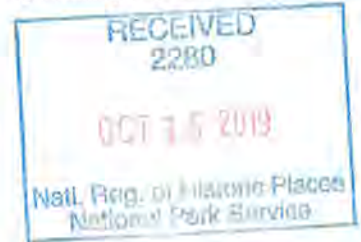


4499

United States Department of the Interior  
National Park Service

# National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.



### 1. Name of Property

Historic name: Olney Cook Artisan Shop

Other names/site number: \_\_\_\_\_

Name of related multiple property listing: \_\_\_\_\_

N/A

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

### 2. Location

Street & number: 54 Hartford Avenue East

City or town: Mendon State: MA County: Worcester

Not For Publication:  Vicinity:

### 3. State/Federal Agency Certification

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

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

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

national  statewide  local

Applicable National Register Criteria:

A  B  C  D

<u>Brona Simon</u>		<u>October 4, 2019</u>
Signature of certifying official/Title:	<u>SHPO</u>	Date
State or Federal agency/bureau or Tribal Government		

In my opinion, the property <input type="checkbox"/> meets <input type="checkbox"/> does not meet the National Register criteria.	
Signature of commenting official:	Date
Title :	State or Federal agency/bureau or Tribal Government

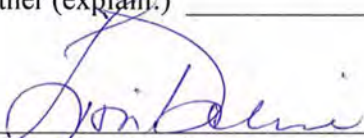
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**4. National Park Service Certification**

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:)

  
Signature of the Keeper

12/2/19  
Date of Action

**5. Classification**

**Ownership of Property**

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

**Category of Property**

(Check only **one** box.)

- Building(s)
- District
- Site
- Structure
- Object

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**Number of Resources within Property**

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>1</u>	<u>          </u>	buildings
<u>          </u>	<u>          </u>	sites
<u>          </u>	<u>          </u>	structures
<u>          </u>	<u>          </u>	objects
<u>1</u>	<u>0</u>	Total

Number of contributing resources previously listed in the National Register 0

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**6. Function or Use**

**Historic Functions**

(Enter categories from instructions.)

COMMERCE/specialty store  
INDUSTRY/manufacturing facility

**Current Functions**

(Enter categories from instructions.)

RECREATION AND CULTURE  
EDUCATION

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## 7. Description

### Architectural Classification

(Enter categories from instructions.)

No Style

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**Materials:** (enter categories from instructions.)

Principal exterior materials of the property: WOOD/clapboard, WOOD/shingle,  
STONE/granite

### Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

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### Summary Paragraph

The Olney Cook Artisan Shop is a 1 ½-story timber-and-plank-frame cottage-industrial building on a granite-block foundation and constructed ca. 1839 as the glazier shop of Olney Cook of Mendon, Massachusetts. The property is located on a 0.55-acre parcel fronting Hartford Avenue East (south) and Warfield Road (east). The Town of Mendon restored the building to the Secretary of the Interior's Standards for the Treatment of Historic Properties (Grimmer 2017) in 2012, replacing damaged components in kind. The construction date is based on an 1839 deed that states the existence of the glazier shop. The building retains integrity as a property that embodies the distinctive architecture of small-scale, vernacular industrial shops in Massachusetts and throughout New England. The Olney Cook Artisan Shop property contains one contributing resource (the Shop) and no noncontributing resources.

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## Narrative Description

### *Setting*

The Olney Cook Artisan Shop is located near the northeast corner of the town of Mendon, Massachusetts. The Shop occupies a rectangular piece of land with frontage on historic Hartford Avenue East to the south, recent Warfield Road to the east, and abutting property boundaries on its south and west sides. The Shop and its land parcel of .55 acres (created ca. 2004) were formerly part of the Olney Cook farm, a farmstead to the north that consisted of a main residence and two barns, all no longer extant. The parcel is now a small, open field with a modern gravel parking area and woodland at the southwest corner and west edge. The Shop sits near the center of the east boundary along the road. One of the barn foundations is located in the northwest quadrant of the adjacent (northwest) parcel (No. 13-241-4), in the woods. The property boundary at Hartford Avenue East is lined by a low, dry-laid stone wall extending approximately 150 feet. The south side of the property is wooded and bounded by a low, dry-laid stone wall.

Historically from its construction in ca. 1839 until ca. 2004, the Shop was an ancillary building to the **Olney Cook House (ca. 1820, MEN.42; demolished)**, which included an astylistic, vernacular Cape Cod-type house built ca. 1820 with a later 19<sup>th</sup>-century portico, two barns west of the Shop, and numerous stone walls extending into fields (see **Criterion A – Industry**). The house and two barns were on a parcel separate from the current Shop parcel and are no longer extant, and the former farm area is now a residential subdivision (Buynicki 1989; Emidy 2002; Ritchie and Van Dyke 2002:43).

### *Exterior*

The **Olney Cook Artisan Shop (ca. 1839, MEN.278, contributing building, Photos 1–3)** is a 1 ½-story building of early 19<sup>th</sup>-century traditional timber-frame and wood-plank construction. The three-bay-by-two-bay (23' 8" by 14' 5" exterior; 23' 4" by 14' 3" clear interior), rectangular, front-gable building faces north-northeast following the path of Hartford Avenue East. The northwest wall, northeast wall, and northwest corner of the building meet grade, while the northeast (façade), southeast, and southwest walls rise above a stone foundation with an exposed basement that is one story in height on the southeast and southwest elevations (Photos 2–3). Dry-laid stone retaining walls extend 15 feet from the south corner and 22 feet from the west corner of the southeast foundation wall. Stone steps from Hartford Avenue East and a gravel path across the property provide access to the principal entrance.

The gable-front roof is clad in cedar shingles with an open eave and flat, 1" by 4" wood rake trim boards. The walls of the building are sheathed in painted clapboards with narrow corner- and sill-board trim. The primary entrance is on the northeast bay of the two-bay façade and is an original, three-panel-over-three-panel wood door with equal top and bottom proportions and numerous pencil notations on its interior face (Photo 2). Hardware for the primary entrance consists of an original Norfolk thumb latch, a modern deadbolt, and three modern butt hinges. The door is set in a plain board surround, and a flat, dressed-granite step stone provides access to the entry. A secondary entrance is in the northeast bay of the southeast elevation at foundation level (Photo 1). It is a wide opening with a modern, plank-and-batten double door on strap hinges that opens outward. The façade is pierced by one 9/6 window on the main level and a small, plank-and-batten door on strap hinges at gable height. The northwest elevation has three irregularly spaced windows on the main level, one near the north (façade) end and two closer together at the south end. They are 8/8, double-hung, original sash. A three-pane ventilation window is centered in the elevation at the foundation level (Photo 2). The southwest gable-end elevation has five windows, consisting of two 8/8, wood, double-hung, original sash at the foundation level, two 12/8 sash at the first

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story, and one 6/6 sash at gable height (Photo 3). The southeast elevation has five windows consisting of 12/8, wood, double-hung, original sash piercing both the foundation and first-story levels (Photo 1). As in the northwest elevation, the three windows on the main level are arranged with two at the south end and one set farther apart at the north end. The two foundation-level windows are directly below the paired windows. Windows throughout the building have wood sash, flat wood trim, wood lintels, and wood sills. The heads of all basement windows are at sill level. All windows feature sheet-glass panes, most of which are original. The muntin profiles, measuring approximately 0.5" wide at the outside faces and 0.25" wide at the tip, are consistent with late Federal- and early Greek Revival-period design and suggest construction at some point in the 1830s and most likely contemporary with the Shop itself.<sup>1</sup> The foundation consists of mortared fieldstone on the interior, faced with ashlar granite block of irregular sizes on the exterior, and capped with large, quarry-faced granite blocks.

### *Interior*

The Shop's interior at the first floor is unfinished with exposed wall- and roof framing, and has two remaining shop tables for furnishings (Photos 4–8). A wooden ladder at the southwest wall provides access to the loft storage in the gable space above the main level (Photo 4). There is no internal vertical connection between the main floor and basement. The framing plan uses a two-bay, pine post-and-beam pegged construction arrangement with tying joints at the bay transition. The corner posts and plates are approximately 6" square, the two center posts measure 4.75" by 4.75", and all are cut using an up-down or sash-type saw. The wall construction consists of vertical, 1.5"-thick pine planking of irregular widths up to 12" wide in place of studs, fastened at the sills and beams, and cut using an up-down saw. Four planks on the northwest interior wall bear small historic numeric notations and a line drawing of a face, which appear to have the same patina of age (Photo 5). Rough openings for the windows and door are fastened directly to the planking with modern beaded trim boards attached to the side panels.

