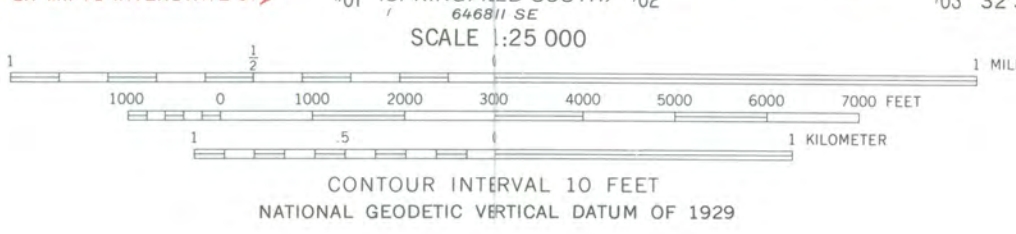
USGS Map



Springfield Street  
Historic District,  
Chicopee, Mass.

A 18 698300 4668670  
B 18 698470 4668280  
C 18 698120 4668270  
D 18 698220 4667990  
E 18 697500 4668280  
F 18 697820 4668730

Mapped, edited, and published by the Geological Survey  
Control by USGS, USC&GS, and Massachusetts Geodetic Survey  
Topography by planetable surveys 1933. Revised from  
aerial photographs taken 1971. Field checked 1972  
Polyconic projection. 1927 North American datum  
10,000-foot grid based on Massachusetts coordinate system,  
mainland zone  
1000-meter Universal Transverse Mercator grid,  
zone 18  
Red tint indicates areas in which only landmark buildings are shown  
There may be private inholdings within the boundaries  
of the National or State reservations shown on this map  
Revisions shown in purple compiled in cooperation with the State of  
Massachusetts agencies from aerial photographs taken 1975 and other  
source data. This information not field checked. Map edited 1979



ROAD CLASSIFICATION

Primary highway, hard surface ——— Light-duty road, hard or improved surface ———

Secondary highway, hard surface ——— Unimproved road ———

Interstate Route U.S. Route State Route

SPRINGFIELD NORTH, MASS.  
N4207.5-W7230/7.5  
1972  
PHOTOREVISED 1979  
AMS 6468 II NE-SERIES V814

UTM REFERENCES: A-18-698,300 E 4,668,670 N D-18-698,220 E 4,667,990 N  
B-18-698,470 E 4,668,280 N E-18-697,500 E 4,668,280 N  
C-18-698,120 E 4,668,270 N F-18-697,820 E 4,668,730 N

SPRINGFIELD STREET HISTORIC DISTRICT, CHICOPEE, MASS.

THOMAS S. MIERICH ET. AL. 13727 9919 (62)

MARY H. KUSKIN ET AL 61 72.10 320-318

CASINO AVE. 134.93 11798 (29)

ABE LA T. DROZDAL 8782 330

FRED NOETON ET UX 6757 (10) 50.0 336

JOSEPHINE M. KUSEK ET AL. 8840 65.00 346

HENRY HARRIS ST. 135.17 9081 (73)

JEAN T. TOPOR 67.86 356

1487 41 135.27 120.40 12270 (74)

125.82 93.44 124.95

FRANCEAU ASSOCIATES INC.

LEMUEL AVE. 105.50 5140

IRENE J. 60.0 374

LLOYD E. 71.30 5620

EBERHART ET UX. 171.88

SWIATLOWSKI 87.0

1150 19150

DOROTHY H. A. CANNON

SPRINGFIELD

ROMAN CATHOLIC BISHOP OF SPRINGFIELD AREA 7.54 ACRES

ELMS COLLEGE

ROOSEVELT AVE.

AUSTIN ST.

SCALE: 1 IN. = 40 FT.