The roof system consists of common rafters, ceiling joists, and a central tie beam resting on the timber rafter plates along the southeast and northwest walls (Photo 6). The rough-sawn ceiling joists measure approximately 1.75" by 5.75" and are irregularly spaced at approximately 1' 8" on centers and were cut using a circular saw. Most ceiling joists are separated from their respective mortises, and the third-from-south joist has been lost entirely. The rafters are regularly spaced at 2' 10" on centers, except for the rakes, which are spaced at 3' 0.75" at the north end and 3' 1" at the south end. The rafters do not align with the center posts or ceiling joists. The flooring on the first floor consists of a 0.5" shiplap subfloor and a 0.75" finish floor with irregularly sized planks running north to south meeting at the underlying center beam exposed at the basement level (Photo 4). The flooring is set on irregularly spaced 2.25"-by-6.5" joists at approximately 1' 10" at the southern section and 2' 0" at the northern section. Three small sections of flooring have been covered at later dates: a square at the west corner that was covered after a historic chimney and/or furnace system was taken down (Photo 7); a small removable section near the center in the northern part of the floor, visible from the basement level (Photo 5); and a section at the doorway, presumably as part of the Shop's restoration in 2012. The first floor is furnished with two wooden workbenches as well as several wall shelves at various locations. The larger of the two workbenches is positioned on the northwest wall and features standard woodworking devices, including dog holes and a face vice, while the second workbench in the east corner features half-cylinder wells near the edges and may have served as a putty-mixing area with catch wells for excess, hardened glazing putty.

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<sup>1</sup> See James Garvin's analysis of historic window muntin profiles, 1705 to 1880 (Garvin 2002:147). The muntin profiles used for the Olney Cook Artisan Shop windows indicate a construction date between 1790 and 1830, though the elongated ovolo or torus (quarter-round) suggests a date at the later end of this range. By the 1850s, trends in muntin profiles favored little to no moldings on the sides of muntins, and usually consisted of a straight, much deeper trapezoidal profile.

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The interior at the basement level (19' 10.5" by 11' 0.5") is divided into two spaces: an unfinished room to the north and a finished room to the south, accessed from the exterior by the double-leaf door at the north end and connected by a single wood door in the dividing wall (Photos 8–9). The northern room consists of fieldstone-and-rubble interior foundation walls with large, rectangular granite capstones supporting visible 6"-by-6" sills and the 7"-by-7" center beam. The center beam features a large iron spike driven into its side at the northwest end and a door hinge comprised of a hand-forged eye and pin at the southeast end, possibly recycled from a swinging fireplace crane. A modern fuse box is located on the northeast wall and is suspended from the first-floor framing above. A modern, unfinished concrete slab was poured as part of the Shop's restoration in 2012. The two rooms are divided by a wall of vertical, 1"-thick, rough-sawn planking of irregular widths in place of studs, fastened at the center beam, and infilled with plaster. The rough opening for the single wood door between the two rooms is attached to the planking, and the door itself is of simple two-layer construction with irregular, angled boards on its south face (Photo 8). The door features surviving historic hinges and latch and shows evidence for a formerly substantial rim lock.

The southern room is finished with historic and restoration lath and plasterwork (Photos 8–9). The four windows (two on the southeast wall with sills at 2' 6" above the brick floor and two on the southwest wall with sills at 3' 0" from the brick floor) are splayed and set back 16" from the clear interior dimensions. The window encasements and interior sills are finished with 0.75" trim board and feature numerous pencil notes. The floor consists of new red brick laid on a concrete subfloor as part of the Shop's restoration in 2012 (Photo 8). The northwest wall features two levels of shelving set approximately 4' and 5' from the floor and an additional triangular corner shelf at window-sill height in the west corner. The east corner has a small shelf at approximately 5' 6" from the floor. The southwest and northeast walls contain corresponding slats for a former removable wood worktable that abutted the southeast (street-facing) wall (Photo 9). The slats are set at window-sill height on the southeast side and are angled downward toward the interior space, indicating an angled work platform. A thin strip of trim board runs on all four walls at approximately 5' 6" from the floor and features small hanging nails at various locations. Two 4"-long hooks hang from the center of the ceiling approximately 4' from each other. A small, beveled, rectangular piece of wood is attached to the ceiling in the center of the room and features a 1"-diameter circular boring in its center.

As described above, the Shop's interior features several instances of written notations recorded on the walls, window trim, and first-floor door. Four planks on the northwest wall of the first floor bear numerical chalk marks with fractions, which could indicate quick dimension notations. Near these chalk marks is a line drawing in chalk of a human face with marks denoting eyes, nose, and neck, which appears to have the same patina of age as the nearby numerical marks. Similar marks, albeit in pencil, are seen on the trim of basement-level windows, particularly on those windows in the southwest wall. Based on the use of small fractions, the marks at the basement level may be associated with glass cutting. Pencil notations on the interior face of the first-floor door are dates ranging from 1904 to 1912 with weather reports included in some instances.

A number of the Shop's structural members are clearly either reused or refuse pieces.<sup>2</sup> At the first floor, several of the structural members were cut from refuse pine logs, notably the roof rafters, ceiling joists, and plank sheathing, and several of the posts, beams, and plates that show the curvature of logs. Several ceiling joists show evidence of significant warping, indicating a lower quality of raw material. The

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<sup>2</sup> The term "refuse" refers to sections of timber discarded during a dimensional cut, where the thinner, tapering portion at the top of the log is not wide enough to be cut at the specified dimension. Such pieces were ordinarily discarded or used for other purposes. In the case of the Shop, these pieces were likely purchased from a sawmill at lesser or no cost.

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northern top plate of the southeast wall was constructed from the refuse end of a sawn log; the intended nominal dimension is only evident at the southern end, tapering to the natural curve of the log when the plate meets the east corner of the frame. In this situation, a refuse log was satisfactory since the nominal dimension was only needed at the tying joint in the center of the frame; the connection at the west corner of the Shop's frame only required a tenon end from the refuse piece. While elements of the roof framing were sawn using a circular saw, prevalent in New England from around 1830, the plank sheathing, posts, beams, plates, and sills, as well as the shiplap subfloor seen from the basement level, bear the distinctive vertical saw marks associated with a water-driven up-down, or sash-type, saw.

### ***Restoration***

In February 2010, the Town of Mendon arranged for documentation and a restoration plan for the Shop, following the Secretary of the Interior's Standards for Restoration (Chenot Associates, Inc. 2012). The project, carried out between 2010 and 2012, included concrete flooring work and minor repointing at the foundation level; brick masonry flooring in the southwest basement room; roofing; structural and finish carpentry; door and window repair; and landscape work. A concrete subfloor was poured in both rooms at the basement level and reinforced with welded wire fabric and a drainage system, providing a basepoint for new sleepers and finish flooring using random-width shiplap (not yet installed as of August 2019). The basement level also received artisan repair/replacement of plasterwork, including patching in kind, with a new metal-mesh lath installed over deteriorated sections followed by scratch, brown, and finish coats of plaster. The Shop's roof was repaired and re-shingled using cedar shingles and without a modern rubber-membrane weatherproofing underlayment.

Following inspection, carpenters were employed to repair or replace deteriorated portions of the wood sill and post-and-beam components. This work is most evident in sistered portions of the post and plates at the west corner, which had been water damaged when a chimney rose through this portion of the Shop. Deterioration due to water damage at the north and east corners also required significant repairs to the sill, floor framing, corner post, and top plate. Repairs were also made to deteriorated trim and clapboards using epoxy consolidation techniques (filler) where possible and fastening replacement pieces with common standard nails. Window and door restoration included in-shop removal of all hardware and replacement of deteriorated parts with the same species to match the original joinery. Cares were taken to preserve original pencil notations on the interior face of the first-floor door and to reuse original glass panes wherever possible, replacing lost or damaged panes in kind. The landscape was regraded along the south face of the building to allow the lower level doors to fully open, and drainage systems were installed to move water away from the fieldstone foundation. The preexisting stone step walkup to the primary entrance was replaced with graded earth to accommodate disabled access.