SEE SHEET 037

SEE SHEET 039

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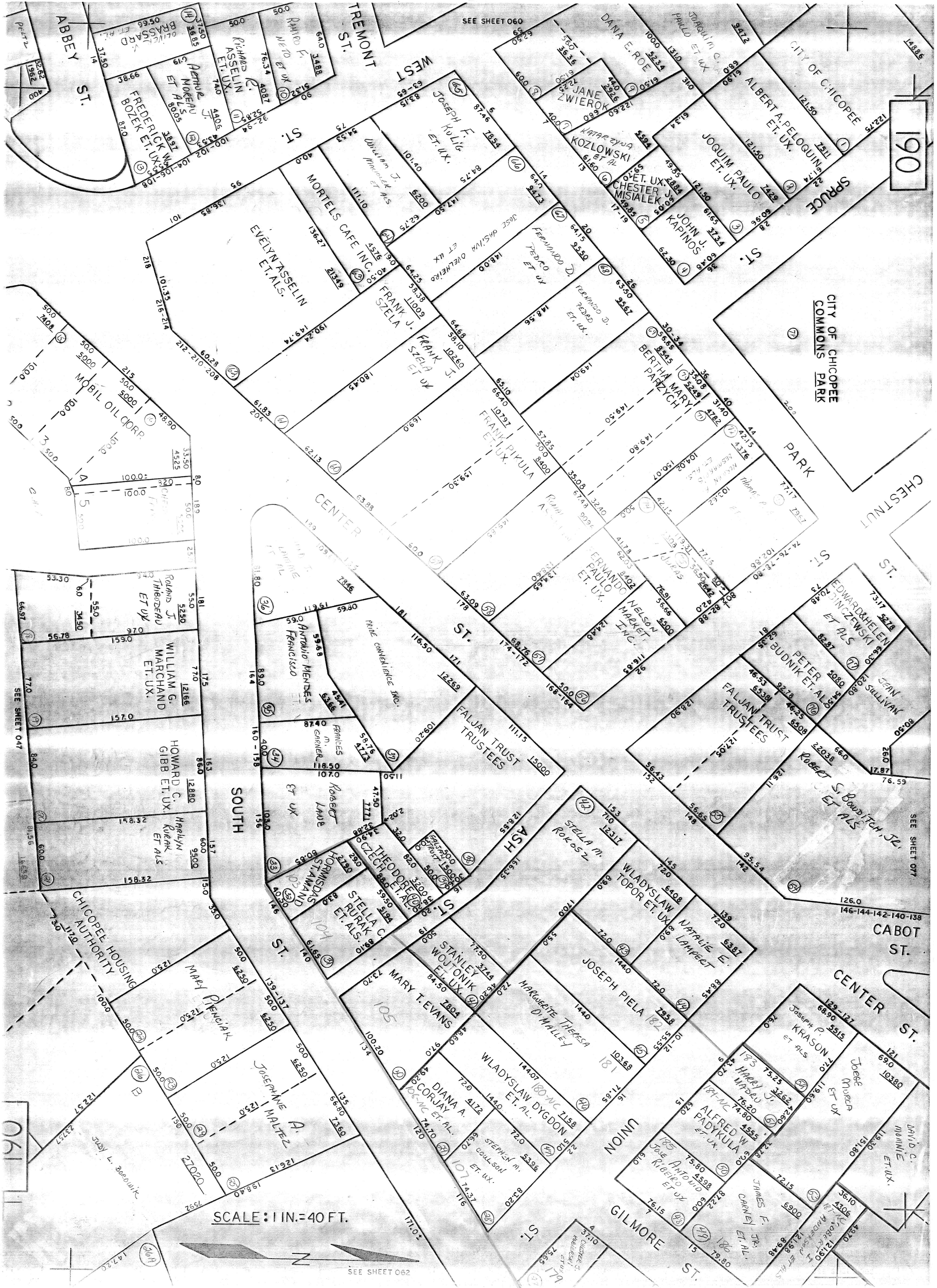
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SPRINGFIELD STREET HISTORIC DISTRICT  
CHICOPEE, MASS.  
5/11/89 ASSESSORS MAP



SCALE: 1 IN. = 40 FT.

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SEE SHEET 335

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SEE SHEET 337

SEE SHEET 338

SEE SHEET 339

SEE SHEET 340

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SEE SHEET 345

SEE SHEET 346

SEE SHEET 347

SEE SHEET 348

SPRINGFIELD STREET HISTORIC DISTRICT  
CHICOPEE, MASS.

5/11/89 ASSESSORS MAP

(NOTE: PROPERTIES MARKED "NC" ARE  
NON-CONTRIBUTING.)







048

048

SCALE: 1 IN. = 40 FT.

C.H.A. CABOT MANOR

SCHOOL AREA 1.37 ACRES

AREA 2.25 ACRES

CHAPIN ST. EXT.

SEE SHEET 062

EUGENE W. BEAUCHAMP SR. ET. UX.

WILLIAM G. CORRIDAN ET. UX.

I. DANIEL HOSMAN ET. UX.

FREDERICK A. MIELNIKOWSKI ET. UX.

ROSER BOLDUC ET. UX.

THEODORE S. CHMURAN JR.

SPENE PIETRY ET. AL.

CHESTER S. SNIZEK ET. UX.

JANET H. SNIZEK

ALEXANDER P. CIERPIAL ET. UX.

STERN M. BANNING ET. AL.

ERNEST R. DAVIGNON ET. UX.

OLEN A. BIELSKI, JR. ET UX

WINIFRED T. GRECCO ET. UX.

BERNARD R. BUREK

ALPHONSE JR. M. OLBY ET. UX.

SWIATKOWSKI ET. UX.

MICHAEL V. V. 13

MARK KADY ET. UX.

STONINA

MARKOWSKI

STERN M. BANNING ET. AL.

STANISLAW LACHTARA ET. UX.

JENNIE M. KONICKI ET ALS

JOHN W. KONICKI ET. UX.

ALDER 25 PASSAGEWAY

CHESTER CH. UX.

MAC

CAPTAIN

DR. STONINA

MICHAEL V. V. 13

MARKOWSKI

STERN M. BANNING ET. AL.

GERTRUDE N. AUSTIN

JOHN W. KONICKI ET. UX.

WINIFRED T. GRECCO ET. UX.

BERNARD R. BUREK

ALPHONSE JR. M. OLBY ET. UX.

SWIATKOWSKI ET. UX.

MICHAEL V. V. 13

MARK KADY ET. UX.

STONINA

MICHAEL V. V. 13

STERN M. BANNING ET. AL.

NATALIE KENNEDY

JOHN W. KONICKI ET. UX.

WINIFRED T. GRECCO ET. UX.

BERNARD R. BUREK

ALPHONSE JR. M. OLBY ET. UX.

SWIATKOWSKI ET. UX.

MICHAEL V. V. 13

MARK KADY ET. UX.

STONINA

MICHAEL V. V. 13

STERN M. BANNING ET. AL.

ANNIE JENDRYSIK ET ALS

JOHN W. KONICKI ET. UX.

WINIFRED T. GRECCO ET. UX.

BERNARD R. BUREK

ALPHONSE JR. M. OLBY ET. UX.

SWIATKOWSKI ET. UX.

MICHAEL V. V. 13

MARK KADY ET. UX.

STONINA

MICHAEL V. V. 13

STERN M. BANNING ET. AL.

ERNEST LA VIGNE ET. UX.

JOHN W. KONICKI ET. UX.

WINIFRED T. GRECCO ET. UX.

BERNARD R. BUREK

ALPHONSE JR. M. OLBY ET. UX.

SWIATKOWSKI ET. UX.

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MARK KADY ET. UX.