### ***Statement of Integrity***

The Olney Cook Artisan Shop possesses integrity of location, design, materials, workmanship, and feeling. The property retains its original site on Hartford Avenue East, and its cottage-industrial setting includes access points from both the public highway and the former Olney Cook farmstead. The Shop's interior and exterior appearance as a timber-and-plank-frame, clapboarded shop is relatively unchanged from the time of its construction, with repairs made using in-kind materials and techniques. Important elements of the Shop's industrial function also remain in the form of a purpose-designed cutting room and original workshop furnishings and wall notations. The integrity of setting and association has been altered due to the loss of the house and the other farm buildings and the reworking of the landscape in 2004.



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## 8. Statement of Significance

### Applicable National Register Criteria

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

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

### Criteria Considerations

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

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

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**Areas of Significance**

(Enter categories from instructions.)

INDUSTRY

ARCHITECTURE

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Period of Significance**

ca. 1839–1922

\_\_\_\_\_  
\_\_\_\_\_

**Significant Dates**

N/A

\_\_\_\_\_  
\_\_\_\_\_

**Significant Person**

(Complete only if Criterion B is marked above.)

N/A

\_\_\_\_\_  
\_\_\_\_\_

**Cultural Affiliation**

N/A

\_\_\_\_\_  
\_\_\_\_\_

**Architect/Builder**

Olney Cook (builder)

\_\_\_\_\_  
\_\_\_\_\_

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**Statement of Significance Summary Paragraph** (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Olney Cook Artisan Shop (the Shop) is eligible for listing in the National Register of Historic Places under Criterion A at the local level in the area of Industry for its association with the window-glazing operations of farmer and glazier Olney Cook and the cottage industries that were essential to Mendon's economy in the second half of the 19<sup>th</sup> century, and under Criterion C at the local level in the area of Architecture as a rare, intact, and representative survivor of the type of modest artisan's workshop that was once far more common in Mendon and many Massachusetts towns. Built ca. 1839 by Olney Cook (1797–1882), a direct descendant of one of Mendon's first European settlers, Walter Cooke (1618–1696), the Olney Cook Artisan Shop was purpose-designed for window cutting and glazing and provided services to builders in the Mendon area. The property is significant because it exemplifies the distinctive characteristics of small-scale industrial design in New England and specifically of window-glazing facilities. Glazier's shops were once commonplace in Mendon and throughout Massachusetts and the wider region from the 17<sup>th</sup> century through the mid-19<sup>th</sup> century until developments in mechanized manufacture and more efficient delivery methods forced the abandonment of many smaller-scale production enterprises (Young 2008:203–204). Today, the Shop is the only remaining glazier's shop in the town of Mendon and rare in Massachusetts.<sup>3</sup> The Shop retains the essential components that convey the architectural design of a glazier's shop, including its size, partial in-bank siting as indicated by the northwest and northeast elevations set into the sloped site, with no window (northeast) and one small window (at the top of the foundation on the northwest), provisions for substantial natural light and temperature control, glass-cutting room, and window-frame fabrication and assembly shop. The period of significance for the Olney Cook Artisan Shop begins ca. 1839, when the building first appears in deed documentation, and ends in 1922, when the building was sold out of the Cook family.

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**Narrative Statement of Significance** (Provide at least **one** paragraph for each area of significance.)

#### **CRITERION A - INDUSTRY**

The Olney Cook Artisan Shop (the Shop) is significant under Criterion A at the local level in the area of Industry for its association with the cottage industries that were essential to Mendon's economy in the 19<sup>th</sup> century, and for its association with the activities of Olney Cook, a skilled window glazier, as part of the Cook family farm. The Shop was one of several components of the local community's industrial infrastructure during the 19<sup>th</sup> century and is now likely the oldest standing industrial building in Mendon.<sup>4</sup> Painter and glazier Olney Cook (1797–1882) built the Shop ca. 1839 on the property of his farm and home, and the building served as his glazier's shop. Later, it was possibly used as a cigar manufactory and shop between the 1890s until sometime before 1935.

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<sup>3</sup> The Olney Cook Artisan Shop is the only historic glazier's shop inventoried at the state level in Massachusetts.

<sup>4</sup> The Obadiah Wood House and Carpenter's Shop at 105 Hartford Avenue West (MHC MEN.53) are believed to date to ca. 1840, though no dedicated study that would confirm the date has been undertaken.

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## Glass Industry and Window Glazing

Prior to the mid-19<sup>th</sup> century, the practice of window glazing in New England was a cottage industry practiced by skilled craftspeople at the local level, as illustrated by the **Olney Cook Artisan Shop (ca. 1839, MHC No. MEN.278, contributing building)**. During the 17<sup>th</sup> century, residential buildings typically had small, casement windows with diamond-shaped lattice windows, predominantly glazed with lead. From the first quarter of the 18<sup>th</sup> century, sash windows with putty glazing began to appear in New England contexts and by mid-century were present in most buildings. From the mid-18<sup>th</sup> century, the growth of classically inspired modes of building in New England and the southern colonies called for specific design and proportions in window-making, particularly in terms of the size of window lights, which usually followed the Golden Ratio principle (Swiatosz 1985:31).<sup>5</sup> Throughout the 18<sup>th</sup> century, crown glass was the standard for window glass, typically imported to the New England colonies from England. First developed in France in the 14<sup>th</sup> century, crown-glass production involves molten glass blown into a hollow tube or "crown" and then flattened by reheating and then spinning the metal blowpipe. It is distinguished by concentric circles surrounding the point where the blowpipe was removed (Louw 1991). Most British glass originated in northeast England, the undisputed leader in the field of window-glass production until approximately 1830, where advances in industrial chemistry had led to lower prices and, thus, cheaper exports to Britain's various colonies and trading partners. Typically, the largest squares of glass available measured 33" by 23" before 1830 and 48" by 54" by 1845 (Louw 1991:54). These larger pieces would then be cut to size by local glaziers to suit the specific demands of the client.

By the first decades of the 19<sup>th</sup> century, glass production had begun in Massachusetts in Cambridge, Chelmsford, Sandwich, and elsewhere.<sup>6</sup> After the first quarter of the 19<sup>th</sup> century, when Olney Cook built his Shop, plate, or sheet, glass became widely available in Britain and the United States, though it was far more expensive than traditional crown glass. Plate glass was first produced in North America in the 1830s, where molten glass was cast onto an iron sheet and then polished (Weaver 1997:234). Several early efforts in plate glass manufacture took place in Berkshire County, largely due to the availability of high-quality sand for glassmaking, and a substantial window glasshouse, known as the Massachusetts Glass Company, was established in Cheshire, Massachusetts, in 1849 (Wilson 2001:142). More likely, however, a glass producer used an iron tube or blowpipe to gather molten glass and blow the material into a cylindrical vessel to be spun into a flat sheet. The flat sheet was cut into rectangular pieces of various sizes to maximize the economy of the sheet, and excess was melted down for reuse. Despite slow, steady growth in glassmaking efforts in the first half of the 19<sup>th</sup> century, however, window glass was still largely imported from Europe, perhaps partly due to the high level of demand. Even with advances in the industry from 1850–1920, the majority of all window glass in the United States was still imported (Young 2008:205).

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<sup>5</sup> The Golden Ratio principle was developed in late 17<sup>th</sup> and early 18<sup>th</sup> centuries as an outgrowth of the Enlightenment, and governs certain aspects of proportion in architectural design, seen particularly in 18<sup>th</sup>- and early 19<sup>th</sup>-century construction. In this philosophy, the long edge of a surface is approximately 1.6 times greater than the short edge; in window panes, this translates as 8" by 13", or 10" by 16".

<sup>6</sup> Begun in 1818, the New England Glass Company in Cambridge was one of the largest of its kind in the United States during the first half of the nineteenth century and may have supplied shops like Olney Cook's (Stone 1930:780). Similar glass manufacturing occurred in South Boston from the first quarter of the nineteenth century (Kaiser 2009).

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The design and arrangement of spaces of Olney Cook's Shop suggests a typical glass-cutting and glazing operation and is representative of cottage industrial shops in New England. The standard glazier's shop included a well-insulated cutting room and a separate space for fitting and glazing. Glass needed to be kept at a warmer temperature to ensure clean and accurate cuts with minimal cracking, accomplished at the Shop with heavy plastering in the basement cutting room. These specific conditions usually meant the space was heated by a small wood or coal stove that was also used to heat glass before cutting. For the Shop, the requisite heat source in the cutting room was vented through a chimney at the west corner, the path of which is preserved in the floor framing at the first-floor level. Cutting boards of the early to mid-19<sup>th</sup> century typically included a 7' by 3' breaking-out board, usually at or below waist height, with a slope toward the operator. While some glass cutters used flat or level cutting boards, the sloped board was preferred by experienced cutters due to the ease it provided when stretching over the workspace to cut larger pieces. This arrangement is seen in the angled slots for a removable workbench that remain in the Shop's basement cutting room. The table could also be covered with a rug to minimize scratches (Cooper 1935:36–37). Glazing work was performed in a separate space where pre-assembled sashes were fitted with glass and glazed with a putty, most usually made from a mixture of whiting (calcium carbonate, or ground limestone)<sup>7</sup> and linseed oil (possibly manufactured locally)<sup>8</sup> (Cooper 1935:59–61).<sup>9</sup> At the Shop, the first floor was the designated glazing space where a master glazier would prepare and glaze the finished window panes on site.

### **Mendon Industries and Olney Cook**

The town of Mendon was first occupied by white European settlers in the late 17<sup>th</sup> century when Walter Cooke (ca. 1618–1696) arrived from Weymouth, Massachusetts, in March of 1664 (Cutter 1915:2331). Though primarily an agrarian economy through the 17<sup>th</sup> and 18<sup>th</sup> centuries, the town experienced significant growth beginning in the first quarter of the 19<sup>th</sup> century, with its population rising from 1,628 in 1800 to 3,524 in 1840 (U.S. Census 1800, 1830, 1840). In 1830, Mendon's larger industries included eight cotton mills, three woolen mills, four sawmills, two gristmills, a machine shop, and a scythe factory (MHC 1983, 1984). Prior to their separation from Mendon in 1845, the mills at Blackstone and Millville villages in Mendon's South Parish generated a large amount of tax dollars for the town. Beginning in 1824 and completed in 1828, the construction of the Blackstone Canal, which stretched 45 miles between Providence, Rhode Island, and Worcester, Massachusetts, provided a regional route for trade (Greenwood 1991). Plummer's Landing on the canal about eight miles away in the village of Whitinsville in Northbridge served essentially as an inland seaport, where goods produced in Mendon could easily be sold at markets in Providence and Worcester.

Unmechanized cottage industries, primarily boot- and shoemaking, flourished in the more rural area of northern Mendon.<sup>10</sup> The boot and shoe industry employed more than 200 men and women in Mendon

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<sup>7</sup> The local source for whiting, a calcium-carbonate powder derived from aragonite, calcite, or dolomite, was most likely the Lime Rock quarries in Lincoln, Rhode Island, one of the earliest and most important limestone quarries in the United States (Sullivan 1974). The nearest other source of limestone was Lee, Massachusetts, indicating the whiting used by Olney Cook was most likely quarried in Lincoln and transported north to Mendon.

<sup>8</sup> See the large linseed oil mills in Easton, Massachusetts, established in the late 18<sup>th</sup> century (Bishop 1864:46; MacFadyen 2018:142).

<sup>9</sup> Window sashes were generally made from pine, cherry, or mahogany, though oak was also typical in New England contexts, and were most often assembled elsewhere by a skilled joiner (Swiatosz 1985:31).

<sup>10</sup> Compared to similar developments in Marlborough, where many residents began setting up cobbler's shops at home from around 1815 (Marlborough Historical Commission 1995).

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alone.<sup>11</sup> Other, active smaller industries, such as Olney Cook's window-glazing operation, included leather goods, woodworking, brickmaking, and fashioning of straw bonnets and hats, though the precise locations for these other industries have yet to be identified. With increasing population came increases in building construction, necessitating the services of one or more skilled glaziers in the town. Further afield, the massive expansion of industries in the Blackstone River Valley, such as the towns of Blackstone and Millville (both part of Mendon before 1845), would have demanded hundreds of sash windows to light newly constructed mills and workers' housing in the region.

Olney Cook was born in 1797 in Mendon to Ariel Cook (1775–1847) and Crusa Cook (1775–1820), who married in 1795 (Town and City Clerks of Massachusetts 1796). The Cook family had resided in Mendon since Walter Cooke had emigrated from Leeds in Kent, England, to Weymouth, Massachusetts, before settling in Mendon. Olney Cook married Melinda Wilcox on October 3, 1822, and together they had three children: Sally Hayward, Eveline M. Barrows, and Lowell C. Cook (New England Historic Genealogical Society 1909:275; Baldwin 1920:431). Besides his role as a farmer and craftsman, Cook served on the Mendon Board of Selectmen in 1843 and from 1850–1856, along with several other instances of civic volunteering (Metcalf 1880:578, 608, 627, 676, 684).

The site of the **Olney Cook House (ca. 1820, MHC MEN.42, not extant)** and farm<sup>12</sup>, including the Shop, was located in the northeast corner of Mendon on what was the main turnpike between Boston and Hartford in the 19<sup>th</sup> century. This road, the Ninth Massachusetts Turnpike, was chartered in 1800 and included parts of Westcotts Road, George Street, Neck Hill Road, and Hartford Avenue (both East and West) in Mendon. Hartford Avenue East had been occupied during the 18<sup>th</sup> century, as evidenced by the Ariel Cook homestead present near the corner of what is now Bellingham Street, and was substantially settled by 1831 with six houses south of the intersection with Neck Hill Road, including the Olney Cook House (Figure 1). This farmstead, north of the turnpike, was acquired by Olney Cook over the course of several years: by deeds of Ariel Cook on June 29, 1826, June 9, 1827, and August 30, 1839, from the estate of Ariel Cook on May 1, 1848, and by deed of Clark Cook on April 26, 1862 (WCRD 1826, 1839, 1972). Following his father's death on July 18, 1847, Olney was the executor and majority inheritor of Ariel Cook's 260-acre estate, including the Cook family burial ground, after buying his brother Hiram's share (Baldwin 1920).<sup>13</sup> Olney Cook purchased an additional lot from Tyler Daniels on November 3, 1827, south of the turnpike and opposite to the Ariel Cook lot (WCRD 1827).

The land on which the Shop is located was included in the parcel Olney Cook acquired in 1839 from Ariel Cook, and the Shop was already built at that time, according to the deed. The 1839 deed specifically mentions the resources included in the sale, namely a lot where Olney "has erected a Painter and Glazier's Shop" (WCRD 1839). The exact date of the Shop's construction has not been determined, but it was likely to have been in the 1830s, and possibly shortly before 1839. In the 1826 and 1827 deeds, Olney Cook was listed as a painter, and in the August 30, 1839 deed and the deeds thereafter he was listed as painter and glazier. Details taken by the U.S. Census Bureau do not include these trades, instead listing Cook as a farmer. By 1850, the Olney Cook farmstead included 125 acres of improved and unimproved land with a cash value of \$3600 with six livestock and various crops (Figure 2). The couple was assisted by their only son, Lowell C. Cook, who lived at home until the age of 22 (U.S. Census 1850a, 1850b, 1860). By 1870, the cash value of the property had risen to \$5,000 though the ratio of improved land had

<sup>11</sup> The growth of the boot industry in the region reached a zenith ca. 1840–1850. See former boot-maker's shops remaining in Milford: MHC MIL.311, MIL.392, MIL.605, and MIL.632.

<sup>12</sup> The formerly associated Olney Cook House and barns at 56 Hartford Avenue East, have been demolished.

<sup>13</sup> Samuel G. Wilcox, husband of Sally Cook and noted inventor of the retractable plumb bob, purchased a share of the estate from Hannah Cook (Sayles) (WCRD 1848).

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dropped significantly. The 1870 map calls out both Olney Cook's house and his shop, suggesting its value and importance (Figure 3; U.S. Census 1870b).

Beyond the resources available through the Boston, Worcester, and Providence markets, several valuable, local industrial resources would have been easily accessible to Olney Cook and his glazier's operation in the Blackstone River Valley. Between 1831 and 1870, there was a notable expansion in the industrial character of the area surrounding the Shop. While Metcalf and Nelson's 1831 map of the town depicts the aforementioned sawmill nearby at Muddy Brook, by 1857 the eastern portion of Mendon was home to two other sawmills, a box manufactory, a blacksmithing shop, and a planing mill, the latter of which likely had molding capabilities and may have supplied pieces for window sash construction (Figures 1 and 2; Metcalf and Nelson 1831; Walling 1857; Topkis 1937:1138). By 1870, industries included cotton and batting mills and improved water-powered operations at a new box shop on the site of the former nearby sawmill (Figure 3; Beers 1870).