STONINA

MICHAEL V. V. 13

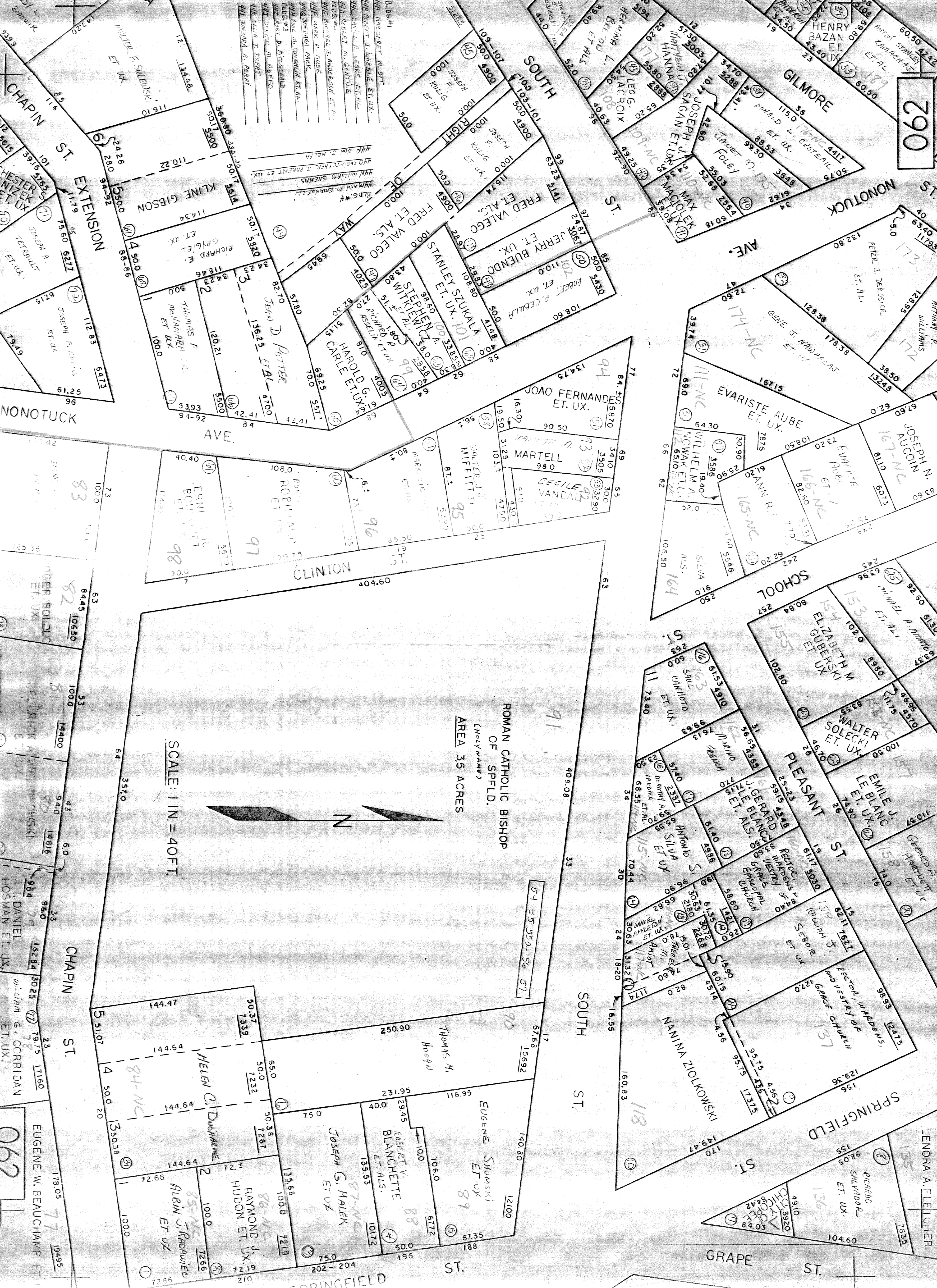
STERN M. BANNING ET. AL.

ANNIE JENDRYSIK ET ALS

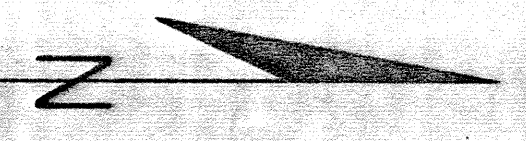
JOHN W. KONICKI ET. UX.</



790



SCALE: 1 IN = 40 FT.