Olney Cook died in Mendon on October 5, 1882, before his 85<sup>th</sup> birthday and was buried at Bicknell Cemetery in Mendon beside an impressive obelisk grave marker (*Milford Journal* 1882:2). His obituary from October 11, 1882, in the *Milford Daily News* praised Cook as "one of our most respected citizens, a man of firm principles and sterling integrity" (DeWitt and Lowell 2010). The farmstead and Shop then passed to Olney Cook's only child, Lowell C. Cook (1838–1921), a veteran corporal of both the 2<sup>nd</sup> Rhode Island and 1<sup>st</sup> Massachusetts Infantries who served during the entirety of the Civil War (Massachusetts State Census 1865). Lowell worked as a farmer at the family homestead, where he was the owner of the farm and Shop in 1898, and as a spindle pointer at A. A. Westcott & Sons in Milford (U.S. Census 1880, 1900, 1910; U.S. City Directory 1893:209; Richards 1898).<sup>14</sup> It is not known how Lowell Cook used the Shop. The historic map of 1898 shows the house, a barn, and Shop owned by L. Cook. According to oral history offered by the Lundvall family, later property owners, the Shop was used as a cottage cigar manufactory and store, using tobacco grown on the property, though this is not verified in town or state records (WCRD 2004).<sup>15</sup>

Lowell C. Cook died on September 21, 1921, and was buried at Bicknell Cemetery in Mendon (Register of Rhode Island Volunteers 1861–1865). At that time, the farm would have included the Cape Cod-type house and two barns (Figure 5; Emidy 2002). In 1922, the Shop's association with Olney Cook's glazier operations and the Cook family ended when Lowell C. Cook's estate granted the Cook farmstead to Joseph Sowa for \$1. The Shop served briefly as a community space for dances and other such functions. The property was sold to Josephine Lundvall in 1925, and the Lundvall family owned and occupied the farmstead through the 20<sup>th</sup> century from 1935 until 2004 (WCRD 1925, 1972). The land was plowed and used to raise potatoes, and the Shop became an unleased, private workshop until John Lundvall's death in 1988. According to oral histories from the Lundvall family, the southernmost barn was razed around 1943 following the 1938 hurricane that affected the area.<sup>16</sup> It has been suggested that an outbuilding was connected to the Shop at one point and was moved to its later position at the rear of the main house by the Lundvalls (see Figure 5), but the Shop bears no physical evidence to support this theory. Between 1988 and 2004, the Shop was owned by members of the Lundvall family and used for private storage.

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<sup>14</sup> Lowell C. Cook appears as a "Machinist" in the 1900 U.S. Federal Census, possibly in reference to his work in spindle manufacturing (U.S. Census 1900).

<sup>15</sup> Personal communication, Phebe Lundvall, 1993; only one person in Mendon, a John Byrne (b. 1841, Ireland), is listed as a cigar worker during this period (U.S. Census 1910).

<sup>16</sup> Personal communication, Phebe Lundvall, 1993.

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In 2004, Cobbler's Knoll LLC, a real estate developer, purchased the Lundvall property and demolished the house and barns in order to construct a new street (Warfield Road) and residential development. The Shop was preserved during the redevelopment project (2004–2006) and was purchased by the Town of Mendon in May 2009 and restored to be used for educational purposes (Town of Mendon 2018). Educational efforts have been spearheaded by officers of the Mendon Historical Society and are focused on the interpretive value of the Shop as an example of cottage industrial practice in the Blackstone Valley. The Society hopes to include the Shop in a local trolley tour for grade-school participants and to use the space to display historic trade tools collected from other areas of the town. The Society has engaged local high schools to explore opportunities for student involvement in research and storyboarding, and aims to partner with the Blackstone River Valley National Heritage Corridor.

### **CRITERION C - ARCHITECTURE**

The Olney Cook Artisan Shop is significant under Criterion C at the local level in the area of Architecture as a rare, intact, and representative survivor of the type of modest artisan's workshop that was once far more common in Mendon and Massachusetts. As a small building specifically designed for industrial purposes, namely preparation and glazing of wood sash windows, it demonstrates a combination of traditional, small-scale shop construction and larger purpose-built factory design common to industrial buildings in New England during the late 18<sup>th</sup> and early 19<sup>th</sup> centuries. The property is one of fewer than a dozen detached, rural artisan shops recorded in the Massachusetts Cultural Resource Information System (MACRIS) as remaining in Massachusetts. It is one of only two<sup>17</sup> that retain their historic interior furnishings and functionality, not including blacksmith shops, which required a different type of building to accommodate the high temperatures and fire risks associated with forges (MACRIS 2019).

The Shop is an important surviving example of vernacular architecture constructed during a period of transition for raw materials and cottage industrial design and manufacturing. Aside from their industrial or manufacturing functions, rural shops offered a space for farmers to work during the winter months and further their trade skills. Cottage industrial shops, or simply farm shops, in New England generally included blacksmithing, carpentry, furniture, and shoe making. They were typically one-and-a-half stories tall with a gabled front, had plenty of windows to light indoor work, and usually had a chimney for venting a cast iron wood or coal stove for heating (Visser 1997:152–155). The Shop's construction follows a plank-frame model using a combination of post-and-beam framing with vertical, plank siding nailed to or slotted directly into the sill and/or plates in place of studs. Generally speaking, the system is comprised of planks 2" thick and of varying widths. Planks were either pinned to the exterior of the frame, fastened directly to the sill or plate with or without rabbets, or slotted into a groove in the plate or sill and pinned at the other end. The frame itself can stand independently of the plank siding and could be erected before plank application (Radford et al. 1909:254–256; Nelson 1969:20; Upton 1979:20; Lewandoski 1985:106). At the Olney Cook Artisan Shop, the sill connections are obscured by interior flooring and exterior weatherboarding, but photographs taken during the roof's restoration in 2011 show planks fastened to the outside faces of timber wall plates. In a true plank-frame structure, as at the Olney Cook Artisan Shop, windows and doors are framed and supported by the planks themselves with smaller, horizontal framing only present at the sills and lintels.

Plank-frame construction was used in New England from the 17<sup>th</sup> century through the 18<sup>th</sup> and 19<sup>th</sup> centuries, particularly in the Massachusetts and Rhode Island colonies as disseminated from early practice at Plymouth Colony, though it is important to note that plank framing did not represent a more primitive

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<sup>17</sup> The other being the Henry Wilson Shoe Shop in Natick. See below.



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method or folk practice but rather one technique among several available (Upton 1979:25; Lewandoski 1985:118). Though stud construction was commonplace as well, particularly by the 19<sup>th</sup> century, vertical-board construction was pervasive in early Rhode Island and nearby areas of Massachusetts, seen particularly in Providence, Newport, and Narragansett (Isham and Brown 1895:79). The method can be appreciated in several important surviving examples (e.g., the Thomas and Esther Smith House, Agawam, Massachusetts, and the Richard Jackson House, Portsmouth, New Hampshire) (Dillon 1977; Parsons et al. 2005; Upton 1979:18). It has been recorded throughout Massachusetts, Rhode Island, Connecticut, New Hampshire, and Vermont (Upton 1979; Lewandoski 1985). In Massachusetts, several early Cape Cod houses share the configuration, with sawn planks 2" thick and from 12" to 18" wide nailed vertically to the outside face of a timber frame and sheathed with shingles or clapboards (Connally 1960:79). An article published in 1969 reported several examples of plank framing in Mendon itself, with one very early example showing plasterwork applied directly to the interior surface of planks, as is the case at the basement level of the Shop, though the location and current condition of this building is not presently known (Nelson 1969:26).

The advantages in selecting this type of frame may also shed light on the emergence of cottage industries in the region in that its design simplified construction while also making use of inexpensive and readily available resources, such as planks produced at the nearby sawmill at Muddy Brook (Metcalf and Nelson 1831; Walling 1857). The assembly of a plank frame meant replication of many identical parts, a simple layout, and no need to fit cumbersome diagonal braces (Lewandoski 1985:118). Since the plank itself served as both a stud and a brace for the structure, sheathing boards were not necessary. Moreover, simplified joinery meant a single person could construct most of the building's frame, save for roof framing which was generally unaffected by plank framing (Lewandoski 1985:110). By minimizing expensive joinery and capitalizing on cheaper materials, local craftspeople could afford to commercialize their trades and grow the local economy.

These economical solutions in building design were furthered by a widespread use of cheaper building materials in the construction of the Shop. As described above, several of the Shop's structural members are clearly either reused or refuse pieces. A number of sawmills are known to have existed in Mendon at the time of the Shop's construction, one of which was located approximately 1,600 feet southwest of the property on Muddy Brook (Metcalf and Nelson 1831; Walling 1857). Refuse or rough-sawn building material would have been easily accessible and inexpensive as compared to higher-quality dimensional lumber. There is also pointed evidence that not all materials were produced at the same time, or at least in the same location. This is seen particularly in the disparity of saw marks on the building's fabric. The plank sheathing and shiplap subfloor show clear evidence of up-down or sash-type saw marks associated with early water-driven sawmills, while the Shop's ceiling joists were clearly cut on a circular saw. Given its date of construction ca. 1839, the Shop was erected during a period when New England use of the circular saw was in its infancy and at a point when local sawmills may still have had both varieties of equipment and material available. Combined with savings in materials and labor that came with selecting plank-frame construction, the design of the Shop was a highly economical solution that made logical use of local resources and traditions.

Simplified and economical construction also meant the local skilled craftsman could afford to refine the functionality of their workspace in line with contemporary developments in factory design. This is seen particularly in the basement-level cutting room of the Shop, where certain principles of late 18<sup>th</sup>- and early 19<sup>th</sup>-century industrial architecture are present in its functionality as a workspace. As confirmed by a plasterer's bill dated 1793, the interior plastering and whitewash finish of Slater Mill in Pawtucket, Rhode Island (National Historic Landmark, listed 1966), one of the earliest major manufacturing facilities in

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New England, was an original feature of the interior space and would have helped to cast more light from the windows into the center of the workspace while at the same time serving an insulating purpose (Gordon and Malone 1994:299). This technique is evident in the design of the Cook Shop, albeit on a smaller scale, where the reflecting white walls help to light the basement-level workshop from its south- and east-facing windows. As discussed, the instance of sloped workbench slots in the basement space of the Shop suggest a purpose-built cutting room. According to a contemporary glazier's manual, crown glass was always cut best in a warm environment, and the insulating properties of plasterwork would have helped to maintain certain interior temperatures (Cooper 1835:46).

### *Surviving Cottage-Industrial Buildings in Massachusetts*

As a resource type, cottage-industrial shops have been subject to reuse or demolition due to late 19<sup>th</sup>- and 20<sup>th</sup>-century changes in New England's industrial economy. While remnants of 18<sup>th</sup>- and 19<sup>th</sup>-century cottage-industrial buildings often survive if originally constructed as additions to residential properties, the detached artisan's workshop has become an increasingly rare historic resource in Massachusetts and the wider Northeast region. The Olney Cook Artisan Shop is now one of nine detached artisan shops inventoried at the state level in Massachusetts, and one of two that retain original equipment and functionality of spaces.<sup>18</sup> The Olney Cook Artisan Shop is the only surviving detached cottage glazier's shop documented in MACRIS and may be unique in Massachusetts (MACRIS 2019).

In addition to the Olney Cook Artisan Shop, other examples of intact, detached cottage-industrial buildings remaining in Massachusetts are found in Buckland (BUC.68), Marblehead (MAR.686), Marshfield (MRS.48), Mendon (MEN.53), Milford (MIL.392), Natick (NAT.28), Petersham (PET.16), Stoneham (STN.188), Wakefield (WAK.83), Wales (WAL.14), and Yarmouth (YAR.63). Each of these structures exhibits the characteristics of the small, detached, rural artisan's shop typical of the first half of the 19<sup>th</sup> century and each follows the one-and-a-half-story, undivided workspace plan on the main floor seen in the design of the Olney Cook Artisan Shop. Most of these surviving buildings are known to have been used as shoe shops.

The **Henry Wilson Shoe Shop (ca. 1820, MHC NAT.28, National Register listed 2000)** at 181 West Central Street in Natick, Massachusetts, provides the best point of comparison. The Wilson Shop has a high level of historic integrity and is an example of the traditional "ten-footer"-style shoemaker's shop typical in the 18<sup>th</sup> and 19<sup>th</sup> centuries, usually manufacturing brogans (simple, course work shoes) for slaves in the South and the West Indies (Mausolf and Friedberg 2000). The building retains plaster walls and ceiling, preserves evidence of a small heating source, and contains period shoemaking tools and machinery, most of which were used in shoe shops that once existed in the town. It has been owned by the Town of Natick since the 1930s.

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<sup>18</sup> This estimate does not take into account the large number of former blacksmith's shops inventoried at the state level in Massachusetts, as the architectural and spatial arrangements required for this type of work differ greatly from those of lighter crafts.

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Wilson, Kenneth M. "Plate Glass in America: A Brief History." *Journal of Glass Studies* 43 (2001). 141-153.

#### Worcester County Registry of Deeds (WCRD)

Ariel Cook to Olney Cook, Book 258/Page 289-290, 1826.

Tyler Daniels to Olney Cook, Book 258/Page 290-291, 1827.

Ariel Cook to Olney Cook, Book 436/Page 518, 1839.

Hannah Sayles &c. to Samuel G. Wilcox, Book 436/Page 523, 1848.

Sowa et ux. to Josephine E. Lundvall, Book 2377/Page 22, 1925.

Cook et al to Sowa et ux., Book 2286/Page 150-151, 1972.

Phebe M. Lundvall to Cobbler's Knoll, LLC, Book 34582/Page 326, 2004.

Young, Robert A. *Historic Preservation Technology: A Primer*. Hoboken, NJ, Wiley & Sons, 2008.

#### **Maps**

Beers, F.W. *Atlas of Worcester County, Massachusetts*. New York, NY, F.W. Beers & Co., 1870.

Metcalf, John George and Newell Nelson. *A Map of Mendon, Worcester County, Massachusetts*. Boston, MA, Pendleton's Lithography, 1831.

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Richards, L.J. *New Topographical Atlas of the County of Worcester Massachusetts*. Philadelphia, PA, L.J. Richards & Co., 1898.

Walling, Henry F. *Map of Worcester County, Massachusetts*. Boston, MA, Wm E. Baker & Co. Publishers, 1857.

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**Previous documentation on file (NPS):**

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

**Primary location of additional data:**

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other
- Name of repository: \_\_\_\_\_

**Historic Resources Survey Number (if assigned):** MEN.278

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## 10. Geographical Data

**Acreage of Property** 0.55

Use either the UTM system or latitude/longitude coordinates

### Latitude/Longitude Coordinates (decimal degrees)

Datum if other than WGS84: \_\_\_\_\_

(enter coordinates to 6 decimal places)

Latitude: 42.094898

Longitude: -71.523758

### Verbal Boundary Description (Describe the boundaries of the property.)

The Olney Cook Artisan Shop nominated property follows the boundary of the Town Assessor parcel, No. 18-140-54-0, in Mendon, Massachusetts, as shown on that attached map.

### Boundary Justification (Explain why the boundaries were selected.)

The Olney Cook Artisan Shop property boundary is the property's current land parcel that was defined in 2004 during the redevelopment of the Olney Cook farmstead and is a portion of the historic lands associated with the Cook family and the Olney Cook Artisan Shop. The boundary encompasses the Shop as well as its associated stone walls and designated parking area that convey its functions and cottage industrial setting.

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## 11. Form Prepared By

name/title: Charles Hartfelder, Architectural Historian; Virginia H. Adams,  
Sr. Architectural Historian; Emily J. Giacomarra, Assistant Architectural Historian, The  
Public Archaeology Laboratory, Inc. (PAL); with Betsy Friedberg, National Register  
Director, Massachusetts Historical Commission

organization: Massachusetts Historical Commission

street & number: 220 Morrissey Boulevard

city or town: Boston state: Massachusetts zip code: 02125

e-mail: betsy.friedberg@sec.state.ma.us

telephone: (617) 727-8470

date: February 2019



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### **Additional Documentation**

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

### **Photographs**

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

### **Photo Log**

Name of Property: Olney Cook Artisan Shop  
City or Vicinity: Mendon  
County: Worcester State: MA  
Photographer: Emily J. Giacomarra  
Date Photographed: 7/31/2018

Description of Photograph(s) and number, include description of view indicating direction of camera:

- 1 of 9. General view of Olney Cook Artisan Shop showing northeast and southeast elevations, looking west from Hartford Avenue East.
- 2 of 9. General view of Olney Cook Artisan Shop showing northeast and northwest elevations, looking south from property parking area.
- 3 of 9. General view of Olney Cook Artisan Shop showing southwest and northwest elevations, looking east.
- 4 of 9. Interior view of the first floor of the Olney Cook Artisan Shop showing glazing workspace, looking south from north corner.
- 5 of 9. Interior view of the first floor of the Olney Cook Artisan Shop showing glazing workspace, looking north from south corner.