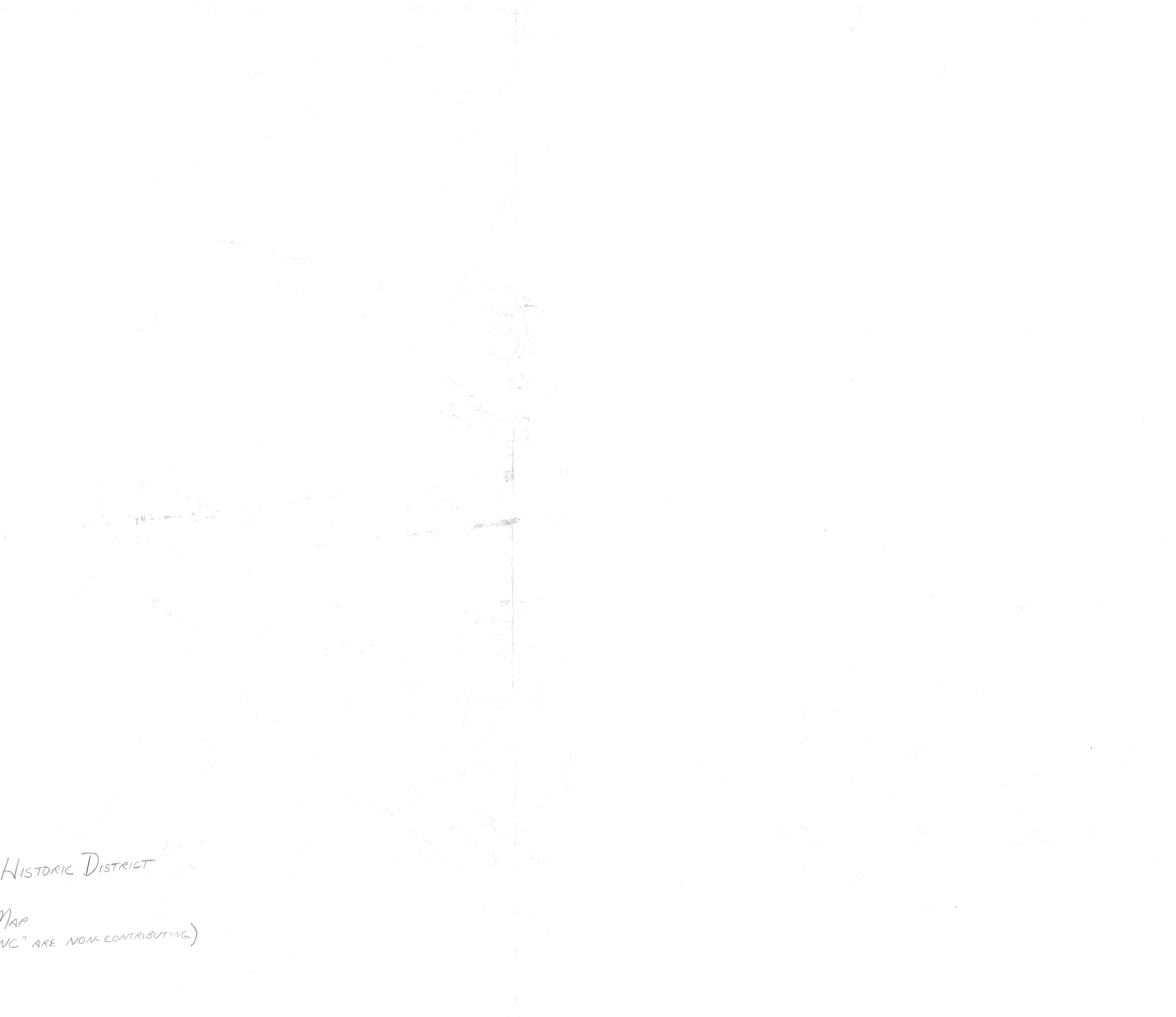
ROMAN CATHOLIC BISHOP  
OF SPFLD.  
(Holy Name)  
AREA 35 ACRES

062



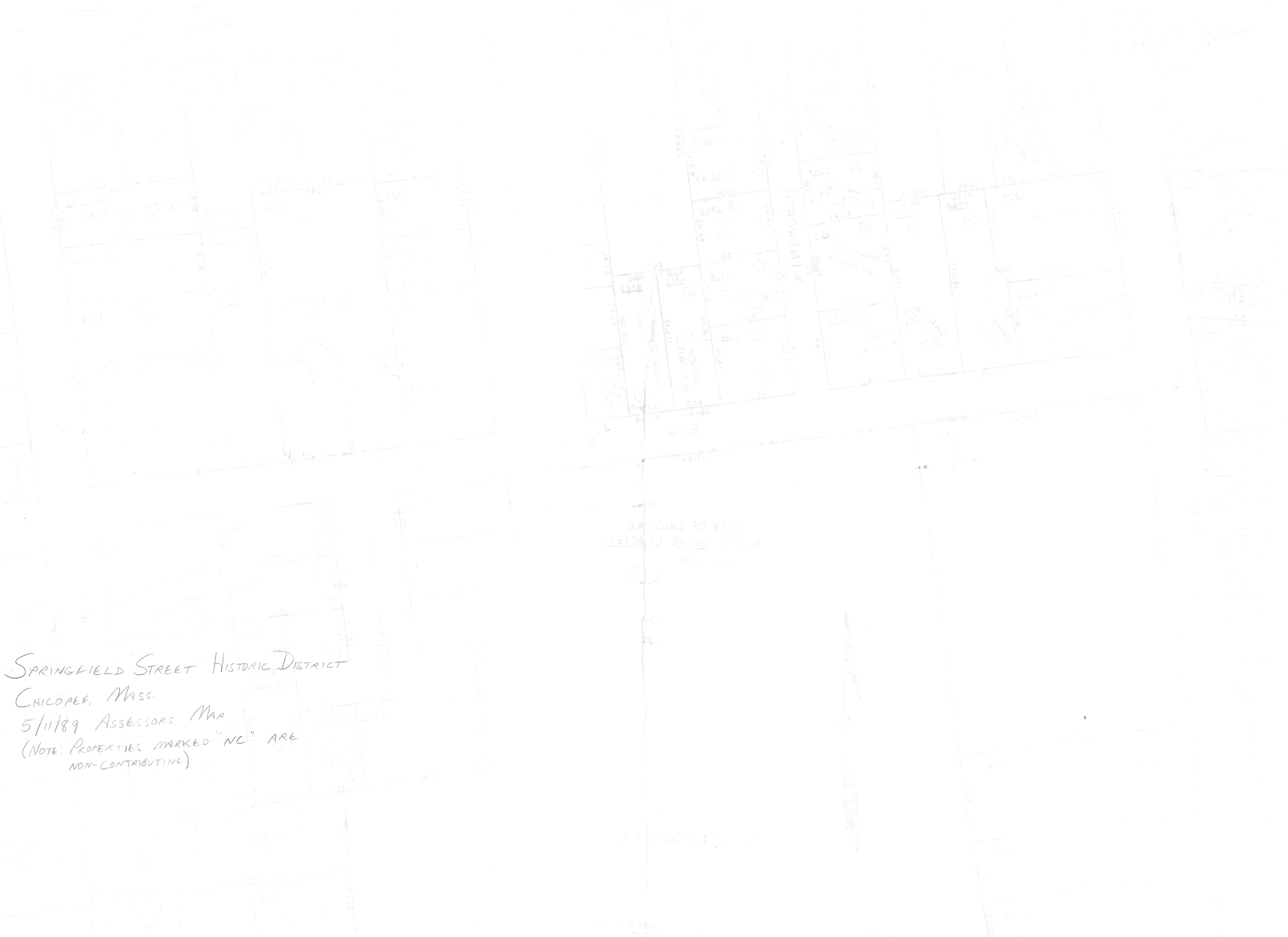


SPRINGFIELD STREET HISTORIC DISTRICT  
CHILDEE, MASS.  
5/11/89 ASSESSORS MAP  
(NOTE: PROPERTIES MARKED "NC" ARE NON-CONTRIBUTING)





SPRINGFIELD STREET HISTORIC DISTRICT  
CHICOPEE, MASS.  
5/11/89 Assessors Map  
(NOTE: PROPERTIES MARKED "NC" ARE  
NON-CONTRIBUTING)







SPRINGFIELD STREET HISTORIC DISTRICT  
 CHICOPEE, MASS.  
 5/11/89 ASSESSORS MAP  
 (NOTE: PROPERTIES MARKED "NC" ARE  
 NON-CONTRIBUTING.)

NORTH CATHOLIC BISHOP  
 ELIZABETH  
 AREA

063

CITY OF CHICAGO  
(MAPLE GREEN 194)

12

AUBURN ST.