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- 6 of 9. Interior view of the first floor of the Olney Cook Artisan Shop showing roof framing, looking northeast from southwest wall.
- 7 of 9. Detail of west corner of first floor of the Olney Cook Artisan Shop showing sistered timber post and plates and path of former brick chimney, looking west from center of first floor workspace.
- 8 of 9. Interior view of the basement floor of the Olney Cook Artisan Shop showing unfinished (northeast) and finished (southwest) spaces and plank-frame dividing wall, looking west from north corner of basement floor workspace.
- 9 of 9. Interior view of the basement floor of the Olney Cook Artisan Shop showing plasterwork and slats for removable glass cutting workspace, looking south from center of basement floor workspace.

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

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

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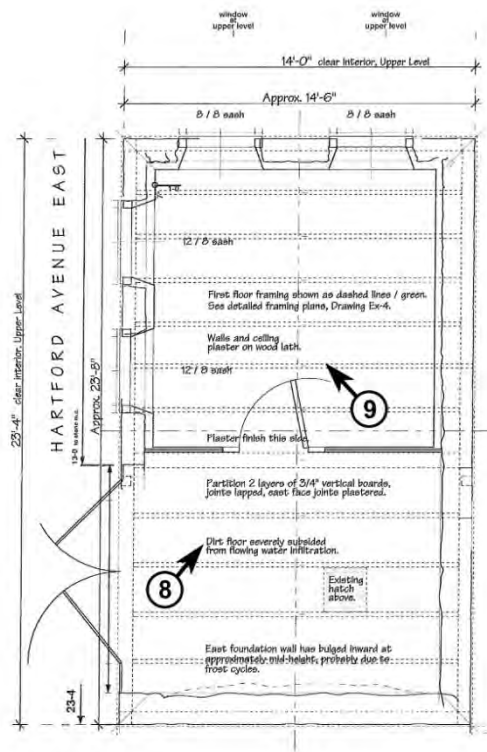
**Photo Keys**



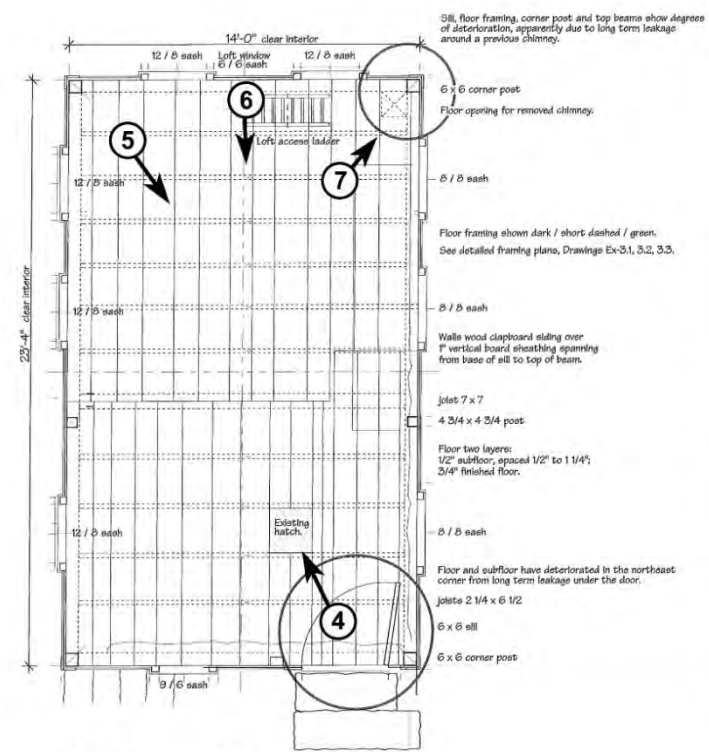
Exterior photo key (google.com aerial).

Olney Cook Artisan Shop  
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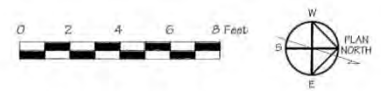
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LOWER LEVEL PLAN



UPPER LEVEL PLAN



<b>CHENOT Associates, Inc.</b> ARCHITECTURE & LAND PLANNING 1000 Worcester Road, Mendon, MA 01756 508-464-0076 Fax: 508-464-5730	
02-08-12	02-08-12
<b>OLNEY COOK SHOP PRESERVATION</b> Cobblers Knoll 56 Hartford Ave. East Mendon, MA 01756	
DRAWING <b>Ex-1</b>	

Photo key, interior basement (lower) and first floor (upper) levels (plan by Chenot Associates, Inc., 2012).

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### Historic Images



Figure 1. Detail of 1831 map showing the Olney Cook and Ariel Cook properties, and a sawmill (noted in map key) to the southeast alongside Muddy Brook (Metcalf and Nelson 1831).



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Figure 2. Detail of 1857 map showing the Olney Cook and Samuel G. Wilcox properties and location of sawmill at Muddy Brook (Walling 1857).

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Figure 3. Detail of 1870 map showing the Olney Cook residence and Shop (Beers 1870).

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Figure 4. Detail of 1898 map showing the Olney Cook Artisan Shop and (not extant) residence and barn residence on the property of Lowell C. Cook (Richards 1898).



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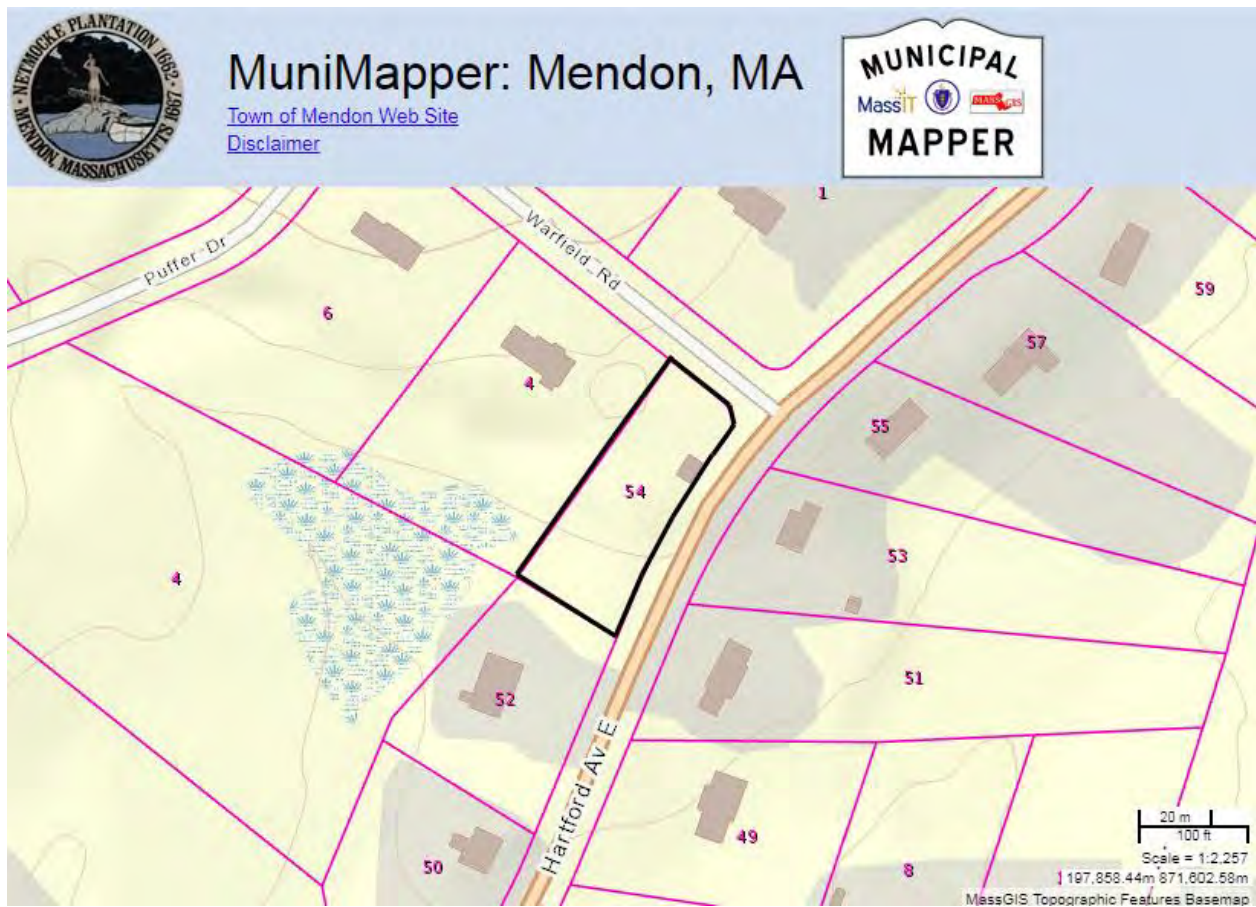
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Figure 5. Undated historic photograph of the Olney Cook farm with the Olney Cook Artisan Shop to the far right and the Olney Cook House left of the Shop, along with two barns (Mendon Historical Commission).

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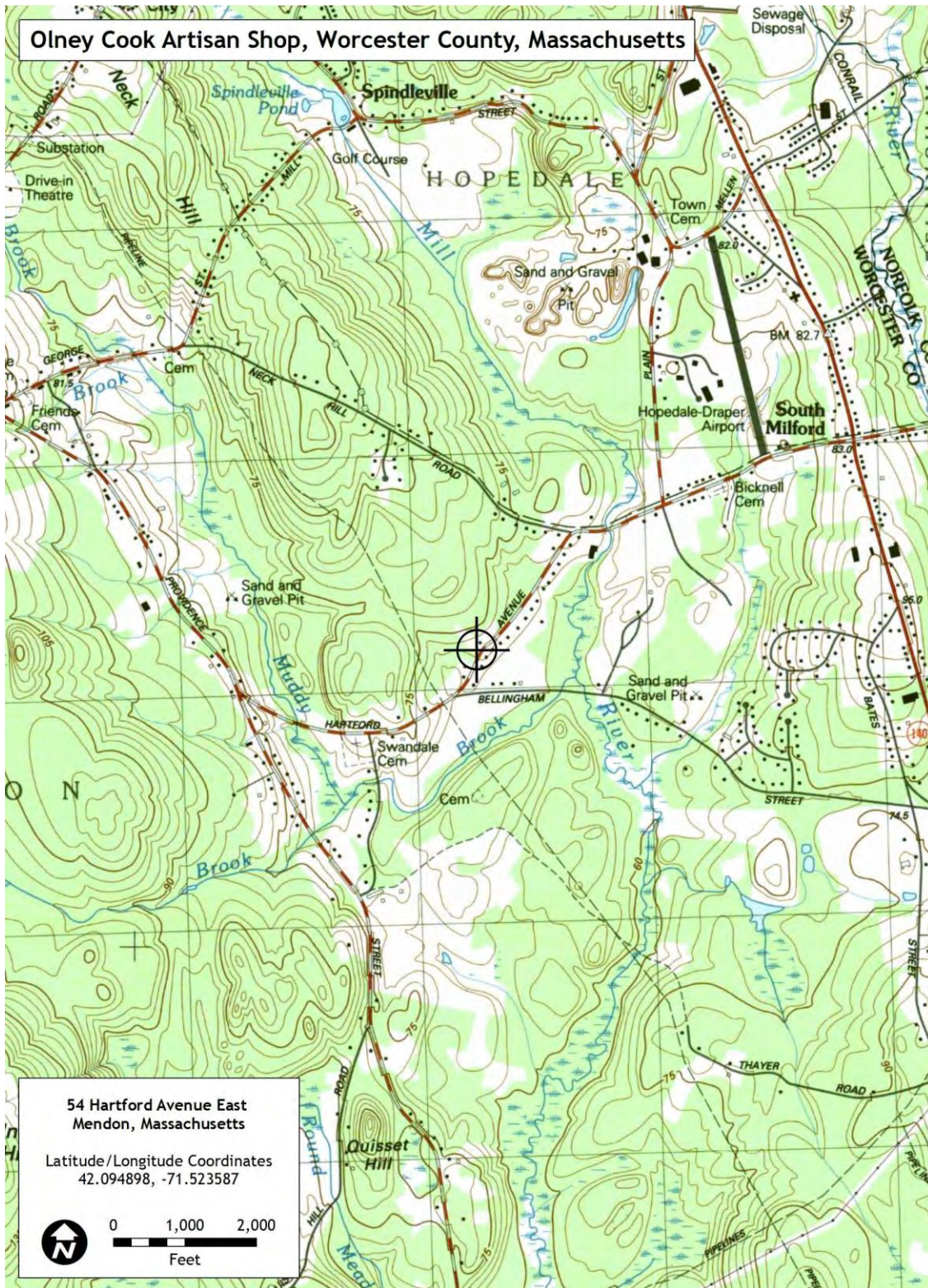


Assessor map for Olney Cook Artisan Shop, Mendon, MA .



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Olney Cook Artisan Shop National Register Coordinate Map.



# Olney Cook Artisan Shop, Mendon (Worcester Co.), MA



1. General view of Olney Cook Artisan Shop showing northeast and southeast elevations, looking west from Hartford Avenue East.



2. General view of Olney Cook Artisan Shop showing northeast and northwest elevations, looking south from property parking area.



## Olney Cook Artisan Shop, Mendon (Worcester Co.), MA



3. General view of Olney Cook Artisan Shop showing southwest and northwest elevations, looking east.



4. Interior view of the first floor of the Olney Cook Artisan Shop showing glazing workspace, looking south from north corner.



# Olney Cook Artisan Shop, Mendon (Worcester Co.), MA



5. Interior view of the first floor of the Olney Cook Artisan Shop showing glazing workspace, looking north from south corner.



6. Interior view of the first floor of the Olney Cook Artisan Shop showing roof framing, looking northeast from southwest wall.



## Olney Cook Artisan Shop, Mendon (Worcester Co.), MA



7. Detail of west corner of first floor of the Olney Cook Artisan Shop showing sistered timber post and plates and path of former brick chimney, looking west from center of first floor workspace.



8. Interior view of the basement floor of the Olney Cook Artisan Shop showing unfinished (northeast) and finished (southwest) spaces and plank-frame dividing wall, looking west from north corner of basement floor workspace.

## Olney Cook Artisan Shop, Mendon (Worcester Co.), MA



9. Interior view of the basement floor of the Olney Cook Artisan Shop showing plasterwork and slats for removable glass cutting workspace, looking south from center of basement floor workspace.







































UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES  
EVALUATION/RETURN SHEET

Requested Action: Nomination

Property Name: Olney Cook Artisan Shop

Multiple Name: \_\_\_\_\_

State & County: MASSACHUSETTS, Worcester

Date Received: 10/16/2019      Date of Pending List: 11/12/2019      Date of 16th Day: 11/27/2019      Date of 45th Day: 12/2/2019      Date of Weekly List: \_\_\_\_\_

Reference number: SG100004699

Nominator: SHPO

Reason For Review: \_\_\_\_\_

X Accept       Return       Reject      12/2/2019 Date

Abstract/Summary      NR Criteria: A & C.  
Comments: \_\_\_\_\_

Recommendation/      AOS: Industry, Architecture; POS: c. 1839-1922; LOS: local. c. 1839 window-glazing  
Criteria      artisan's workshop.

Reviewer Lisa Deline

Discipline Historian

Telephone (202)354-2239

Date 12/2/19

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

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



**The Commonwealth of Massachusetts**  
William Francis Galvin, Secretary of the Commonwealth  
Massachusetts Historical Commission

October 4, 2019

Kathryn Smith  
Deputy Keeper  
Acting Chief, National Register of Historic Places  
Department of the Interior  
National Park Service  
1849 C Street NW, Stop 7228  
Washington, DC 20240

Dear Ms. Smith:

Enclosed please find the following nomination form:

Olney Cook Artisan Shop, Mendon (Worcester County), Massachusetts

The nomination has been voted eligible by the State Review Board and has been signed by the State Historic Preservation Officer. The owners of the property were notified of pending State Review Board consideration 30 to 75 days before the meeting and were afforded the opportunity to comment.

Sincerely,

A handwritten signature in blue ink that reads "Betsy Friedberg".

Betsy Friedberg  
National Register Director  
Massachusetts Historical Commission

enclosure

cc: Lynne Roberts, Chair, Mendon Historical Commission  
Virginia Adams, PAL, consultant  
Christopher Burke, Chair, Mendon Board of Selectmen  
William Ambrosino, Chair, Mendon Planning Board