570.40

175.24

91.05

89.50

85.0

ST. GRAPE

SEE SHEETS 079

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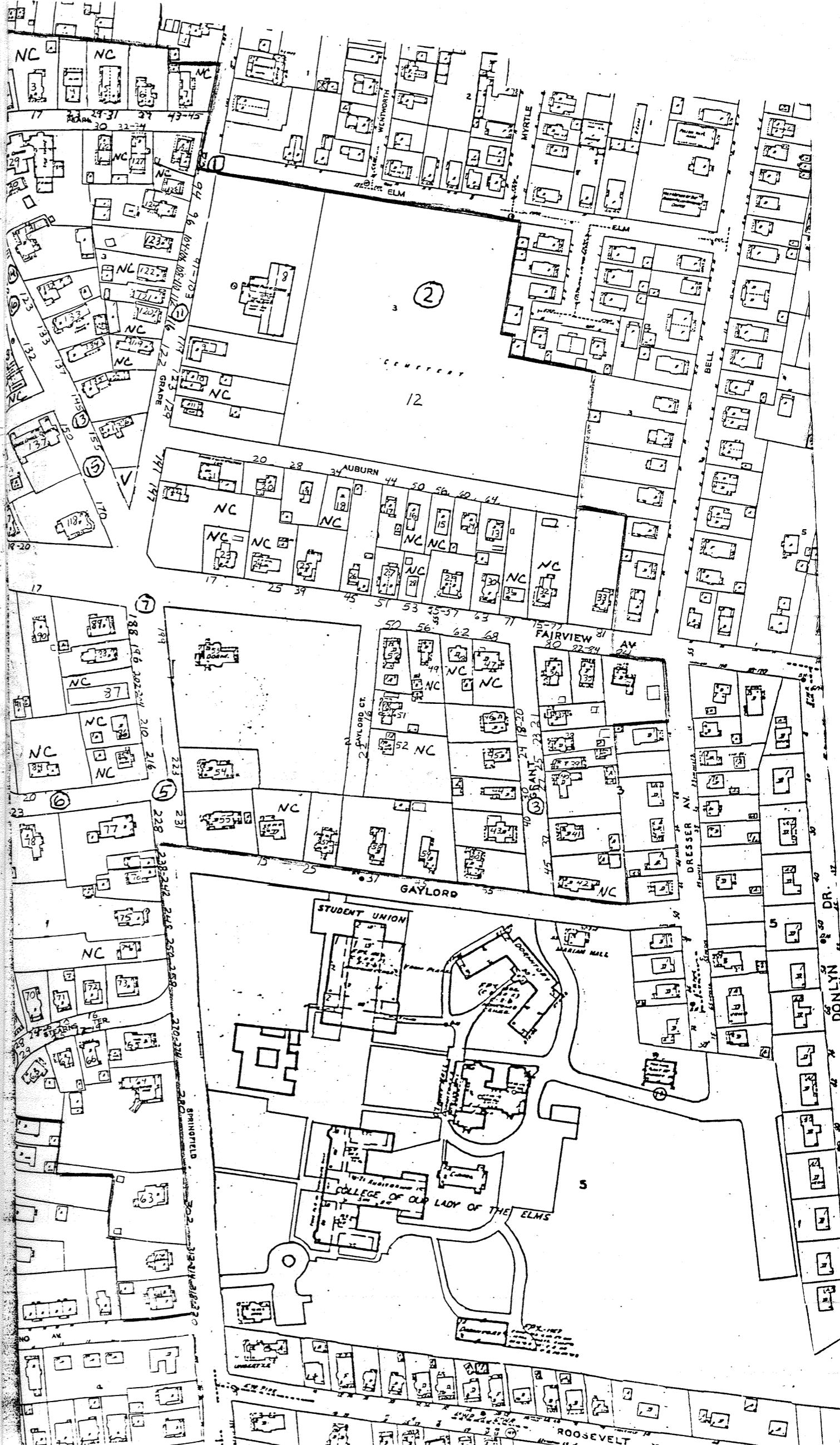
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55 SPRINGFIELD STREET  
 HISTORIC DISTRICT  
 CHICOPEE, MA  
 BASE MAP 1964 SANBORN  
 INSURANCE MAP, UPDATED  
 AS OF 6/19/89  
 (NOTE: NON-CONTRIBUTING  
 PROPERTIES ARE MARKED "NC"  
 VACANT LOTS ARE "V". CIRCLED  
 NUMBERS ARE PHOTO LOCATIONS.)



CHICOPEE HOUSING AUTHORITY  
150 FAMILY UNITS

*SPRINGFIELD STREET  
HISTORIC DISTRICT  
CHICOPEE, MA*

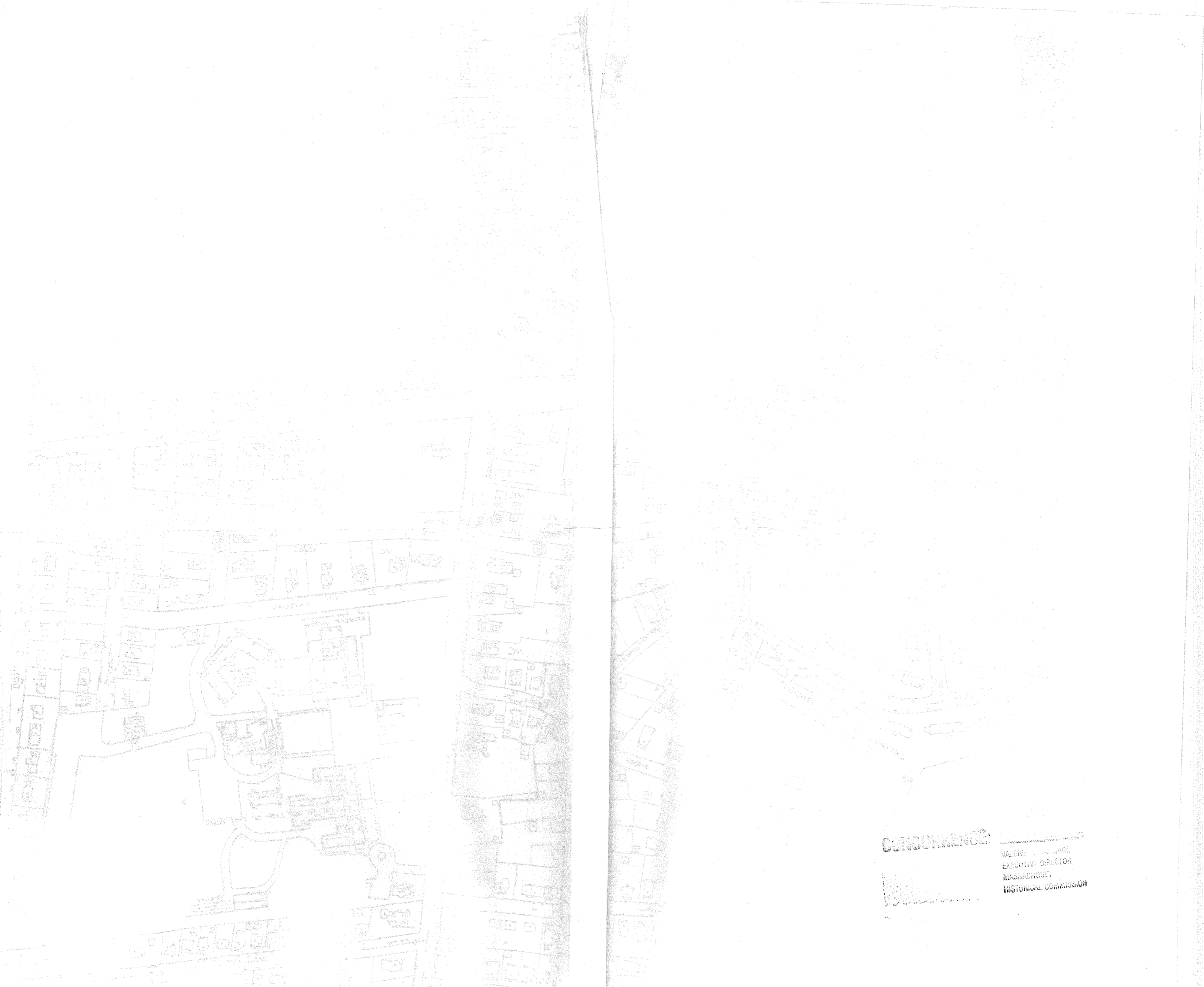
*RAISED IN 1900-1901  
IN 1900-1901  
150 UNITS  
(Note: some units are  
now vacant)  
View from the street*

STUDENT UNION

COLLEGE OF OUR LADY OF THE ELMS

5

ROOSEVELT



CONCURRENCE

VALENTINE A. BILMARE  
EXECUTIVE DIRECTOR  
MASSACHUSETTS  
HISTORICAL COMMISSION



RECEIVED  
DEC 28 1990  
NATIONAL REGISTER

December 19, 1990

Carol Shull  
National Register of Historic Places  
Department of the Interior  
National Park Service  
P.O. Box 37127  
Washington, DC 20013-7127

Dear Ms. Shull:

Enclosed please find the following nomination:

Springfield Street Historic District, roughly Springfield Street, Gaylord Street and Fairview Avenue, Chicopee (Hampden County), Massachusetts 01013.

There has been no owner objection for the property listed above.

The nomination has been voted eligible by the State Review Board and has been signed by the State Historic Preservation Officer. Owners were notified of pending State Review Board consideration 30-75 days before the meeting and were afforded the opportunity to comment. Comments received to date are attached to the nomination form.

Sincerely,

*Betsy Friedberg*  
Betsy Friedberg  
National Register Director  
Massachusetts Historical Commission

Enclosure: