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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. Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).

1. Name of Property

historic name Westfield Center Historic District

other names/site number _____

2. Location

street & number 0-362 Elm Street, 2-86 Broad Street, 0-83 Court Street, 2-24 Main Street, 0-71 North Elm Street, Chestnut Street on the west, West Silver Street on the South, Union Street on the north not for publication

city or town Westfield vicinity _____

state Massachusetts code MA county Hampden code 013 zip code 01085

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

Brona Simon

May 4, 2013

Signature of certifying official/Title Brona Simon, SHPO, MHC Date _____

State or Federal agency/bureau or Tribal Government _____

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official _____ Date _____

Title _____ State or Federal agency/bureau or Tribal Government _____

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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:)

For Elisha H. Beall
 Signature of the Keeper

6.25.13
 Date of Action

5. Classification

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

Category of Property
 (Check only one box.)

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

- private
 public - Local
 public - State
 public - Federal

- building(s)
 district
 site
 structure
 Object

Contributing	Noncontributing	
430	137	buildings
39	0	sites
14	3	structures
19	9	objects
502	149	Total

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

N/A

Number of contributing resources previously listed in the National Register

Sanford Whip Company (1), United States Whip Company Complex (1), Octagon House (1), Westfield Whip Co.(2), State Normal School (1), Westfield Commercial HD (17) Total 23

6. Function or Use

Historic Functions
 (Enter categories from instructions.)

Current Functions
 (Enter categories from instructions.)

- DOMESTIC/single, multiple dwelling/rowhouse/residence
 COMMERCE/business/professional/financial/restaurant
 GOVERNMENT/post office/post office
 GOVERNMENT/government office/city hall
 GOVERNMENT/courthouse/county courthouse
 EDUCATION/school/schoolhouse, academy
 EDUCATION/college/normal school

- DOMESTIC/single, multiple dwelling/rowhouse/residence
 COMMERCE/business/professional/financial/restaurant
 GOVERNMENT/government office/city hall
 GOVERNMENT/courthouse/county courthouse
 EDUCATION/college/college
 RELIGION/religious facility/church
 LANDSCAPE/plaza/public common

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RELIGION/religious facility/church
LANDSCAPE/plaza/public common
TRANSPORTATION/rail-related/railroad, streetcar line

7. Description

Architectural Classification

(Enter categories from instructions.)

COLONIAL/Georgian

EARLY REPUBLIC/Federal

MID-19th C./Greek Revival, Italian Villa

LATE VICTORIAN/Italianate, second Empire, Queen Anne,
Romanesque, Exotic Revival

LATE 19TH- and 20TH- C. REVIVALS/Colonial Revival, Classical
Revival; LATE 19TH & EARLY 20TH C. AMERICAN

MOVEMENTS/Bungalow/Craftsman;

MODERN MOVEMENT/Art Deco

Materials

(Enter categories from instructions.)

foundation: STONE/granite; BRICK; CONCRETE

walls: WOOD/weatherboard, shingle

SYNTHETICS/vinyl; METAL/aluminum; ASBESTOS/

ASPHALT; BRICK; STUCCO; STONE

roof: ASPHALT; SLATE; METAL

other: _____

Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

The city of Westfield is on the western edge of the Connecticut River valley in Hampden County, Massachusetts. It is bounded on the north by Southampton; on the south by Southwick; on the west by Granville, Russell, and Montgomery; and on the east by Holyoke, West Springfield, and Agawam. The city is almost square in shape and is bisected midway by two rivers that run easterly towards the Connecticut River. The larger and more northerly river is the Westfield, and about one mile south of it is the Little River. The two merge near the city's eastern boundary. East Mountain, which is part of the Holyoke Range, is found at the eastern boundary of the city; on the city's western third, a series of low hills is topped by Westfield Mountain. The landscape of the district is that of a flat floodplain with the Westfield River providing a bisecting valley.

Westfield Center Historic District is a residential, commercial, and institutional area with two parks, spanning the north and south sides of the Westfield River. North Elm, Elm, and Broad Streets form the north-south spine of the district, while Court and Main Streets and West Silver Street form the three principal east-west cross streets. A network of smaller streets is laid out in a rough grid among the principal roadways. Buildings are generally set on small lots in this urban district, and they are in uniform alignment and setback, facing their streets. Garages and carriage houses are part of many of the residential properties and are generally located to one side at the rear of the house lot. The streets are tree-shaded with few exceptions, with maple trees dominating the types. The boundary extension includes buildings, structures, objects, and designed landscapes dating from the 18th through the 21st centuries. It includes 33 contributing resources previously listed in the National Register of Historic Places, as both individual and district listings.

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The following descriptive narrative, arranged in chronological order, covers representative examples from across the range of resources within this historic district.

Narrative Description

Colonial Period (1650-1750)

Monuments and Markers

Two tabernacle-shaped brownstone burial stones, carved during the mid 18th century and encased in concrete frames at some point in time for stabilization, are located in a walkway between Old Town Hall and the First Congregational Church (Photograph 20). An interpretive sign informs the reader that they are the original grave markers of Rev. Edward Taylor and his wife Elizabeth, 1759 and ca. 1759, (WSF.980,981; Photograph 18). Rev. Taylor was the first pastor of the church and the first acknowledged American poet. The stone carving is typical of the Georgian period as the stones are tabernacle in shape and in their upper one-third contain a cherub head with scrolled wings and a crown at the center of the head. The crown is an unusual feature in area markers. Feathery scrolls border the stone on its lower two-thirds. The cherubs, scroll frames, and lettering style are identical on the two stones, indicating the same maker, but both the content of the inscriptions and their conditions vary. Rev. Taylor's inscription is the more legible; Taylor died in 1729. The inscription of Mrs. Taylor's marker has deteriorated beyond ready legibility.

Georgian Style (1750-1776)

Residential Architecture

While Westfield has a diminishing number of buildings in the Georgian style, the Center Historic District has four examples. The Ezra Clapp Tavern, 53 Court Street, ca. 1750 (WSF.147) is a Georgian-period house that has been altered, but retains its form and some of its details. The clapboard-sided house is 2½ stories high under a side-gable roof, with Georgian clipped eaves. Its center chimney has been removed. The house is five bays wide and an unusual five bays deep. Colonial Revival alterations were made to the house ca. 1900. Two shed-roof dormers were added to the south roof, and larger dormers were added on its north roof. A pent roof was added on the south and east elevations. It rests on clusters of Doric columns at the corners and single columns inbetween to create a porch. The center entry is marked on the pent roof by an arched, projecting portico, which rests on columns. Windows are replacement 6/6 sash.

At 39-41 Pleasant Street is the Alvin Fowler House (WSF.88), which was built ca.1750 and moved to its current site about 1870. It is a good example of a 2½-story Georgian house as it has retained the very distinctive Georgian form. It has a steeply pitched roof, gable-end overhangs or jetties, and second-floor windows, relatively small in size, are placed close to the eaves. Second-floor windows have 12/12 lights. Alterations to the house can be attributed to its conversion to a two-family house, so that there are two interior chimneys, rather than a single center chimney, and there are two adjacent entries rather than one. The house has high concrete or parged foundations, and a Queen Anne porch across its façade, but the house has a five-bay façade (the center bay being now occupied by two doors), is two bays deep, and has clapboard siding. Window and door surrounds are simple flat stock. The center doors are flanked by two windows on each side. The Queen Anne-style porch has turned supports and a spindle frieze, and turned balusters make up the ornamental railings.

The house at 21-23 Holland Avenue, the Elijah Bates House, ca. 1750 (WSF.241), is a Georgian house that was also moved to its present location. Incorrectly identified as a Queen Anne house in the MHC inventory, it is a center-chimney, gambrel-roofed house, 1½ stories in height. The style of its alterations suggests that it was moved between 1850 and 1870. Now set on high brick foundations, it would originally have been on low stone foundations and its entry

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would have been closer to grade. Now, however, the five-bay house has a raised center entry beneath a flat-roofed, Italianate-style portico on posts with brackets at its eaves. Three shed-roof dormers have been added to the roof on the east façade. The main entry to the house has a double-leaf, Italianate-style door with arched glass panes on its upper half. The row of fine dentils at the eaves is a Georgian detail. The house has a gambrel-roofed, 1½-story wing on its south elevation, which may have been added at the time of the move, but a structural analysis would confirm its date. The gambrel roof of both the main block of the house and its wing has a kick eave, or flared eave line, which was more common in New York than in Massachusetts. The wing has a porch across its two-bay east elevation, with Italianate porch posts on plinths and brackets that repeat those of the entry portico. The wing also has two shed-roof dormers on its roof. Sash in the house is 6/6 on the first floor, and dormers have 12/8 sash.

At 9 West Silver Street is the Aaron and Mary Phelps House, ca. 1760 (WSF.323), a 1½ story, center-chimney, Cape Cod form house that faces south (Photograph 19). The clapboard-sided house rests on low fieldstone foundations and has a one-story rear ell, followed by a one-bay garage. A full-width porch runs along the east side of the ell. The main entry to the house has a later Greek Revival-style trabeated surround, but the secondary entry on the east elevation has the small and narrow proportions of a modest Georgian entry. It is sheltered by a small roof that is braced on wrought-iron supports of 20th-century date. The asphalt-shingled roof of the house has clipped eaves, characteristic of the Georgian style, as are the narrow cornerboards. In the gable ends of the house at the attic level are two full-sized windows flanked by small, four-light fixed windows. The presence of the smaller windows is indicative of the builder's Cape Cod origins and its 18th-century date. The house has a broad skirt board and frieze beneath the eaves suggesting that these, too, were Greek Revival alterations.

Parks and Landscapes

Park Square Green, bounded by Main, Elm, Broad and Court Streets, 1770s and 1835 (WSF.905), is an oval-shaped park, less than an acre in size and bounded by a low granite curb (Photograph 1). The grass-covered park is divided by interconnected concrete walkways laid in a "wedding ring" pattern that is intact on the northern half and has been altered on the southern half. The park is shaded by a mixture of maple, spruce, and ornamental trees, and at its center is a granite fountain created from a former horse-watering trough, and surrounded by a raised planting bed. At the north end of the park is a flagpole and near it, a mounted fragment of a former ship's mast. Three small markers on the green commemorate the Centennial, the Bicentennial, and the Pledge of Allegiance. A fourth marker is a mounted mile marker moved to the green from 80 Main Street in 1963.

Federal Style (1776-1820)

Between 1776 and 1810, Westfield Center developed more slowly than the eastern section of town. It was only after 1800, when the First Congregational Church (now gone) was located facing the common, that residential development began to appear. With canal construction and operation in the Center in the 1820s and 1830s, the rate of construction picked up sufficiently to line Main, Broad, Court, and Elm Streets with homes. In many communities, that would result in a large number of extant Federal houses, but in Westfield Center subsequent commercial and residential development replaced the early Federal houses with commercial blocks and houses of later date, so that the style is not particularly well represented.

Commercial Architecture

One of the finest remaining Federal-style buildings is a commercial building: the Morgan Block, 3, 5, and 7 Court Street, 1817 (WSF.130), a block of three rowhouses. The 2½-story brick rowhouses have brownstone trim, with slate and asphalt-shingle roofs, and sit on high brick foundations, which allowed the commercial first-floor spaces to have access to the basement spaces from the street. The block has a side-gable roof, in the gable ends of which are Federal-style

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fanlights. Each rowhouse is three bays wide on the second floor, and windows have flat brownstone lintels and sills with 6/6 sash. The first floors vary due to alterations over time, but the doors are narrow, slightly recessed, and have transom lights above. First-floor windows are full height with the exception of the westernmost rowhouse, where first-floor windows were replaced with a single oriel window. Photographs show that the door openings originally had simple, straight brownstone lintels, but they have since been differentiated with the addition of a pedimented Italianate hood on consoles on one bay, and a portico on columns in another bay. The building has been painted for many years.

Residential Architecture

The Archippus Morgan House, 29 Broad Street, 1817 (WSF.129), was originally a companion Federal building to the Morgan Block, built at the same time, by the same owner, on an adjacent lot. It is a 2½-story hipped-roof house with two pedimented dormers on its east elevation and two on its west elevation. The aluminum-sided house has an asphalt-shingled roof, and all its windows are vinyl replacements. The east-facing house is on a corner block, and its two street elevations on the east and north, both five bays wide, are treated with equal prominence. The east elevation has a center Federal-style entry, with an elliptical leaded fanlight and half-length leaded sidelights framed by a pair of pilasters with entasis, or slightly curved profiles. The pilasters support high impost blocks. A row of fine dentils runs beneath the fanlight, while roof eaves have mutule blocks with guttae, so the ornament of the house was classically derived and perhaps conceived from an architectural handbook. The north elevation has an identical entry composition, with six-panel doors at both entries. The added porch across the east and north facades is Colonial Revival in style. It has a gazebo section at the northeast corner and its railings are simple posts.

There is a rear ell on the house, 1½ stories in height. It is aluminum sided, but there is also exposed clapboard siding on the ell. It has brick foundations. There is a Colonial Revival-style pedimented dormer on the ell roof. A former woodshed with two arched openings is attached. One of the openings has been converted to a garage with a raised drive with an aluminum canopy over it. Southwest of the house is a 2½-story Queen Anne-style carriage barn with a shingled and clapboard-sided exterior. It has a jerkinhead roof and is topped by a ventilator under a pyramidal hipped roof. It is three bays wide and two bays deep and has center double-leaf sliding doors on an interior track. The second story of the center bay is a loading bay in a through-eaves transverse gable. A fixed 5/5 light is located in the gable. There is a pedestrian door on the east elevation.

During the Federal period in Westfield, the use of brick denoted a particularly well-constructed house. Among the examples in the district is the C. J. Bancroft-Col. Lewis Fowler House, 35 West Silver Street, 1815 (WSF.109). It is 2½ stories in height under a side-gabled slate roof, with two chimneys on the front roof. The white-painted brick house is five bays wide and two bays deep, and has a center entry under an open pedimented portico on Doric columns. Federal-style fanlights in the gable ends illuminate the attic story. Sash in the house is 6/6 and windows have straight lintels, now painted black.

A relatively modest version of the Federal style is found at The Stowe House, 37 Broad Street, ca. 1815 (WSF.4). It is 2½ stories in height under a side-gable roof, with two interior chimneys. The house is a simple three bays wide and two bays deep, and has been vinyl sided. All the windows are vinyl replacements, so much of the building's character has been lost. However, there are a few decorative features that merit note. The center door surround is a narrow Federal surround, composed of fluted pilasters set on high plinths. The pilasters support an entablature, with both architrave and frieze separated by a file. The entry cornice has a bolection molding. Above the entry is a filled arched opening that either encloses or replaces a fanlight. The eaves are uncharacteristically wide for a Federal-style house, suggesting roof alterations.

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The Homer Preston House at 65 Broad Street, ca. 1820 (WSF.7) marks the transition from Federal to Greek Revival style. It is a 2½-story clapboard-sided house with a Greek Revival-style, front-gable, asphalt-shingled roof. The eaves make full returns for a pediment. The gable field of the pediment has been flushboard sided and contains a blind arched opening. The house sits on brick foundations, is three bays wide and three bays deep, with a one-story ell on the rear. It has one interior chimney. The door surround is much more in the Federal style than Greek Revival as it has a narrow, trabeated surround enclosing a three-light transom. The cornice of the surround has a dentil row as ornament, and this dentil row is repeated below the roof cornice, suggesting that the house was relatively high style at the time of its construction. Windows in the house have wooden 12/12 sash. There is a one-story office addition on the south elevation of the house.

Greek Revival Style (1820-1850)

It was during the Early Industrial Period from 1830-1850 that Westfield began to flourish as an industrial town, and this success is reflected in a number of very fine Greek Revival-style buildings in the Center.

Residential Architecture

Greek Revival houses in the Center take two forms. The more popular is the front-gable, side-hall house. This form could be adapted into a temple like building with full eave returns forming a pediment and by concentrating a good deal of design effort on the entry and its surround. The surround is usually trabeated in temple form and may include wide pilasters or inset columns. Construction in brick was more rare, and hence probably reflects a greater expense.

The Silas Root-Alice Wheeler House at 51 Broad Street, ca. 1850 (WSF.164), is one of the several brick versions of the Greek Revival style that were constructed on Westfield's most affluent street in the first third of the 19th century. It is a 2½-story house with an asphalt-shingled, front-gable roof. The gable eaves make full returns to create a temple-like pediment. The house, situated on a corner lot, is three bays wide and four bays deep and has an added extensive, vinyl-covered, two-story rear ell that accommodates more than one living unit. The main block of the house has retained its side-hall entry, which is a portico supported by fluted Doric columns. The columns support an entablature that has both architrave and frieze below a cornice for a classical Greek composition. All the windows in the house have been replaced with 1/1 vinyl sash and the brick of the house has been painted, as well as its brownstone sills, lintels, and foundations, which are in a contrasting paint color.

The highest-style Greek Revival house on Broad or neighboring streets is the Mrs. Root House, 63 Broad Street, ca. 1840 (WSF.6). It is a brick house with a front-gable roof that makes full returns for a pediment. The east-facing house is 2½ stories in height, and has a 2½-story wing on its north, and a short wing on its south elevation. The main block of the house, on a high granite foundation, is three bays wide, with a side-hall entry. The door of the entry is slightly recessed behind its trabeated surround. There are arched, paneled pilasters supporting an entablature above a four-light transom. Flanking each side of the door are ¾-length sidelights. The door is the finest example of a carved Greek Revival door in the Westfield Center Historic District. It is made up of two narrow panels, at the top and bottom of which are carved anthemion crests. Windows have granite sills and lintels, and sash is 6/6. On its east elevation, the north wing has a one-story porch that rests on fluted Doric columns. The wing contains a secondary entry flanked by two 6/6 windows. The house is on a corner lot, so its wing faces a side street. The gable end of the wing makes this side elevation significant by making full returns, to create a Greek Revival pediment on that elevation as well. There is a 1½-story rear ell on the west side of the house, which has Greek Revival style knee-high windows at its second story. The ell terminates in an attached, one-story, two-car garage.

The second form for several of Westfield's Greek Revival-style houses is a front-gabled house with an inset side porch on columns. A variation is the gable-and-wing house with a porch on columns inset in the wing section of the house.

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Examples of this form and its variation are found on Court Street. The Charles Snow House, 48 Court Street, ca. 1830, (WSF.144) and the Roland and Nathana Ingersoll House, 47 Court Street, 1840 (WSF.143) are both high-style Greek Revival houses that use inset side porches on colossal columns. Both houses are thought to have been designed by architect Chauncy Shepard, who was active in Westfield, Springfield, and Southwick between 1817 and 1875. The Snow House is a 2½-story, white-painted brick house that is gable-and-wing in plan. The slate-covered roof eaves of the front gable and wing sections make full returns to form Greek pediments. Each section is three bays wide, but the inner bay is open to form a recessed porch supported by colossal, fluted Doric columns. Entry into the house is through a door on the inner angle of the porch. The entry door is paneled beneath a transom and flanked by ¾-length sidelights. Sash in the house is 6/6. There is a 2½-story ell on the south side of the house that is vinyl sided. The ell is four bays long and has a one-story enclosed porch on its east elevation. There are two tall interior chimneys on the main block of the house.

The south-facing Ingersoll House is also the work of Chauncy Shepard and shows that he was working on a Greek Revival theme, as it is similar to the Snow House in several design aspects. It is 2½ stories in height, four bays wide and four bays deep, and has a 1½-story ell on its north elevation. Broad pilasters form the corners of the house, and at the eaves there is a full entablature with frieze and architrave separated by a narrow filet. The southeast corner of the front-gabled house has a recessed porch, rather than an enclosed fourth bay, and is supported on two colossal, fluted Doric columns. The eaves make full returns to form a Greek pediment on the street elevation. Beneath the pediment is a recessed side entry with a trabeated surround and a paneled door beneath a transom, with ¾-length sidelights at each side. Sash in the house is 6/6. Foundations are brick and concrete; the roof is asphalt, and the house is wood frame with a clapboard exterior. There is a one-bay garage attached to the house on its north elevation.

The third house in this location that is a variation on the Greek Revival side porch is the Merwin and Lydia Loomis House, 51 Court Street, 1846 (WSF.145). It is a 1½-story, gable-and-wing house with a 1½-story porch on Doric columns across its wing. The front-gable section does not have full eave returns but it does have very wide corner pilasters in the Greek Revival style. The wing is three bays long and the gable is two bays wide. The entry is in the angle between the two. There is a 1½-story ell on the rear that is three bays long and has a one-story, shed-roof porch resting on Doric columns on the east elevation. Sash is replaced with vinyl 6/6. There are two interior chimneys in the house.

Architect Chauncy Shepard was responsible for the Reuben and Laura Smith House, 18 and 20 Perkins Street, 1840 (WSF.26 and WSF.181), which, as its one name and two addresses suggests, was once a single house moved and divided into two. Originally built as a Greek Revival house on the lot of the current City Hall on Court Street, the house was moved when the City Hall building was constructed as a school. The house at 18 Perkins Street is a two-family house, 2½ stories in height, under a side-gable roof. It is four bays wide and two bays deep, and the gable roof is supported on three fluted Doric columns, creating a recessed façade. The north-facing building has a flushboard façade, while clapboards side the remaining elevations and the corners are framed with pilasters. Trim on the house follows classical designs published in architectural handbooks of the period. Doric columns support a Doric entablature of architrave, frieze, and cornice. The architrave and frieze are separated by guttae, although there are no corresponding triglyphs and metopes above them in the frieze, which was the classical Doric temple entablature. The entablature makes full returns in the gables to create pediments. Within these pediments are windows with trabeated surrounds consisting of a lintel with corner and center blocks, a design developed in the 19th-century handbooks for Greek Revival buildings. The main entry, which is on the north façade, is a pair of doors within a modified, eared architrave surround. This entry was an alteration made at the time this section of the house was moved and converted to a two-family residence. Two adjacent doors in the center bay have a single, eared architrave surround. Windows on all elevations have large-paned, 6/6 sash. Foundations are brick and the roof is asphalt shingles.

The portion of the Reuben and Laura Smith House at 20 Perkins Street (WSF.181) is a 2½-story house under a front-gable roof. Broad corner pilasters frame the clapboard-sided building and support an identical entablature that makes

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returns in the gable to create a pediment. This pediment also contains a window with a trabeated surround, the lintel of which has corner and center blocks. The building is three bays wide, and has a recessed side entry with an elaborate, trabeated Greek Revival surround. The surround is composed of an outer pair of pilasters and an inner pair of Doric columns, which support an entablature with a standing cornice with corner blocks and center block. The entry is recessed and contains a paneled door with full-length sidelights under an eight-light transom. The door surround has corner blocks. A two-story, shed-roof porch was added to the west elevation of this building. It has Doric columns on the first-floor level and a railing of turned balusters. The second story has been glass-enclosed. The original configuration of the house appears to have been gable-and-wing, and closer to the Merwin and Lydia Loomis House than to the Roland and Laura Ingersoll house.

Taking a more conservative Greek Revival stylistic direction is the William Bates House, 30 Court Street, 1833 (WSF.133). At the time of its construction it was built to face east, rather than to the north and Court Street, and there was nothing to block its façade for almost a century. It is a brick house, 2½ stories in height, under a side-gabled, slate roof, with limestone trim at window sills, lintels, and entry. The house has four interior chimneys. It is five bays wide and three deep. The east façade has a centered portico on Doric columns, and windows with 6/6 sash. On the north elevation two windows with 6/6 sash flank an added, three-sided bay window. The eaves on the north elevation make full returns to form a Greek Revival pediment. Brick additions were made in the 20th century on the south and west to add office space.

A simple vernacular house that fits no stylistic category is the Ralph and Mary Dewey House, 17 Bartlett Street, ca. 1845 (WSF.355). It is a two-story, front-gabled house, made of brick and cobblestones. The narrow, two-bay house has a one-story side porch, open on the street end and enclosed at the rear. It is in the enclosed portion of the hipped-roof porch that the main door is located. The house's cobblestone walls are given a structural brick framework at corners, sills, lintels, and plate. The bricks have been painted on the corners and plate, and at sills and lintels they have been parged with cement. Within the brick framework, the exterior walls of the house are made up of rows of rounded cobblestones set in thick mortar. Windows in the house are a combination of wood 6/6 and replacement vinyl 6/6. The house is three bays deep and there is a vinyl-sided, one-story ell on the rear that is two bays long. The house is unique in Westfield. Its architectural origins may be due to the fact that Ralph Dewey was a Massachusetts-born mason living in Westfield in 1850, and this house was a demonstration of his trade.

Institutional Architecture

Westfield Center is very fortunate to have a Greek Revival-style institutional building. The architect is not known, but the design is surely based on a careful study of the style. Facing west onto Park Square is Westfield's Old Town Hall, 20 Broad Street, 1837, (WSF.128, Photograph 20). This is a fine Greek Revival-style, red-brick building that rests on dressed stone foundations. It is 2½ stories in height under a front-gable roof; its eaves make full returns to form a pediment. The land on which the building is set slopes down towards the east, so that the basement level on the east rises almost a whole story in height. The building has an asphalt-shingled roof, and is six bays wide and seven bays deep for a rectangular plan. The plan is given variation, however, by a transverse-gable wing on its south elevation, and a shallow, one-story added wing on its north elevation. Old Town Hall's west elevation is *tristyle in antis*, that is, it has three round, recessed brick columns in the opening of the entry, flanked by a pair of engaged piers. The columns have wood, Doric capitals. The engaged piers enclose a deep porch and support an entablature, the cornice of which rests on carved modillion blocks that encircle the building. The recessed porch is reached by a set of six, full-width, brownstone steps. The inner porch wall has four openings, one of which has been extended to accommodate a door, and one filled in, but brick infill and altered mortar appearance indicate that originally the four openings were windows. Entries to the building were located in the projecting spaces behind the engaged piers. One double-leaf door opening, indeed, remains on the south end of the porch; the north end door opening has been filled in and parged over. Brownstone trim is found

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at sills, lintels, a watertable, and around a full rondel window in the west pediment. Windows in the building are vinyl replacements repeating the muntin pattern of the 6/6 originals. A plaque on the west elevation of the building reads:

“Old Town Hall Land and First Town House given by Samuel Fowler, November 20th, 1820. This building first used at March 1839 town meeting. High School Rooms used about 1842. High School formally established here 1855. Moved to new building 1867. Used as City Hall 1920-1958. Property purchased by the First Congregational Church 1962.”

The Westfield House Hotel, 2 Main Street, 1842 (WSF.122), built by financiers Lyman and Thomas Lewis, is a 2½-story, Greek Revival-style commercial block that rivals the Federal-style Morgan Block to the south (Photograph 2). It occupies a corner lot and is composed of the main block that is eight bays wide and seven bays deep under a side-gable roof, and an ell on the north that is three stories high under a flat roof, and which is four bays wide and four bays deep. The main block of the brick building faces south and its three first-floor store openings are trabeated with granite piers and lintels in Greek Revival style. The southwest corner of the building is cut away at the first-floor level and supported on a column to create a corner entry. Window sills and lintels of the upper stories are straight granite blocks, and windows are metal replacements with 1/1 sash. The end walls of the building contain two chimneys linked by a parapet wall, and there are two interior chimneys on the south side of the roof as well. On the west elevation, there are two granite-framed rondel windows beneath the parapet at attic level. It is clear from the brickwork visible on the west elevation that the rear roof of the main block was raised, corresponding to a reported 1855 enlargement of the building. The 1904 north ell, added to the building by architect Malcolm Harding, is transitional between the Queen Anne and Colonial Revival styles. It has two first-floor storefronts and a Colonial Revival-style, pedimented entry to the upper stories. The west or street elevation of this ell has four slightly recessed wood bays that rise a full 2½ stories. At the attic level the bays contain four Colonial Revival-style, semicircular fanlights above four triple-composition windows. Beneath the triple windows are four projecting-bay windows with hipped roofs. At the cornice level of the ell is an arched molding that is Queen Anne in style.

Gothic Revival Style (1840-1880)

Between 1840 and 1850 the Gothic Revival style was popular in western Massachusetts, due in part to the influence of architect Alexander Jackson Davis, who was designing in the style in the 1830s; and the work of A. J. Downing, who published The Architecture of Country Houses in 1850, summarizing his and Davis's aesthetic. The Gothic Revival style, followed by the Italianate style, was promoted by Davis and Downing for rural residences in reaction against the formality and rigidity of the Greek Revival style. Westfield has several Gothic Revival-style houses, but it was not as popular a style as the Italianate, possibly being considered more suitable for a country house than an urban one.

Residential Architecture

The corner W. D. Sands House at 20 Bush Street, ca. 1850 (WSF.531), is one example. It is a 1½-story, Gothic Revival cottage with a front-gable roof. It has a 1½-story ell, two bays long, and a transverse gable on the east side of the main block. The main house is two bays wide and three bays deep, and is sided in both board-and-batten siding—the original siding—and clapboard, which is more recent. The steeply pitched roof, characteristic of the Gothic Revival style, has thinly boxed and wide eaves that are ornamented by narrow, unadorned bargeboards, which originated in the Gothic Revival to imitate medieval stone tracery. Windows have bracket-supported, shed-roof lintels, and there is a three-sided bay window on the east elevation. The entry to the house is recessed, and adjacent to it is a three-sided bay window.

At 25 King Street is the Andrew Campbell House, ca. 1850 (WSF.253), a Gothic Revival-style house that is 2½ stories in height. The clapboard-sided house is three bays wide and three bays deep. It has a front-gable roof ornamented with bargeboards, and a centered main entry with matching bargeboards on its gabled entry surround. Narrow full-length sidelights flank the door. The roof has boxed eaves for a finished look. Sash in the house are 6/6 and 1/1.

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The Gothic Revival-style Barnum and Roxanna Perry House at 46 Church Street, ca. 1855 (WSF.552), is one of the best examples of the style in Westfield (Photograph 21). It is 1½ stories in height under a steeply pitched, front-gabled roof, the eaves of which are decorated with scroll-cut Gothic bargeboards and display exposed rafters. Three bays wide and four bays deep, the house sits on brick foundations and is board-and-batten sided, as was recommended for the Gothic Revival style by Davis and Downing. Window surrounds on all elevations have label lintels, indicating that this house was closely patterned after the Gothic Revival style.

Italianate Style (1850-1870)

Between 1850 and 1870 Westfield's architecture blossomed with high-style Italianate, Second Empire, and Stick Style buildings. As side streets filled in with homes and the Center's main streets shifted to commercial use, these styles were used by builders and architects in an exuberance that characterizes the Center as a whole.

Institutional Architecture

The First Congregational Church, 18 Broad Street, 1860 (WSF.127, Photograph 20) is an excellent example of the Italianate style. The building faces west on Park Square and is just north of Old Town Hall, making a pair of brick institutional buildings. The church has a front-gabled, slate-covered roof with a projecting narthex of two stories, and a projecting porch of one story. Rising above the roof of the narthex is a contemporary, three-stage, wood/metal steeple that replaces a more complex original Italianate steeple. The church is red brick and has brownstone trim at its arched window lintels, its main arched-door surround, at its sills, and watertable. On the west façade, the projecting porch contains a double-leaf door opening beneath an arched surround which springs from two rosettes that rest on Italianate paneled pilasters. The surround has a rosette keystone in its center. A triple-window composition of arched windows occupies the center bay above the entry. The Italianate arched-window lintels on the north, south, and west elevations have carved moldings, and windows contain a mixture of original-wood, paired windows with 6/6/4/4 round-top sash and vinyl replacements. Window sills are footed, and one sill runs beneath two pairs of windows. The north and south elevations of the church have five slightly recessed brick bays that contain two-story pairs of arched windows, now filled with vinyl replacement windows. The roof has a broad overhang, beneath which is a row of dentils. On the east (rear) elevation of the church is a round, two-story blind apse. Two rear additions connect the church to the Parish House, which was constructed in 1893.

The Advent Chapel at 47 School Street, pre-1884 (WSF.743), is a 2½-story brick building with a front-gable slate roof. It represents the modest but well-constructed Italianate building, and has more in common with factory architecture in Westfield than with institutional architecture. It has an added one-story storefront across its south façade, but the main block of the building is three bays wide and four bays deep and has segmentally arched windows with 4/4 sash on its second floor. The building has a raised basement, an attached one-bay brick garage added to the east elevation, and a one-story shed-roof addition on the north or rear elevation. Window lintels are simple and footed and there is a tall opening, now enclosed, in the south gable for loading into the attic level of the building. A single exterior wall chimney is centered at the rear of the roof. The one-story storefront, added to the façade for a car dealership, is Colonial Revival in style with an arched entry and fanlight and a brick balustrade on its roof.

Industrial and Commercial Architecture

The Hampden National Bank, 6 Main Street (WSF.123), was built in 1825 but its façade was replaced in the 1870s in the Italianate style (Photograph Number 3). It has a complete brownstone façade—unusual in Westfield—with brick party and rear walls. The two-story building has a flat roof with overhanging cornice supported by carved consoles. It is three bays wide at the second floor, while the first floor is a recessed-entry storefront framed between brownstone quoins. A single lintel appears above the storefront and above it is a multipaned transom. At the second floor are three arched

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Italianate windows with molded lintels resting on springing blocks and rusticated window sills. There is a narrow entrance bay on the west side of the façade, which leads to the upper floor. The small building has bold architectural features that give it a strong stylistic presence on the street.

The Rand and Fowler's Block, 20 School Street, ca. 1875 (WSF.739), is an altered Italianate commercial block that yet retains much of its original appearance. It is a two-story brick building with brownstone trim under a flat roof, and is three bays wide with Italianate-style brownstone quoins at the building corners. The north-facing building façade has been altered to provide an angled entrance by inserting a steel lintel, below which is an Art Deco glass-block wall. The second floor has three segmentally arched windows on the north façade that have been filled in with glass block. A narrow terra-cotta cornice and corbelled brick ornament the building's roofline.

The Bay State/Pratt, Atwater and Owen Whip Manufacture Building at 331 Elm Street, ca. 1870 (WSF.468, Photograph 11), is attached to the Holy Trinity School of 1925. The red-brick factory building is two stories in height, under a front-gable roof. It has a very high basement, and the main entry of the west-facing building is reached by a brick stoop. The building is three bays wide and has a center entry flanked by paired, segmentally arched windows. For ornament there is corbelling at the cornice line and under the windows. The modest building is about six bays deep for a rectangular plan. Built during the period when the Italianate style was popular, the building is utilitarian.

Lambson's Furniture Company Store, 89 Elm Street, ca. 1868 (WSF.360), is one of the largest Italianate-style commercial buildings in the Center (Photograph Number 4). It is three bays wide, fifteen bays deep, and four stories in height under a flat roof. On the west façade the first story is composed of granite cornerposts, and its two-bay storefront with a center entry is framed by narrow cast-iron columns supporting a steel lintel that spans the building's width. The second floor is a typical office floor with three bays of glass slightly angled at the outer frames, similar to a three-sided bay. They have glass transoms above them. The third floor has four bays of windows with flat stone lintels and 1/1 sash. The fourth floor, an added floor, has four arched windows separated by squat pilasters. Its roof projects and is bracket-supported. The fourth floor is sided in 19th-century metal shingles.

Residential Architecture

The Leonard and Frances Atwater House, 82 Broad Street, 1858 (WSF.14), is an Italianate villa-style house. It is a 2½-story, clapboard-sided house with a slate roof and brick foundations. It is only three bays wide and two bays deep, but proportions are large. The west-facing house has a truncated hipped roof, with single steep-pitched roof dormers on the west and north elevations. Italianate shed-roof lintels, on consoles above the windows, and the ornamental geometric pattern stringcourse between the stories further ornament the exterior. There is a rear two-story ell, and an added hipped-roof wing on the south that is four bays long, for a T-shaped plan. Windows on the first floor are full length in the Italianate style, and have segmentally arched lintels. Sash is 6/6; however, much of the window sash in the house is vinyl replacement. Suggesting that the house had Colonial Revival-style alterations in the late 19th century is the porte-cochere on Doric columns on its north elevation. The Colonial Revival-style use of Doric columns is found again at the main entry portico. The entry doors are double-leaf, glass and paneled doors topped by a Colonial Revival-style fanlight. At the roof cornice is a band of oversized dentils. Set back from the house is an Italianate-style carriage house that is also clapboard-sided and rests on brick foundations. It has an asphalt shingled roof. The carriage house has a side-gable roof with a center transverse, through-cornice gable that is typical of the Italianate style.

At 35 Noble Avenue, the Franklin and Sarah Leonard House, ca. 1865 (WSF.279), is Italianate villa in style and among the better preserved of its kind in the Center. It is a 2½-story house with a front-gable roof. There is a 2½-story ell on the west, and transverse gable bays on the north and south elevations. The main block of the house is three bays wide and four bays deep, and its side entry on the east façade is sheltered by a portico with a low hipped roof, resting on posts with

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Eastlake cut-out bases. The Eastlake decorative features appear again at the window lintels and main door surround as projecting cornices, with Eastlake-like enriched consoles. The portico has turned spindle railings. On the north elevation of the house is a broad porch under a shed roof. Its supporting Italianate posts duplicate those of the portico. The only detracting feature of the house is the presence of 6/6 vinyl replacement windows.

A second example of the developed Italianate style is the Royal and Hellen Weller House at 86 Broad Street, ca. 1870 (WSF.529). It is a 2½-story house that is closely related in form and ornament to its neighbor at 82 Broad Street, though it is a corner house. It has a truncated hipped roof and sits on high brick foundations. It is three bays wide and three bays deep, and has a two-story ell on the rear. Proportions are large, like those at 82 Broad Street. On the west façade, two windows are under a large pent roof on braces with fretwork ornament. There is also a cantilevered balcony resting on brackets beneath one of the segmentally arched first-floor windows. A porch runs the full width of the south elevation. It is arcaded with paneled spandrels at each side of columns that rest on high plinths, and three bays of the porch in the center extend forward in an oval projection. The porch railing has ornamental turned balusters and the porch apron is fine latticework. Centered on this south elevation is a main door entry, and above it on the second floor is an oval, leaded-glass stair window. Two ells are attached to the east façade of the house. The first ell is two stories in height under a hipped roof. Attached to its south side is a 1½-story, five-sided bay, which is quite unusual in Westfield. A 1½-story ell follows. This ell has a second pent roof on sturdy solid braces, sheltering a door with two levels of transom lights above it. Window sash in the house is mainly 1/1. This house recently lost its carriage house.

Forming a triumvirate of Italianate-style houses with numbers 82 and 86 is the Elizabeth Avery Talmadge House at 85 Broad Street, 1858 (WSF.16). Recently rehabilitated as a bank on a corner lot, the main block of the house was designed to resemble an Italianate villa. It is two stories in height, beneath a shallow hipped roof with wide eave overhangs. There is an ell on the west side of the building and a wing on its north. An arcaded, wraparound porch unites the east and south sides of the house. It rests on Italianate posts on high plinths. The main block of the clapboard-sided house is three bays wide and three bays deep and rests on parged brick foundations under a standing-seam metal roof. First-floor windows are full height, an Italianate feature of distinction. The main entry on the east is a side entry with three-quarter-length sidelights flanking a wide and tall opening, beneath an architrave surround that is slightly pedimented. Enclosed within the surround is a transom light over the six-panel door. Window surrounds repeat the slightly pedimented architrave of the main entry. There are Italianate attic windows with ornamental grilles on the main block of the house, and at each side of the windows is an arched bracket. A 1- 1½-story wing on the north is six bays long, and is sheltered by a porch extension on posts. The porch apron is paneled. The west ell was extended during the rehabilitation, and a bay window added on its south façade.

The George and Margaret Lewis House, 21 Bartlett Street, pre-1855, (WSF.503), is one of Westfield's best-preserved Italianate properties (Photograph 22). It consists of the house, a carriage house, and a workshop on a neatly maintained city lot. George Lewis was a sashcutter, so the shop may have been for that purpose. The house is gable-and-wing in form and is 2½ stories in height. The clapboard-sided house has a slate roof and stone foundations. The gable section is two bays wide and the entry to the house is in the angle of the wing section, which is three bays long and two bays deep. The gable end of each section of the house has full returns to form pediments. The two sections of the house are united by a Queen Anne-style wraparound porch, which may have been a later addition. It rests on turned posts, and above the stairs that reach to the porch is a shallow pediment. At the rear of the house is a two-story carriage barn with a side-gable roof. Placed at a right angle to the house and barn, and forming a small side yard, is a one-story, one-room workshop that is clapboard-sided under a front-gable roof.

The H. B. Spellman House, 16 Perkins Street, ca. 1870 (WSF.180), is a fine example of an Italianate-style house in Westfield and among the most well detailed (Photograph 5). Set on a corner lot with street elevations on both north and east, it is a 2½-story house with a front-gable roof, with widely overhanging eaves that are supported on paired brackets.

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The clapboard-sided house on high brick foundations is three bays wide on its north façade, and its side entry is preceded by an open porch on Italianate posts. There is a pair of arched Italianate windows in the gable of the north façade. First- and second-floor windows on this elevation, as well as elsewhere on the house, have projecting cornice lintels supported on brackets, and sash is 2/2. Brackets also ornament the porch roof, and porch railings have turned balusters. The east elevation of the house has a transverse gable bay, and there are two stories of open porches in the angle between the bay and the main block of the house. The open porches are also supported on Italianate-style posts with turned baluster railings at the first-floor level, and enclosed railings on the second floor. The transverse gable bay on the east has a three-sided projecting bay window on the first floor, and a pair of arched Italianate windows in the gable end. There is a 2½-story ell on the south end of the house that is three bays long. It is preceded by a one-story, gently arcaded porch on posts, with brackets at its eaves. The ell also has paired brackets at its eaves.

An example of workers' housing in the Italianate style is the Cowles Court Rowhouse, 10 Cowles Court, ca. 1870, (WSF.471, Photograph 6). This is a row of six, wood-frame units, two stories in height, under shed roofs. Now vinyl-sided, the north-facing row has entry hoods on posts above the doors and exaggerated brackets at the front cornice line. The units are set up with paired entries, and two bays at the side of each entry, for a three-bay width. The foundations are parged, and all the windows have been replaced with vinyl 1/1 sash.

Westfield Center's side streets began their development when the Italianate style was very popular, so examples are found on most of these streets. They have a relatively consistent form, being front-gabled houses that better fit the narrow lots of the side streets, rather than the villa versions seen at 82, 85, and 86 Broad Street, where the lots were more amply laid out. A number of these Italianate-style houses are found on Bush and Hancock Streets. The Loomis House, 25 Bush Street, post-1870, (WSF.171), is a 2½-story, front-gabled house that is three bays wide and five bays long, a typical floor plan. As is the case with the majority of the houses built after the mid-19th century in Westfield Center, the house has a very high brick foundation, requiring a stoop to this entry. Here at 25 Bush Street, stairs rise to a portico on Italianate posts with brackets beneath the widely overhanging portico eaves. The house has an Italianate door with double arched glass panels in its upper half. The door has an architrave surround. The arched Italianate motif is found also in the front-gable field, where there is an arched window opening with an arched lintel, now enclosed, at the attic level.

The Lorenzo C. and Mary Kellogg House, 22 Bush Street, ca. 1860 (WSF.21), is one of the few wholly intact connected house and outbuilding complexes in the Center. It is Italianate in style, and uses the front-gabled form. The main block of the building is 2½ stories in height, and is three bays wide and four bays deep. It has three ells on the south: a 2½-story residential/kitchen ell that is four bays long; a two-story, four-bay storage/woodshed ell; and a 2½-story carriage barn. The main block has a stacked, wraparound porch that is supported by posts connected by a railing with turned balusters. The porch has a narrow, openwork frieze band that adds to its ornament. The porch is stacked with a second-story, one-bay porch on the east that is also supported on posts. Window and door surrounds on the house are slightly pedimented in the Italianate fashion, and there is a wide frieze at the roof cornice. The roof itself has thinly boxed and broad eaves, which at one point may have had paired brackets supporting them. Windows in the main block of the house have 6/6 sash with original glass, and are large in scale.

The house at 26 Hancock Street, ca. 1875 (WSF.230), is a gable-and-wing form house in the Italianate style. The gable-and-wing form began in the late Greek Revival-style period, but became much more popular during the Italianate and Queen Anne-style periods. The house is 2½ stories. The front-gable section is one bay wide and the wing is three bays wide. It sits on high brick foundations, is clapboard-sided, and has an asphalt-shingle roof. There is a two-story ell with a side porch on the rear. As was often done in the gable-and-wing houses, there is a porch across the wing, and in this case it is supported by posts on Italianate plinths. There are braces at the porch eaves and paneled railings, which are rather unusual. The eaves of the main block of the house and the wing have paired Italianate brackets. Windows have

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Italianate, arched, hooded lintels that rest on small consoles. The ell windows have rectangular hoods with console supports, but the Italianate style persists in that section of the house as well. Three-sided bay windows were introduced after 1850; this house has three, located on the front-gabled and wing sections. Some of the windows in the house have replacement 1/1 sash.

At 31 King Street, ca. 1870 (WSF.652, Photograph 23), a modest but well-preserved Italianate house is 2½ stories in height under a front-gable roof. On its south façade the house is only two bays wide, and its main entry is through a porch on the east elevation. The porch is supported on elaborate openwork porch posts, which are a holdover from the Gothic Revival style. Windows in the house are typical of the Italianate style, as at the first floor they are full length with 6/6 sash. Smaller 6/6 sash are at the second-floor level. The house has a 2½-story ell on the north elevation with its own side porch. Eaves of the main block of the house are wide and thinly boxed, a characteristic of the style.

At 55 King Street, ca. 1875 (WSF.658), on a corner lot, is a good example of the Italianate houses that appeared on the street between 1850 and 1875. It is 2½ stories in height beneath a front-gabled roof. Now it is asbestos-sided, but was originally clapboard and its trim is still intact. There is a hood on consoles over the sidehall entry, and the first-floor windows are full length. Window surrounds are pedimented and sash is 1/1. A wing on the east is only one bay deep and has a glassed-in porch on the first-floor level. The trim of the house is stock and would have been available in a local lumberyard, but because it was generously applied, the house is stylistically distinctive.

Industrial Architecture

The Taylor Tobacco Warehouse, 3-5 Pochassic Street, ca. 1875 (WSF.415), was incorrectly dated 1841 in the Westfield survey but makes its first appearance on the map of 1875, absent on the 1855 map. This is a 2½-story brick building with an asphalt-covered front-gable roof. The façade is six bays wide, its windows segmentally arched. Original windows are pairs of relatively long, 4/4 Italianate sash. Several remain, but most of the windows of this façade have been either bricked in or have replacement sash. The remaining three elevations have only a few windows each. The building has a row of decorative brick corbelling at its eaves, which together with its original window configuration made it more elegant than typical utilitarian buildings. The rear elevation has been stabilized with the addition a secondary concrete-block wall mortared to the original wall. Despite its changes, this warehouse retains its form, and its lack of windows on three elevations is indicative of its use as a tobacco warehouse.

French Second Empire Style (1855-1885)

The Second Empire style is distinguished by the use of a mansard roof, but the rest of its stylistic features are eclectic, drawing from the Italianate Style, and, to a lesser extent, the Stick Style. Popular during the Civil War, the Second Empire was considered a sophisticated urban style from Paris, so its choice often reflected its owner's aspirations. Westfield Center has a relatively large number of these buildings at both grand and modest scales.

Residential Architecture

The Leroy W. and Jane Lambson House at 28 Pearl Street, ca. 1865 (WSF.290), represents the Second Empire style in Westfield on a grand scale. It sits on a slightly raised lot that is edged with granite curbing with ornamental cornerposts. In front of the house is a granite hitching post, ca. 1865 (WSF.1033). The house, on brick foundations, is 2½ stories in height, under a bell-cast, or concave, mansard roof. Pavilions on east and west and an ell on the south give it a shallow, Greek Cross plan. The house has a porch that wraps across its north and west sides, and is supported on paneled posts above paneled plinths, which are connected by an urn-turned balustrade. Windows on the first floor are full length, and throughout the house the windows have projecting arched lintels on brackets with scroll-carved ornament in their fields. The roof of the porch has an oversized dentil row and paired brackets at the eaves, which are repeated on the main roof cornice. There is a single, segmentally arched dormer on each roof elevation. Sash in the house is 2/2. The west

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pavilion has a three-sided bay window on its west elevation.

28 Noble Avenue, ca. 1860 (WSF.692) is a fine and colorful example of a Second Empire-style cottage. It is 1½ stories in height, three bays wide, and three bays deep. Its color comes from an ornate, polychrome slate roof with fishscale slates. Two dormers with full ornamental surrounds are inset into the mansard roof on each visible elevation, and directly below the eaves are paired, scroll-cut brackets. Sash in the house is typical 2/2. The body of the house is clapboard-sided, and the foundations are screened by latticework. While the house is nominally square in plan, there is a slightly projecting pavilion on the west façade that is one bay wide. A porch on columns, with a straight baluster railing, wraps from the west façade around and across the south elevation. There is a garage at the rear of the property.

The Second Empire house at 12 Holland Avenue, post-1870 (WSF.632), is 2½ stories with a polychrome slate mansard roof and added asbestos siding. There is a transverse mansard bay on the south side of the house to give more complexity to the interior volume. There is also a two-story Second Empire ell on the rear, with an open porch at the second-floor level. The mansard roof has Italianate-style bracketed eaves, and open-pediment, arched dormers set into the roof above the eaves. The dormers' pediments are supported on consoles for an elaborate design. A two-family house originally, it has side-by-side entries that are reached through a stacked porch, the posts of which are bracketed. At the second story, the stacked porch is one bay wide and serves both units. Windows in the house are 6/6 vinyl replacements.

The house at 51 Day Avenue, ca. 1875 (WSF.583), is a smaller version of the Second Empire style. It is two stories in height, and three bays wide, under a polychrome slate roof. There is a transverse bay on the south side of the east-facing house, and a rear two-story ell with an enclosed side porch. The house is vinyl sided and has vinyl replacement windows, which has meant loss of its texture of age and detail. Through-cornice dormers have segmentally arched roofs on brackets and are major decorative elements, characteristic of the style. The transverse bay has a double-wide window with a leaded transom above a two-light sash, a feature more often found in the Colonial Revival style than the Second Empire, so it may be a later alteration. Door and window surrounds of this house have projecting lintels supported by brackets. There is a porch across the east and south elevations, with replacement turned posts and railings that are thinner than they would have been originally.

The Edwin L. Sanford House, 33 West Silver Street, 1879 (WSF.108), is a clapboard-sided, 2-½ story, Second Empire house that has a slate roof, laid in fish-scale pattern, and brick foundations. The main block of the house is three bays wide and three bays deep and it has a transverse wing on both east and west elevations to add variety to the plan. There is also a 2½-story ell on the rear that is four bays long, followed by an attached, slate-roofed garage. The house is finely ornamented. On the roof are segmentally arched dormers: two on the front and two on each side of the house, and on the ell. The dormers have molded lintels, keystones, and consoles framing the openings. Beneath the bracketed cornice of the house is a paneled frieze. The house has a porch on the south and east elevations, with paneled piers set on paneled plinths. The porch railing is a highly unusual geometric design. The roofs of the main house, porches, one-story east bay, and ell are all bracketed. Typical of the style, first-floor windows on the main block of the house are full length, and sash elsewhere is 2/2. Window lintels are footed. The house is in fair condition, but remains one of Westfield's excellent examples of the Second Empire style. Sanford was a whip manufacturer.

The Abner and Francona Gibbs House, 24 Day Avenue, ca. 1875 (WSF.577), is a Second Empire-style house that illustrates the extent to which the style adopted Italianate features. It is 2½ stories in height under a mansard roof. Three bays wide and three bays deep, the house has a square plan, and a compact, somewhat elongated, elevation. From the Italianate style are the paired brackets at the eaves and the elaborate hood on carved consoles over the main entry. The house is clapboard sided, has brick foundations, and an asphalt shingle roof.

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Stick Style (1860-1890)

The Stick Style was not commonly built in western Massachusetts but appears in some of the larger, more affluent towns and cities. The Stick Style takes its name from the stickwork that is used on its exterior. Stickwork is the use of various patterns of siding to add variety to the exterior. Clapboards laid vertically, horizontally, and on the diagonal are often found, divided by broad horizontal and vertical bands of beltcourse and watertables. In the gable ends of their steeply pitched roofs, Stick Style buildings often have decorative king- or queen-post trusses. All the siding patterns and trusses are based on medieval European architecture.

Residential Architecture

The C. K. Bingham House at 71 Broad Street, ca. 1865 (WSF.10), a corner house, is Stick Style in design. It is 2½ stories in height, clapboard-sided, and has brick foundations and a slate roof. The steeply pitched roof is side-gabled and has through-cornice dormers. There is a single interior chimney close to the north end wall and there are turned and carved braces at the roof corners. In all the gables are Stick Style king- and queen-post trusses. The principal elevation on the west is two bays wide. The two bays are composed of a side entry and a three-sided bay window on the first floor. The bay window's roof is supported by paired brackets. The entry has double-leaf doors and is sheltered by a steeply roofed portico with a gable formed of open latticework. The latticework motif is repeated in glass in the upper half of the doors. Above the entry, on the second floor, is a through-cornice dormer with a queen-post truss in its gable and a pair of arched, round window sash in its opening. On the second floor, above the three-sided bay window, is a large through-cornice dormer with a second pair of arched windows in its openings. Windows throughout the house have hooded lintels and footed sills. The south elevation has a one-story bay window, and there is a 1½-story ell on the west that is preceded by a side porch on posts. The side porch has a pedimented entry, which is formal for an ell.

A lively version of the Stick Style is found at the William and Emily Terry House, 37 Pleasant Street, ca. 1870 (WSF.297). Terry was a house builder and carpenter, so he may have constructed the house himself. This is a gable-and-wing house whose gabled section is 2½ stories in height, and a 1½-story wing. It is sided with clapboards and vertical boards, separated in Stick Style fashion by a beltcourse and watertable above the skirt board. The building has brick foundations and an asphalt-shingled roof. The front-gabled section of the house has a chamfered corner at the southeast, ornamented with scroll-cut consoles. There is a porch that connects the two sections of the house on the east. It is supported on posts and is highly ornamented, with an unusual frieze and railing patterns that use geometric motifs. Similarly ornamental bargeboards edge the roof lines of the two sections of house.

The Snow House, 18 Day Avenue, ca. 1880 (WSF.196), is another of the picturesque Stick Style houses in the Center. It is 2½ stories under a slate-covered, pyramidal hipped roof, with a transverse-gable bay on the west façade and one on the north elevation. The exterior of the house is sided in shingles, clapboards, and vertical siding separated by bands of beltcourse, and below the roof cornice is a frieze of sawtooth vertical siding. There is an elaborate porch in the angle between the main block of the house and the transverse-gable bay. Turned posts support the porch roof and between posts are three latticework arches. The entry to the porch is marked by a pediment. In the west transverse-gable field at the attic level is a fully enframed rectangular window. Within the frame, below the projecting lintel and above the rectangular window opening, is an arched fanlight; at each side of the rectangular window are scroll-cut sides and below it, a scroll-cut sill.

Queen Anne Style (1880-1910)

It is the Queen Anne style that truly dominates Westfield Center's residential streets. The Queen Anne style aimed to be picturesque architecture through complex interior volumes that resulted in towers, oriels, porches, bays, and asymmetrical

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elevations. Its picturesque features were also achieved by a variety of surface materials that catch one's eye, so clapboards, shingles, fretwork, spindles, and jigsaw-cut floral swags ornament exteriors. All of these features are found in Westfield Center's Queen Anne-style buildings. Some may be architect-designed, but the majority were built from readily available plans by contractors using mass-produced trim that was available in local lumberyards. There are some identical houses, as this descriptive section will point out, but in general there is a variety of plan, elevation, and materials that makes for architecturally varied streetscapes. The front-gable house form continues to be the preferred form to fit on narrow city lots, as it was during the earlier Italianate style.

Residential Architecture

The Hugh and Mary Kennedy House at 50 Day Avenue, ca. 1890 (WSF.206), is a 2½ story, front-gabled house. A west-facing house that occupies a corner lot, it is three bays wide on its west façade behind a hipped roof porch, and it is five bays long on the south. These two elevations are fairly simple. The house has transverse gables on both north and south elevations to provide interior volume complexity; but the north elevation, a street elevation with the greater length, includes two transverse gables, between which is a recessed porch at the second-story level. The exterior of the house represents the Queen Anne style well. It has scalloped shingles at the attic level and second floor, and on the first floor, clapboards with stickwork panels. The porch has turned supports and solid brackets at its eaves, and there is a Queen Anne leaded-glass stair window on the south elevation. Hugh J. Kennedy, an Irish immigrant, was a fashionable tailor with a store at 77 Elm Street.

Next door, the Mrs. Cornelia Dickenson House, at 52 Day Avenue, ca. 1890 (WSF.207), is a stylistically transitional house between the Queen Anne and Colonial Revival styles. It is 2½ stories in height, with a doubled front-gable roof. The main gable has Queen Anne-style strapwork or half-timbering in its field, and the secondary gable has a circular Colonial Revival-style window. The secondary gable has a chamfered corner and elaborately boxed eaves. There is a transverse-gable bay on the south. The house is decoratively sided with shingles between the first and second clapboard-sided stories. The first floor has a five-sided, hipped-roof porch and rests on turned posts, with a latticework frieze that forms decorative arches above a cut-work railing. In the gable end of the transverse-gable bay is a fixed, twenty-light window with a sill scroll-cut in a scalloped shape—a Colonial Revival feature. There is a one-story enclosed porch on the southeast corner of the house. A widow, Cornelia Dickenson boarded students and organ makers George Kendell and George Kendall, Jr., in 1895.

At 24 Woronoco Avenue, the William S. and Florence Brigham House, ca. 1890 (WSF.352, Photograph 24), is a fine Queen Anne-style house placed on a corner lot. It is 2½ stories in height under a front-gabled roof, and has clapboard and shingle siding, a slate roof, and brick foundations. The house has a shallow transverse gable on the west for an L-shaped plan. There are three-sided bays on the north and west. A porch across the west rests on turned posts with a cross-timbered railing pattern. Within the porch is a through-cornice exterior chimney. Sash in the house is 2/1, and there is a stained-glass transom in the gable window. Brigham was one of the owners of Westfield's first department store, Brigham, Eaton and Co., on Elm Street.

The house at 7 Hancock Street, ca. 1890 (WSF.228), is a 2½ story, gable-and-wing-form house, the angle between the two sections filled by a three-story entry tower. This is a Queen Anne form unusual in Westfield, but popular nationally. The house has shingles at the attic level, clapboards at the second story, shingles between the stories, and clapboards on the first floor. Stringcourses separate the stories. The entry is in the tower and is protected by a shed-roof porch on posts with brackets and a square-baluster frieze at its cornice. The tower has a pyramidal roof with triangular window openings, one for each of its four faces. The house has high brick foundations. A carriage barn remains behind the house, and a glassed-in porch has been added to its southeast rear corner.

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One of the earlier houses on Pleasant Street is 14 Pleasant Street, ca. 1895 (WSF.718), a well-preserved Queen Anne-style house that incorporates many of the features of the style. It is a 2½-story house under a hipped, slate roof that has gabled bays on its north and west elevations to give complexity to its interior volume. A second-floor stair window on the north is an oriel that again adds to the building's complexity. The exterior surface of the house uses shingles, clapboards, and paneling in the gable ends, and stained glass in a fanlight above the oriel window to add texture and color. The house is clapboard-sided with a band of shingles that flares out for an overhang between first and second stories, with shingles and paneling in the gables. Jigsaw-cut and turned porch elements add a three-dimensional variety to the exterior. The porch rests on turned posts with a spindled frieze and has a pediment over its stairs, with a gable field that repeats the panel motif. The only detracting feature from the house is the presence of 6/6 replacement vinyl sash in its windows. There is a garage in its rear yard.

An unusual building, the F. Bush Carriage Barn is located at 3-5 Bush Street, ca. 1880 (WSF.17). It is a 1½-story brick building that has been converted from a stable or carriage barn to a two-family house. It is south-facing behind a tall wood fence. The building is in two parts: the east end is two bays wide and two bays deep, and the west end is three bays wide and one bay deep, so is slightly recessed. The side-gable roof is slate covered. Windows are arched. On the west section there is a front-gable dormer on the roof. The east section has a main entry with broad, nine-light sidelights. The west entry is more simple, though the south elevation is vine-covered and not entirely visible even in the winter. The F. Bush House is no longer in existence.

At 30 Bush Street, ca. 1890 (WSF.172), is a Queen Anne style-house that is not duplicated elsewhere on the street. It is 2½ stories and has a front-gable roof that is steeply pitched; a front-gable pavilion is attached to the main block creating a double-gabled facade. The pavilion is two bays wide, and in the angle formed by the two gabled sections of the house is a glassed-in porch with a stair entry topped by a Queen Anne pediment. The main block of the house has one large interior chimney and a transverse gable on its east elevation. To this main block is attached a 2½-story ell on the south. The main block has fishscale shingles on the second floor and clapboards on the first floor. There is strapwork decoration in the gable ends to add visual liveliness to the exterior. Windows in the house vary, with 16/1, multipaned fixed lights and a leaded-glass stair window on the west façade. Some windows are 1/1 replacements.

Two Queen Anne-style, once-identical houses were built at 57 and 59 Holland Avenue, probably by the same builder. The house at 59 Holland Avenue, ca. 1900 (WSF.640), is the better preserved of the two. It is a two-story house with a pyramidal hipped, slate roof. Two bays wide and three bays deep, the nearly square house has shingles on the second story and clapboards on the first. It sits on high brick foundations. To vary the interior volume of the house with asymmetry, there are transverse gable bays on the front northeast corner and on the north elevation of the east-facing building. The corners of the bays have been chamfered, and their projecting jetties ornamented with scroll-cut brackets. There is a full-width porch on the east façade, which rests on turned posts connected by an openwork frieze and turned brackets. The porch railing is jigsaw-cut with fretwork above angled, square balusters. The porch is stacked with one bay at the second-floor level. Sash in the house is 2/2, and there is a garage at its rear. This house is a fine example of the Victorian taste for variety and eye-catching ornament.

The neat and well-kept Queen Anne-style house at 40 Holland Avenue, ca. 1900 (WSF.247), is front-gabled and 2½ stories. It is two bays wide and four bays deep, and has high brick foundations. Its exterior siding, in broad strips alternating between shingles and clapboards, gives the house stylistic variety. Variety in volume is achieved by a chamfered corner and a transverse gable bay at the rear of the house, which contains a two-story stacked porch on turned posts. There is a Queen Anne-style front porch, the entry of which is pedimented and supported by turned posts and scroll-cut brackets. Windows and doors have flat-stock surrounds. Sash is mostly 2/1.

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Chestnut Street has perhaps the finest row of Queen Anne houses in the Center. The house at 13 Chestnut Street, ca. 1890 (WSF.534), is a 2½-story house with a truncated, hipped, slate roof and transverse gables on the west and south (Photograph 7). There is a three-sided tower with a hexagonal roof in the southwest corner, between the front gable of the house and the transverse gable. To add to the complexity of the plan there is a side porch on the south, under a hipped roof on turned posts. A wraparound porch with a stacked second story is supported on turned posts with solid, scroll-cut brackets. Both levels of the porch have slate-covered pediments. The surface of the house has been made varied and decorative with a mixture of clapboards and shingles. The first story is clapboards, the second and third stories are fish-scale shingles. Sash in the house is 1/1.

One of the last houses built on the street is the house at 24 Chestnut Street, ca. 1890 (WSF.177, Photograph 8), and it is one of the most elaborate of the Queen Anne style. It is a 2½-story house with a side-gable roof and a three-sided transverse gable centered on its east façade. The transverse gable bay has a steeply pitched roof and chamfered corners at its second story. A five-sided porch wraps across the east façade. It is on turned posts with small, scrolled brackets at its eaves. There is a small-scale pediment on the porch roof marking the location of the stairs to the porch. The south gable of the house's main block ends in a three-sided bay that has an open porch at its third-floor level, under a three-sided roof. The gable end on the north has a stacked second-floor porch. In the front gable, scrollwork ornament laces across a Palladian window composition. The balance of the windows in the house are large 1/1 sash. The clapboard-sided house has a band of shingles running between the first and second stories. There is a one-story, shed-roof addition on the southwest corner of the house.

At 7 Chestnut Street, the Henry E. Thurston House, 1891 (WSF.173), is among the most interesting examples of the style on the street. It is 2½ stories high under a front-gabled roof. The east-facing façade has a three-sided tower projecting from its northern half. On the south elevation is a shallow pavilion with a transverse gable roof. There is a rear 2½-story ell, and a one-story wing on the south that is two bays long, for a complex plan. The exterior of the house is highly decorated. There are clapboards siding the first story, square-toothed shingles on the second story, and fish-scale shingles on the third story. A shed-roof porch across the east façade rests on turned columns and has a turned spindle frieze, railings, and a pedimented entry with strapwork in its gable field matches strapwork in the peak of the front gable of the house. Thurston was a bookkeeper who died in 1895.

At 6 Grand Street, post-1870 (WSF.620), is a modest, vernacular Queen Anne-style house that illustrates the very conservative building forms that were used in Westfield, as in other western Massachusetts towns, for workers' housing. These houses are often lost in a community, as they do not have the physical longevity of the more substantial buildings. This example is 2½ stories under a side-gable roof. It is only three bays wide and one bay deep, and has a narrow, center stove chimney. The asbestos-sided house has high brick foundations and an asphalt-shingled roof. It has a 1½-story ell on the rear, with a through-cornice dormer on its south elevation. Sash in the house is 6/6 and the trim at windows is simple flat stock. A Queen Anne-style porch crosses the east façade of the house. It has Queen Anne-style turned posts and a pedimented entry.

Masonry buildings were often constructed in Westfield as elsewhere during the late 19th century with several displaying Panel Brick ornamentation for a style related to the Queen Anne. At 14 Holland Avenue is a Panel Brick-style house, ca. 1890 (WSF.50). It is a 2½ -story house with a front-gable roof. It is a mere two bays wide, but the proportions of the house are large. There is a transverse gable bay on the south elevation which contains a second entry, and is united with the front of the house by a wraparound porch from west to south. The porch has large scaled posts on plinths, and a spindlework frieze and brackets at its eaves. The main entry is tall and has a large, single-glazed transom above it, and ¾-length sidelights. Adjacent to the entry is a large, single-glazed window with a leaded-glass transom. With transverse gable bay and wraparound porch the brick house has variety of volume, and for exterior ornament it uses tarred bricks to create a checkered appearance at segmentally arched window lintels and door surrounds. The house has a separate garage.

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At 52 Broad Street, The William C. Clark House, 1887 (WSF.165, Photograph 25), is another elaborate Panel Brick/Queen Anne-style house. It is 2½ stories beneath a tall pyramidal hipped roof. The main block of the west-facing building is three bays wide with a center entry. There is a two-story bay on the building's north elevation. There are transverse-gable dormers on the west and north elevations, and on the east side of the roof a gable projects beyond the wall of the main block to become a 1½-story porte cochere on brick piers. A wraparound porch has a corner angled entry marked with a pediment. The porch is ornamented further with a spindled frieze and bracketed posts at the roof line. There are shingles on the front dormer and between the stories of the house. The house has an asphalt-shingled roof from which rises a tall interior chimney. There are two diamond-shaped stair windows on the first floor. The house has a rear carriage barn of 2½ stories.

One of the largest Panel Brick houses in the Center is the L. N. Clark House, 21 Day Avenue ca. 1880 (WSF.197). This is a 2½ -story, red-brick house under a front-gable roof. There is a 2½-story ell on the west end of the house followed by a second clapboard-sided ell, for a long rectangular plan. The house is only three bays wide, but its proportions are large. The house is ornamented with tarred bricks at the segmentally arched window lintels and at the watertable. Windows have 1/1 replacement sash. On the east façade is a hipped-roof porch resting on posts. It shelters a large sidehall entry, above which is a segmentally arched transom light.

At 27 Pleasant Street, ca. 1900 (WSF.295), is a late Panel Brick-style house. It is 2½ stories in height, and has a slate-covered, hipped roof, on which are hipped dormers. A transverse gable is centered on the west side of the roof and a full transverse gable bay is on the north elevation. The corners are chamfered on the southeast and northeast. The house is three bays wide and four bays deep, and its proportions are quite large. The house's windows are segmentally arched and their lintels are yellow and tarred brick, which contrast with the red brick of the body of the house. There is a Colonial Revival-style porch on columns on the east façade, which wraps around to the north. It has a pedimented entry. Sash in the house is 1/1.

Commercial Architecture

The mixed-use building at 241 Elm Street, 1908 (WSF.602), represents the Queen Anne-style commercial block well. It is a three-story brick building, with a flat roof that extends and is supported on wooden consoles separated by wood panels for a decorated frieze and cornice. The building is two bays wide on its upper two stories and seven bays deep for a long, rectangular plan. The first-floor west façade is composed of a recessed entry to the upper stories, and a two-bay, glass storefront with a recessed center entry. The storefront has a cast-iron cornerpost and metal lintel; the storefront bays rest on brick and glass-block bases. The upper-story windows on the east, west, and south elevations are segmentally arched. They have brick lintels with cornerblocks and keystones of contrasting (now painted) stone for visually interesting elevations. There is a two-story, shed-roofed porch for the apartments on the second and third stories, resting on slightly arched braces. Porch railings have thin, rectangular balusters.

Somewhat less ornamental, but still in the Queen Anne style, is the O'Donnell Building, 306 Elm Street, 1908 (WSF.469, Photograph 9). This is a three-story, red-brick building that is seven bays wide and ten bays deep under a flat roof. The seven bays of the east façade are arranged with three bays of storefront flanking each side of a center, recessed entrance. The storefront bays are divided by cast-iron columns, and the center entry is set off by two brick piers that frame a cast-stone arched opening. The first floor has been rehabilitated in the past decade. Brick piers with cast-stone bases separate the seven bays on the second and third floors, and rise to meet the projecting cornice, which is supported on consoles separated by panels much like the cornice at 243 Elm Street. Second-floor windows have straight lintels and sills, and third-floor windows are segmentally arched.

The Swift Building, 205 Elm Street, 1887 (WSF.373), is a fine example of a Queen Anne commercial building. It is a three-story, brick building with a cast iron storefront on high granite foundations. The storefront originally had a center entrance between two glass displays, but now its center entry is closed by a piece of marble infill. The remainder of the first floor is intact, however. Cast-iron columns frame the display windows topped by a cast-iron

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lintel. The upper stories are four bays wide and are slightly recessed. The building has an elaborate, sheet metal cornice.

Between 1884 and 1905 the commercial/residential blocks 12, 14-20, and 22 Arnold Street, ca. 1890 (WSF.766-768), replaced the McMinn and Tryon Cigar factory building. The first building, 12 Arnold Street, is a brick Queen Anne-style block three stories in height and three bays wide with a single projecting oriel for second- and third-story apartments. Slightly taller but still at three stories is the wider block, 14-20 Arnold Street, a brick block five bays wide with a deep projecting cornice and corbelled brickwork at the attic level. The final building in the block, 22 Arnold Street, is a wood-frame building, now vinyl-sided, with a flat roof and two large, fixed, twelve-light storefront windows flanking a center entry.

The Great River Water Power Company Building, 11 Railroad Avenue, ca. 1870-1900 (WSF.481), is a late 19th- early 20th-century small industrial building. It is 1½ stories in height and is brick in construction. Altered and added to over time, the north-facing building is composed of four sections that make up a square plan. The two sections of the north façade are six and five bays wide, their varying brickwork identifying the two sections although they are under a single, side-gable roof. The northeast section is two bays deep and the northwest section is four bays deep. There are two entries on the north, both sheltered by shed-roof porticoes supported on braces. Doors are double leaf, and are four-panelled on the east and herringbone-patterned on the west. Besides using similar porticoes and a single side-gable roof to unite the two sections, builders ran a narrow, pent roof below the north cornice across the two sections. The two south-facing sections of the building have two separate roofs: a shed roof on the southeast and a front-gabled roof on the southwest. The south elevation is largely devoted to shipping docks and irregular fenestration. Windows throughout the building are segmentally arched and most have rusticated stone sills, but a few have brick sills in the shed-roof section. Sash is 12/12 replacement vinyl. Several window openings have been bricked in. Corbelled brickwork at the cornice line and at the rake of the eaves in the gabled sections adds ornament to the building, which continues in industrial use.

The American Whip Company-United States Whip Company, 24-25 Main Street, 1884-1928 (WSF.426, NR 1983), is a complex of connected buildings that grew with the company between the 1880s and 1928. The earliest building, Building #2, appears on the Sanborn Insurance Map of 1884 [incorrectly dated 1891 on the inventory]. This is a three-story brick building under a flat roof, with brick corbelling at the eaves. Ten bays long and about four bays wide, the building has segmentally arched windows with replacement sash. Attached to this building on its north elevation is a 1½-story connector under a side-gable roof, followed by a front-gable 1½-story section that is three bays wide and fronts on Thomas Street. These two buildings may have been the work of architect W. B. Reid of 1907, according to the Massachusetts Department of Public Safety Records. In 1928 an addition was made for a theater and stores, fronting on Main Street and designed by architect Malcolm Harding. The C-shaped wing is two stories in height and encircles a low commercial block that is not part of the complex. Now stucco-covered, the addition has a curved bay on its east section and a bank of windows on its west section.

By 1910 the furniture warehouse building at 87 Elm Street (WSF.598, Photograph 4, rear) had been constructed. Although it fronts on Thomas Street, it has an Elm Street address due to its association with the Lambson Furniture Company at 89 Elm Street. It is a 2½-story brick building under a front-gable roof. It is ten bays long, and its segmentally arched openings are closed with louvered shutters. It is entered on the north end by a large vehicle opening.

The H. J. Martin and Company, Westfield Whip Manufacturing Company, 360 Elm Street, 1890 (WSF.85, NR, 1985), is the best-preserved whip manufacturing building in Westfield (Photograph Number 10). Still operating as a whip manufacturing company, the red-brick building is as significant for its interior equipment, materials collection, and manufacturing layout as it is for the exterior. It is a 2½-story building with a steeply pitched, slate-covered, front-gable roof. It is three bays wide and approximately ten bays long for a rectangular plan. Corbelled bricks ornament the cornice level, but the building's stylistic details are concentrated at the entry. There is a Queen Anne porch on posts, with brackets at the eaves, and the entry has a transom above a paneled door. Windows in the building are segmentally arched and have 2/2 original sash.

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The most high-style example of the Queen Anne-style is the New York, New Haven and Hartford Railroad Depot, also known as the Westfield Depot, 16-20 North Elm Street, 1879 (WSF.34). The depot is set high above North Elm Street behind a stone embankment, and its principal passenger elevation faces north rather than to the street on the east, while its principal track elevation is on the west. It is a building in two sections that are connected by a one-story, flat-roofed brick ell—a later addition. The main block is a 1½-story brick building sitting on high granite foundations. It has a side-gable roof with jerkin heads at each gable end. The passenger depot is eight bays long and has a center, slightly projecting pavilion that is two bays wide under a front-gable roof. The ell connector is two bays long, and attached at its eastern end is the second building of the station, which would originally have been a freight house. The former freight house is also 1½ stories in height, brick with granite foundations, and has a side-gable roof with jerkinheads at each end. The roofs are slate-covered. The building is three bays long and two deep. Windows in the two main sections of the building are segmentally arched and have 6/6 sash, some of which are vinyl replacement sash on the first-floor level. The building is the most high-style of the Panel Brick buildings in Westfield. In its gable ends are king-post trusses and along its eaves are paired, curved braces. Above the first-floor windows is a narrow pent roof on braces. Shed-roof window lintels have curved bracket supports, which are repeated beneath the windows's brownstone sills. Tarrred bricks are used to delineate the watertable, stringcourses, and corbelled cornices identically on the two buildings. The main block has an elaborate porch on turned posts that extends from the north façade to the east elevation, where it acts as a covered stair down to street level.

Structures

The Westfield & Northampton Railroad that, beginning in 1866, passed through Westfield Center adjacent to the pathway of the old canal, was raised onto an elevated berm, ca. 1889 (WSF.995), which generally extends in a north-south direction and is penetrated in the Center by the east-west Thomas, Chapel, Elm, and Orange Streets. It is within the historic district at its crossing of Elm Street. The berm is about fifteen feet above ground level, and at its base is about fifteen feet wide. Its slopes are grass-covered in some sections, but the berm is built of layers of rubblestone at its base and dressed stone layers on the upper levels. The construction of the berm is fully visible near its crossing of Elm Street as it runs behind the Swift Block at 205 Elm Street. The rails have been removed.

The raised berm required construction of railroad bridges at road crossings in the Center to eliminate grade crossings. Over Elm Street in the historic district the Conrail Railroad Bridge of 1889 (WSF.931), an iron through-truss bridge, was constructed for the New Haven & Northampton Railroad. The Boston & Albany Railroad passed over Union and North Elm Streets at the Boston & Albany Railroad Bridge #107.86 of 1919 (WSF.942). This bridge was replaced in 2009, but its abutments from 1919 remain in the historic district. The dressed granite blocks of the embankments and piers are rusticated for a picturesque appearance. At the Westfield River, the New Haven & Northampton railroad passed over the New York, New Haven & Hartford Railroad truss bridge #60.36 1910, (WSF.941), northwest of the Elm Street Bridge before passing the depot on the north side of the river. The two-section truss bridge is supported at its mid-point by a rusticated granite-block pylon that is triangular in shape, its upstream edge gently rounded.

Pochassic Street was one of the streets raised to allow traffic to cross above railroad lines. It rises from North Elm Street on a graded overpass, the Pochassic Street Overpass over Pioneer Valley Way, ca. 1880 (WSF.934), which is faced with dressed and rusticated granite blocks. At the end of the berm of the overpass is a rounded tunnel, the inner surfaces of which are brick above a rusticated brownstone foundation. Pioneer Valley Way passes through the tunnel at the level of the railroad yard, but it is not currently in active use. At the end of the overpass, the New York, New Haven & Hartford Railroad Bridge #60.56 of 1904 (WSF.935) allows Pochassic Street to pass over the railroad yard below. It is a metal-sided bridge, about 50 feet in length, typical of the short-span bridges in use at the beginning of the 20th century.

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Late 19th- and early 20th-Century Revival Styles

What is often called “Victorian-style architecture” in New England is actually a much richer blend of distinct styles than a single adjective conveys. It includes the later styles described above, principally the Queen Anne, but it also includes a series of revival styles that enrich their cities and towns with their distinct features. Not all of them appear in Westfield, but some of the district’s buildings did take up these revival styles.

Romanesque Revival (1880-1900)

Institutional Architecture

The Congregational Parish House, 18 Broad Street, 1893 (WSF.127), was originally freestanding, but is now connected to the First Congregational Church by two additions that run behind the Old Town Hall. The parish house is located to the south of the Old Town Hall, so the effect is that of a U-shaped building complex that frames the Old Town Hall on the better part of three sides. The parish house is a three-story, red-brick building on granite foundations, under a low hipped roof of asphalt shingles that is topped by a cresting rail. It is six bays wide and six bays deep for a square plan, with towers attached to its southwest and southeast corners. The three-story southeast tower has a flat roof; the southwest tower has a fourth story beneath a pyramidal hipped roof that is topped by a metal ornament. Between the two towers on the south elevation, the building has five arched bays of two-story window openings that have been replaced with vinyl windows and infill panels. Entry to the building is located on the building’s west elevation, in a shed-roof wing of 1½ stories that has a Romanesque Revival-style, arched recessed entry. The building has ornamental brickwork typical of its late 19th-century construction date, with raised bands of brick at its first-story level and a brownstone stringcourse between first and second floors. The corner towers have Romanesque Revival-style arched window openings.

Holy Trinity Roman Catholic Church, 331 Elm Street, 1909 (WSF.44), is a basilica-form church with a corner tower, so bears some resemblance to the High Victorian Gothic St. Mary’s Roman Catholic Church (see below), which predates it (Photograph 11). Holy Trinity, however, is Romanesque Revival in style, and specifically revives architectural details from the Lombardy region of Northern Italy. The building uses red and yellow bricks to provide contrast between its decorative elements. The principal elevation, which faces west, is front-gabled, and is composed of a two-story nave flanked by 1½-story side aisles. The façade is ornamented with narrow yellow-brick piers, which rise full-height on all elevations and contrast with the red brick background. At the frieze level, beneath the eaves, is a row of arched, limestone pendants with carved termini. The nave has a central arched entry above, which is a lunette filled by a blue, white and yellow ceramic sculpture of the Virgin, Child, and two angels. It resembles the work of Italian Renaissance master sculptor Lucca della Robbia. Window openings in the church are triple-arched, with the center arch rising above the flanking arches. They are limestone and have limestone columns with carved capitals. At the second-story level above the entrance is a large, stained-glass rose window. The walls of the nave, which rise above the side aisles, are sided with red slate. At the northwest corner of the church is an attached belltower, four stories tall. Its brickwork departs from that of the church in that it has yellow brick corner quoins and the walls are narrowly striped, red and yellow brick. The tower is two bays wide at each elevation so is square in plan. At the third level, it has a belfry with triple-arched Romanesque openings on each façade, supported on columns with carved capitals. Above the belfry is a conical, slate-covered spire that rises from a square base and has a pinnacle at each of its four corners. Lombardian arched limestone pendants ornament the eaves of the belfry. Holy Trinity Church is unique in Westfield, and perhaps in western Massachusetts.

Commercial Architecture

The Waterman Block, 252 Elm Street, 1894 (WSF.375), was designed for Maria Waterman, wife of Westfield physician Dr. James H. Waterman, by the architectural firm of Clough and Reid in the Romanesque Revival style. One of the most

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ornate commercial blocks in the center, it is three stories in height and has a two-bay-wide brick façade with brownstone trim. The first story is now covered in wood siding, but an original cast-iron storefront is visible beneath the added material and appears to consist, in part, of original, two-story grooved cast-iron piers that separate the bays and frame the storefront at its outer corners. The second story has two slightly bowed, four-sash bay windows. The two bays of the third floor contain three arches; their arched upper sash have been enclosed but the remainder of the openings have 1/1 metal replacement sash. There are two smaller outer arches above a single sash and a larger centered arch spanning above two window sash. There is elaborate brickwork, with name and date blocks, at the attic level below the flat roof.

Italian Renaissance Revival (1890-1935)

Saint Mary's Parish School, 35 Bartlett Street, 1898 (WSF.384), was designed by Westfield architect Augustus Holton. Previously called Romanesque Revival due to its arched window openings, it is an eclectic Italian Renaissance building that was very up-to-date stylistically when it was constructed. The red-brick school with brownstone trim has the low hipped roof, symmetrical façade, and porch on heavy piers and columns favored by the Italian Renaissance style. It has the style's arched windows on the lower stories and square-headed windows on the upper stories. The roof has a moderate eave overhang decorated by carved brackets above a row of dentils. Centered on the north and principal elevation is a parapeted Jacobethan dormer, giving the building an eclectic appearance.

Classical Revival (1895-1950)

The U.S. Post Office, 2 Broad Street, 1912 (WSF.125, Photograph 20), may have been the center's first Classical Revival-style building. Set on a corner lot and facing both Main Street and the park, the limestone building (now a restaurant) is one story in height. It is five bays wide and five bays deep under a hipped metal roof. The two street facades on north and west are identical, with two outer bays containing windows and a flat lintel, ornamented with keystones and sills that are supported on consoles. The three inner bays are arched and are separated by pilasters. There is a cornice above a frieze at the roofline, and a parapet wall screens the low-pitched roof. The building has a high granite basement and watertable. Steps rise to the two entries with double-leaf doors beneath shallow metal and glass canopies. Between the window arches are rondels of marble, which contrast with the limestone and recall classical Roman architecture.

The Third National Bank, 8-10 Main Street, 1924 (WSF.124), is a 2½-story, Classical Revival-style building, with a limestone façade on the south and brick party walls (Photograph 12). Designed by Westfield architect Malcolm Harding, it has a flat roof hidden by a low parapet. The building is six bays wide, but the outermost bay on the west is set back with an entry for the upper floors, leaving five bays for the principal façade. The main entry surround is classical distyle: in Roman architecture, two colossal Doric columns set on high bases within a recessed entry area. They support a full entablature with an architrave and frieze beneath a cornice that rests on modillion blocks. An attic rises above the second story, with three attic windows over the three center bays. Full-height windows occupy the first floor. The entry is composed of replacement glass doors under a single glazed transom.

The Westfield Athenaeum, 6 Elm Street, 1838-1927 (WSF.115), is a fine example of the nearly imperceptible addition of a Classical Revival-style building to an existing Greek Revival-style house (Photograph 13). The addition is a two-story brick building under a metal hipped roof. It is five bays wide on its east facade, with each bay set off by shallow brick pilasters. The outer two bays are blind, and two full-length windows with 20/20 sash flank an Ionic column-supported entry portico in the center three bays. The portico is ornamented at its roof with classical anthemion cresting in limestone. At the attic level on the east and south elevations, limestone panels are centered above each window and ornamented with carved festoons in relief. Above the panels is a stringcourse of dentils. The building is three bays deep, and on its north elevation are two end-wall chimneys. On its south elevation are three full-length windows below

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limestone panels. Over-scaled limestone urns are set on plinths before the east façade windows, and a broad stoop with wrought-iron railings leads to the portico. The main block connects to the original house with a two-story wing that is four bays long; its full-length windows with 20/20 replacement metal sash are topped with decorative panels, and the stringcourse continues to link the three sections of the building. With its principal façade facing south and Court Street, the former Squire Fowler House became a wing to the new addition. It has matching red-brick and limestone trim, and is two stories high under a hipped roof. This section of the building is also three bays wide, its center bay a recessed distyle entry with fluted Doric columns supporting an entablature above. The entrados of the entry is paneled. There are two wing additions on the west end of the Fowler House section, in matching brick.

Exotic Revival (1835-1890)

The house at 79 Broad Street, ca. 1880 (WSF.12), is an Exotic Revival-style building—in this case, a Swiss chalet. It is a 2½-story house with a front-gable roof, with wide eaves that rest on carved brackets. The house is five bays wide at the second floor and only four bays wide at the first floor, making its door off-center. It is only two bays deep, so the widest elevation is beneath the gable of the roof, in Swiss fashion. The asymmetry of the first floor would originally have been concealed by a full-width porch. There is an elliptically shaped fanlight centered in the gable field. The main block of the building is painted brick. The roof is asphalt shingled and there are no chimneys visibly extending above it. There is a clapboard-sided wing addition on the south with a hipped, asphalt-covered roof, and its foundations are stone. A vinyl-sided ell extends on the west elevation. The main entry of the house is a slightly recessed, pedimented surround that rests on pilasters. Window lintels are straight, and sash on the first floor is replacement 6/6 vinyl. On the second floor, sash is wood with 2/2 configuration.

Late Gothic Revival Style or High Victorian Gothic (1865-1890)

Institutional Architecture

St. Mary's Roman Catholic Church, Bartlett Street, 1885 (WSF.2), is a Late Gothic Revival-style building, constructed as a basilica in plan, with a corner tower. It is a brick building with brownstone and tarred-brick trim, granite foundations, a polychrome-patterned slate roof, and cast-concrete entry stoops. The front-gabled building has a 2½-story nave, and is flanked on the east by the corner tower in front of a side aisle, and on the west by a full-length side aisle, which is one story high and seven bays long. Above the side aisles, the exposed nave walls become a clerestory, with 21 quatrefoil windows on the west and fewer on the east. The principal (south) elevation of the church has three enclosed entry porches, of unequal size, that lead into the nave, the west aisle, and the east tower. The porches have steeply pitched, front-gable roofs that are covered in green slate, with a centered red stripe bordered by a light grey. Above the porch in the nave is a window composition of five ogive (or pointed-arch) windows filled with leaded and stained glass. The windows are graduated in height, with the center the highest. At the attic level is a tripartite pointed-arch window with central louver. The nave and side-aisle roofs were laid with centered, zig-zag geometric patterns. The church building, following Gothic precedent, is buttressed at its corners and along its main walls. The buttresses are capped by brownstone, which is also used to mark stringcourses between stories and springing returns. The buttresses on the aisles separate their bays, which contain paired ogive windows with stained glass above high basement windows. The ogive windows found on all the elevations are outlined in tarred brick for decorative emphasis. The church tower is square and has a belfry stage at the third story, with stone Gothic tracery ornamenting its four arched openings. The tower is topped by a hexagonal spire in which are six blind dormers. The cornice of the church's several rooflines are decorated with a carved wood, trefoil tracery.

The First Church of Christ, Scientist, 6 King Street, ca. 1875 (WSF.251), is a High Victorian Gothic building that is relatively small in scale but manages to represent the style well. It is a two-story brick building, four bays long and one wide, with a front-gable roof and a corner tower that contains the entry to the church sanctuary. There are transverse-

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gable wings at the rear of the building on east and west. Engaged buttresses separate the bays of the main block of the building. The north façade contains a single rose window of stained glass. The corner tower has a pyramidal hipped roof, and has its entry on the east elevation, through an ogive arch into a porch at the first-floor level. The bays of the east and west elevations contain full-height ogive windows. The building is ornamented with tarred bricks at the watertable and stringcourses, over the ogive window arches, and at their keystones, around the rose window, and up the raking cornice.

Occasionally, late Gothic Revival persisted into the 20th century, mainly for ecclesiastical buildings, and that is the case with the Church of the Atonement, 36 Court Street, 1952 (WSF.136). This church, taking advantage of a large corner lot, is set back and shaded by an exceptionally fine beech tree on its north. The building is the equivalent of two stories in height under a side-gable roof. Three sides of the nave walls are rusticated stone, and the fourth elevation on the west is brick, as are two ells on the south side of the building. The nave is oriented in an east-west direction, and an off-center belltower serves as the entry to the church on the north. The square tower rises above the nave, and is crenellated at its top. Entry to the church is through a shallow, recessed Gothic arch in the tower, closed by double-leaf doors with Gothic Revival strap hinges. There are six bays east of the tower in the nave, and four bays west of the tower; the bays are separated by engaged stone buttresses. Each bay consists of a pair of narrow stained-glass windows under stone label lintels. Transverse-gabled bays at the east end of the nave create a transept followed by an apse with a gable end that has a stone rose window. The church has a stone-faced, one-story addition on the west end of its north elevation. Its flat roof is circled by a parapet wall with quatrefoil ornaments.

Residential Architecture

The house at 30 Pearl Street, ca. 1875 (WSF.711), is an extremely fine example of the Late Gothic Revival style, having lost none of its ornament or architectural features on the exterior. It is a corner house, and its designers took full advantage of its two exposures to develop the style with all its picturesque volumes. The clapboard house is 2½ stories high and Greek Cross in plan. Its principal façade faces north and has a steeply pitched, front-gabled roof that is covered with metal pan tiles and ornamented with a jigsaw-cut bargeboard. Forming the arms of the Greek Cross are two projecting, steeply gabled wings with bargeboards on the east and west. A rear ell completes the plan; it is three bays long and extends further on its south elevation with a two-story open porch on posts. The main section of the house is three bays wide with a center entry flanked by two full-length, first-floor windows. The windows have boldly projecting molded lintels. Second-floor windows have shed-roof lintels on brackets. The main section of the house has a three-sided, wraparound porch on posts that rest on paneled plinths above an openwork balustrade. The door is in the Italianate style, with two arched glass windows above a paneled base. The west pavilion ends in a three-sided bay window; the east pavilion is shallower. The rear ell has a through-cornice dormer on its west elevation, above a side porch on posts.

Colonial Revival (1880-present)

Institutional and Commercial Architecture

On the north side of St. Mary's Church is St. Mary's Convent, 86 Mechanic Street, 1909 (WSF.676), which is a Colonial Revival-style building, with a front-gambrel roof over a 2½-story building. The main block of the building is three bays wide and eight bays long. It has a two-story ell that is several bays long followed by two-story, open porches. The main elevation of the building faces east, and its three bays are composed of a center entry under a portico on posts, flanked by a pair of three-sided bay windows on the first floor. The center door has an elliptical opening, which is paneled, and leaded-glass sidelights in a Colonial Revival theme. Above the portico is a Palladian window under an elliptical opening that is also paneled. At the attic level is a rondel window with four cast-stone keystones. Molding details at the eaves are a Colonial Revival-style version of Greek keys.

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Holy Trinity Parish House, 331 Elm Street, 1909 (WSF.470), although built at the same time as the church and with the same materials, was a Colonial Revival-style building designed by Springfield architect John William Donohue, and it is likely that Donohue also designed this parish house, as he was later to design the Holy Trinity School. It is 2½ stories in height beneath an asphalt covered, side-gable roof. There are three front-gable dormers on the principal elevation. The parish house is red brick with yellow-brick trim. Yellow brick is used at the building corners to suggest Colonial Revival-style quoins; it is also used at the foundations, and as a watertable. The building has the large scale of the late Colonial Revival. The façade is only three bays wide, but the outer two bays have triple-composition windows, and only the center bay has a single window. The house has a flat-roofed, vinyl-covered portico on columns, and it has vinyl replacement window sash in many of the openings. Windows have cast-stone sills and lintels.

At 47-55 North Elm Street, Valley Hardware Block, ca. 1910 (WSF.444, Photograph 26), is a good example of a Colonial Revival-style, mixed use commercial building. It is two stories in height and at the second story it is three bays wide, while at the first floor is a center-entry, glass-and-aluminum storefront. The windows of the second story are set in three slightly recessed bays. The windows themselves are three-part compositions, all with 1/1 sash. They have cast-stone sills and lintels, and above each recessed bay is a row of corbelled brick. The cornice of the building is wood and has a prominent dentil row. Between the storefront and the second-story window bays is a band of aluminum siding, a later urban renewal era addition.

Residential Architecture

A pair of nearly identical Colonial Revival-style houses is found at 5 and 7 Woronoco Avenue. The better preserved of the two is 7 Woronoco Avenue, ca. 1900 (WSF.761). It is 2½ stories and has a front-gable roof. It is clapboard-sided on the first and second floors, and has shingles in the gable ends at the attic level. The house has a transverse gable on the east that is three bays wide, and on the west is a chamfered corner at the first-floor level. There is a Palladian window at the attic level of the transverse gable. On the principal façade, the house has a stacked front porch. The first floor of the porch has a side-gable roof supported by posts that have replacement columns. The first floor of the porch has a projecting entry pediment. The second floor of the porch is front gabled, with a pediment resting on Doric columns. At both stories, the porch pediments are ornamented in the tympanum with floral swags. On the first floor of the principal façade, there is a two-sided bay next to the entry door, which adds visual interest to the relatively simple façade. The roof of the front gable makes returns also and has a pair of windows under an arched lintel with two 12/1 sash in each window. There is an adjacent carriage barn, contemporary with the house.

The White Block, 32 Noble Avenue (WSF.278, Photograph 27), was designed by architect Malcolm Bennett Harding in 1919 as an apartment block, and held one of the first elevators in Westfield. It is a 3½-story brick building on a high basement. It has a hipped roof, and is five bays wide and the equivalent of five bays deep, for a square plan. The west façade has a center entry at ground level, with Colonial Revival-style pilasters supporting an entablature on which rests a center arched window with leaded glass. The doors of the entry, flanked by sidelights, are double leaf with six panels, two of which are glass. First- and second-floor windows have wood panels between them, and the windows have large 6/6 sash. The building has wide eave overhangs, with modillion blocks. The brick of the building is laid with a row of soldiers at the first floor, ending with granite corner blocks, and a soldier row as window-lintels. Third-floor windows are slightly recessed in two center bays. The high basement windows have segmental arches. The apartment name is on a concrete plaque in the center bay of the west façade at the third-floor level. An exterior wall chimney on the south elevation is through-cornice. There is a separate garage with this building.

At 26 Noble Avenue, 1890-1900 (WSF.277), is a Colonial Revival-style, four-square house that is 2½ stories, three bays wide and four bays deep under a hipped roof. Four-squares are simplifications of the Colonial Revival style, and their spare design pointed toward the Prairie Style, developed by Frank Lloyd Wright. This four-square is clapboard-sided, and has brick foundations and an asphalt-shingled roof. A three-sided bay on its south elevation is the only departure

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from the straightforward elevations preferred for the form. It has a porch on columns on the east façade, with a small pediment above the porch stairs. Its three bays are composed of a stair window, a door, and a large fixed-pane window with a leaded transom above it. There is a two-bay garage at the rear of the lot.

At 16 Chestnut Street, ca. 1890 (WSF.537) is an unusual Colonial Revival house. It is a 2½-story, front-gabled house; on the north, its side roof extends in kicked eaves to rest on Doric columns, creating a porte-cochere. The east-facing house is four bays wide, with its entry in the last bay to the north. It has a flat-roofed portico supported on Doric columns. The first story of the east façade has pilasters marking off the four bays. The pilasters rise to an entablature with a wide frieze that crosses the façade and the portico, and extends across the east side of the porte-cochere. Sash in the house is 6/6, foundations are brick, and the roof is slate. There is an exterior wall chimney on the south that rises through the cornice. The house has a carriage barn remaining.

At the northernmost tip of the Westfield Center Historic District is the Dr. James Atwater House, 6 Union Street, 1896 (WSF.101). It is perhaps the largest Colonial Revival home in the center at 2½ stories in height under a deep gambrel roof, with two interior chimneys and three pedimented dormers on its south facade. The main block of the house is five bays wide and four bays deep. There is a rear, gambrel-roof ell on the north, which is arcaded on its east side with deep arches supported on posts. Extending from the northeast corner of the house is a porte-cochere on columns. A shallow wing on the west side of the house contains a glassed-in sun porch. Entry to the house on the south is through a large, enclosed portico, which is glassed in and contains an elliptical fanlight over the portico door. Like many later Colonial Revival-style houses, the exterior of the building is made up of two materials: it is rusticated but dressed granite blocks on the first story and asbestos siding on the upper story and a half, which would originally have been wood shingles. There are shallow flared jetties between all the stories. Attic windows in the gables are elliptical fanlights and the upper stories have original 6/6 sash, although there is some replacement vinyl 6/1 sash on the first floor.

Sculpture

Chicopee metal founder and sculptor Melzar Hunt Mosman created the Civil War Soldier's Monument, located at the junction of Park Square and Court Street in 1871 (WSF.909). The monument is located on a triangular-shaped piece of land, which is landscaped with shrubbery and grass. The statue rests on top of a granite base of three stages. Its main section is a four-sided block, about five feet high, with its four sides containing bronze plaques listing Westfield's soldiers who died in the conflict, the insignia of the Union Army, the Commonwealth of Massachusetts insignia with a Native American figure, and the dedicatory title of the sculpture: "Westfield Fallen 1861-1863." The soldier figure of bronze is about eight feet high and represents a soldier in winter uniform carrying a rifle across his chest. The soldier's face is not that of an idealized youth, but rather is of a mature man with a full mustache—a realism not commonly adapted in Civil War statues.

American sculptor Henry Augustus Lukeman sculpted the monument to Major General William Shepard in Park Square, 1918-19 (WSF.932). The Shepard monument is located in the center of a triangle-shaped piece of land that is part of Park Square, but about 20 feet south of it, and separated from roadways on all three sides by a low curb. The small piece of grassy land is planted with weeping ornamental trees, low shrubbery on its north side, and rose bushes on its south side. There is a flagpole on the north side of the monument, as well as two traffic signs and a streetlight that share its space. The monument rests on a low brick plaza that is about twenty feet wide and ten feet deep and is reached by two granite steps. Low granite benches are located at each side of the plaza. The bronze figure of Shepard with its copper patina surface is about eight feet tall, and is carved in romantic/realistic style in period cape carrying a rifle at his side. The statue faces south and is set on a granite base about five feet high and five feet square. An inscription on the west face of the base reads:

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“Captain French & Indian War 1753-1763. Member of Committee of Correspondence & Safety. Continental Line. Engaged in XXII battles 1775-1783. Colonel & Brigadier General, Major General Mass. Militia Subduing Shays Rebellion.”

On the east the inscription reads: “Representative on the General Court. State Senator. Governor’s Councilor. Presidential Elector. Member of Congress. US Commissioner to the Six Nations. XII Years Selectman of Westfield. Moderator. XXVII Years Deacon of the Church. Charter Trustee of Westfield Academy.” On the south it reads, “Major General William Shepard 1737-1817.” On the north it reads, “Erected by the descendents of General Shepard and the people of Westfield 1919.”

The statue is signed “Augustus Lukeman copyright 1918.”

Grandmother’s Garden, 1934 (WSF.1014), which is located in Chauncey Allen Park, was created as a Colonial Revival-style designed landscape (Photograph 28). The larger park is located at the corner of King Street and Smith Avenue, on a parcel of land that slopes down precipitously from King Street into an area of wetlands, before rising somewhat below the level of Smith Avenue as a shallow basin. The steep slopes along King Street are wooded, the wetlands have marsh grasses, and there is a small woods between the wetlands and the wooded slopes on the south side of the park. Large specimen hardwood trees are scattered elsewhere in the park, which is ten grass-covered acres. On the south side of the park at the base of the steep slope is a low, two-foot-high, capped stone wall. The mortared walls have an entrance opening on the north side and corner buttresses. The enclosure structure is about 15 feet by 25 feet. It is thought that the walls are remnants from a former bandstand. East of this structure are two large stones measuring about three-by-five-feet, laid in the earth with granite posts at each side, which are about 3½ feet high. Their function is not known.

Grandmother’s Garden, about one acre in size, is entered from Smith Avenue through a wrought-iron fence and gates mounted on brick gateposts with cast-stone caps. Steps lead down to a square-shaped formal garden, with geometric beds separated by hardened stone paths and edged by bricks. A central brick path leads to the focal point of the garden: an open pavilion around which the beds are arranged. The round pavilion has half walls of brick on which are six open, wooden arches for a hexagonal-shaped interior. Above the arches is a bell-cast, copper-covered hexagonal roof that supports a cupola on top. The floor of the pavilion is of decoratively laid bricks, and its center is inlaid with a copper plate with the points of the compass engraved on it. The brick path picks up on the opposite side of the pavilion and passes beneath a low, vine-covered wood arbor. To the west of the arbor is a round stone well, about three feet high, on top of which rests three wrought-iron posts that curve and meet in the center above the well opening to support a bucket, though none is there currently. A plaque on the side of the well wall reads, “In memory of Elizabeth Bush Fowler who pioneered the development of Grandmother’s Garden.”

Low bushes mark the garden’s boundaries on the south and east, and on the north a chain-link fence with wooden gates. Outside the chain-link fence is a small work area with a garden house on the north side, two small bronze sculptures of children crossing a stream on stones, two benches, and two bicycle racks.

Georgian Revival (1880-present)

Within the Colonial Revival style are buildings that interpret their Georgian and Federal antecedents, and when the designs are closely based on one or the other, they may be called Georgian or Federal Revival. A good example in Westfield of the Georgian Revival style is the Westfield Cooperative Bank at 10 Elm Street, 1924 (WSF.116), that closely resembles the Woman’s Club which Malcolm Harding designed (1926) on Court Street. This is a three-story, red-brick building, with a flat roof bordered by a paneled wooden balustrade. The building is four bays wide, and the bays are separated by yellow-brick pilasters and framed by yellow-brick corner quoins. Pilasters and quoins are laid in a

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rusticated pattern. On the first-floor façade of the east-facing building, the three bays on the south are composed of two arched windows that flank an entry, which is sheltered by a large portico on Doric columns. The portico is topped by an open balustrade with corner urns. The fourth, or northernmost, bay is a Georgian Revival-style pedimented door surround framing a recessed entry with a semicircular fanlight above a paneled door. Windows of the second floor are paired casements and a single casement. They are replacement windows. The third floor corresponds to the attic level and is separated from the second floor by a cornice. Windows on the third floor are paired six-light casements and a single casement, and represent the original window configuration of the building.

The New England Telephone and Telegraph Building at 40 School Street, 1907 (WSF.741, Photograph 29), is a Federal Revival-style commercial building that is 1½ stories in height under a flat roof; and it is brick in construction, with granite trim. The building is three bays wide and six bays deep and rests on a raised basement. On the north façade, a granite stoop rises eight steps to a center entry that is recessed under a granite arch. A contemporary door opens beneath a Federal Revival-style arched fanlight. Windows have Federal Revival-style splayed brick lintels with granite keystones and end blocks. The windows have replacement 1/1 sash. Corner piers frame the building and support an entablature that has a paneled frieze with corbelled bricks above and below it. The building has a copper cornice. There is a wrought-iron fence around the front. This is one of the small-scale, but well-detailed, commercial buildings in Westfield Center.

Slightly earlier than the Telephone and Telegraph Building is the commercial building at 34-36 North Elm Street, ca. 1890 (WSF.402), also Federal Revival in style. It is a two-story building with a one-story addition on its rear elevation. The brick building's street façade has two bays at the second-story level, which contain two windows in each bay. Windows have 1/1 sash. Above the windows are splayed lintels with Federal Revival-style center keystones. The building has a wide cornice and a row of overscaled dentils. At the first-floor level is an altered storefront of two recessed glass bays flanking a center entrance. This storefront is a later alteration.

Malcolm Harding's Woman's Club, 28 Court Street, 1926 (WSF.132), is a two-story, red- and yellow-brick building with a flat roof bordered by a parapet wall. The building, which occupies a corner lot, is five bays wide and five bays deep. Its north façade has a center projecting pavilion of three bays with triple, colossal Doric columns at each front corner. The pavilion and outer building corners are further framed in yellow-brick pilasters. Yellow-brick pilasters separate the five bays of the east elevation as well. The slightly recessed center entry in the north pavilion has a basket arch enclosing a large-scale, leaded fanlight with half-length leaded sidelights. At the pavilion's second story are triple-composition windows with three sash of 6/6 lights. The two outer bays of the north façade have single 6/6 sash at the second story. The east elevation of the building at the first floor has five bays of casement windows of fifteen lights, with dummy fans above them, wood panels below them, and high basement casement windows below the panels. The second floor also has four casement windows of twelve lights. A wide cornice extends beneath the parapet wall and is ornamented with overscaled modillion blocks. The parapet wall is also ornamented with small openings in the brickwork filled with turned balusters. The building has a yellow-brick stoop with wrought-iron rails and concrete steps.

Tudor Revival (1890-1940)

The St. Mary's Parish House, 24 Bartlett Street, ca. 1894 (WSF.505), is an early and unusual form of the Tudor Revival style. It is unusual because the red-brick building has a side-gable roof, rather than the much more common front-gable roof, which was usually half-timbered in mock-medieval fashion. Here, however, the only medieval suggestion in the wood-shingled roof is its very steep pitch. There is a small, centered, hipped dormer that is covered with wood shingles. The house is 2½ stories in height. It is five bays wide on the first floor and only three bays on the second floor, aiming, it would seem, for a Tudor irregularity. It has a center entry sheltered by a Tudor Revival-style open portico, which has a gable-end queen-post truss. The main block of the house is three bays deep. Attached to the north elevation is a 2½-story

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ell that is seven bays long and has two identical, shingle-covered dormers on its roof. This building's simplicity is rare for its period, and suggests it was architect-designed.

When Chestnut Street houses were being built in a rush of construction between 1884 and 1900, the Queen Anne and Colonial Revival styles were favored. Between 1895 and 1900, one house departed from the norm for a more geometric form and a less ornamental style, the Tudor Revival. The house at 9 Chestnut Street, ca. 1895-1900 (WSF.174), is an extremely fine example of this movement towards simplification (Photograph 14). It is a 2½-story house with a side-gable roof and a transverse front gable. A two-story, stacked porch crosses most of the west façade. The porch has a side-gable roof with a pedimented entry, above which is a shed-roof stacked porch. In the gable field of the pediment is half-timbering, which is repeated in the front gable of the house. Where the Queen Anne houses on the street were striving for lively exterior textures with clapboards and shingles in various patterns, the Tudor Revival house is stuccoed on the exterior first floor and has a shingled second story. The roof has wide eave overhangs that have exposed rafters, and in its gable ends the roof has bargeboards. An exterior wall chimney rises on the west façade through the first-story porch and penetrates the eaves at the roof. It is ornamented with a single, terra-cotta block with a lion's head. Porch supports are thick posts with heavy braces at the eaves, suggesting the influence of the Craftsman style to come.

At 47 Day Avenue, ca. 1925 (WSF.205), is a Tudor Revival house that exemplifies how the style developed in the 20th century. It replaces an earlier house on the lot, suggesting the popularity of Day Avenue for new homes. It is a 2½-story house under a steeply pitched side-gabled roof, with a steeply pitched transverse gable on the front. The main roof has a tall center chimney. The house is stucco-covered, and has brick trim and applied half-timbering on the transverse-gable façade. The entry to the house is located through an open-arched, one-story portico that has an inset dormer above its roof at the second-floor level, for a balcony effect. The house is asymmetrical and makes use of bands of windows and repeated arch details. On its street façade at the first-floor level is an oriel window, flanked by two arched casement windows of ten lights.

Spanish Revival (1915-1940)

Commercial Architecture

Commercial architects in many urban and suburban areas looked to California for design inspiration in the first decades of the 20th century, so a few Spanish Revival-style buildings are often part of the streetscapes. The commercial building at 350 Elm Street, ca. 1920 (WSF.476), is a good example of such a building (Photograph 10, at left). It is a two-story brick building with a flat roof. At its roofline across the principal façade is a red-tiled pent roof supported on arched braces. At the second floor the building is divided into two bays, each one of which contains a band of three 4/1 sash. At the first floor, the storefront has three brick arches. The center arch contains a recessed entry to the commercial space, and the two flanking arches contain storefront windows.

Art Deco (1920-1940)

There are several Art Deco-style buildings in Westfield Center. It is a style that was largely urban and used for commercial and institutional buildings, which is true in Westfield. The first example is the St. Mary's High School, 27 Bartlett Street, 1922 (WSF.507), which was designed by Westfield architect Malcolm Harding. It is a two-story, red-brick building with cast-stone trim. The main block of the building is two stories under a flat roof, with two projecting pavilions. It has two-story wings at each end of the building of eight bays at the eastern end and four bays at the western end. The building has two center entries on its north façade. They have Art Deco cast-stone lintels with geometric ornament resting on bulky consoles. Above the doors in the area of the transoms are cast-stone Art Deco panels with a geometric reeded motif inscribed in them. The two pavilions on the front of the building are blind, but have decorative panels at the second-story level.

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The First National Bank of Westfield Building, 30 Elm Street, ca. 1930 (WSF.588), is a two-story Art Deco building, constructed with a limestone exterior (Photograph 15). It has three shallow recessed bays separated by colossal fluted piers with Art Deco geometric floral capitals. Spandrels across the top of each bay are ornamented with an Art Deco pattern of triple inset squares. The center bay has full-height windows of 25 lights above a doorway. The outer two bays are screened by awnings above small, square, first-floor windows. A parapet surrounds the roof, which steps up a half story at the rear. As the bank occupied this site as early as 1895, this building is either a full replacement or a façade replacement.

Post-1940 Outbuildings and Colonial Revival Residences

Between 1940 and 1963, which serves as the end of the period of significance of the district, there was a small amount of infill residential building, but this is the period during which the vast number of garages were built. The houses were built in the Colonial Revival style, almost exclusively as Cape Cod form buildings. The Capes from this time period are the houses at 68 Holland Avenue, ca. 1940; 14 Noble Avenue, ca. 1945; and 15 Central Street, 1947, and those at 7 West Silver Street and 2 Grand Street of 1953.

Noncontributing Resources

Alterations to several of the district's historically significant buildings have led to their being considered noncontributing. Principal among them is the Second Methodist Church, 24-26 Elm Street of 1854, the upper story and front-gable roof of which were lost. A series of commercial blocks on Elm Street that were altered in storefront modernization efforts became noncontributing and include numbers 266, 278, 336-338, and 340 Elm Street. The Jonathan Taylor House, 33 Broad Street, 1833, is among the few poorly altered buildings that has historical significance but has lost its integrity.

Buildings constructed after the period of significance are considered noncontributing, although in time they may be added to the district. Among them are a two-family house and an apartment block at 25 and 27 Day Avenue of ca. 1980 and 1970, both of which are in the Neocolonial style. The 1973 Fire Station at 34 Broad Street is Modernist in style but considered noncontributing, as is the nearby Lumber Center of ca. 1980 at 44 Broad Street.

Archaeological Description

One ancient Native American site is recorded in the Westfield Center Historic District, and seventeen ancient sites are known in the general area (within one mile). The Blessed Sacrament Site (19-HD-276) was located (Donta and Wendt, 2002) during an Archaeological Intensive (locational) Survey for the Great River Bridge Traffic and Improvement Project in Westfield. The site is located on the grounds of the Blessed Sacrament Church (now demolished; outside the district). The site contained chipping debris but no diagnostic artifacts. Site type and function are unknown. The site was interpreted as containing a small remnant of intact soils, indicating the site location had been almost entirely disturbed by various construction episodes in the past. Because of the small site size (56.25 square meters) and extensive disturbances to the site soils and the surrounding area, the site was interpreted to have limited research potential. Most known sites in the general area are located on the riverine and stream terraces bordering the Westfield River, Little River, and tributary streams.

Environmental characteristics of the district include some locational criteria (slope, soil drainage, proximity to wetlands) that are favorable for the presence of Native sites. Urban land associations represent soil types in the area. This soil type occurs in areas where natural soils have been altered or obscured by urban works and structures, making identification of

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soil characteristics impossible. Regional soil distributions, however, enable some predictions of soil characteristics for the district area. Excessively drained soils on level to moderately sloping glacial outwash plains are represented in the area. The Westfield River passes through the northern end of the district north of Meadow Street. Otherwise, no wetlands are known within 1,000 feet of the district. Given the above information, the size of the district (157 acres), and the extent of historic land use, the presence of sites within the district may be assumed. However, a low potential exists for locating significant ancient Native American resources. Ancient sites that might have been located in the district have been destroyed by urban development.

A low to moderate potential also exists for locating historic archaeological resources in the district, although much of that potential remains to be demonstrated. While most specific sites have yet to be identified, known settlement patterns and surviving sites in the district indicate the potential for locating structural survivals of residences, commercial, and institutional buildings, dating from the 18th through the 20th centuries. Archaeological evidence of occupational-related features (trash pits, privies, wells) and structural evidence of barns, carriage houses, and outbuildings should survive with extant buildings and at archaeological sites.

European settlement in the Westfield locale has been documented to 1642, with the establishment of a fur trading post, and to the 1660s, when farming became the major economic pursuit. Throughout the 17th and early 18th centuries, Westfield's settlement contracted and expanded depending on relations with Native Americans. Westfield Center remained relatively unpopulated throughout this early period. Archaeological survey and testing may located structural evidence of an eight-foot palisade, two miles in circumference, around the central settlement on the north side of the Westfield River and possibly crossing to the south side. Little information survives describing the palisade or its location. The first documented settlement in the district dates to the 18th century, and there were scattered single-family houses initially associated with agriculture. Potential historic archaeological sites in the district dating to the first half of the 19th century may include structural evidence of single-family houses, small businesses, barns, outbuildings, and evidence of occupational-related features (trash pits, privies, wells). During the mid to late 19th century, settlement changed in the district locale from single-family houses and small shops to a mix of light industrial shops and stores, with residential use characterized by rooms and apartments above. By ca. 1860, the most densely settled area of town was that portion of the Center south of the Westfield River.

A small number of 18th- and early 19th-century houses survive in the district today. Many of these houses may have originally been associated with farmsteads, since Westfield remained an agricultural community into the 19th century. Most buildings from this period may actually survive within archaeologically contexts. Among four Colonial-period buildings known to exist in the district, only the Phelps House remains on its original lot. Structural evidence of the Ezra Clapp Tavern (1747), and evidence of occupational-related features (trash pits, privies, wells), may survive at its original location at the corner of Elm and Court Streets on the common. The Clapp Tavern was moved in 1825 to its present location on Court Street. Similar remains may also exist at the original site of the Alvin Fowler House (ca. 1750), moved to its current site at 39-41 Pleasant Street about 1870. The Colonial-period house (ca. 1750) currently located at 19 Holland Avenue was also moved; however, its original location is unknown. The majority of residential buildings in the district were constructed during the 19th century. It is unknown how many building sites may survive as archaeological sites from this period, since a number of buildings were probably demolished or destroyed, with later houses built on the same lots. Additional historic research may help identify the sites of houses in the district from the 19th and 20th centuries. Structural evidence may survive at the original site of the Reuben and Laura Smith House (1840), now located at 18 and 20 Perkins Street. Originally built on the City Hall lot on Court Street, the house was moved when City Hall was constructed as a school. Structural evidence may also survive at the original site of the Joel Farnum House, located at the corner of Main and Elm streets. The Farnum House was moved north on its block in 1842 to make room for the Westfield House Hotel, then subsequently moved again to become an ell on a nearby Main Street building. The H.B. Smith House on Court Street (now gone) represents another potential 19th-century residential site. Archaeological evidence from the

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Fowler Homestead may survive on the corner of Elm and Court streets on the park. The Fowler Homestead was given to the Athenaeum for a new library building that opened in 1899. Structural evidence may survive from the A.J. Bradley House, moved off its lot at the corner of West Silver and Howard streets prior to the construction of the Italianate house at the same location. Structural evidence may also survive from the Parker home, demolished in 1939, at the Elizabeth Parker Memorial Park on West Silver Street.

The sites of two early 19th-century institutional buildings signaled the shift of Westfield's town center from the East Main Street area to the town common in the district. Structural evidence may survive from the Academy, or private high school, built in 1800 on the east side of the common. Similar evidence may also survive from the Congregational Church built in the same area in 1806. Both the Academy and meetinghouse buildings were moved to the rear portions of their lots to make room for newer buildings, and subsequently burned down in 1890. Structural evidence may survive from the original Irish Catholic St. Mary's Church (1853), built on the site of the existing St. Mary's Church. The original St. Mary's Church burned down in 1881.

While the potential exists for locating many types of 17th- through 20th-century individual sites in the district, relatively few specific sites have been identified. Structural evidence may survive from a gristmill (which also may have been used as a sawmill), built in 1697, near the Elm Street Bridge. The mill was used continuously throughout the 18th and 19th centuries, and by 1890 was the last remaining gristmill in Westfield. A portion of one of its buildings remains today as 11 Railroad Avenue (1870-1900). Similar evidence may also survive from an 18th-century hemp mill built on Lower Union Street, just north of the Westfield River.

Structural evidence of outbuildings and detailed analysis of the contents of occupation-related features associated with extant homes and archaeological sites in the district may contribute important information on Westfield's industrial development from its early associations with the town's agrarian economy to later industry and commerce. While most specific sites associated with these developments have yet to be identified, Westfield's continuation as an agrarian community well into the 19th century, and its home to a significant cottage industry in whip manufacturing from the 18th to the early 19th century, supports the potential for locating industrial sites associated with this occupation. Large-scale whip manufacturing developed in Westfield in the 19th century, and some evidence exists indicating buildings associated with this level of industry survive as extant buildings and possibly as archaeological sites. Archaeological evidence of cigar manufacturing may also exist in the district. Structural evidence may survive from the McMain & Tryon cigar factory, replaced between 1884 and 1905 by the commercial/residential blocks now located at 12-22 Arnold Street. Structural evidence may also survive from a wagon and woodworking shop established on Lower Broad Street in the district.

Most of the residential and commercial structures described above were one- and two-story buildings that had either burned or were torn down to make way for the existing late 19th- and early 20th-century buildings in the district. Since most of the extant buildings have basements and cover most of their lot, the potential for locating evidence of earlier structures on the property is low. There is at least one exception: the Columbus Building (1912), located at 91-99 Elm Street, includes a large rear lot that is currently wooded and used for parking. Structural evidence may survive in that area from a complex of eight frame buildings that comprised the Broga and Noble Whip Manufactory, originally located on the rear lots behind 93 and 99 Elm Street. Structural evidence may also survive from the three-story Woodbine Hotel block that burned in 1936. The Woodbine Building was replaced by the two-story brick O'Masters' Home Store (ca. 1936-1946) at 164-166 Elm Street. Queen Anne architectural characteristics at the rear of the buildings may indicate that elements of the Woodbine Building survive.

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Structural evidence may survive from several commercial/residential blocks that no longer survive in the district. These blocks frequently replaced earlier wood-frame residences and commercial structures that were demolished to make room for the larger structures, including the Rees Block (1916) and Parks Block on Elm Street.

Transportation-related structures may also survive as archaeological sites in the district. In 1822, Westfield citizens approved construction of the Westfield portion of a canal that would run from the Connecticut River through Northampton south to Southwick, where it would join the Farmington Canal that extended north from New Haven to Southwick. By 1829, the new canal was open to New Haven, and by 1835 to Northampton. While a portion of the canal ran through the district, no aboveground evidence of the canal remains in the district today. Additional historic research, combined with archaeological survey and testing, may located evidence of the canal trench, towparth, berms, locks, gates, and culverts. Many of these resources may survive, buried beneath or adjacent to the Westfield & Northampton Railroad right-of-way. The railroad passed through Westfield Center in 1865, and was raised on an elevated berm next to the canal route ca. 1889. Archaeological evidence may survive from several bridges known to exist over the Westfield River. Bridge abutments may survive from a new Elm Street Bridge, constructed in 1753, then rebuilt in 1800. Bridge abutments also survive from the 1919 Boston & Albany Railroad Bridge constructed where the railroad corridor [asses over Union and North Elm Street in the district. Archaeological evidence may also survive from smaller vehicle/pedestrian bridges that passed over the New Haven & Northampton Canal.

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8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

Property is:

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

Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

COMMERCE

COMMUNITY PLANNING AND DEVELOPMENT

Period of Significance

ca. 1750-1963

Significant Dates

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Architects: Chauncy Shepard; Augustus Holton;
Malcolm Harding; W. B. Reid (possibly); Clough &
Reid; George A. Shea; Arland A. Dirlam; Gardner,
Pine & Gardner; James Knox Taylor; Page & Hays;
Tinker and Kramer; Lucius F. Thayer, attr.
John W. Donohue. Sculptors: Melzar Mosman &
Augustus Lukeman

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Period of Significance (justification)

The period of significance begins ca. 1759 with the earliest extant structure, the Ezra Clapp Tavern. 1963 is the latest date within a 50-year cut-off.

Criteria Considerations (explanation, if necessary)

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

The Westfield Center Historic District, located in Hampden County in western Massachusetts on the Westfield River, is a 157-acre district that reflects the evolution of the town from a modest 18th-century farm village to a regionally important industrial community in the late 19th and early 20th centuries. The district nomination vastly expands the 2008 Westfield Center Commercial District. The Commercial Historic District was identified as a concentration of commercial buildings, several of which were to be rehabilitated using investment tax credits. The Westfield Center Historic District is significant according to criteria A and C at the local level. It is significant as a representative, small, New England farm town, altered by the impact of the Industrial Revolution due to its location on a major river, the Westfield River. The river continued to play a role in the growth of commerce and in the production of water power through the late 19th century. Westfield Center retains buildings from its farming era as well as those that were constructed to make it an industrial cigar- and whip-making center. It is important for the retention of structures that reflect the history of commercial transportation in New England: from the Green as a center for cattle drovers, to an early 19th-century canal that was later broadened to include a railway line; to streetcars; and finally automobiles and the bridges that supported them across the Westfield River. The Center is important for the history of its residents, as immigration changed the ethnic makeup of the population, and industry enabled the accumulation of wealth.

The center is significant for its architectural resources that include early residential buildings from its agricultural beginnings to the tobacco warehouses, whip factories, multi-family housing, and institutional buildings of the late 19th and early 20th centuries. The scope of the Westfield Center Historic District includes residential neighborhoods with buildings dating from the mid-18th century through 1960, with both high and vernacular architectural styles from Georgian to Art Deco.

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

Plantation Period (1620-1675)

During most of the Plantation Period, this region's resources were adequate to support a major native group: the Woronocos, a subgroup of the Pocumtucks who ranged from the southern Connecticut River Valley north into Vermont. For the Woronocos, the area of Westfield—known as Woronoco—was particularly important for its fishing grounds associated with not just one, but two rivers, the Westfield and the Little, and its river banks, with alluvial soils that supported planting. With the ability to raise crops, the Woronocos did not need to make distant seasonal migrations, but cleared land on the floodplain for cultivating corn, beans, pumpkins, and squash in the light loamy soils, and traveled into the hills to the west for hunting only.

With the European settlement of Springfield, founded in 1636, the area that was to become Westfield became part of Springfield's outer common land, and around 1642 the first settlement in this area took place as a fur-trading post. Native Americans adjusted to the settlement by becoming involved in the European economy. They took part in the fur

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trade by hunting and trading furs for cash, while they continued to practice their subsistence farming. It was their floodplain land that was to prove the most valuable asset the Woronocos controlled. Settlers to Woronoco from both the Massachusetts and Connecticut colonies bargained with them for the rich alluvial land bounded by the Westfield and Little Rivers, and after some initial wrangling between the two colonies, Woronoco was declared a part of the Massachusetts colony's Springfield settlement in 1647.

In the 1650s, Springfield's local authorities began parceling out land in Woronoco with the inducement of a reduced tax rate, and in 1658 Thomas Cooper received the first land grant in the area. By the 1660s, European settlement in Westfield began in earnest, with most settlers farming and, in some cases, involved in the fur trade. Their first settlement took place north of the Westfield River along the present Union Street, but there was also settlement on the south side of the Westfield River, along what is now Main Street. After initial settlement, most of the community's growth occurred on the south side of the river around the meetinghouse and fort. Former Westfield Mayor George W. Searle described the division thus: "The teachers, preachers, lawyers, and justices, more qualified and more inclined to keep records, were located on the South Side... The Northsiders lived off the land and streams as farmers, hunters, trappers, or operated small grist mills, tanneries, and saw mills."

Travel was along Native American trails that are now roughly represented by US Route 20, and there were two crossing points over the Westfield River: one at Elm Street, and a second at East Main Street.

In 1669, a delegation from Woronoco traveled to Springfield to petition for the right to make Woronoco into a separate township, and to determine the boundaries between the two settlements. In May of that year, Westfield was incorporated, receiving its name because the new town was the westernmost settlement in the Massachusetts colony. Proprietors were appointed, and within a year a minister was settled. The Proprietors, working around the existing settlers, laid out house lots and common agricultural land with shares for settlers in both meadows and plow land. They had to buy land for a meetinghouse lot from these settlers.

Colonial Period (1675-1775)

Town Development

Deed research and early accounts of settlers gathered by Louis Marinus Dewey in 1905 led to a map of Westfield Center as it would have been during much of the Colonial Period. In place was Main Street as it ran west from the First Meetinghouse and intersected with Elm Street. The latter, however, extended north only as far as Franklin Street, and on the south ended, as it does today, at the intersection with Court and Broad Streets, on the west side of the spruce swamp that was to become the common and later a designed park, Park Square Green (WSF.905, Photograph 1) Both Court and Broad Streets were in place. Broad Street ran south from the common to Silver and West Silver Streets. Settlers' allotments were largely laid out in a north-south direction, and the land on both sides of Broad Street, and a portion of the south side of Main and Court Streets, was unsettled spruce swamp. Rather than Elm Street, it was Meadow Street that led to the bridge across the Westfield River, connecting the north and south sides. On the north side of the river, North Main extended north only as far as Union Street, and Union extended eastward.

Throughout the 17th and early 18th centuries, the population of the Westfield settlement contracted and expanded depending on relations with the Native Americans, and the area of the district was relatively unpopulated. King Philip's War, begun in 1675, caused the Woronocos as well as settlers to disperse, though there were few skirmishes in the area throughout either King Philip's or the subsequent French and Indian wars. In 1676, when King Philip's War threatened Springfield's outlying settlements, the Massachusetts governor ordered Westfield residents to leave their town and relocate for their safety to Springfield. Several residents were chosen to represent the town in protest, and the governor's order was rescinded. Westfield residents were not unmindful of their danger, however, and shortly after 1676, an

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eight-foot protective palisade, two miles in circumference, was built around the central settlement on the north side of the Westfield River and possibly crossed to the south side. Its location has not been mapped, nor is any further description of its location known today.

Education and Religion

Westfield allotted land for its first meetinghouse in 1671, and for its first teacher five years later. Until a meetinghouse was built in 1679 and a school was built in 1701, both first minister Edward Taylor and first teacher Daniel Denton held services and classes in settlers' homes. This was mostly due to the threat of war with Native Americans and lack of sufficient funding. European settlement continued, and between 1676 and 1765 the population went from 150 residents to 1,324. By 1721, the church congregation had grown so that a second new meetinghouse was built on the eastern end of Main Street.

By 1765, Westfield was the second largest town in Hampshire County, and it was about that time that the town's first library or book collection was set up and overseen by the minister. The choice of Rev. Edward Taylor as librarian was not accidental, as he was at once a literary figure and a religious one, and has come to be recognized as one of the Colonial era's most accomplished poets. During his 58-year stay in Westfield, Taylor wrote thousands of sermons, as well as copious prose and poetry, and his work is the focus of many present-day scholars of the Colonial period. His grave marker, along with that of his wife Elizabeth, is preserved in the Center at Old Town Hall on Broad Street (Photograph 18). Their home is no longer extant.

Farming was the dominant component of the Westfield economy, but necessary grist and sawmills were also part of its economy, as was the case in all Plantations. The first grist and sawmill was built ca. 1680 at Two Mile River, followed in 1697 and 1702 by mills on the Westfield and Little Rivers. The 1697 mill on the Westfield River was near the location of the Elm Street Bridge. In the Little River area, outside the Center, were a powder mill, two tanneries, a potash plant, and a small arms manufactory, in addition to several taverns. Quarrying operations began in 1792 near the present Massachusetts Turnpike bridge in northern Westfield. A hemp mill was built on lower Union Street just north of the Westfield River, and on lower Broad Street, in the Center, a wagon and woodworking shop was established. Blacksmith shops and sawmills increased in number as demand grew. These businesses were all small in scale, but they provided the seeds for Westfield's manufacturing establishment.

Facilitating trade and light industry, the east-west road that connected Springfield to Westfield and beyond continued to develop as the main transportation route, along what is now Route 20. Construction of a new Elm Street Bridge in 1753 improved the link between the north and south sides of the river (the bridge was rebuilt again in 1800, when it became a toll bridge).

The town of Westfield in 1669 included areas that would later become Southwick and parts of Montgomery, Russell, and Granville. In 1770, Southwick broke away; in 1775, the boundary with Granville was established; and in 1780 and 1792 respectively, Montgomery and Russell were incorporated, setting Westfield's boundaries at their present location.

The Revolutionary War galvanized Westfield's citizens. William Shepard (1736-1817) became a prominent figure in western Massachusetts. Enlisting at the age of seventeen, Shepard began his military career in the French and Indian War. Returning to his Westfield farm after the war, he married and became involved in town government. He served as a selectman and militia captain, training Westfield's Minutemen on the town common in the Center. The town common, which later became Park Square, 1770s and 1835 (WSF.905, Photograph 1), was in use as a militia training ground in the 1770s, from which date its earliest history as common land is documented. (A 1919 monument to Shepard, WSF.932, stands at the intersection of Court and Broad street.) With the outbreak of the Revolutionary War, Shepard, along with Captain Warham Parks (1752-1801, later General Parks), Adjutant Russell Dewey (1754-1827), and dozens of other Westfield men joined the Continental Army. During the war, Shepard participated in twenty-two battles, eventually serving as a Major General under Lafayette and Washington.

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Architecture

At the end of the Colonial Period, settlement was still concentrated in two areas: on Union Street north of the river and on Main Street in the eastern part of town. What is now the Center was sparsely populated with houses on the outskirts of the spruce swamp. Mention is made in town histories (without documentation) of a small fragment of this spruce swamp as having been bought and given to the town for undefined public use. The fragment was to become Park Square, considered a town common from the end of the Colonial Period, when it served as the militia training ground where General Shepherd and his Minutemen drilled.

In the Westfield Center Historic District, four buildings date from the Colonial Period. The first is the Ezra Clapp Tavern, 53 Court Street, ca. 1750 (WSF.147), moved in 1825 to its present location on Court Street from the corner of Elm and Court Streets on the common. It represents the 2½-story Georgian house. Although altered, its ample frame and many details remain. A second example of the 2½-story Georgian house is that at 39-41 Pleasant Street, the Alvin Fowler House (WSF.88), which was built ca. 1750 and moved to its current site about 1870.

The second Georgian house form is a 1½-story house, and there are two remaining in the Center. The first is the Cape Cod-form Aaron and Mary Phelps House, 9 West Silver Street, ca. 1760 (WSF.323, Photograph 19), which represents what would have been the most common house size in Westfield in the Colonial Period. A second example is the house at 19 Holland Avenue, ca. 1750 (WSF.241), a Georgian house with a characteristic gambrel roof. It, too, was apparently moved. Of the four Georgian houses, only the Phelps House remains on its original lot.

Federal Period (1775-1830)

Town Development

With the close of the Revolution, the town grew quickly. By 1790, Westfield, with a population of 2,224, had more inhabitants than Springfield, its parent town. When the map of 1794 was drawn, the concentration of houses was still at Main Street, where the meetinghouse, taverns, and school were located. The center extended east and west of what was to become Broad Street, but was then known as the 1734 road to Simsbury, in undivided common land. In 1800, an academy, or private high school, was constructed on the east side of the town common, and in 1806 it was joined by the Congregational church designed after the work of architect Charles Bulfinch. These two institutional buildings (both now gone) provided a new focus for town affairs, and Westfield's town center shifted from the East Main Street area to the town common. By 1794, Elm Street extended north to the bridge across the Westfield River; Court, Main, and Broad Streets radiated from the common, and the center began to take form. (Both the Academy and meetinghouse buildings were eventually moved to the rear portion of their lots to make room for newer buildings; they both burned down in 1890.) From that point on, most new religious, civic, and commercial buildings were oriented around the common, rather than along the old Main Street corridor. By 1831, when Westfield was surveyed, both sides of Broad, Court, and Elm Streets were built up. Elm Street was a residential and commercial mix, but Broad and Court Streets were mainly residential.

Population growth stalled in Westfield between 1800 and 1820, remaining stable at around 2,100 residents, due most likely to a shortage of arable land for sale. Nevertheless, transportation and manufacturing improvements eventually resulted in a population boom. In 1822, Westfield's citizens approved construction of the Westfield portion of a canal that would run from the Connecticut River through Northampton, Easthampton, Southampton, Westfield, and Southwick. The proposed canal would join a planned canal from New Haven CT to Southwick. Known as the Farmington Canal project, it would create 80 miles of navigable inland waterways. In 1826, construction began at the Northampton end. A portion of it ran through the historic district, but there are no buildings, structures, or objects remaining from the canal in the district today. During construction of the canal, Westfield's population began to change as Irish immigrants were brought in to do the heavy labor of digging and masonry work required for canal construction. Many of them stayed on to work in new industries.

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Economic Development

By 1829, the new canal was open from Westfield to New Haven. Commerce and light industry were both given a boost by the canal, so that by the mid-1820s Westfield had begun its transition from an agricultural community into an industrial one. The community's new industrial base evolved around three principal products: whips, cigars, and paper. Both whip and cigar manufacturing took place in the center. More powder mills were established to blast for the canal; whip making, which began in 1801 as a cottage industry, was well established within a decade. The canal arrived just in time to carry farm produce, whips, kegs, muskets, and more between Northampton and Connecticut, and to generate business in Westfield Center. Banks, stores, and shipping offices grew up around the common. The Hampden National Bank Building, 6 Main Street, 1825 (WSF.123), was among them (Photograph 3). Squire James Fowler, who lived nearby on the corner of Court and Elm Streets, gave the land for the bank. Its first president was E. B. Gillett, but Fowler next served as its president until 1842.

The presence of the canal initiated a speculative building boom in Westfield, with hotels, taverns, and warehouses constructed in anticipation of the increased business the canal would attract. For a brief time, Elm Street, which was oriented north-to-south, parallel to the canal, displaced Main Street, which ran perpendicular to the canal, as the focus of Westfield's business activity. The density of new construction prompted the formation of Westfield's first fire company, and a new piece of fire-fighting equipment, the "Rough and Ready," was acquired in 1826.

Westfield's agriculture may have been outpaced by commercial growth, but it did continue to grow and to supply distant cities as well as local needs; the town common at Park Square became a rendezvous point for drovers taking herds of cattle to Boston. Scales and a water trough were erected on it. Besides cattle, pigs were also driven to Boston, usually by sled during the winter months. The quality of Westfield's agriculture, and in particular its pork, gained a statewide reputation.

Education

The center became an important location for education during the Federal Period when the Academy was established by a vote of the State Legislature in 1793 "for the purpose of promoting piety, religion, and morality, and for the instruction of the youth in such languages and such of the liberal arts and sciences as the trustees may direct." The school was a quasi-public/private venture. It received some public funding from the state and the town, but was neither free of charge nor open to all applicants. The academy was the first of its kind in western Massachusetts. Opened on Broad Street in 1800, it attracted students from New York and New England. The academy's prosperity peaked during the 1830s, with eight full-time teachers, four student assistants, 186 male, and 255 female students.

Throughout the 18th and early 19th centuries, "social libraries," accessible by paid subscription only, were established, the first by General William Shepard, and the second, the "Westfield Social Library," in 1830.

Architecture

The canal cut across Main Street, which further separated East Main Street from the town, and Broad and Court Streets, close to the common, became the affluent area, as several buildings were added near the common, extending down Broad Street, including residential, industrial, and commercial buildings. The commercial building is the Major Archippus Morgan Block, 3-7 Court Street, 1817 (WSF.130), a Federal-style brick rowhouse that housed grocery stores. The block was built by Maj. Archippus Morgan, a former Pittsfield merchant who lived around the corner at 29 Broad Street (WSF.129), in a Federal-style house that had also been built in 1817. Further down Broad Street at 37 Broad Street was the Stowe House, ca. 1815 (WSF.4), a 2½-story Federal-style house with an elegant Federal door surround. Toward the end of the period, the Homer Preston House was built at 65 Broad Street, ca. 1823 (WSF.7); the house reflects the transition from the Federal to the Greek Revival style in that it is front-gabled and has full returns to make a Greek Revival pediment, while its door surround remains a tall and narrow Federal style.

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West Silver Street was also beginning to develop with more houses during the Federal Period. Among them was the C. J. Bancroft/Col. Lewis Fowler House, 1825, 35 West Silver Street (WSF.109), which is Federal in its use of double interior chimneys and fanlights in the gable ends, but displays an early Greek Revival door surround, with transom and sidelights in the double-muntin pattern favored by the Greek Revival style. It was moved to this lot in 1875.

Early Industrial Period 1830-1870

Town Development

By 1835, the canal link between Westfield and Northampton had been completed. The new canal brought cheap transportation and gave Westfield a direct route to the sea. Cutting a diagonal path through Westfield's town center, the canal ran between the Mechanic Street Cemetery (NR 2002) and Elm Street, and then cut across Elm Street, meeting the Westfield River to the west of Elm. On the north side of the river, the canal ran roughly parallel to North Elm Street. The Farmington Canal's path of 1829, now marked by the berm structure of the railroad that supplanted it, is still found in the district.

In spite of a brief flurry of initial profit, the new canal never achieved its expected success. It was difficult, and therefore expensive to maintain, and within a decade was being displaced by the railroad, which was easier to maintain and was a more efficient transporter of goods. While the canal was still convenient for north-south transportation, the Western Railroad (later the Boston & Albany) was building an east-west line in the 1840s, opening service from Westfield to Chester in 1841. The Western Railroad linked the town with Springfield to the east and Albany to the west. By 1852, the canal was out of business, and the Northampton & Westfield Railroad had been formed by some of the former canal owners to build a new rail line along the old canal right-of-way. Within three years, the railroad that was commonly called the Canal Line but was part of the New Haven & Northampton Railroad (later becoming the Hampshire & Hampden Railroad, and finally the New York, New Haven & Hartford Railroad) was completed from New Haven to Westfield, although the Northampton branch was not finished until 1858. The railroad generally followed the route of the canal, but deviated from it both north and south of the town center.

The development of Westfield Center that was noted in the Federal period gained momentum in the Early Industrial period, as commercial, residential, and institutional development precipitated by the canal was sustained by the railroad. Key to development of the district as a center was construction of a town hall, now known as Old Town Hall, 20 Broad Street, 1837 (WSF.128, Photograph 20). A comparison of two maps illustrates development of the center. An 1831 plan of Westfield shows dense settlement along Broad and Elm Streets, from Silver Street north to the Westfield River, and in 1832 names were given to the center's streets. Twenty-four years later, Walling's 1855 map of Westfield shows a network of side streets crisscrossing the once open land between the main roads of the center north of Court Street. School Street (1847) was one of the first to be laid out. One of the next streets that opened was Bartlett Street, which had a Catholic Church on its east end intersection with Mechanic Street, and six houses on it. By 1855, Church Street, with institutions and commercial buildings at each end, was a built-up residential street with nine houses. Those who settled on the side streets were craftsmen, like mason Lucius Walkley or sash cutter George Lewis on Bartlett Street, and livery owner David Brown on Church Street, but curiously, many were farmers. There were, for instance, Barnum and Roxanna Perry and Enoch and Florilla Phelps on Church Street, as well as Roland and Maria Dewey on Bartlett Street—all farmers.

None of the streets off Broad Street in the spruce swamp had yet been opened. Within the next fifteen years, those side streets did develop and the center saw increasingly dense development, with homes and shops clustered together.

Bush Street was constructed in the 1860s, Day Avenue was put in between 1857 and 1867, and while Noble Avenue was built at the same time, its lots remained relatively undeveloped until the 1870s. Although Pearl Street was put in before 1870, its steady development began around 1870. Meanwhile, Court and Broad Streets filled in. The people who built on

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these streets were the new industrialists of Westfield. Lorenzo and Mary Kellogg, at 22 Bush Street, were whip manufacturers. Reuben Noble at 64 Court Street started out as a cigar manufacturer, and later became president of the Westfield Whip Manufacturing Company. A large property owner in town, Noble's homelot became Noble Avenue, and he was later to fund establishment of Noble Hospital in Westfield. Celestia and William Whitney built the house at 13 Day Avenue. William Whitney was a cabinetmaker who became a partner in the Lambson Furniture Company at 87 Elm Street (Photograph 4) with C. K. Lambson. Moses and Lucretia Breckenridge built at 32-36 Day Avenue; Moses ran a foundry. Edwin L. Sanford, president of Sanford Whip Company, built the house at 33 West Silver Street in 1879 (WSF.108).

Around the common and along Elm Street, existing houses were taken down or moved to make room for commercial buildings, or had new buildings inserted on their blocks. The Westfield House Hotel, 2 Main Street, 1842 (WSF.122), is an example of one of these situations: at the corner of Main and Elm Streets, the Joel Farnham House was moved further north on its block to make way for the hotel in 1842 (Photograph 2). When the hotel needed to expand, the Farnham House was moved once again to become an ell on an adjacent Main Street building. The Westfield House Hotel was built by brothers Lyman and Thomas Lewis, using brick from Westfield's East Farms brickyard. Lyman Lewis was listed as a "Gentleman" in the census of 1850, and Thomas as a merchant. The building was at first intended to contain a boardinghouse on the upper floor and stores on the first, but then became the Westfield House Hotel—in business until 1894—with lodgings on the upper floors and commercial spaces on the ground floor. The building was enlarged ca. 1904, when it was owned by Westfield lawyer Richard J. Morrissey and renamed the Morrissey Block. Malcolm Harding designed the north addition for Morrissey. On the north side of the river the Bismarck Hotel (Photograph 16), the Railroad Depot, and other commercial blocks grew up on North Elm Street.

As the center's more affluent residential population grew, there was a movement among residents to improve the area's appearance. In 1835, townspeople voted to lay out a park on the town's common land, Park Square, (WSF.905), so the land that had been most recently used as a militia training ground became a designed landscape (Photograph 1). Several residents offered to help pay for a large portion of the improvements if sufficient subscriptions were raised for the rest. The plan chosen for the park was an ellipse, or oval, seven rods at its greatest width and twenty rods in length. In 1835, several houses were built on the south side of the newly laid-out park, and in 1839 a town hall was constructed on its east side as well. Setting a standard for the new houses was the James Fowler House on Court Street, built in 1838, since moved and now the Westfield Athenaeum's children's library at 6 Elm Street (WSF.115). But improvements came slowly. In 1858, brick sidewalks were installed on Elm Street from the park to the Westfield River. Mr. Jekiel Abbott, a Westfield physician, and several other town residents started a movement to plant grass and trees; elms were set out in 1859 on Park Square Green, and on Elm and other center streets by the Park and Tree Committee. This committee also monitored the park's condition, and its efforts may be seen as a part of the Village Improvement Movement that had taken hold across the state from the 1840s, aiming to improve public spaces. The park was next fenced in 1860, with a stone-post fencing system paid for by a donation from neighbors James and Charlotte Fowler on Court Street. Two water pumps were added at this time as well. During the Civil War, a bandstand (now gone) that became the center of enlistment rallies was built in the park. In 1871 the GAR Civil War monument (WSF.909) was erected south of the park, designed by Melzar Hunt Mosman and cast at the Ames Sword and Bronze Company in Chicopee.

The Grand Army of the Republic raised money for the sculpture in 1870, and Mosman—a Chicopee resident, founder, and sculptor whose father was also a founder at Ames—was selected as its sculptor. Mosman was trained in the Ames foundry, then served in the Civil War, before studying sculpture in Europe, and working at a foundry in Paris. When he returned to Chicopee, he specialized in Civil War statues, which were in increasing demand. The Ames Sword and Bronze Company adjusted to the new work by shifting from making cannons to statues. Mosman worked primarily in New England, but his work is found at Gettysburg, Pennsylvania, as well as New Bern, North Carolina. Working as both founder and sculptor, he established his own foundry and studio in 1884, and took on work for Augustus St. Gaudens, for whom he cast the General Ulysses S. Grant monument in Chicago, and for Daniel Chester French, for whom he cast a second, smaller-scale version of the Concord Minuteman. One of his most important commissions was the casting of the west doors of the U.S. House of Representatives (1903-1905). He followed the design established when his father had cast the east doors of the House in 1863. His sculptural work is also found in Springfield, Lawrence, and Boston, Massachusetts, and in Bridgeport, Middletown, New Haven, and Killingly, Connecticut.

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In 1875-1876, a fountain was built north of the park, and some years after, incorporating the fountain, a horse-watering trough was installed north of the park, and a "wedding ring" pattern of walks was also added. The landscape of the town common had been transformed into a civic park, with art and design befitting the City Beautiful Movement that was beginning to sweep the country as a whole.

Other public amenities came about in the period. In 1852, telegraph service was initiated between Springfield and Westfield. In 1861, the Westfield Gas Company was founded by private investors, producing coal gas to provide residential lighting. Soon, the town also had gas streetlights and gas-lit public buildings. While the town had had fire companies since the 1820s, increasing concerns about public safety prompted the creation of a Fire Department in 1861 and a Police Department in 1869. In 1868, money was donated for a public library building, which was built on Main Street.

The arrival of the New Haven & Northampton and the Boston & Albany railroads brought commercial development to the north side of the river as well as to its south side. The two railroads intersected on the north side, providing transportation to and from all four compass points, and both companies built freight and passenger depots near the intersection of North Elm and Pochassic Streets. While the bulk of Westfield's commercial development was still concentrated along the Elm Street corridor south of the river, the fortuitous junction of the railroads on the north side became the nucleus for a secondary business district. A regular Westfield-Springfield railroad route, which ran several times a day, brought passengers and potential customers to the north side of the river. The area around the depots and along the river bank became a transportation and shipping center, and transportation-related businesses sprang up in the vicinity in the 1850s. Three hotels, four bars, three livery stables, and a number of stores accommodated passengers. North-side businesses that took advantage of the new transportation center included the 1843 Greek Revival Foster House, 50 North Elm Street, 1843 (WSF.404), which was first operated by Nathan S. Foster and his wife Lydia. It became the Pontoosic House in the 1850s and Nathan Foster became a clerk in the new hotel. It remained in operation as a hotel for more than 150 years.

Industrial Development and Population Changes

By 1860, Westfield had a population of 5,055. The most densely settled area of town was the portion of the center south of the Westfield River. Westfield's primary economic base was still agricultural, but the manufacture of whips and cigars was rapidly taking over as the leading income generator. According to Malcolm B. Harding, Jr. in "Westfield in the Civil War" (Janes & Scott), during the Civil War the industrial base included 22 whip companies, nine cigar manufacturers, four paper manufacturers, a foundry, a distillery, two gunpowder manufacturers, Johnson's organ factory, a gas manufacturer, a machine shop, a steam engine factory, and a carriage maker. Twenty-five builders were actively adding to the town's stock of residential, commercial, and institutional buildings.

As a result of the growing number of industries, Westfield needed a large number of workers—a need that was filled by immigrants—which meant that the town's population became increasingly diverse. With the Irish potato famine in the 1840s, the number of Irish residents in Westfield grew to the hundreds, reaching nearly 1,000 by 1850. These new immigrants tended to settle on the north side of the river. Many of the Irish women celebrated mass in homes, or even at the canal and railroad construction sites where Irish men worked. As the Catholic congregation grew, schoolhouses and sometimes the town hall were rented for services, but in 1853, the Irish Catholic community finally had enough funds to build their own church on the site of the current St. Mary's church. Ella G. Wallace in her essay "The Churches of Westfield," (Janes & Scott) narrates that before it was finished, the new church was threatened by an anti-Papist mob that was calmed down by whip manufacturer Hiram Hull. The first Mass was celebrated in St. Mary's Church in December 1854. It was later to burn down, without the help of a mob, in 1881.

Education

The first state-sponsored, co-educational teachers' college in the United States was established in Barre, Massachusetts, in the 1830s, but in 1841, Westfield won a bid to have it relocated to the town, which was more convenient to rail lines and which—perhaps more importantly—had residents who were willing to put up matching funds. The effort to entice the State Normal School to Westfield was led by Emerson Davis—pastor of the First Congregational Church, former

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principal of Westfield Academy, and School Committee member—and attorney William Gelston Bates (William G. Bates House, 30 Court Street, 1833 WSF.133.) The new Westfield State Normal School opened in 1844, sharing its quarters with Westfield Academy and supervised by Rev. Davis. A few weeks after opening, the school moved to the first floor of Old Town Hall, 20 Broad Street, 1837 (WSF.128, Photograph 20), which became its home until 1846, when it finally had its own building.

Meanwhile, Academy attendance declined through the 1840s and 1850s, until it closed in 1867. In 1866-67, the town purchased the Westfield Academy building and set out to establish, along with the School Committee, a high school "of the first grade." Once the high school moved into the building, the academic program was extended from three to four years, with a five-year Classical course also available.

Throughout its history, the State Normal School worked closely with Westfield's public schools. In 1846, the construction of the new State Normal Training School on Washington Street included a "Model School" for practice teaching. About 75 Westfield children from the ages of four to sixteen were taught there, with the town paying the state \$1,500 for the cost of managing the model school. A series of model schools, also called Observation Schools, Practice Schools, or Training Schools, were operated by the Normal School through the 19th and well into the 20th century, providing practice-teaching opportunities to Normal School students while relieving the Westfield public schools of a number of pupils. The Washington Street State Normal Training School was replaced with a new building in 1889 (NR 1983).

Westfield Center drew other institutions to its streets, in addition to its churches, town hall, and schools. In 1864, the Westfield Athenaeum was incorporated, giving the town its first library open to townwide membership, distinct from special-interest membership only. Manufacturers H. B. Smith (steam boilers) and Hiram Harrison (whips), with farmer Samuel Mather, provided much of the funding for the construction of the library in a one-room, brick and brownstone building on Main Street (now gone), and many of the town's social and private library collections were subsequently transferred to the Athenaeum. After four years of fundraising and developing its book collection, the Athenaeum opened in 1868.

Architecture

Due to the unprecedented prosperity of Westfield's center during the Early Industrial period, much of its architectural character was formed by Greek Revival, Gothic Revival, Italianate, and Second Empire-style houses built between 1830 and 1870. Broad Street was the destination for many of the new houses, built by some of the town's more prosperous farmers and businessmen. One of the documented architects who built on Court Street during the period was Chauncy Shepard from Springfield, who was active in Westfield, Springfield, and Southwick between 1817 and 1879.

Among the first Greek Revival-style houses was the Mrs. Root House, 63 Broad Street, built ca. 1840 (WSF.7). At approximately the same time, the Jonathan and Harmony Taylor House, 33 Broad Street, ca. 1833 (WSF.162), was built in the Greek Revival style by Taylor, who was a tobacco merchant with a warehouse at 3-5 Pochassic Street, ca. 1875 (WSF.415). The Cephas Cobb House, 48 Broad Street, was built in the 1830s (WSF.5); typical of many of the well-to-do and civic-minded residents of Broad Street, the Cobbs' son Gilbert was a newspaper publisher and Westfield's town clerk. At 51 Broad Street, the Silas and Lucy Root House (WSF.164) is thought to have been built ca. 1845-55, but is probably earlier in date. Silas was a successful farmer. Greek Revival in style, it is brick (now painted) and its principal architectural feature of note is its fine portico on fluted Doric columns.

Court Street was the location of five new Greek Revival-style houses during the period, creating a corridor of high-style architecture on that street. One was the Attorney William G. Bates House, 30 Court Street, 1833 (WSF.133). Nearby were the Charles Snow House, 48 Court Street, ca. 1830 (WSF.144); the James Fowler House, Court Street, 1838 (WSF.115); the Merwin Loomis House, 51 Court Street, 1846 (WSF.145); and the Roland Ingersoll House, 47 Court Street, ca. 1840 (WSF.143). The latter four were all designed by architect Chauncy Shepard. Roland Ingersoll was a farmer, and Merwin Loomis was a grocer who served on the boards of directors of several banks in Westfield.

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A few Gothic Revival houses appeared on scattered streets. On King Street there is the Andrew and Caroline Campbell House, 25 King Street, ca. 1840 (WSF.253). Andrew Campbell was an assistant assessor. They had four daughters, one of whom was a dressmaker. At 20 Bush Street, the William D. Sands House, ca. 1865 (WSF.531), is a second example. Sands was an English immigrant who worked as an editor and at first boarded at 63 Broad Street in 1860, but once established and on his own, built this house. At 46 Church Street were Barnum and Roxanna Perry, ca. 1855 (WSF.552), farmers (Photograph 21).

It is probably domestic architecture that best displays the full-blown Italianate style in Westfield, however. On Broad Street the Mrs. Elizabeth Talmadge House, 85 Broad Street, 1858 (WSF.16), is among the finest. Elizabeth Talmadge kept house, but her son James was a banker. The R. Weller House at 86 Broad Street, ca. 1870 (WSF.529), is a second example. Bush Street was laid out in 1857, and by 1870 there were four houses on it. One of the first families was that of whip manufacturer Lorenzo Kellogg who, with his wife Mary, built the fine Italianate style house at 22 Bush Street about 1860 (WSF.21).

But not all Italianate houses were high style and stately. King Street began filling in during the period with more modest but also stylistically distinct Italianate-style houses (Photograph 23), a number of which were double houses that would have been built on speculation. Those who bought them were part of the newly forming middle class who had dependable sources of income as factory workers and craftsmen, whose daughters were sometimes dressmakers and shop workers, and whose sons worked in factories and farms. Most continued living at home well into their twenties. There is the Joseph C. and Susan Barthe House, 46-48 King Street, 1865 (WSF.256). Joseph Barthe was a cigarmaker, as was his son Clement. The Barthes' son Joseph was a printer, and their daughter Susan a dressmaker. In 1870, the other half of the house was occupied by Arthur and Mary Stiles and William Long. The two men were carpenters. Next door was the double house 50-52 King Street, ca. 1875 (WSF.257), and across the street a third, very similar double house, 45-47 King Street, ca. 1875 (WSF.657). A smaller version of the Italianate is the Andrew and Jane Lovejoy House, 39 King Street, ca. 1870 (WSF.654). Andrew Lovejoy was a joiner, and his son, Andrew, was a farm laborer. Three other Italianate-style houses on the street are the N. Sackett House, 59 King Street, ca. 1870 (WSF.659); the Charles and Harriet Shepard House, 29 King Street, ca. 1870 (WSF.651); and 55 King Street, ca. 1875 (WSF.658). Charles Shepard worked at making whips in a factory.

The Second Empire style was favored in this period for a number of houses of the more prosperous residents. The Leroy and Jane Lambson House, 28 Pearl Street, pre-1870 (WSF.290), is one of the most elegant. Leroy Lambson was a whip manufacturer. But the Second Empire style could also be used for the more modest homes such as the double house at 12 Holland Avenue, post 1870 (WSF.632), or the small house at 51 Day Avenue, post-1870 (WSF.583).

Institutional and Commercial Architecture

Institutional buildings constructed in Westfield reflected the town's prosperity and architectural sophistication. Old Town Hall, 20 Broad Street, was completed in 1837 (WSF.128, Photograph 20). One of the town's early brick Greek Revival buildings, it originally had a cupola. Its brick columns, set *in antis* in Greek style, were progressive in design. The First Congregational Church, 18 Broad Street, 1860 (WSF.127), was designed in the Italianate style, which had largely superseded the Greek Revival by 1855 (Photograph 20). Said to have been built by Lucius F. Thayer, a cigar manufacturer who lived on West Silver Street, the church displays a new interest in picturesque architectural features that were not present in the more severe Greek Revival style.

Commercial buildings such as Lambson's Furniture Company, 89 Elm Street, ca. 1868 (WSF.360, Photograph 4), began to show the same attention to picturesque detail.

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Late Industrial Period 1870-1915

Town Development

An 1875 bird's-eye view of Westfield shows a tidy grid of well-developed streets extending east and west from the Elm Street corridor between the river and the park, with Elm Street itself lined with a number of substantial brick buildings. A short row of red-brick factories lined the river on either side of the Elm Street Bridge. Business districts on both the north and south sides of the river did a brisk trade. The 1870 Westfield Directory proudly proclaimed, "A large number of stores, representing diversities of trade, give its business streets a city aspect, and everything betokens thrift and enterprise."

During this period, many of the side streets laid out in the 1850s and 1860s began growing up with new houses. Among them were Day Avenue and Holland Avenue, followed later by Noble Avenue. Pearl Street built up between 1865 and 1880, and Pleasant Street only began filling in after 1870. There were several men who bought up land on these streets and sold lots to builders or to individuals who had houses built. Attorney William Bates, who lived in the William G. Bates House, 30 Court Street, 1833 (WSF.133, Photograph 30), owned property on King Street, King Avenue, and King Place, as well as Bates Street. James Greenough, a teacher, owned much of the west side of Chestnut Street in 1870. His personal worth in that year was \$12,200, when the worth of most people was not even recorded in the U. S. census. H. B. Smith, the foundry owner who lived in a house on Court Street (now gone), owned lots on King Street, Chestnut Street, High Street, and West Silver Street.

The families who built on Chestnut Street, for instance, were active in the town's commerce and industry. At 7 Chestnut, Henry E. Thurston House, 1891 (WSF.173), Thurston was a bookkeeper for a downtown merchant, and the house was later owned by James Noble, president of Noble Cigar Company. The Wilbur Cargill House, 11 Chestnut Street, 1896 (WSF.175), was built for Wilbur Cargill, co-owner of Cook and Cargill makers of whips, harnesses, and wagons. At 26 Chestnut Street, the Edward C. Bryan House (WSF.178) was built in 1893 for Bryan, who managed the Edwards Manufacturing Company, clockmakers.

Through the 1870s and 1880s, Westfield continued to grow. On the north side of the river, on Union Avenue, a major new building went up: the John C. Buschmann Tobacco Warehouse, 36 Union Avenue, which was built in 1870 (WSF.416) to serve Buschmann's own tobacco farm as well as others' (Photograph 17). But in December 1878, a heavy snowfall followed by a twelve-hour rainstorm swelled the Westfield River. A dike along the river collapsed in several places, sending floodwaters rushing through Westfield Center, covering an area bounded by School Street, the Westfield River, Elm Street, and Charles Street with three to ten feet of water. Among the properties damaged was the row of workers' housing on Cowles Court. The flood damaged the town's business district, according to historian Louis Evert. The following year, however, a new Railroad Depot was constructed on Depot Square at 16-20 North Elm Street in 1879 (WSF.34). Then in 1880 a new dike, dam, and iron bridge, replacing the covered wooden bridge, were built at Elm Street over the Westfield River. The new Elm Street bridge included a pedestrian sidewalk, and the toll that had previously been charged was eliminated—no doubt with the approval of the many residents who walked to work on the opposite side of the river. The new dam also made it possible for waterpower to be provided to the mills on the north side of the river bank.

In a further improvement, telephone lines were installed in 1880. Oren B. Parks was a successful businessman who, with Dr. James Atwater, a Westfield physician and quarry owner, invested in developing North Elm Street. For Parks' own business he built the Parks Block in 1894 on 57-59 North Elm Street (WSF.86, Photograph 26), where he sold groceries, hardware, and agricultural supplies on the ground floor and offered offices, a hall, and lodging on the upper stories. [n.b. an 1870 inventory date for the building has been re-dated to 1894 through documentation in the Massachusetts Department of Public Safety Records.] Matching the success of Park Square in the Center, in 1896 Depot Square, Union Avenue (WSF.977), was laid out as a landscaped square rather than a simple open space.

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Streets that filled in with new construction during this period were Chestnut, High, Pleasant, King, Bates, Holland, Pearl, and Avery. Their residents were economically mixed, but there was a general clustering: business owners and professionals on Chestnut, Pearl, and Holland Streets, and factory workers, craftsmen, shop, and clerical workers on King, Bates, and Avery Streets. Streets like Woronoco and Bush were home to industry owners as well as craftsmen. Households were often multi-generational on King, Bates, and Avery Streets, with adult working children remaining with their working parents. Just as did the YMCA on Elm Street, boardinghouses on School Street, Prospect, and Arnold Streets housed mostly singles working in the nearby whip and cigar factories. Female immigrants were housed in many of the new middle-class households as live-in domestic servants. Occasionally teachers, single female dressmakers, or milliners boarded with a family. Westfield Center offered a wider range of housing options to its residents than would be apparent today.

Construction continued on the south side of the river as well. The Advent Church, which was organized in 1856 by Rev. A.D. Page, built a brick Advent Chapel, 47 School Street, prior to 1884 (WSF.743), where services were held for this relatively small denomination. In 1886, Westfield's new Polish Catholic residents first worshipped at Saint Mary's Roman Catholic Church, Bartlett Street, (WSF.2), which their Irish predecessors had built. Wanting a parish of their own, however, the Polish residents soon formed the Holy Trinity congregation, first worshipping in the just-completed Father Matthew Society Building, 14 Bartlett Street, 1902 (WSF.354), in 1903, then in a whip factory on Elm Street. In 1909, the new parish had saved enough money to build its own church, Holy Trinity Church, 331 Elm Street (WSF.44), just south of the bridge (Photograph 11). Atlases and city directories show a profusion of Polish building owners and tenants in the first few decades of the 20th century, marking this part of Elm Street and the surrounding side streets as a solid Polish neighborhood.

The 1880s saw several new groups of immigrants moving to Westfield as well. Bohemian Czechs and Slovaks from South and Central Europe came to America, fleeing conscription in the Austrian Empire's military. Many of them found employment in the tobacco industry, either on farms or in factories. In 1888, Lithuanians joined the Czechs and Slovaks, looking to escape religious or political persecution under either Austrian or Russian rulers. Like the early Irish, many of the new immigrants settled on the north side of town, near the factories where they found work. As the population grew, so did the need for organizations with social and educational functions. The YMCA was one of the earliest organizations to be established as a destination for young men. By 1895, the organization was offering Bible classes in the Parker Building at 110 Elm Street and in 1900 had their own new building at 105-107 Elm Street. The Father Matthew Society built a recreational facility at 14 Bartlett Street in 1905 (WSF.354) and began its temperance mission, aiding alcoholics towards sobriety. It was a home and social center, with a dance hall on the upper story, a gym in the basement, and reading rooms, games rooms, and bathrooms. Both the YMCA and the Father Matthew Society added bowling alleys to their buildings in the early 1900s.

Transportation and Utilities

Growing neighborhoods needed better transportation by which residents could reach jobs and businesses. During the 1870s, Westfield received its first public transportation system, with horse-drawn trolleys running from the park to Depot Square along Court Street, Main Street, and Union Street. The North Side became the home for the brick barn that sheltered the trolley company's horses (the barn still stands on North Elm Street, outside the district).

The town's first electric lights were provided by the privately owned Westfield Gas and Electric Company in 1886, followed by a sewage system constructed in 1889. In 1895, electrification was extended to public transportation when the horse-drawn trolley lines were modernized with electric streetcars, and the town's two street railways, the Westfield & Holyoke and the Woronoco, merged. In 1897, the town bought out the gas and electric plant to create its own municipal Gas and Electric Department.

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The elimination of railroad grade crossings began in 1890 with the railroad crossing at Elm Street for the New York, New Haven & Hartford railroad. That year at the corner of Elm and Bartlett streets an iron bridge was built on a raised grade that was held back by granite-block embankments. Two years later, four other crossings were spanned with new bridges outside the historic district; but in 1896, a new crossing at North Elm Street was constructed for the Boston & Albany railroad. In 1900, when streetcar service was to be extended from Westfield to Springfield, residents on the north and south sides of the river contended for the line, with those on the northern side lobbying for the line to run along Union Street, while those from the south argued for a Main Street route. In the end, tracks ran down both Union and Main Streets. Streetcar service and a new trolley were further extended to Holyoke in 1903, and to Huntington in 1905.

Aided by the trolley, Westfield's downtown business district continued to grow on both sides of the river through the 1890s. The 1895 directory conjures up an image of a bustling, diverse retail center, and its compilers anticipated increased manufacturing as well, citing planned enlargements to the factories of three companies, and the recent construction of new factories for organ makers Johnson & Sons and Edwin Hedges (both now gone). As the 19th century closed, the "bright and prosperous future" that had been predicted in the 1880-1881 directory was now firmly grounded in industry, rather than agriculture.

Education

The pace of growth of the town's student population picked up in the late 1890s. The number of students increased by more than 100 yearly between 1895 and 1897. Crowded classrooms were somewhat eased when in 1898 St. Mary's Parish School, 35 Bartlett Street (WSF.384), opened as an elementary/high school. The new parochial school and the Model School at the State Normal Training School on Washington Street, 1889 (WSF.114, NR, 1983), drew nearly 300 pupils from the public school population in the 1898-99 school year. In 1911, Holy Trinity Parish followed St. Mary's with rehabilitation of the former Bay State whip factory into Holy Trinity Grammar School, 331 Elm Street (WSF.42). At the State Normal School in 1903, Lewis B. Allyn began teaching his students to analyze food products for additives, and the results had a national impact. Sulphur, mercury, dyes, and other additives were discovered. Within a few years, Allyn—on Westfield's Board of Health—had educated townspeople about the dangers of these additives. A list of pure foods was prepared for Westfield residents. The word spread, and by 1911 Westfield became known as the "Pure Food Town." Allyn's experiments were conducted in the Washington Street Normal Training School and in the Gillett Block on Elm Street (NRDIS, 2008)

As a private library, the Westfield Athenaeum received no town funding for its first twenty years, but in 1885, the library became free for public school teachers. In 1895, the town took over its funding, and it was opened to all town residents over fourteen years of age. In 1898, the Athenaeum was given the Fowler homestead, on the corner of Elm and Court Streets on the park, for a new and larger library building that was opened in 1899 as the Westfield Athenaeum, 6 Elm Street (WSF.115, Photograph 13). An allied institution, the Westfield Woman's Club, was established in 1914 with the goal of bringing educational speakers and events to the town's women.

Business and Industry

In 1885 Westfield had a population of 6,679, with nearly 15% of the residents foreign-born and working largely in the town's factories. Employment for the new immigrant arrivals was found in the whip industry, which grew in size but consolidated in number. The largest whip manufacturer, the American Whip Company (NR 1983), put out nearly 20,000 whips daily. The town had 28 whip makers with 600 employees—nearly a tenth of the population. Along with the whip companies, 35 cigar-making firms employed 167 men and 64 women. William Johnson's organ company had 60 workers, while his competitors at Steer & Turner had 25 employees. Three paper mills—Crane, Jessup & Laflin, and Paltz & Walkley—were in town (outside the historic district). H. B. Smith had gained a national reputation as a major manufacturer of boilers and iron fences, and other manufacturers included five shoemakers, two brickyards, two powder mills, a gin and a cider distillery, a flavoring-extract maker, a cigar-box factory, a sash and blind factory, two machine shops, seven sawmills, one hoop-skirt factory, two flouring mills, four lumberyards, and one planing mill. The town had five banks to finance all this business, according to Edwin Ely Smith in his chapter, "Modern Industry" (Janes & Scott).

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On the north side of the Westfield River, waterpower ran a gristmill, a sawmill, and a turning mill, along with Rockwell & Moseley's powder factory. Operated by Boutin and Leonard in 1872, by 1890 the north side's gristmill was the last one remaining in Westfield. A portion of one of its buildings remains today as 11 Railroad Avenue (WSF.481), 1870-1900. It was in use by the Great River Water Power Company by 1912.

In 1892, the American Whip Company merged with thirteen other whip manufacturers and re-named itself the United States Whip Company with a new building at 24-25 Main Street (WSF.426, NR 1983). It incorporated the Sanford and Lay, Bay State, Massasoit, and Westfield Whip factories into two branch factories at 330 and 360 Elm Street, and became the largest whip company in the world. Although Westfield's town directories continued to list about three dozen whip companies, most of them were now subsidiaries of United States Whip and specialized in various types of whips and their component parts. The 1895 Westfield Directory, for example, listed 37 whip manufacturers, including A. D. Fuller, a maker of toy whips. Twenty-three other companies specialized in various parts for whips, such as snaps, buttons, lashes, and mountings, and the town had one whip importer, probably importing raw materials for whips and exporting the finished products. In 1895, the Westfield Directory also reported that the town's factories were making two-thirds of the whips used in the United States. At 24 Main Street, the enlarged U.S. Whip Company had a series of connected buildings for whip cutting, sorting, rattan storage, and storage of butt stock. In the basement of the 1891 building men selected whalebone, which was scraped and heated to separate, straighten, and square the strands, and where the whip was bound with Singapore rattan. The American Whip Company, led by its owner Hiram Hull, invented a self-plaiting machine that an operator turned by a crank, an invention that saved time and regularized the whips. A form of this machine is still in use today at the Westfield Whip Company at 360 Elm Street. Many of Westfield's most prominent men served on the board of directors of the American Whip Company.

Whip making continued to be a large concern in Westfield when the town entered the 20th century, as the automobile had yet to overtake the horse and buggy. In 1902, 62 factories operating in Westfield were making 20,000,000 whips a year. By 1911, the town now accounted for 85% of the world's whips, with nearly half of that production dominated by the United States Whip Company. The New England Whip Company followed in second place.

New factories continued to move into the North Side after 1900, and the population mix changed from primarily English ancestry to a mixture of Irish, Italian, and Polish residents, most of whom worked in the shops and factories on and around North Elm Street. In a 1969 reminiscence of the 1890s and early 1900s, former Mayor George W. Searle wrote "The North Side" (Janes & Scott), recalling a prosperous business district along North Elm Street, with St. John's drug store, the Foster House Hotel at 50 North Elm Street, 1843 (WSF.404), the Bay State Hotel, Jesse Cleary's barber shop, a hardware and farm machinery store, Joel Clark's grocery store, a restaurant, a blacksmith shop, livery stables, Henry G. Taylor's tobacco warehouse at 3-5 Pochassic Street, ca. 1875 (WSF.415), and Westfield Fire Station #2, at 71 North Elm Street, 1870 (WSF.403). The neighborhood's changing ethnic mix was reflected in the names of its business people, with the Italian community represented by cobbler Rocco DePopolo and barber Manuel Pachico, and the Irish represented by butchers Ben Callahan and John Shea, barbers John Teahan, Jesse Cleary, and John Kelly, and saloon keeper Joe McGowan.

Among the influential businessmen living or working in and around North Elm Street was farmer and entrepreneur John C. Buschmann. Buschmann sold cattle and milk, grew tobacco, and ran a business that sold coal, ice, and wood. Buschmann developed his tobacco production into Westfield's wholesale tobacco business. He consolidated his businesses in the Buschmann Block, 36 Union Street, 1870 (WSF.416), which he built as a warehouse for the coal, wood, ice, and tobacco he was selling (Photograph 17). He built Railroad House as a hotel on Depot Square in the early 1860s, which he eventually tore down to build the grand Bismarck Hotel in 1900, 16 Union Street (WSF.417, Photograph 16). Rivaling any building on the south side of the river, the 60-room Bismarck became known for its rooftop garden and vaudeville entertainment. The Buschmann Block and the Bismarck, which still sit adjacent to one another on Depot Square, were two of the most substantial and prosperous business blocks on the North Side.

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Standing out among the new commercial buildings that went up in the center at the turn of the century is the O'Donnell Building, 306 Elm Street, 1908 (WSF.469, Photograph 9). John M. O'Donnell and his wife Margaret, both second-generation Irish, invested in a new building designed by Westfield architects Tinker and Kramer in 1908. O'Donnell was a grocery store proprietor, so the first-floor commercial space was devoted to his store, while the upper floors of the building were divided into rental apartments.

Architecture and Public Art

Westfield's best-known architect during the period was Augustus W. Holton, and his work contributed to the appearance of the Center significantly. Holton appears to have learned his trade partly through working as a carpenter's apprentice and partly through self-training. Born in Northfield, Massachusetts in 1850, he came from a family with a long history in New England. Holton's father was a farmer and a carpenter, and following in his father's footsteps, Holton apprenticed as a carpenter when he was seventeen, to Jonathan Turner of Keene, NH. Upon turning twenty, Holton bought out Turner's business, running it for a short while before moving to Springfield, Massachusetts, where he continued as a carpenter for about two years. In 1872, he moved to Westfield, where he worked for furniture maker C. K. Lambson and at the Johnson organ factory. He moved on to work for mason T. J. Common before setting up his own office in the Parks Block (now gone) on Elm Street.

Once he was established professionally, Holton was active in Westfield town government, serving as Assessor in 1894 and as a School Committee member from 1904 to 1910. He was also a director of the Westfield Co-operative Bank, 10 Elm Street, and chairman of the Security Committee. He specialized in institutional and commercial buildings, with projects in the center that included the Romanesque Revival-style Saint Mary's Parish School, 1898, Bartlett Street (WSF.384); the Colonial Revival-style Bismarck Hotel, 16 Union Avenue, 1900 (WSF.417, Photograph 16); and the Renaissance Revival-style Westfield YMCA, 105-109 Elm Street, 1900. Holton altered and brought up to date several factories, including the Westfield Whip Company, 360 Elm Street, 1890 (WSF.85, NR, 1983) in 1909 (Photograph 10).

Other architects active in the design of public buildings in Westfield toward the end of Holton's career were Clifford A. Tinker, who worked as a sole proprietor and in the firm of Tinker and Kramer; William B. Reid, John William Donohue, and George A. Shea. Clifford A. Tinker opened his own office between 1900 and 1910 in Westfield. He and his partner Kramer designed the O'Donnell Building at 306 Elm Street in 1909 (WSF.469, Photograph 9) for J. M. O'Donnell as stores and apartments, and Tinker alone was responsible for the The Columbus Building, 91-99 Elm Street, 1912 (WSF.362), with apartments, an office, a bank, and stores. He had left Westfield by 1920.

William B. Reid was a Springfield architect who had emigrated from Canada in 1870. He worked on Elm Street and on Main Street for the U. S. Whip Company on more than one project, including an addition to the 1891 United States Whip Company building at 24 Main Street in 1907. John William Donohue was a consulting architect for the Roman Catholic diocese, and worked from Springfield. An Irish immigrant, he lived with his five sisters on Plainfield Street in Springfield, and was responsible for the design of Westfield's Holy Trinity Church (Photograph 11) and Parish House in 1909, and the Holy Trinity School of 1925 at 331 Elm Street.

By the Late Industrial period, the institutional buildings in Westfield Center were largely masonry in construction. The earliest include the brick and stone-trimmed St. Mary's Roman Catholic Church, Bartlett Street, 1885 (WSF.2), a High Victorian Gothic building in style, and the Westfield Fire Station #2, 71 North Elm Street, 1870 (WSF.403). Several years later the parish built St. Mary's Parish School, 35 Bartlett Street, 1898 (WSF.384), in brick. On the same street, the brick Catholic Father Matthew Society Building, 14 Bartlett Street, 1902 (WSF.354), was constructed by the reform society. Page and Hayes were the architects, and P. J. Mahoney was the Westfield builder. The State Normal School, 59 Court Street, 1892 (WSF.151), is High Romanesque Revival style in brick and brownstone. Standing apart as a masonry building is the limestone Old Post Office, 2 Broad Street, 1912 (WSF.125), designed by the federal architect, James

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Knox Taylor, and Classical Revival in style.

Industrial and commercial buildings using the slow-burning mill construction of the late 19th century were built in brick. One of the earliest in the period was the Railroad Depot, 16-20 North Elm Street, 1879 (WSF.34), a Panel Brick/Queen Anne-style building that was most likely designed by an in-house railroad architect. It replaced an earlier building that was moved outside the present bounds of the historic district. The whip manufacturing companies were built using the slow-burning construction technique, in brick with heavy timber framing. They include the Bay State Whip Company that became part of Holy Trinity School at 331 Elm Street, pre-1889; the Sanford Whip Company, 330 Elm Street, 1884 (WSF. 376, NR, 2008); the Westfield Whip Company at 360 Elm Street, 1890 (WSF.85, NR, 1985); and the United States Whip Company at 24 Main Street, 1891 (WSF.426, NR, 1983).

The Parker Building, 110 Elm Street, 1870 (WSF.368), was one of the first commercial buildings in masonry in the Center. John Buschmann's tobacco warehouse, 36 Union Avenue, 1870 (WSF. 416), followed soon after as an early masonry commercial building. Others followed quickly on Elm Street, including the six-story Parks Block on Elm Street (now gone) and the D.W. Gillett Block, 100 Elm Street, 1899 (WSF.363). One of the largest masonry buildings of the period was the Bismarck Hotel at 16 Union Avenue, 1900 (WSF.417 Photograph 16); while one of the smaller was the 1907 New England Telephone and Telegraph building (now Bean, Inc.), which was constructed at 40 School Street (WSF.741 Photograph 29).

Residential architecture remained solidly wood-frame construction, with a few exceptions. One house of partial masonry construction is the Dr. Atwater House, 6 Union Street, 1896 (WSF.101), thought to have been designed by the Springfield firm of Gardner, Pine and Gardner. Its marble interior features may be explained by James B. Atwater's partial ownership of a marble quarry in Westfield. A second exception is at 38 Broad Street, the Noah Strong House, 1870 (WSF.163), a large, brick, Stick Style-house, built by farmer Strong.

Edwin L. Sanford, president of Sanford Whip Company, bought the A. J. Bradley house at the corner of West Silver and Howard Streets in 1879, and moved it off the lot in order to build a new Italianate house in the same location, 33 West Silver Street, 1879 (WSF.108). Bradley had been a worker in a whip factory, and the Italianate building in which he lived is one of the city's finest houses in this style.

Early Modern Period 1915-1940

During the early 1900s, Westfield residents began to believe that a city form of government would serve them better than a town form. Business and industry, rather than agriculture, had dominated their economy for several decades; increasingly dense development spread down Elm Street and radiated out from its side streets; and the population was becoming more diverse. Italian immigrants began arriving around 1900, working at Westfield's East Mountain quarries, and by 1910, the ethnic groups that made up the town's population included Czechs, Slovaks, Italians, Lithuanians, and Poles, along with the Irish who had settled in the first half of the 19th century. After several unsuccessful attempts, a charter committee successfully presented a proposal to Westfield voters in 1920, and the town officially became a city with a population of 18,604. As streets in the Center filled in, a campaign to install new sidewalks in residential neighborhoods was vigorously pursued, and soon the streets took on a more urban air.

Westfield Center residents sometimes had two occupations. Benjamin Chadwick—long a Westfield policeman who lived first at 15 Avery Street and then at 49 Pleasant Street—was also a composer, whose songs “Mother was My Best Friend” and “Whirligig” are kept in the Library of Congress. He carried on a side business at 49 Pleasant Street (now a two-family house) as Chadwick Music Publishers. Carrie Twing wrote poems, including the Abolitionist “Black Sheep,” but also less credibly became a medium for writings of well-known deceased figures, known as “spiritual writings.” She

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claimed to channel Samuel Bowles, Springfield Republican newspaper editor, and her “Thrilling Account of Late President Garfield’s Reception in the Spirit World” was published for the considerable number of people who had an interest in the paranormal at this period in history.

World War I

During World War I, Westfield's residents and institutions rallied to support its military members. The Athenaeum spearheaded a campaign to send books to soldiers and sailors. The community established a Public Safety Committee to oversee military preparedness, food production and conservation, and wartime parades. A Committee on Food Production and Conservation was created to coordinate war garden production and supervise wheatless and meatless days, along with other rationing efforts. The Athenaeum, closely attuned to Westfield’s needs, responded by providing information on cooking and by suggesting substitutes for rationed and rare commodities. The library also distributed seeds for victory gardens and organized War Savings Stamps campaigns.

Westfield manufacturers, including the H. B. Smith Company and the town's whip factories, contributed to the war effort by retooling their plants to produce war *materiel*. At the end of the war, the United States Whip Company alone accounted for 85% of the world's production of whips, with an output of 30,000 per day, and the town's entire production amounted to 99% of the whips made in the world. The United States Whip Company not only owned most of the Westfield factories, but also a plant in Sidney, OH, and it continued to absorb smaller competitors.

Industrial Economy and the Great Depression

The economic picture for many of Westfield’s industries was about to change, however, and in 1920, Westfield's new mayor faced a severe challenge. Industries that had fostered Westfield's growth were now struggling to meet growing labor costs that resulted from a unionized workforce. The automobile made the whip industry nearly obsolete; at the same time cigar-making was in decline, as cigarettes took over the market. Although Westfield's City Directory still listed 46 whip makers and whip-related businesses, 27 of them were branches of the United States Whip Company. The total number of independent whip makers was about half of what it had been forty years earlier. Some companies moved South, while others closed altogether. By the fall of 1921, about 15% of Westfield’s male population was unemployed. The City Almoner, a governmental officer, commented in Westfield’s Town Report of 1921-1922 commented that the industrial depression had strained poor relief resources, with 565 persons needing assistance due to unemployment.

With the decline of Westfield's two signature industries, the foundry of H. B. Smith became the city's leading employer and manufacturer. But the United States Whip Company also found ways to apply whip-making technology to other fields, and in 1923, it established the U.S. Line Company, manufacturing fishing lines by applying braiding techniques to finely spun silk instead of rawhide. A few years later the company set up the United States Golf Manufacturing Company, which made golf equipment until about 1934. By 1926, only 37 Westfield residents were still employed at whip making (Industries of Massachusetts, p. 140). By 1950, there was only one whip manufacturer left in the city, Westfield Whip, 360 Elm Street (WSF.85, NR 1985, Photograph 10), and it continues to operate today.

The city's belt-tightening and public works programs briefly seemed to be working. While some factories closed, most managed to stay open—for a short while, at least. And new homes were being built once again. The town's identity in the 1920s was that of an industrial community, with a middle-class working population, and surprisingly few extremes of wealth and poverty. About half the population in 1920 was of non-English lineage.

In 1927, a building slowdown began to affect the town with layoffs and shorter work weeks. By 1930, with the onset of the Great Depression, more than 800 Westfield men were out of work. In March 1931, a policy was established by the city requiring men to do some work in exchange for receiving relief funds, and repairs to the Elm Street Bridge were one of the projects instigated between 1932 and 1934.

(continued)

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The Depression brought about the closing of the Buschmann family's hotel and in 1930 the city's last gristmill, a part of which had become the Great River Milling Company's facility on the north side of the river at 11 Railroad Avenue, 1870-1900 (WSF.481), was shut down. Federal and state projects, under the auspices of the Works Progress Administration and Civilian Conservation Corps, went some way toward relieving unemployment. The Westfield Athenaeum was a leader in community projects. It hired students to help keep them in school, and to keep up morale and employ local artists the Athenaeum put on a WPA watercolor show in 1936. Many unemployed men continued to work on city road projects in exchange for relief payments. One of the last construction projects of the decade was the building of the Elm Street Bridge over the Westfield River in 1939, about 60 feet east of the 1880 iron bridge, which had weakened and was taken down. The 1939 bridge is still in use today, although it is currently being repaired, and a second bridge has been added to the crossing area (2009).

In 1931, Westfield received a significant new employer with the arrival of Frank Stanley Beveridge's Stanley Home Products, Inc. Beveridge started out in an old tobacco shed on Birge Avenue, but quickly moved to larger quarters at 24-25 Main Street, in the United States Whip Company building (WSF.426, NR 1983). Beveridge developed an innovative home-based group sales technique for his cleaning products that he called the "Stanley Party," which helped him succeed while businesses were failing elsewhere. By 1936, Stanley again moved, this time into a three-story building on Arnold Street. In 1940 Stanley bought 37 acres of land off Western Avenue (outside the historic district) for a community park, which has grown to 120 acres currently.

Frank Stanley Beveridge was one benefactor to Westfield; a second benefactor was Albert Steiger, who had worked as a clothing salesman from a cart and wagon early in his career, then established his own store in Springfield. In 1929, Steiger donated several acres to Westfield as a public park. He hoped that it would be planted as an old-fashioned garden in memory of his mother Mary, who was known as "Grandmother Steiger." Westfield resident Elizabeth Bush Fowler took on the task of developing the garden, and the result is Grandmother's Garden, Smith Avenue (WSF.1014), which was completed in 1934 (Photograph 28).

Hurricanes in 1936 and 1938 caused major floods that hit Westfield and the rest of Hampden County forcefully. While the rising Westfield River closed the 1880 Elm Street Bridge in both years, damage to Westfield Center appears to have been limited.

Like most communities, Westfield made a turnaround during World War II. The surplus of workers quickly became a shortage. Stanley Home Products expanded, taking over a plant on North Elm Street (outside the district), and the United States Whip Company (U.S. Line Company) went from making fishing lines to producing nylon and silk cord for parachutes as well as silk and nylon surgical sutures.

Architecture and Engineering

The era from 1915 to 1940 was a relatively quiet time for architecture in Westfield; new houses were built as infill on the center's already established streets, a few new institutional and commercial buildings were added to the city, and other buildings were lost. A new housing form, the apartment block, appeared during the period. Throughout the country, this was a period of drastic stylistic changes, as the revival styles were gradually eclipsed by the work of architects such as Frank Lloyd Wright, who eschewed motifs from the past for new geometric forms, spare clean lines, and the Prairie Style. This movement included the work of Gustav Stickley and other Craftsman architects, whose influence, it would seem, brought bungalows to every community in America. And it brought Art Deco and Art Moderne to banks, movie theaters, and gas stations where residents may have been too timid to use these styles on their houses. In Westfield the Art Deco style appeared on several commercial buildings and one institutional building, but Art Moderne did not find favor in the city. The era ended with the introduction of the International Style, which found it hard-going in the smaller communities of western Massachusetts, but made its modified way into ranch houses. One style persisted from the past and was never allowed to die, and that was the Colonial Revival, which satisfied the traditionalists then, and continues to do so today. Most of the residential construction during the period was in the Colonial Revival style.

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Born in Hatfield in 1885, architect Malcolm Bennett Harding moved with his family to Southwick, and attended Westfield High School. After graduating, he moved to Springfield and worked as a draftsman for architects E.C. and G.C. Gardner. He furthered his architectural apprenticeship in New York City, where he worked for Dodge & Momson and studied at the Pratt Institute in Brooklyn and Columbia University in Manhattan. He moved to Westfield in 1914, becoming a partner in the firm of Fowle & Harding, then establishing a solo architectural practice by 1916. Harding was one of the most prolific architects of public buildings in Westfield's history. Harding made a specialty of designing public schools and was responsible for Westfield's High School and for schools in surrounding towns. But he was also responsible for many non-academic buildings.

In Westfield Center alone, Harding designed, among others, the Westfield Woman's Club (1926, 28 Court Street, WSF.132); the new Westfield Athenaeum building (1927, 6 Elm Street, WSF.115, Photograph 13); the Third National Bank (1924, 8 Main Street, WSF.124, Photograph 12); U. S. Whip Company stores and District Court Building at 24-25 Main Street, 1927 (WSF.426); a skating rink for the U.S. Whip Company at 6 Thomas Street (now gone), and the White apartment block (1919, 32 Noble Avenue, WSF.278, Photograph 27), all in the Classical Revival or Colonial Revival styles. He made the additions to the Westfield House Hotel Block at 2 Main Street (WSF.122), the Rees Block on Elm Street in 1916 (now gone); his own St. Mary's Elementary School at 35 Bartlett Street in 1922 (WSF.384), and the Odd Fellows Hall at 33 Broad Street in 1929 (WSF.162). Harding also guided development in the city, serving on Westfield's Board of Survey and Building Code Board of Appeals.

George A. Shea was a priest in the Roman Catholic Church, and was a second generation Irish immigrant. He acted as architect for St. Mary's High School at 27 Bartlett Street in the 1930s.

Residential Architecture

Architect Malcolm Harding introduced an apartment block to Westfield Center's residential side streets in 1919 with the White Apartment Block, 32 Noble Avenue (WSF.278, Photograph 27). It was a gentle introduction, as Harding designed the building to look much like a single-family house on this block of single-family homes. The apartment block at 6 Franklin Street, ca. 1900 (WSF.616), had preceded it by a few years. The large apartment row at 5-7-9-11 Holland Avenue was constructed ca. 1920 (WSF.183). The Court Arms Apartment block at 69 Court Street followed in 1925, having become a full-blown apartment building in the Classical Revival style. (WSF.183). Additional buildings followed in 1951.

Commercial and Institutional Architecture

This was one of architect Malcolm Harding's most active periods, with the construction of the Third National Bank, 8-10 Main Street, 1924 (WSF.124, Photograph 12); the 1926 Woman's Club, 28 Court Street (WSF.132); and in 1927 the Westfield Athenaeum, 6 Elm Street (WSF.115, Photograph 13), which included the Lang Audience Room, the Rand Art Gallery, the Edwin Smith Historical Museum, and a children's library.

Public Art

Henry Fuller, Esquire, one of Westfield's long-term benefactors, died in 1913, leaving a bequest of \$1,000 to the town to erect a statue of General Shepard. It was perhaps one-sixth (or less) of the amount needed to create a statue, so several years went by before a sufficient amount of money was raised. In 1917, the town appropriated the additional money needed and appointed a committee to develop the statue project, which it did by contracting with Henry Augustus Lukeman, sculptor of the monument to Major General William Shepard in Park Square in 1918 (WSF.932). Lukeman had been born in Virginia in 1871, but as a young man moved to New York to study at the National Academy of Design and at Columbia University. For six months he studied in Paris at the Ecole des Beaux-Arts. He assisted Daniel Chester French for fifteen years and developed his own practice, which included works for the New York Custom House, Prospect Park, Strauss Park in NY, and Stone Mountain in GA, where he tried to re-do a large mountainside work that Gutzon Borglum had left unfinished. In Massachusetts, he sculpted a Soldiers and Sailors Monument in Pittsfield and a soldier's monument in Somerville. Lukeman was a nationally recognized sculptor and was secretary of the National Sculpture Society in the early 20th century, so his selection as sculptor for the monument is an indication of its importance, both to Westfield and to the Shepard descendents.

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Parks and Landscapes

Chauncey Allen Park was added to the city by a donation from Alfred Steiger in 1930, and Grandmother's Garden, within Allen Park, was completed in 1934 (Photograph 28).

Structures

In 1927, the streetcar tracks were taken up in the Center and that form of transportation was retired in favor of private automobiles. An improved vehicular bridge over the Westfield River was built by the Federal Emergency Administration of Public Works in 1939, replacing the old iron bridge.

Late Modern Period (1940-1960)

Town Development

Although no longer the primary economic force in the city, agriculture remained important through the 1950s. Twenty-five farms still grew tobacco, with about 340 acres in tobacco cultivation in 1953. Potatoes and dairy cattle were also raised, along with smaller truck farms and gardens, which grew fruit and raised poultry. Tobacco farms provided employment to many of Westfield's first Puerto Rican residents, who began moving to the city in the 1950s, adding yet another ethnic group to the city's population.

After the war, Westfield's manufacturing sector seemed diverse and prosperous. Producers of boilers, radiators, bicycles, and paper products were still going strong, as were textile and thread manufacturers. However, the city lost a major employer when Stanley Home Products moved to Easthampton in 1947, leaving only its business offices in Westfield. In 1952, manufacturing was the community's leading employer, with about 59% of residents working in factories.

Although nowhere nearly as large as the central business districts of Springfield and Holyoke, Westfield's commercial center was fourth in retail trade in the Holyoke-Springfield area during the 1950s, with more than 275 retailers catering to local residents and out-of-town shoppers. But in the 1950s, plazas and malls began to pull customers away from Westfield's businesses. A gradual decline began, which was exacerbated when construction of the Massachusetts Turnpike in the 1950s and Interstate Route 91 in 1967 encouraged traffic to bypass Westfield's commercial center. Still, Westfield's commercial sector managed to hold on through the 1960s.

In 1953, the Westfield City Council turned over 26 acres of city-owned land to the state for a new, improved Westfield State College, and ground was broken in 1954, with the new campus opening in 1956 (outside the historic district). In return, the city received the college's former campus at 59 Court Street, and turned its Romanesque Revival Administration Building into City Hall. The building is individually listed in the National Register of Historic Places.

Architecture

Malcolm Harding worked in Westfield as an architect into the 1940s, but he was joined by an architect who was active designing public buildings and that was Ralph Sizer. Sizer had established himself in a sole-proprietor architectural firm in Westfield by 1924. Within the historic district, he designed additions to the Court Street YMCA building and designed the Economy Grocery Store, 48 Elm Street, 1938 (WSF.591).

The Church of the Atonement, 36 Court Street, 1952 (WSF.136), was designed by architect Arland A. Dirlam. Dirlam (1905-1979) was educated at Tufts University and Harvard and practiced in Malden, MA, where he had grown up. He specialized in church architecture, working on more than 1,000 churches, including renovations. In a second phase of building, the church's west wing was added in 1958, presumably according to Dirlam's designs. Dirlam's drawing collection is housed at the Frances Loeb Library at Harvard University.

The Elizabeth Parker Memorial Park, West Silver Street (WSF.922), was created in 1957 by Frederick L. and Judge John Parker in memory of their mother. Their father, James Parker, had been a successful cigar manufacturer and had willed the property with the Parker home to the city. The house was demolished in 1939, however, and the remaining lot became the park and a memorial to all war veterans, in addition to Elizabeth Parker. No landscape designer or architect has been recorded as having designed the park, and nothing remains of the house on the lot, which is under one acre.

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Status of Preservation

The cause of historic preservation has been undertaken in the last five years by the Western Hampden Historical Society, which funded this nomination. The society has run a vigorous community program to raise awareness of the center's historical significance through holiday events, speakers, and tours, which have been very successful. Several rehabilitations of historic buildings in the district have been completed or are about to begin under the direction of the non-profit Domus, Inc.: the Sanford Whip Factory at 330 Elm Street has been rehabilitated for affordable housing; the buildings at 105-107, 118-120, and 163-179 Elm Street have all been rehabilitated for mixed-use commercial and affordable housing. Owners of the one remaining active whip factory, the Westfield Whip Company at 360 Elm Street, are working with the city to prepare a preservation plan for the building, which will ensure its future as a monument to the industry in the city.

The city is in the process of planning for the reuse of the railroad berm through the Center as a rail trail and is in construction for the rehabilitation of Park Square Green, whose overuse has compromised its vegetation. In 2009 the city was selected by the Massachusetts Department of Conservation and Recreation for a Heritage Landscape program that identified a number of significant landscapes and provided the city with tools and preservation strategies for preserving these important landscapes. Westfield has adopted the Community Preservation Act.

On the other hand, economic difficulties have caused the vacancy of a number of commercial buildings in the center, the lack of maintenance of both commercial and residential properties, and the loss of two historically significant properties in the center to demolition. There is neither a preservation plan in place for the city, nor ongoing inventory work. There is a demolition delay ordinance, but it was drafted for only a limited number of the many worthy buildings in the city. It is hoped that the listing of the Westfield Center Historic District in the National Register of Historic Places will increase awareness of the city's irreplaceable historic resources.

Archaeological Significance

Historic archaeological resources described above have the potential to contribute important social, cultural, and economic information that helps document and explain the role the inhabitants in the Westfield Center Historic District played in the development of the center from a rural agrarian village to the town center and most densely populated are of Westfield by the mid 19th century. While the potential exists for locating historic archaeological resources dating to the late 17th century, no proof of their existence has been submitted. Potential 17th-century resources located in the district include archaeological evidence of the palisade on the south side of the Westfield River, and structural evidence of the 1697 mill on the Westfield River near the Elm Street Bridge. While a portion of one of the mill buildings associated with the 1697 mill may survive at 11 Railroad Avenue, it represents a later addition (1870-1900) or rebuilding of the mill site.

Historic research, combined with archaeological survey and testing, may help locate additional examples of 18th- and early 19th-century settlement in the center district and the details of the agrarian economy that characterized that early settlement. Careful mapping and identification of outbuildings associated with archaeological sites and extant buildings may help identify the full range of domestic and economic activities present at early farmsteads and residences, and their relationship with cottage industries that developed in the mid to late-18th century period. Structural evidence associated with residences, outbuildings, and detailed analysis of the contents from occupational-related features may help identify exactly when and under what conditions whip manufacturing and cigar making developed, and their relationship at first to agriculture, then later to larger-scale industrial production. Important information may exist that explains the growth of industry at the expense of cottage industries, or the coexistence of cottage industries with larger-scale industry.

Additional historic research, combined with archaeological survey and testing in the center district, may identify important sites and structures that document the district's transition from a small New England farming community to an industrialized city. Evidence from these sites and structures was destroyed during construction of larger, multi-story, usually masonry structures that covered nearly entire lots. Historic research, combined with archaeological survey and

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testing, may locate structural evidence and occupational-related features (trash pits, privies, well) associated with the Broga & Nobel Whip Manufactory on the rear lot behind the Columbus Building at 91-99 Elm Street. Information obtained from the sites of eight frame buildings that comprised this manufactory may contribute important evidence on the architectural details of individual buildings, their organization, and their role in the manufacturing process. Detailed analysis of the contents of occupational-related features, especially industrial trash/waste deposits, may contribute important information related to the products that were manufactured, raw materials, and technologies used in the manufacturing process. Information obtained on the whip manufacturing industry may contribute evidence related to an industry that played an important role in the economic development of the district and town/city.

Detailed analysis of the contents of occupational-related features and structural evidence from outbuildings may contribute important information related to the social history of the center and city of Westfield. Archaeological evidence from 18th-century sites and structures may contribute important evidence related to early farmstead in the center, how they were spatially organized, agricultural technologies in use, and the lives of the district's early inhabitants. Similar evidence and research at later 19th-century farms and residences may contribute information related to changes in agricultural production as cottage industries and large-scale manufacturing were introduced. Important information may also exist that documents the effect of ethnic change in the center. Beginning with the Irish in the mid 19th century, and later with eastern and southern Europeans, the center and Westfield's population was increasingly foreign born. Details analysis of the contents of occupational-related features and structural evidence from outbuildings may contribute important evidence that documents the changing social, cultural, and economic characteristics of the center's inhabitants and how they adapted to life in their new surroundings, possibly through subsistence farming to supplement wage earnings, religion, family organization, and other social groups.

Additional documentary research and architectural analysis, combined with archaeological testing, may identify patterns of structural reuse in the district. Construction features and structural evidence at the O'Masters' Home Store at 164-166 Elm Street may contribute important evidence to support Queen Anne architectural characteristics at the rear of the building that suggest portions of the earlier Woodbine Hotel Block were incorporated into the existing structure. Historical, archaeological, and architectural study may identify similar patterns of reuse with other structures in the district.

Historical and archaeological research at the sites of transportation-related structures may also contribute important information on the district's significance. Parcel-level deed research, combined with archaeological survey and testing, may locate the exact route of the New Haven & Northampton Canal through the district. The research described above may contribute information related to the canal's route, its structures, canal construction, maintenance, operation, and related sites. Archaeological research can also play an important role in determining the integrity of the canal and its related structures. Important information related to the cargoes carried by canal boats may also be available through both historical and archaeological research. Information related to the routes of railroads through the town may also be available. The Westfield & Northampton Railroad right-of-way reportedly parallels the route of the New Haven & Northampton Canal on a raised berm. Archaeological research may determine if portions of the railroad berm are actually a canal-related structure or were constructed specifically for use by the railroad. Pilings and bridge abutments also survive in the district, marking the location of bridges used for river and canal crossings.

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Developmental history/additional historic context information (if appropriate)

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

Maps and Atlases

Goldthwait, J. H., engraver. A Plan of Westfield from the Survey of 1831, 1834.

Walling, Henry F. Map of Hampden County, Massachusetts. Boston, 1855.

Beers, F. W. Beers' Atlas of Hampden County. New York, 1870.

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Dewey, Louis Marinus. "Historical Map of the Original Settlement," research ms., 1905.

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Primary Sources

City of Westfield, Assessor's Department, Assessor's maps and data.

U.S. Federal Censuses, 1790-1930.

Westfield Town and City Directories, 1871-1960.

Secondary Sources

Copeland, Alfred Minot, editor. A History of Hampden County, Massachusetts, 1902.

Janes, Edward C., Roscoe S. Scott, eds. Westfield Massachusetts, 1669-1969; The First Three Hundred Years, Westfield: 1968.

Plourde-Barker, Michelle. "Prospect Hill School," National Register of Historic Places Registration Form, 2007.

(end)

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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): See district data sheet

10. Geographical Data

Acreeage of Property 157 acres
(Do not include previously listed resource acreage.)

Lat/Lon 1. 42.131935 -72.742163 2. 42.114237 -72.746637 3. 42.124352 -72.761196
4. 42.121265 -72.751733

UTM References

(Place additional UTM references on a continuation sheet.)

1	18	686607	4666892	3	18	685056	4666009
	Zone	Easting	Northing		Zone	Easting	Northing
2	18	686289	4664917	4	18	685847	4665686
	Zone	Easting	Northing		Zone	Easting	Northing

Verbal Boundary Description (Describe the boundaries of the property.)
Please see attached assessors sheets.

Boundary Justification (Explain why the boundaries were selected.)

The boundaries of the Westfield Center Historic District, which extends the Westfield Center Commercial Historic District (NR 2008), were drawn to incorporate the highest concentration of historic residential, institutional, and commercial properties together with the structures, objects, and landscapes that exist in the Center.

More specifically, boundaries were drawn to follow rear lot lines, to cross the Westfield River so as to include two historic bridges and an historic dam in the river, and to incorporate representative segments of two 19th-century railroad lines, one of which lies upon and adjacent to a former 19th-century canal route.

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11. Form Prepared By

name/title Bonnie Parsons, Principal Planner, Pioneer Valley Planning Commission, with Betsy Friedberg, NR
Director, Massachusetts Historical Commission

organization Massachusetts Historical Commission date May 2013

street & number 220 Morrissey Boulevard telephone (617) 727-8470

city or town Boston State MA zip code 02125

e-mail bparsons@pvpc.org

Additional Documentation

Submit the following items with the completed form:

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

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: Westfield Center Historic District

City or Vicinity: Westfield

County: Hampden

State: MA

Photographer: Bonnie Parsons

Date Photographed: 2009, 2011

Description of Photograph(s) and number:

1. Park Square Green, view east (Dec 2009)
2. 2 Main Street, Westfield House Hotel, view north (Mar 2009)
3. 2, 6, 8 Main Street, view north (Mar 2009)
4. 89 Elm Street, Lambson's Furniture, view southeast (Dec 2009)
5. 16 Perkins Street, Spellman House, view west (Aug 2009)
6. 10 Cowles Court, workers housing, view southwest (Aug 2009)

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7. 13 Chestnut Street, view southwest (Aug 2009)
8. 24 Chestnut Street, view northwest (Aug 2009)
9. 306 Elm Street, O'Donnell Building, view southwest (Dec 2009)
10. 360 Elm Street, Westfield Whip Co., view west (Aug 2009)
11. 331 Elm Street, Holy Trinity Parish House, view southeast (Dec 2009)
12. 8 Main Street, Third National Bank, view north (Aug 2009)
13. 6 Elm Street, Westfield Athenaeum, view northwest (Dec 2009)
14. 9 Chestnut Street, view east (Aug 2009)
15. 30-34 Elm Street, First National Bank, Conner's Block, view west (Dec 2009)
16. 16 Union Avenue, Bismarck Hotel, view southeast (Aug 2009)
17. 36 Union Avenue, Buschmann Tobacco warehouse, view southeast (Aug 2009)
18. 18 Broad Street, Taylor Gravesite Markers, view southwest (Oct 2011)
19. 9 West Silver Street, Aaron/Mary Phelps House, view northwest (Oct 2011)
20. Broad Street, Post Office, Congregational Church, Old Town Hall, view northeast (Oct 2011)
21. 46 Church Street, Barnum-Roxanne Perry House, view southeast (Oct 2011)
22. 21 Bartlett Street, George, Margaret Lewis House, view south (Oct 2011)
23. 31 King Street, view north (Oct 2011)
24. 24 Woronoco Avenue, William, Florence Brigham House, view northeast (Oct 2011)
25. 52 Broad Street, William C. Clark House, view east (Oct 2011)
26. 47-59 North Elm Street, Parks Block, Valley Hardware Block, view southeast (Oct 2011)
27. 32 Noble Avenue, White Block, view east (Oct 2011)
28. Smith Avenue, Grandmother's Garden, view south (Oct 2011)
29. 40 School Street, New England Telephone Building, view southeast (Oct 2011)
30. Bates Street, view north (Oct 2011)

Property Owner:

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

name multiple
street & number _____ telephone _____
city or town _____ state _____ zip code _____

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

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Managementt. U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

Westfield Center Historic District
District Data Sheet

Assessor's #	MHC #	Address	Historic Name	Date	Style	Resource	C/NC
Arnold Street							
Map 55 Lot 67	WSF.766	12 Arnold Street	commercial block	ca. 1890	Queen Anne	B	C
Map 55 Lot 67	WSF.767	14-20 Arnold Street	commercial building	ca. 1890	no style	B	C
Map 55 Lot 67	WSF.768	22 Arnold Street	commercial building	ca. 1890	no style	B	C
Map 55 Lot 70		22 Arnold Street rear	parking lot	N/A	N/A	Site	C
Avery Street							
Map 23 Lot 94	WSF.769	3 Avery Street	house	ca. 1920	Bungalow	B	NC
Map 23 Lot 51	WSF.770	7-9 Avery Street	two-family house	ca. 1870	Italianate	B	C
Map 23 Lot 54	WSF.771	8 Avery Street	house	2009	Colonial Revival	B	NC
Map 23 Lot 54	WSF.158	10 Avery Street	Joseph Avery House	ca. 1870	Italianate	B	C
Map 23 Lot 50	WSF.1	11 Avery Street	house	ca. 1865	Second Empire	B	C
Map 23 Lot 55	WSF.772	12 Avery Street	house	ca. 1900	Colonial Revival	B	NC
Map 23 Lot 49	WSF.773	13 Avery Street	house	ca. 1880	no style	B	NC
Map 23 Lot 56	WSF.774	15 Avery Street	house	ca. 1900	Colonial Revival	B	C
Map 23 Lot 57	WSF.495	16 Avery Street	house	ca. 1910	Colonial Revival	B	NC
Map 23 Lot 57	WSF.775	16 Avery Street	garage	ca. 1930	utilitarian	B	NC
Map 23 Lot 47	WSF.159	17 Avery Street	house	ca. 1890	Queen Anne	B	C
Map 23 Lot 46	WSF.776	19 Avery Street	house	ca. 1890	Colonial Revival	B	NC
Map 23 Lot 58	WSF.497	20 Avery Street	house	ca. 1910	Colonial Revival	B	NC
Map 23 Lot 58	WSF.777	20 Avery Street	garage	ca. 1930	utilitarian	B	C
Map 23 Lot 45	WSF.778	21 Avery Street	house	ca. 1860	Italianate	B	C
Map 23 Lot 59	WSF.779	24 Avery Street	house	ca. 1930	no style	B	NC
Bartlett Street							
Map 9 Lot 45	WSF.780	9 Bartlett Street	store	ca. 1920	20th c. commercial	B	C
Map 6 Lot 20	WSF.354	14 Bartlett Street	F. Matthew Soc. Bldg.	1905	Italian Renaissance	B	C
Map 9 Lot 107	WSF.501	15 Bartlett Street	car repair shop	1948	20th c. commercial	B	NC
Map 9 Lot 107	WSF.781	15 Bartlett Street	car repair shop	1930	20th c. commercial	B	NC
Map 9 Lot 46	WSF.355	17 Bartlett Street	Dewey House	ca. 1845	stone	B	C
Map 6 Lot 19	WSF.502	20 Bartlett Street	house	ca. 1900	no style	B	NC
Map 9 Lot 47	WSF.503	21 Bartlett Street	Geo.&Margaret Lewis	pre-1855	Italianate	B	C
Map 9 Lot 48	WSF.504	23 Bartlett Street	house	ca. 1900	Colonial Revival	B	C
Map 6-Lot-17	WSF.505	24 Bartlett Street	S.Mary's Parish House	ca. 1894	Tudor Revival	B	C
Map 6 Lot 17	WSF.506	24 Bartlett Street	house	ca. 1900	Colonial Revival	B	C
Map 6 Lot 15	WSF.2	Bartlett Street	S.Mary's R.C. Church	1885	Late Gothic Revival	B	C

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Map 9 Lot-49	WSF.507	27 Bartlett Street	S.Mary's High School	1922	Art Deco	B	C
Map 9 Lot-51	WSF.384	35 Bartlett Street	S.Mary's Parish Sch.	1898	Italian Renaissance	B	C
Bates Street							
Map 58 Lot 42	WSF.508	9 Bates Street	house	ca. 1870	Italianate	B	NC
Map 58 Lot 42	WSF.509	9 Bates Street	garage	ca. 1950	utilitarian	B	NC
Map 64 Lot 70	WSF.510	10-16 Bates Street	multi-family house	ca. 1890	Queen Anne	B	C
Map 58 Lot 43	WSF.511	11-13 Bates Street	house	ca. 1900	no style	B	NC
Map 58 Lot 43	WSF.511	11-13 Bates Street	garage	ca. 1970	utilitarian	B	NC
Map 64 Lot 68	WSF.512	18 Bates Street	house	ca. 1875	Italianate	B	C
Map 58 Lot 44	WSF.513	15 Bates Street	house	ca. 1920	no style	B	NC
Map 58 Lot 44	WSF.513	15 Bates Street	garage	ca. 1920	utilitarian	B	C
Map 58 Lot 45	WSF.514	17 Bates Street	house	ca. 1850	Italianate	B	C
Map 58, Lot 46	WSF.3	19 Bates Street	house	1755	Caleb Weller House	B	C
Map 58 Lot 47	WSF.766	23 Bates Street	house	ca. 1900	greatly altered	B	NC
Map 64 Lot 66	WSF.515	24 Bates Street	house	ca. 1900	Queen Anne/Colonial Revival	B	C
Map 64 Lot 66	WSF.516	24 Bates Street	garage	ca. 1920	utilitarian	B	C
Map 64 Lot 66	WSF.516	24 Bates Street	garage	ca. 1970	utilitarian	B	NC
Map 58 Lot 48	WSF.767	25 Bates Street	house	ca. 1900	Queen Anne	B	C
Map 64 Lot 65	WSF.517	26 Bates Street	house	ca. 1918	bungalow	B	C
Map 64 Lot 65	WSF.517	26 Bates Street	garage	ca. 1920	utilitarian	B	C
Map 58 Lot 49	WSF.518	27 Bates Street	two-family house	ca. 1900	Queen Anne	B	C
Map 64 Lot 64	WSF.160	28 Bates Street	Baker House	ca. 1880	Italianate	B	C
Map 64 Lot 64	WSF.160	28 Bates Street	garage/studio	ca. 2000	utilitarian	B	NC
Map 64 Lot 63	WSF.161	30A-30B Bates Street	Stimer House	1873	Italianate	B	C
Map 64 Lot 63	WSF.161	30A-30B Bates Street	garage	ca. 1940	utilitarian	B	C
Map 64 Lot 62	WSF.519	32-34 Bates Street	two-family house	1892	Queen Anne	B	C
Map 64 Lot 61	WSF.520	36 Bates Street	house	ca. 1880	Italianate	B	C
Broad Street							
Map 12 Lot 5	WSF.125	2 Broad Street	U.S. Post Office	1912	Classical Revival	B	C
Map 12 Lot 6	WSF.521	10 Broad Street	bank	1986	Modernist	B	NC
Map 12 Lot 8	WSF.127	18 Broad Street	First Congregational C.	1860	Italianate	B	C
Map 12 Lot 8	WSF.127	18 Broad Street	Congregational Parish H.	1893	Romanesque Revival	B	C
Map 12 Lot 8	WSF.980	18 Broad Street	Rev. E. Taylor marker	1759	N/A	O	C
Map 12 Lot 8	WSF.981	18 Broad Street	Elizabeth Taylor marker	ca. 1759	N/A	O	C

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Map 12 Lot 9	WSF.128	20 Broad Street	Old Town Hall	1837	Greek Revival	B	C
Map 22 Lot 56	WSF.129	29 Broad Street	Archippus Morgan Hse.	1817	Federal	B	C
Map 22 Lot 56	WSF.129	29 Broad Street	carriage barn	ca. 1880	Queen Anne	B	C
Map 22 Lot 57	WSF.162	33 Broad Street	Jonathon Taylor House	1833	Greek Revival	B	NC
Map 12 Lot 26	WSF.522	34 Broad Street	Fire Station	1973	Modernist	B	NC
Map 22 Lot 58	WSF.4	37 Broad Street	The Stowe House	ca. 1815	Federal	B	C
Map 12 Lot 24	WSF.163	38 Broad Street	Noah Strong House	1870	Stick Style	B	C
Map 22 Lot 59		41 Broad Street	vacant lot	N/A	N/A	Site	C
Map 22 Lot 60	WSF.523	43-45 Broad Street	two-family house	ca. 1900	Colonial Revival	B	NC
Map 12 Lot 12	WSF.524	44 Broad Street	Lumber Center	ca. 1980	Modernist	B	NC
Map 12 Lot 12	WSF.983	44 Broad Street	Lumber Center sheds	ca. 1980	utilitarian	Structure	NC
Map 12 Lot 14	WSF.5	48 Broad Street	Cephus Cobb House	ca. 1870	Italianate	B	C
Map 22 Lot 62	WSF.164	51 Broad Street	Root-Wheeler House	ca. 1850	Greek Revival	B	C
Map 12 Lot 15	WSF.165	52 Broad Street	Wm. C. Clark House	1887	Queen Anne	B	C
Map 12 Lot 15	WSF.165	52 Broad Street	carriage barn	ca. 1887	Queen Anne	B	C
Map 22 Lot 40	WSF.525	55 Broad Street	apartment block	1973	Modernist	B	NC
Map 22 Lot 32	WSF.526	59 Broad Street	apartment block	ca. 1960	Modernist	B	NC
Map 23 Lot 30	WSF.6	63 Broad Street	Mrs. Root House	ca. 1840	Greek Revival	B	C
Map 23 Lot 31	WSF.7	65 Broad Street	Homer Preston House	ca. 1820	Federal/Greek Revival	B	C
Map 23 Lot 32	WSF.8	67 Broad Street	house	ca. 1880	Colonial Revival	B	C
Map 23 Lot 33	WSF.9	69 Broad Street	Frederick Jacobs Hse.	1890	Colonial Revival	B	C
Map 23 Lot 34	WSF.10	71 Broad Street	C. K. Bingham House	ca. 1865	Stick Style	B	C
Map 16 Lot 5	WSF.527	72 Broad Street	Masonic Lodge	ca. 1910	Colonial Revival	B	C
Map 23 Lot 35	WSF.528	75 Broad Street	office building	2005	Colonial Revival	B	NC
Map 16 Lot 5	WSF.166	76 Broad Street	Firtion-Adams funeral	ca. 1920	Mission Style	B	C
Map 23 Lot 52	WSF.12	79 Broad Street	house	ca. 1880	Exotic Revival-Swiss	B	C
Map 16 Lot 3		80 Broad Street	parking lot	N/A	N/A	Site	C
Map 16 Lot 2	WSF.14	82 Broad Street	L. Atwater House	1858	Italianate	B	C
Map 23 Lot 68	WSF.16	85 Broad Street	Elizabeth Talmadge H.	1858	Italianate	B	C
Map 16 Lot 1	WSF.529	86 Broad Street	R. Weller House	ca. 1870	Italianate	B	C
Bush Street							
Map 22 Lot 33	WSF.17	3-5 Bush Street	F. Bush Carriage Barn	ca. 1880	Queen Anne	B	C
Map 23 Lot 28	WSF.530	8 Bush Street	house	ca. 1900	Colonial Revival	B	C
Map 23 Lot 27	WSF.168	10 Bush Street	house	ca. 1850	Italianate	B	NC

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Map 23 Lot 26	WSF.20	12 Bush Street	house	ca. 1850	Italianate	B	C
Map 22 Lot 1	WSF.767	19 Bush Street	two-family house	ca. 1900	no style	B	C
Map 22 Lot 1	WSF.767	19 Bush Street	garage	ca. 1910	utilitarian	B	C
Map 23 Lot 11	WSF.531	20 Bush Street	Sands House	ca. 1850	Gothic Revival	B	C
Map 23 Lot 10	WSF.21	22 Bush Street	Lorenzo & Mary Kellogg	ca. 1860	Italianate	B	C
Map 22 Lot 2	WSF.768	23 Bush Street	house	ca. 1965	Cape	B	NC
Map 22 Lot 3	WSF.171	25 Bush Street	W.R. Loomis House	post-1870	Italianate	B	C
Map 22 Lot 3	WSF.171	25 Bush Street	garage	ca. 1940	utilitarian	B	C
Map 22 Lot 4	WSF.769	29 Bush Street	house	ca. 1880	Queen Anne	B	NC
Map 22 Lot 5	WSF.172	30 Bush Street	house	ca. 1880	Queen Anne	B	NC
Map 22 Lot 5	WSF.172	30 Bush Street	garage	ca. 1940	utilitarian	B	C
Central Street							
Map 55 Lot 27	WSF.532	2 Central Street	warehouse/garage	ca. 1940	utilitarian	B	C
Map 55 Lot 5		9 Central Street	parking lot	N/A	N/A	Site	C
Map 55 Lot 29		12 Central Street	vacant lot	N/A	N/A	Site	C
Map 55 Lot 30		14 Central Street	vacant Lot	N/A	N/A	Site	C
Map 55 Lot 4	WSF.533	15 Central Street	house	1947	Cape	B	C
Map 55 Lot 4	WSF.533	15 Central Street	garage	1947	utilitarian	B	C
Chestnut Street							
Map 64 Lot 76	WSF.173	7 Chestnut Street	Henry Thurston House	1891	Queen Anne	B	C
Map 64 Lot 76	WSF.173	7 Chestnut Street	garage	ca.1920	utilitarian	B	C
Map 64 Lot 77	WSF.174	9 Chestnut Street	house	1895-1900	Tudor Revival	B	C
Map 64 Lot 77	WSF.174	9 Chestnut Street	garage	ca.1920	utilitarian	B	C
Map 64 Lot 78	WSF.175	11 Chestnut Street	Wilbur Cargill House	1896	Queen Anne	B	C
Map 64 Lot 38	WSF.176	12 Chestnut Street	Dr. George Walkley Hs.	1891	Queen Anne	B	C
Map 64 Lot 79	WSF.534	13 Chestnut Street	house	ca. 1890	Queen Anne	B	C
Map 64 Lot 37	WSF.535	14 Chestnut Street	house	ca. 1890	Colonial Revival	B	NC
Map 64 Lot 37	WSF.535	14 Chestnut Street	garage	ca.1920	utilitarian	B	C
Map 64 Lot 80	WSF.536	15 Chestnut Street	house	ca. 1880	Colonial Revival	B	C
Map 64 Lot 36	WSF.537	16 Chestnut Street	house	ca. 1890	Colonial Revival	B	C
Map 64 Lot 36	WSF.537	16 Chestnut Street	carriage barn	ca. 1890	Colonial Revival	B	C
Map 64 Lot 81	WSF.538	17 Chestnut Street	house	ca. 1880	Queen Anne	B	NC
Map 64 Lot 35	WSF.539	18 Chestnut Street	house	ca. 1870	Italianate	B	C

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Map 64 Lot 35	WSF.539	18 Chestnut Street	garage	ca. 1930	utilitarian	B	C
Map 64 Lot 82	WSF.540	19 Chestnut Street	house	ca. 1870	Italianate	B	C
Map 64 Lot 82	WSF.540	19 Chestnut Street	garage	ca. 1930	utilitarian	B	C
Map 64 Lot 82	WSF.541	20 Chestnut Street	house	ca. 1860	Italianate	B	NC
Map 64 Lot 83	WSF.542	21 Chestnut Street	house	ca. 1875	Italianate	B	C
Map 64 Lot 33	WSF.543	22 Chestnut Street	house	ca. 1870	Italianate	B	C
Map 64 Lot 32	WSF.177	24 Chestnut Street	house	ca. 1890	Queen Anne	B	C
Map 64 Lot 85	WSF.544	25 Chestnut Street	house	ca. 1880	Colonial Revival	B	C
Map 64 Lot 85	WSF.544	25 Chestnut Street	garage	ca. 1910	utilitarian	B	C
Map 64 Lot 31	WSF.178	26 Chestnut Street	Edward C. Bryan House	1893	Queen Anne	B	C
Map 64 Lot 86	WSF.545	27 Chestnut Street	two-family house	1995	Colonial Revival	B	NC
Map 64 Lot 30	WSF.179	28 Chestnut Street	house	ca. 1850	Italianate	B	C
Map 64 Lot 29	WSF.23	30 Chestnut Street	W. Bell House	ca. 1860	Second Empire	B	NC
Church Street							
Map 55 Lot 39		0 Church Street	vacant lot	N/A	N/A	Site	C
Map 55 Lot 44		10 Church Street	parking lot	N/A	N/A	Site	C
Map 55 Lot 74		11 Church Street	parking lot	N/A	N/A	Site	C
Map 55 Lot 40	WSF.546	22 Church Street	house	ca. 1900	no style	B	NC
Map 55 Lot 75		23 Church Street	vacant lot	N/A	N/A	Site	C
Map 55 Lot 66		32 Church Street	vacant lot	N/A	N/A	Site	C
Map 55 Lot 38	WSF.547	38-40 Church Street	two-family house	ca. 1880	no style	B	C
Map 55 Lot 79	WSF.548	41 Church Street	house	ca. 1820	Cape	B	C
Map 55 Lot 37	WSF.549	42 Church Street	house	ca. 1900	no style	B	C
Map 55 Lot 36	WSF.550	44 Church Street	two-family house	ca. 1870	Italianate	B	C
Map 55 Lot 80	WSF.551	45 Church Street	house	ca. 1910	Queen Anne	B	C
Map 55 Lot 35	WSF.552	46 Church Street	Barnum&Roxanna Perry	ca. 1855	Gothic Revival	B	C
Map 55 Lot 82	WSF.553	51 Church Street	factory building	ca. 1890	utilitarian	B	C
Map 55 Lot 34	WSF.554	48 Church Street	house	ca. 1850	Italianate	B	C
Map 55 Lot 81	WSF.555	49 Church Street	two-family house	ca. 1840	Italianate	B	C
Map 55 Lot 33	WSF.556	50 Church Street	house	ca. 1830	Greek Revival	B	C
Map 55 Lot 82	WSF.557	51 Church Street	manufacturing shop	ca. 1905	utilitarian	B	C
Map 55 Lot 83	WSF.558	53 Church Street	two-family house	ca. 1850	Italianate	B	C
Map 55 Lot 84	WSF.559	55-57 Church Street	two-family house	ca. 1910	Queen Anne	B	NC

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Cortez Street							
Map 30 Lot 48	WSF.560	6 Cortez Street	house	ca. 1875	Italianate	B	C
Map 30 Lot 47	WSF.561	8 Cortez Street	two-family house	ca. 1870	Italianate	B	C
Map 30 Lot 36	WSF.562	10 Cortez Street	house	ca. 1920	bungalow	B	C
Map 30 Lot 36	WSF.562	10 Cortez Street	garage	ca. 1920	utilitarian	B	C
Map 30 Lot 35	WSF.563	12 Cortez Street	house	ca. 1915	Colonial Revival	B	C
Map 30 Lot 44	WSF.564	14 Cortez Street	house	ca. 1915	bungalow	B	C
Map 30 Lot 43	WSF.180	16 Cortez Street	house	1988	Colonial Revival	B	NC
Court Street							
Map 55 Lot 151	WSF.565	0 Court Street	Berkshire Bank	2005	Colonial Revival	B	NC
Map22Lot53-55	WSF.130	3-7 Court Street	Morgan Block	1817	Federal	B	C
Map 22 Lot 52	WSF.151	16 Court Street	1st United Methodist	1969	Contemporary	B	NC
Map 22 Lot 52	WSF.910	16 Court Street	Lieutenant Falley Mon.	1976	N/A	Object	NC
Map 22 Lot 25	WSF.132	28 Court Street	Westfield Women's Cl.	1926	Classical Revival	B	C
Map 22 Lot 24	WSF.133	30 Court Street	William Bates House	1833	Greek Revival	B	C
Map 55 Lot 6	WSF.134	31 Court Street	Berkshire Bank	1952-2005	Colonial Revival	B	NC
Map 55 Lot 18	WSF.135	35 Court Street	J. Lyman Gray house	1915	Colonial Revival	B	C
Map 26 Lot 24	WSF.136	36 Court Street	Church of the Atonement	1952	Gothic Revival	B	C
Map 55 Lot 19	WSF.138	39 Court Street	Reuben Loomis House	ca. 1820	Federal	B	C
Map 26 Lot 26	WSF.566	40 Court Street	The Arbors	ca. 2008	Colonial Revival	B	NC
Map 55 Lot 20	WSF.140	41 Court Street	Collins House	ca. 1900	no style	B	NC
Map 55 Lot 1	WSF.142	43 Court Street	Frederick Sanford Hse.	1896	Colonial Revival	B	C
Map 58 Lot 31	WSF.143	47 Court Street	Roland Ingersoll House	1840	Greek Revival	B	C
Map 26 Lot 18	WSF.144	48 Court Street	Charles Snow House	ca. 1830	Greek Revival	B	C
Map 58 Lot 32	WSF.145	51 Court Street	Merwin Loomis House	1846	Greek Revival	B	C
Map 26 Lot 16	WSF.146	52 Court Street	Seth Cowles House	ca. 1865	Italianate	B	C
Map 26 Lot 16	WSF.146	52 Court Street	garage	ca. 1930	utilitarian	B	C
Map 58 Lot 33	WSF.147	53 Court Street	Clapp Tavern	ca. 1750	Georgian	B	C
Map 26 Lot 15	WSF.148	54 Court Street	John Reed House	1867	Italianate	B	C
Map 58 Lot 34	WSF.149	55 Court Street	Charles Little House	1939	Colonial Revival	B	C
Map 26 Lot 52	WSF.150	56 Court Street	Johnson-Doherty House	1890	Queen Anne	B	C
Map 58 Lot 35	WSF.151	59 Court Street	State Normal School	1892	Romanesque Revival	B	NRIND
Map 26 Lot 53	WSF.152	60 Court Street	Asher Parson House	1854	no style	B	NC
Map 26 Lot 55	WSF.153	64 Court Street	Reuben Noble House	1862	Italianate	B	C

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Map 58 Lot 36	WSF.182	67 Court Street	Henry Taylor House	1896	Classical Revival	B	NC
Map 26 Lot 56	WSF.567	68 Court Street	house	ca. 1860	Italianate	B	C
Map 58 Lot 37	WSF.768	69 Court Street	Apartment building	1951	Colonial Revival	B	C
Map 58 Lot 37	WSF.769	69 Court Street	Apartment building	1951	Colonial Revival	B	C
Map 58 Lot 37	WSF.770	69 Court Street	Apartment building	1951	Colonial Revival	B	C
Map 58 Lot 37	WSF.183	69 Court Street	Court Arms Apartments	1925	Classical Revival	B	C
Map 58 Lot 39	WSF.568	71 Court Street	house	ca. 1900	no style	B	NC
Map 26 Lot 60	WSF.569	70 Court Street	medical offices	1965	Modernist	B	NC
Map 26 Lot 66	WSF.570	74 Court Street	house	ca. 1915	Craftsman Bungalow	B	C
Map 64 Lot 73	WSF.571	75 Court Street	house	ca. 1875	Italianate	B	NC
Map 26 Lot 65	WSF.572	76 Court Street	house/office	ca. 1920	Craftsman Bungalow	B	NC
Map 26 Lot 64	WSF.573	78 Court Street	house	ca. 1920	Colonial Revival	B	C
Map 64 Lot 74	WSF.184	81 Court Street	Herbert Lyman House	1894	Colonial Revival	B	C
Map 30 Lot 52		82 Court Street	vacant lot	N/A	N/A	Site	C
Map 64 Lot 75	WSF.185	83 Court Street	multi-family house	ca. 1900	Queen Anne	B	C
Map 64 Lot 75	WSF.185	83 Court Street	garage	ca. 1930	utilitarian	B	C
Map 64 Lot 41	WSF.27	89 Court Street	house	ca. 1900	A.J. Starr House	B	C
Map 64 Lot 41		89 Court Street	garage	20th c.	utilitarian	B	C
Cowles Court							
Map 57 Lot 73	WSF.471	10 Cowles Court	workers' housing	ca. 1870	Italianate	B	C
Day Avenue							
Map 25 Lot 50	WSF.32	7 Day Avenue	E. O. Gibbs House	ca. 1855	Italianate	B	C
Map 26 Lot 14	WSF.193	10 Day Avenue	house	ca. 1865	Second Empire	B	C
Map 26 Lot 13	WSF.194	14 Day Avenue	Methodist Epis. Parson.	ca. 1870	Italianate	B	C
Map 26 Lot 46	WSF.33	15 Day Avenue	William Whitney House	1867	Italianate	B	C
Map 26 Lot 12	WSF.195	16 Day Avenue	house	ca. 1870	Italianate	B	C
Map 26 Lot 11	WSF.196	18 Day Avenue	Snow House	ca. 1880	Stick Style	B	C
Map 26 Lot 44	WSF.574	19 Day Avenue	house	ca. 1960	Cape	B	NC
Map 26 Lot 44	WSF.574	19 Day Avenue	house	ca. 1878	Second Empire	B	C
Map 26 Lot 42	WSF.197	21 Day Avenue	L. N. Clark House	ca. 1880	Panel Brick/Queen Anne	B	C
Map 26 Lot 10	WSF.575	22 Day Avenue	house	ca. 1855	Italianate	B	C
Map 26 Lot 40	WSF.576	23 Day Avenue	house	ca. 1900	Queen Anne	B	NC
Map 26 Lot 9	WSF.577	24 Day Avenue	Gibbs House	ca. 1875	Second Empire	B	C

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Map 26 Lot 9	WSF.577	24 Day Avenue	carriage barn	ca. 1850	Italianate	B	C
Map 26 Lot 68	WSF.578	25 Day Avenue	two-family house	ca. 1980	Colonial Revival	B	NC
Map 26 Lot 37	WSF.579	27 Day Avenue	apartment block	ca. 1970	Colonial Revival	B	NC
Map 26 Lot 67	WSF.580	29 Day Avenue	house	ca. 1950	Minimal Traditional	B	NC
Map 26 Lot 7	WSF.198	32-36 Day Avenue	M.P. Breckenridge Hs.	1873	Second Empire	B	C
Map 27 Lot 44	WSF.199	33 Day Avenue	Lambson-Provin House	1865	Italianate	B	C
Map 27 Lot 44	WSF.199	33 Day Avenue	carriage barn	ca. 1865	Italianate	B	C
Map 27 Lot 43	WSF.581	37 Day Avenue	house	ca. 1928	English Cottage	B	C
Map 27 Lot 16	WSF.200	38 Day Avenue	Bryant House	1915	Colonial Revival	B	C
Map 27 Lot 42	WSF.201	39 Day Avenue	P. Keefe House	1873	Italianate	B	C
Map 27 Lot 41	WSF.202	41 Day Avenue	J. H. Bryan House	1890	Queen Anne	B	C
Map 27 Lot 17	WSF.203	42 Day Avenue	house	ca. 1925	Dutch Colonial Revival	B	C
Map 27 Lot 17	WSF.203	42 Day Avenue	garage	ca. 1940	utilitarian	B	C
Map 27 Lot 40	WSF.582	45 Day Avenue	house	ca. 1900	Queen Anne	B	C
Map 27 Lot 18	WSF.204	46 Day Avenue	house	ca. 1890	Queen Anne	B	C
Map 27 Lot 39	WSF.205	47 Day Avenue	house	ca. 1925	Tudor Revival	B	C
Map 27 Lot 19	WSF.206	50 Day Avenue	Kennedy House	ca. 1890	Queen Anne	B	C
Map 27 Lot 19	WSF.206	50 Day Avenue	garage	ca. 1960	utilitarian	B	NC
Map 27 Lot 38	WSF.583	51 Day Avenue	house	ca. 1875	Second Empire	B	C
Map 27 Lot 33	WSF.207	52 Day Avenue	Dickenson House	ca. 1890	Queen Anne	B	C
Map 27 Lot 33	WSF.207	52 Day Avenue	garage	ca. 1930	utilitarian	B	C
Map 27 Lot 37	WSF.208	53 Day Avenue	house	ca. 1900	Colonial Revival	B	C
Map 27 Lot 37	WSF.208	53 Day Avenue	garage	ca. 1970	utilitarian	B	NC
Map 27 Lot 32	WSF.584	54 Day Avenue	house	ca. 1890	Colonial Revival	B	C
Map 27 Lot 36	WSF.585	55 Day Avenue	two-family house	ca. 1910	Colonial Revival	B	C
Map 27 Lot 31	WSF.209	56 Day Avenue	W. S. Bush House	ca. 1900	Queen Anne/Colonial Revival	B	C
Map 27 Lot 31	WSF.209	56 Day Avenue	garage	ca. 1960	utilitarian	B	NC
Map 27 Lot 35	WSF.586	57 Day Avenue	two-family house	ca. 1900	Colonial Revival	B	C
Map 27 Lot 30	WSF.210	58 Day Avenue	J. R. Johnson House	ca. 1900	Colonial Revival	B	C
Map 27 Lot 29	WSF.587	60 Day Avenue	house	ca. 1890	Colonial Revival	B	NC
Elm Street							
Map 6 Lot 0	WSF.926	Elm Street	Kane Park	1918-2010	designed landscape	Site	C
Map 217	WSF.937	Elm Street	Conrail/Northptn. RR br.	1889	truss	Structure	C
Map 217	WSF.902	Elm Street	Westfield River Bridge	1939	truss	Structure	C

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Map 1 Lot 1	WSF.982	Elm Street	Westfield River Bridge	2009	truss	Structure	NC
Map 9		Elm Street	West.-Northam.RR berm	1889	stone	Structure	C
Map 9 Lot 21		0 Elm Street	parking lot	N/A	N/A	Site	C
Map 55 Lot 16	WSF.115	6 Elm Street	Westfield Athenaeum	1838-1927	Classical Revival	B	C
Map 55 Lot 16	WSF.115	6 Elm Street	sign	ca. 1990	N/A	O	NC
Map 55 Lot 15	WSF.116	10 Elm Street	Westfield Coop.Bank	1924	Georgian Revival	B	C
Map 55 Lot 7		16 Elm Street rear	parking lot	N/A	N/A	Site	C
Map 55 Lot 12	WSF.119	22 Elm Street	P.N. Hall Drug Store	ca. 1900	Queen Anne	B	C
Map 55 Lot 45	WSF.120	24-26 Elm Street	Second Methodist Ch.	1854	Italianate	B	NC
Map 55 Lot 44	WSF.588	30 Elm Street	First National Bank	ca. 1930	Art Deco	B	C
Map 55 Lot 43	WSF.589	32-34 Elm Street	Conner's Block	ca. 1860	Italianate	B	C
Map 55 Lot 42	WSF.424	36-44 Elm Street	Whiteman's Hall	ca. 1855	no style	B	NC
Map 9 Lot 2	WSF.590	43 Elm Street	commercial block	ca. 1890	Queen Anne	B	NC
Map 55 Lot 73	WSF.591	48 Elm Street	Economy Grocery Store	1938	Art Deco	B	C
Map 9 Lot 3	WSF.592	47 Elm Street	Victory Market	ca. 1960	Modernist	B	NC
Map 9 Lot 4	WSF.593	53 Elm Street	mixed use building	ca. 1880	Italianate	B	C
Map 9 Lot 5		55 Elm Street	vacant lot	NA	NA	Site	C
Map 55 Lot 72		56 Elm Street	vacant lot	NA	NA	Site	C
Map 55 Lot 71		64 Elm Street	vacant lot	NA	NA	Site	C
Map 9 Lot 7	WSF.594	67-71 Elm Street	commercial block	ca. 1900	no style	B	NC
Map 9 Lot 8	WSF.595	73 Elm Street	commercial block	ca.1900	no style	B	NC
Map 55 Lot 69	WSF.596	76-84 Elm Street	commercial block	ca. 1950	no style	B	NC
Map 9 Lot 9	WSF.597	77-79 Elm Street	commercial block	ca. 1910	no style	B	NC
Map 9 Lot 10	WSF.599	81 Elm Street	commercial block	ca. 1900	no style	B	NC
Map 9 Lot 12	WSF.598	87 Elm Street	Furniture Warehouse	ca. 1910	Utilitarian	B	C
Map 55 Lot 68	WSF.121	88-94 Elm Street	Gowdy Block	1883	no style	B	NC
Map 9 Lot 11	WSF.360	89 Elm Street	Lambson's Furniture	ca. 1868	Italianate	B	C
9-22	WSF.362	91-99 Elm Street	Columbus Building	1912	Craftsman	B	NRDIS
55-144	WSF.363	100 Elm Street	D. W. Gillett Block	1899	Classical Revival	B	NRDIS
55-143	WSF.364	102-108 Elm Street	Lakin-Hall Building	1890	Classical Revival	B	NRDIS
9-23	WSF.365	105-107 Elm Street	YMCA Building	1900	Italian Ren.	B	NRDIS
55-142	WSF.367	110 Elm Street	Parker Building	ca. 1870	Italianate	B	NRDIS
55-141	WSF.458	114-116 Elm Street	Block's Women's Shop	ca. 1920	Parapet Roof	B	NRDIS
9-24	WSF.43	115 Elm Street	Central Baptist Church	1867&1959	Italianate/Modern	B	NRDIS
55-140	WSF.368	118-120 Elm Street	Lamberton-Loomis Bldg.	ca. 1872	Italianate	B	NRDIS

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55-138	WSF.459	124-132 Elm Street	Lane & Loomis Building	pre-1880	Renaissance Rev.	B	NRDIS
55-137	WSF.460	136-140 Elm Street	Alonzo Building	1960	Contemporary	B	NRDIS
55-136	WSF.461	144 Elm Street	F.S. Dewey Building	pre-1870	Italianate	B	NRDIS
55-135	WSF.462	146 Elm Street	F. S. Dewey Building	pre-1870	Italianate	B	NRDIS
55-134	WSF.370	150 Elm Street	Hitchcock Apothecary	1871	no style	B	NRDIS
55-133	WSF.463	156 Elm Street	W.B. Meacham Building	ca. 1880	no style	B	NRDIS
55-132	WSF.464	160-162 Elm Street	Picture Show Building	ca. 1900	Parapet Roof	B	NRDIS
55-131	WSF.465	164-166 Elm Street	O'Masters Home Stores	ca. 1936	Parapet Roof	B	NRDIS
55-130	WSF.371	168-174 Elm Street	Kimball-Marcoullier Bldg.	1920	Colonial Revival	B	NRDIS
Map 9 Lot 44	WSF.373	205 Elm Street	Swift Block	1887	Queen Anne	B	C
Map 56 Lot 79		208 Elm Street	vacant lot	N/A	N/A	Site	C
Map 9 Lot 105	WSF.600	235 Elm Street	commercial building	1949	no style	B	NC
Map 56 Lot 76	WSF.601	236 Elm Street	commercial block	ca. 1940	no style	B	C
Map 6 Lot 21	WSF.602	241 Elm Street	commercial block	1908	Queen Anne	B	C
Map 56 Lot 75	WSF.603	246 Elm Street	commercial block	1960	no style	B	C
Map 6 Lot 22	WSF.604	247 Elm Street	commercial block	ca. 1945	parapet roof	B	NC
Map 56 Lot 74	WSF.605	248 Elm Street	commercial block	ca. 1900	parapet roof	B	C
Map 56 Lot 73	WSF.375	250-252 Elm Street	Waterman Block	1894	Queen Anne	B	C
Map 6 Lot 24	WSF.606	265 Elm Street	apartment	ca. 1890	Queen Anne	B	C
Map 56 Lot 72	WSF.607	266 Elm Street	commercial block	ca. 1890	altered	B	NC
Map 6 Lots 26-7	WSF.608	275-281 Elm Street	commercial block	ca. 1900	no style	B	C
Map 6 Lot 26	WSF.610	279 Elm Street	comm/residential	ca. 1900	Classical Rev.	B	C
Map 6 Lot 28	WSF.611	285 Elm Street	commercial block	ca. 1940	no style	B	C
Map 6 Lot 30	WSF.612	293 Elm Street	commercial	ca. 1910	parapet roof	B	C
Map 57 Lot 74	WSF.469	306 Elm Street	O'Donnell Building	1908	Queen Anne	B	C
Map 57 Lot 72		324 Elm Street	vacant lot	NA	NA	Site	C
Map 57 Lot 71	WSF.376	330 Elm Street	Sanford Whip Company	ca. 1880	utilitarian	B	NRIND
Map 6 Lot 31	WSF.470	331 Elm Street	Holy Trinity P. House	1909	Colonial Revival	B	C
Map 6 Lot 31	WSF.44	331 Elm Street	Holy Trinity RC Church	1909	Italian Romanesque Revival	B	C
Map 6 Lot 31	WSF.42	331 Elm Street	Holy Trinity School	1925	Classical Revival	B	C
Map 6 Lot 31	WSF.468	331 Elm Street	Bay State Whip Fact.	ca. 1870	utilitarian	B	C
Map 57 Lot 70	WSF.473	336-338 Elm Street	residence/commercial	ca. 1880	Queen Anne/comm	B	NC
Map 57 Lot 70	WSF.473	336-338 Elm Street	garage	ca. 18930	utilitarian	B	C
Map 57 Lot 69	WSF.474	340 Elm Street	commercial block	ca. 1930	utilitarian	B	NC

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Map 6 Lot 1	WSF.472	347 Elm Street	H. O. Clark House	ca. 1850	Greek Revival	B	NC
Map 57 Lot 62	WSF.475	348-348A Elm Street	Mrs. Sackett House	1880-1920	no style	B	NC
Map 57 Lot 91	WSF.476	350 Elm Street	office building	ca. 1920	Spanish Revival	B	C
Map 57 Lot 61	WSF.85	360 Elm Street	Westfield Whip Co.	1890	Queen Anne	B	NRIND
Map 57 Lot 61		360 Elm Street	garage	mid 20th c	utilitarian	B	NRIND
Map 57 Lot 60	WSF.477	362 Elm Street	factory building	ca. 1880	utilitarian	B	NC
Emery Street							
Map 57 Lot 63	WSF.478	3 Emery Street	single-family	ca. 1820	Federal	B	C
Map 57 Lot 63	WSF.478	3 Emery Street	garage	ca. 1950	utilitarian	B	C
Map 57 Lot 64	WSF.613	5 Emery Street	two-family	2005	no style	B	NC
Fowler Avenue							
Map 30 Lot 23	WSF.614	2 Fowler Avenue	house	ca. 1900	no style	B	NC
Map 30 Lot 22	WSF.615	4-10 Fowler Avenue	multi-family house	ca. 1889	Queen Anne	B	C
Franklin Street							
Map 55 Lot 129	WSF.616	6 Franklin Street	apartment/commercial	ca. 1900	Queen Anne	B	C
Map 55 Lot 128	WSF.377	14 Franklin Street	Sackett House	ca. 1825	Greek Revival	B	C
Gillette Avenue							
Map 30 Lot 19	WSF.617	4 Gillette Avenue	house	ca. 1820	vernacular cottage	B	NC
Map 30 Lot 58	WSF.618	6 Gillette Avenue	house	ca. 1970	ranch	B	NC
Grand Street							
Map 65 Lot 36	WSF.619	2 Grand Street	house	1953	Cape	B	C
Map 65 Lot 36	WSF.619	2 Grand Street	garage	1953	utilitarian	B	C
Map 65 Lot 37	WSF.771	4 Grand Street	house	ca. 1850	Italianate	B	C
Map 219 Lot 56	WSF.620	6 Grand Street	house	post-1870	Queen Anne vernacular	B	C
Hancock Street							
Map 27 Lot 12	WSF.621	4 Hancock Street	house	ca. 1970	Colonial Revival	B	NC
Map 27 Lot 20	WSF.227	5 Hancock Street	house	ca. 1880	Queen Anne	B	C
Map 27 Lot 21	WSF.228	7 Hancock Street	house	ca. 1890	Queen Anne	B	C
Map 23 Lot 83	WSF.622	15 Hancock Street	house	ca. 1960s	Cape	B	NC
Map 23 Lot 82	WSF.623	17-19 Hancock Street	house	ca. 1910	Colonial Revival	B	C

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Assessor's #	MHC #	Address	Historic Name	Date	Style	Resource	C/NC
Map 23 Lot 1	WSF.624	18 Hancock Street	house	ca. 1915	Craftsman	B	C
Map 23 Lot 1	WSF.624	18 Hancock Street	garage	ca. 1915	Craftsman	B	C
Map 23 Lot 20	WSF.625	20 Hancock Street	house	ca. 1925	Dutch Colonial Revival	B	C
Map 23 Lot 20	WSF.625	20 Hancock Street	garage	ca. 1940	utilitarian	B	C
Map 23 Lot 81	WSF.626	21 Hancock Street	house	ca. 1900	no style	B	NC
Map 23 Lot 19	WSF.627	22 Hancock Street	two-family house	ca. 1900	Queen Anne	B	C
Map 23 Lot 19	WSF.627	22 Hancock Street	garage	ca. 1940	utilitarian	B	C
Map 23 Lot 80	WSF.628	23 Hancock Street	house	ca. 1900	Queen Anne	B	NC
Map 23 Lot 18	WSF.229	24 Hancock Street	A. J. Bradley House	ca. 1880	Colonial Revival	B	C
Map 23 Lot 17	WSF.230	26 Hancock Street	house	ca. 1875	Italianate	B	C
Map 23 Lot 72	WSF.629	27 Hancock Street	house	ca. 1960s	ranch	B	NC
Map 23 Lot 16	WSF.630	28 Hancock Street	house	ca. 1880	Queen Anne	B	C
		Holcomb Street					
Map 26 Lot 63	WSF.631	4 Holcomb Street	multi-car garage	ca. 1920	Art Deco	B	C
		Holland Avenue					
Map 22 Lot 26	WSF.237	5-7 Holland Avenue	Apartment block	ca. 1920	Colonial Revival	B	C
Map 22 Lot 27	WSF.237	9-11 Holland Avenue	Apartment block	ca. 1920	Colonial Revival	B	C
Map 22 Lot 50	WSF.632	12 Holland Avenue	multi-family	post-1870	Second Empire	B	C
Map 22 Lot 49	WSF.50	14 Holland Avenue	house	ca. 1890	Panel Brick	B	C
Map 22 Lot 49	WSF.50	14 Holland Avenue	garage	ca. 1960	utilitarian	B	NC
Map 22 Lot 28	WSF.633	15 Holland Avenue	two-family house	ca. 1885	Queen Anne	B	C
Map 22 Lot 28	WSF.633	15 Holland Avenue	garage	ca. 1940	utilitarian	B	C
Map 22 Lot 48	WSF.238	16 Holland Avenue	house	ca. 1900	Colonial Revival	B	C
Map 22 Lot 29	WSF.239	17 Holland Avenue	house	ca. 1890	Queen Anne	B	C
Map 22 Lot 47	WSF.240	18 Holland Avenue	house	ca. 1900	Colonial Revival	B	C
Map 22 Lot 30	WSF.241	19 Holland Avenue	house	ca. 1890	Queen Anne	B	C
Map 22 Lot 46	WSF.242	20 Holland Avenue	house	ca. 1885	Queen Anne	B	C
Map 22 Lot 31	WSF.51	21 Holland Avenue	Elijah Bates House	ca. 1750	Georgian	B	C
				ca. 1876	[moved]		
Map 22 Lot 45	WSF.243	22 Holland Avenue	house	ca. 1890	Colonial Revival	B	C
Map 22 Lot 44	WSF.244	24 Holland Avenue	G. S. Paulin House	1911	Queen Anne/Tudor Revival	B	C
Map 22 Lot 43	WSF.245	26 Holland Avenue	J. H. Muzzy House	1911	Colonial Revival	B	C

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Assessor's #	MHC #	Address	Historic Name	Date	Style	Resource	C/NC
Map 23 Lot 25	WSF.52	38 Holland Avenue	house	ca. 1855	Italianate	B	C
Map 23 Lot 24	WSF.247	40 Holland Avenue	house	ca. 1900	Queen Anne	B	C
Map 23 Lot 23	WSF.636	42 Holland Avenue	house	ca. 1890	Queen Anne	B	C
Map 23 Lot 12	WSF.248	43 Holland Avenue	house	ca. 1890	Colonial Revival	B	C
Map 23 Lot 22	WSF.637	44 Holland Avenue	house	ca. 1880	Queen Anne	B	C
Map 23 Lot 13	WSF.249	45 Holland Avenue	house	ca. 1890	Colonial Revival	B	C
Map 23 Lot 21	WSF.638	46 Holland Avenue	house	ca. 1880	Queen Anne/Colonial Reviva	B	C
Map 23 Lot 14	WSF.53	47-49 Holland Avenue	house	ca. 1885	Queen Anne	B	C
Map 23 Lot 43	WSF.639	50 Holland Avenue	house	ca. 1900	Queen Anne	B	C
Map 23 Lot 71	WSF.250	57 Holland Avenue	house	1890-1900	Queen Anne	B	C
Map 23 Lot 44	WSF.640	58 Holland Avenue	house	ca. 1900	Queen Anne	B	C
Map 23 Lot 70	WSF.640	59 Holland Avenue	house	ca. 1900	Queen Anne	B	C
Map 23 Lot 70	WSF.640	59 Holland Avenue	garage	ca. 1910	utilitarian	B	NC
Map 23 Lot 60	WSF.641	68 Holland Avenue	house	ca. 1940	Cape Cod	B	C
Map 23 Lot 61	WSF.642	70 Holland Avenue	house	ca. 1920	Colonial Revival	B	C
Howard Street							
Map 23 Lot 75	WSF.643	5-7 Howard Street	two-family house	ca. 1910	Colonial Revival	B	NC
Map 23 Lot 77	WSF.644	6 Howard Street	house	ca. 1865	Italianate	B	C
Map 23 Lot 78	WSF.54	8 Howard Street	house	ca. 1840	Greek Revival	B	C
Map 23 Lot 74	WSF.55	9 Howard Street	house	ca. 1880	Queen Anne	B	NC
Map 23 Lot 79	WSF.56	10 Howard Street	house	ca. 1890	Queen Anne	B	C
Map 23 Lot 79	WSF.56	10 Howard Street	car port	ca. 1960	utilitarian	B	NC
Map 23 Lot 73	WSF.645	11 Howard Street	house	ca. 1875	Italianate	B	C
King Avenue							
Map 60 Lot 81	WSF.646	3-5 King Avenue	two-family house	ca. 1880	no style	B	C
Map 60 Lot 98	WSF.647	6 King Avenue	house	ca. 1860	Gothic Revival	B	C
King Street							
Map 58 Lot 28	WSF.648	4 King Street	house	ca. 1890	Queen Anne	B	C
Map 58 Lot 27	WSF.251	6 King Street	Christian Science Chur.	ca. 1875	Victorian Gothic/Gothic Re	B	C
Map 58 Lot 7	WSF.252	9 King Street	F. G. Cook House	ca. 1880	Italianate	B	C
Map 58 Lot 26	WSF.649	10 King Street	house	ca. 1875	Italianate	B	C

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Assessor's #	MHC #	Address	Historic Name	Date	Style	Resource	C/NC
Map 58 Lot 8		11 King Street	vacant lot	N/A	N/A	Site	C
Map 58 Lot 9		15 King Street	vacant lot	N/A	N/A	Site	C
Map 58 Lot 25	WSF.650	18 King Street	house	ca.1875	Italianate	B	C
Map 60 Lot 67	WSF.58	21 King Street	A. Knox House	ca.1870	Italianate	B	C
Map 60 Lot 67	WSF.58	21 King Street	carriage barn	ca.1870	Italianate	B	C
Map 60 Lot 68	WSF.253	25 King Street	Andrew Campbell Hse.	ca.1850	Gothic	B	C
Map 58 Lot 24	WSF.154	26 King Street	Fred Schmidt House	ca.1875	Italianate	B	C
Map 58 Lot 24	WSF.154	26 King Street	garage	ca.1910	utilitarian	B	C
Map 60 Lot 69	WSF.254	27 King Street	house	ca.1870	Italianate	B	C
Map 60 Lot 69	WSF.254	27 King Street	garage	ca.1900	utilitarian	B	C
Map 59 Lot 23	WSF.155	28 King Street	Watson-Steiger-Loomis	ca.1861	Italianate/Octagon	B	NRIND
Map 60 Lot 70	WSF.651	29 King Street	house	ca.1870	Italianate	B	NC
Map 60 Lot 70	WSF.651	29 King Street	garage	ca.1970	utilitarian	B	NC
Map 60 Lot 71	WSF.652	31 King Street	house	ca.1870	Italianate	B	C
Map 60 Lot 72	WSF.255	33 King Street	J. H. Dudley House	ca.1870	Italianate	B	C
Map 60 Lot 72	WSF.255	33 King Street	carriage barn	ca.1870	Italianate	B	C
Map 58 Lot 19		34 King Street	vacant lot	N/A	N/A	Site	C
Map 58 Lot 18	WSF.772	36 King Street	house	ca.1900	Italianate	B	C
Map 60 Lot 74	WSF.653	37 King Street	house	ca.1870	Italianate	B	NC
Map 58 Lot 17		38 King Street	vacant lot	N/A	N/A	Site	C
Map 60 Lot 77	WSF.654	39 King Street	house	ca.1870	Italianate cottage	B	C
Map 60 Lot 77	WSF.654	39 King Street	garage	ca.1940	utilitarian	B	C
Map 58 Lot 16	WSF.773	40 King Street	house	ca.1900	utilitarian	B	C
Map 60 Lot 79	WSF.655	41-43 King Street	multi family house	ca.1880	Italianate	B	NC
Map 58 Lot 15	WSF.774	42 King Street	house	ca.1900	greatly altered	B	NC
Map 58 Lot 14	WSF.656	44 King Street	house	ca.1850	Gothic Revival	B	C
Map 60 Lot 80	WSF.657	45-47 King Street	multi family house	ca.1870	Italianate	B	C
Map 58 Lot 13	WSF.256	46-48 King Street	Barthe House	1865	Italianate	B	C
Map 58 Lot 12	WSF.257	50-52 King Street	multi family house	ca.1875	Italianate	B	C
Map 60 Lot 99	WSF.658	55 King Street	house	ca.1875	Italianate	B	C
Map 60 Lot 100	WSF.659	59 King Street	house	ca.1890	Colonial Revival	B	C
Map 60 Lot 101	WSF.670	61 King Street	house	ca.1870	Italianate	B	C
Map 60 Lot 102	WSF.671	63 King Street	house	ca.1870	Italianate with Colonial Rev. po	B	C
Map 60 Lot 102	WSF.672	63 King Street	carriage barn	CA. 1870	Italianate	B	C
Map 60 Lot 103	WSF.673	65 King Street	house	ca.1910	Queen Anne	B	C

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Assessor's #	MHC #	Address	Historic Name	Date	Style	Resource	C/NC
Map 60 Lot 104	WSF.674	67 King Street	house	ca.1910	Queen Anne	B	C
Map 64 Lot 59	WSF.775	68 King Street	house	ca. 1900	Italianate	B	C
Map 64 Lot 58	WSF.776	70 King Street	house	ca. 1900	Italianate	B	C
Map 64 Lot 57	WSF.777	74 King Street	house	ca. 1800	Federal	B	C
Main Street							
Map 9 Lot 106		0 Main Street	unoccupied land	N/A	N/A	Site	C
Map 15 Lot 47		0 Main Street	vacant lot	N/A	N/A	Site	C
Map 9 Lot 1	WSF.122	2 Main Street	Westfield House Hotel	1842	Greek Revival	B	C
Map 9 Lot 20	WSF.123	6 Main Street	Hampden Nat.Bank	1825/1870s	Italianate	B	C
Map 9 Lot 19	WSF.124	8-10 Main Street	Third National Bank	1924	Classical Revival	B	C
Map 9 Lot 18	WSF.675	16 Main Street	Bank Drive-in	1974	Modernist	B	NC
Map 9, Lots 13, 17	WSF 424-	24 Main Street	US/American Whip Co.	1855-1982	Industrial complex	B	NRDIS
Mechanic Street							
Map 6 Lot 15	WSF.676	86 Mechanic Street	St. Mary's Convent	1909	Colonial Revival	B	C
Noble Avenue							
Map 26 Lot 51	WSF.677	4 Noble Avenue	house	ca. 1925	Colonial Revival	B	C
Map 26 Lot 57	WSF.678	5 Noble Avenue	house	ca. 1860	Italianate	B	C
Map 26 Lot 57	WSF.678	5 Noble Avenue	carriage house	ca. 1870	Italianate	B	C
Map 26 Lot 59	WSF.679	7 Noble Avenue	house	ca. 1870	Second Empire	B	C
Map 26 Lot 49	WSF.680	8 Noble Avenue	house	ca. 1910	Colonial Revival	B	C
Map 26 Lot 49	WSF.680	8 Noble Avenue	garage	ca. 1940	utilitarian	B	C
Map 26 Lot 47	WSF.681	10 Noble Avenue	house	ca. 1920	English Cottage	B	C
Map 26 Lot 47	WSF.681	10 Noble Avenue	garage	ca. 1930	utilitarian	B	C
Map 30 Lot 49	WSF.276	11 Noble Avenue	house	ca. 1870	Second Empire	B	C
Map 30 Lot 49	WSF.276	11 Noble Avenue	garage	ca. 1970	utilitarian	B	NC
Map 26 Lot 43	WSF.682	14 Noble Avenue	house	ca. 1945	Cape Cod	B	C
Map 26 Lot 43	WSF.682	14 Noble Avenue	garage	ca. 1950	utilitarian	B	C
Map 30 Lot 50	WSF.683	15 Noble Avenue	house	ca. 1910	no style	B	NC
Map 26 Lot 41	WSF.684	16 Noble Avenue	house	ca. 1925	Colonial Revival	B	C
Map 26 Lot 41	WSF.684	16 Noble Avenue	garage	ca. 1925	utilitarian	B	C

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Map 30 Lot 51	WSF.685	17 Noble Avenue	house	ca. 1875	Italianate	B	C
Map 26 Lot 39	WSF.686	18 Noble Avenue	house	ca. 1940	Colonial Revival	B	C
Map 26 Lot 39	WSF.686	18 Noble Avenue	garage	ca. 1940	utilitarian	B	C
Map 30 Lot 29	WSF.687	19 Noble Avenue	house	ca. 1870	Italianate	B	C
Map 26 Lot 38	WSF.688	22 Noble Avenue	house	ca. 1930	no style	B	NC
Map 26 Lot 38	WSF.688	22 Noble Avenue	summer house	ca. 1880	Colonial Revival	B	C
Map 30 Lot 24	WSF.689	23 Noble Avenue	two-family house	ca. 1875	Italianate	B	C
Map 27 Lot 45	WSF.690	24 Noble Avenue	house	ca. 1855	Italianate	B	C
Map 27 Lot 45	WSF.690	24 Noble Avenue	carriage house	ca. 1855-70	Italianate	B	C
Map 30 Lot 25	WSF.691	25 Noble Avenue	house	ca. 1890	Queen Anne/Colonial Revival	B	C
Map 27 Lot 46	WSF.277	26 Noble Avenue	house	1890-1900	Colonial Revival Four Square	B	C
Map 27 Lot 46	WSF.277	26 Noble Avenue	garage	ca. 1910	utilitarian	B	C
Map 27 Lot 47	WSF.692	28 Noble Avenue	house	ca. 1860	Second Empire	B	C
Map 27 Lot 47	WSF.693	28 Noble Avenue	garage	ca. 1940	utilitarian	B	C
Map 30 Lot 27	WSF.694	29 Noble Avenue	house	ca. 1980	ranch	B	NC
Map 27 Lot 49	WSF.278	32 Noble Avenue	The White Block	1919	Colonial Revival	B	C
Map 27 Lot 49	WSF.278	32 Noble Avenue	garage	ca. 1920	utilitarian	B	C
Map 15 Lot 31	WSF.280	34 Noble Avenue	E. Stiles House	ca. 1890	Queen Anne	B	C
Map 15 Lot 31	WSF.280	34 Noble Avenue	carriage house	ca. 1890	Queen Anne	B	C
Map 17 Lot 11	WSF.279	35 Noble Avenue	Leonard House	ca. 1865	Italianate	B	C
Map 27 Lot 51	WSF.695	38 Noble Avenue	house	ca. 1970	ranch	B	NC
Map 27 Lot 51	WSF.695	38 Noble Avenue	house	ca. 1880	Italianate	B	C
Map 27 Lot 52	WSF.696	40 Noble Avenue	house	ca. 1920	Bungalow	B	C
Map 27 Lot 52	WSF.696	40 Noble Avenue	garage	ca. 1920	utilitarian	B	C
Map 27 Lot 53	WSF.697	42-44 Noble Avenue	multi-family house	ca. 1910	no style	B	NC
North Elm Street							
Map 217 Lot 6		0 North Elm Street	vacant land	N/A	N/A	Site	C
Map 217 Lot 7		0 North Elm Street	vacant land	N/A	N/A	Site	C
Map 219	WSF.984	0 North Elm Street	B&A Bridge abutments	1919	rusticated	Structure	C
Map 217 Lot 5	WSF.34	16-20 North Elm Street	Westfield Depot	1879	Panel Brick/Queen Anne	B	C
Map 219 Lot 15	WSF.483	26 North Elm Street	store	ca. 1880	Colonial Revival/Greek Revival	B	C
Map 219 Lot 14	WSF.698	28 North Elm Street	store	ca. 1920	Classical Revival	B	C
Map 219 Lot 11	WSF.402	34-36 North Elm Street	commercial/res.	ca. 1890	Neo-Federal	B	C
Map 219 Lot 16	WSF.699	35 North Elm Street	store	ca. 1920	parapet roof commercial	B	C

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Map 219 Lot 19	WSF.444	47-55 North Elm Street	Valley Hardware	ca. 1910	Colonial Revival	B	C
Map 219 Lot 10	WSF.404	50 North Elm Street	Foster House	1843	Greek Revival	B	C
Map 219 Lot 19	WSF.86	57-59 North Elm Street	Parks Block	1894	Classical Revival	B	C
Map 219 Lot 9	WSF.437	58-60 North Elm Street	parking lot	N/A	N/A	Site	C
Map 219 Lot 21	WSF.403	71 North Elm Street	Westf. Fire St. #2	1870	Romanesque Rev.	B	C
Park Square							
Map 12 Lot 0	WSF.905	Park Square	Park Square Green	1770s-1835	designed landscape	Site	C
Map 12 Lot 0	WSF.985	Park Square	fountain	1876	single stream and basin	O	C
Map 12 Lot 0	WSF.986	Park Square	ship's mast fragment	1898	N/A	O	C
Map 12 Lot 0	WSF.987	Park Square	flagpole	1899	utilitarian	O	C
Map 12 Lot 0	WSF.988	Park Square	mileage marker	ca. 1820	tablet	O	NC
Map 12 Lot 0	WSF.989	Park Square	Bicentennial Marker	1969	block	O	NC
Map 12 Lot 0	WSF.990	Park Square	Centennial Marker	ca. 1990	N/A	O	NC
Map 12 Lot 0	WSF.932	Park Square	General Shepherd Mon.	1919	figurative	O	C
Map 12 Lot 0	WSF.909	Park Square	GAR Monument	1870	figurative	O	C
Map 12 Lot 0	WSF.991	Park Square	Pledge of Allegiance	1969	tablet	O	NC
Pearl Street							
Map 22 Lot 10	WSF.283	2 Pearl Street	house	ca. 1890	Queen Anne	B	C
Map 22 Lot 13	WSF.700	3 Pearl Street	house	ca. 1890	Queen Anne	B	C
Map 22 Lot 9	WSF.284	4 Pearl Street	house	ca. 1900	Queen Anne	B	C
Map 22 Lot 14	WSF.701	5 Pearl Street	house	ca. 1890	Colonial Revival	B	C
Map 22 Lot 14	WSF.701	5 Pearl Street	garage	ca. 1930	utilitarian	B	C
Map 22 Lot 8	WSF.285	6 Pearl Street	house	ca. 1900	Queen Anne	B	C
Map 22 Lot 8	WSF.285	6 Pearl Street	garage	ca. 1970	utilitarian	B	NC
	WSF.286	7 Pearl Street	house	ca. 1900	Colonial Revival	B	NC
Map 22 Lot 7	WSF.702	8 Pearl Street	house	ca. 1900	no style	B	NC
Map 22 Lot 16	WSF.703	9 Pearl Street	house	ca. 1900	Queen Anne/Colonial Reviva	B	C
Map 26 Lot 2	WSF.704	17 Pearl Street	house	ca. 1900	Queen Anne/Colonial Reviva	B	C
Map 26 Lot 3	WSF.705	19 Pearl Street	house	ca. 1890	Colonial Revival	B	C
Map 27 Lot 2	WSF.706	20 Pearl Street	house	ca. 1880	Second Empire	B	C
Map 26 Lot 4	WSF.707	21 Pearl Street	house	ca. 1880	Queen Anne/Colonial Reviva	B	C
Map 26 Lot 4	WSF.707	21 Pearl Street	garage	ca. 1970	utilitarian	B	NC
Map 27 Lot 3	WSF.708	22 Pearl Street	house	ca. 1870	Italianate	B	C
Map 27 Lot 3	WSF.708	22 Pearl Street	carriage house	ca. 1870	Italianate	B	C

Westfield Center Historic District
District Data Sheet

Assessor's #	MHC #	Address	Historic Name	Date	Style	Resource	C/NC
Map 26 Lot 5	WSF.709	23 Pearl Street	house	ca. 1900	Colonial Revival	B	NC
Map 27 Lot 4	WSF.87	24 Pearl Street	J. S. Lakin House	ca. 1870	Italianate	B	C
Map 26 Lot 6	WSF.710	25 Pearl Street	house	ca. 1870	Italianate	B	C
Map 27 Lot 13	WSF. 288	26 Pearl Street	H. C. Shute House	ca. 1850	Italianate	B	C
Map 27 Lot 13	WSF.290	28 Pearl Street	Lambson House	ca. 1865	Second Empire	B	C
Map 27 Lot 13	WSF.1033	28 Pearl Street	hitching post	ca. 1865	granite	O	C
Map 27 Lot 15	WSF.711	30 Pearl Street	house	ca. 1875	Gothic Revival	B	C
Perkins Street							
Map 30 Lot 42	WSF.180	16 Perkins Street	Spellman House	ca. 1870	Italianate	B	C
Map 30 Lot 41	WSF.26	18 Perkins Street	Reuben Smith House	1840	Italianate	B	C
Map 30 Lot 39	WSF.181	20 Perkins Street	Reuben Smith House	1840	Italianate	B	C
Pleasant Street							
Map 22 Lot 23	WSF.712	2 Pleasant Street	bungalow	ca. 1913	Craftsman	B	C
Map 22 Lot 23	WSF.712	2 Pleasant Street	garage	ca. 1930	utilitarian	B	C
Map 22 Lot 22	WSF.713	6 Pleasant Street	apartment block	ca. 1920	Classical Revival	B	C
Map 26 Lot 25	WSF.714	11 Pleasant Street	house	ca. 1970	Minimal Traditional	B	NC
Map 22 Lot 21	WSF.715	12 Pleasant Street	J. Greenough House	ca. 1870	Italianate	B	NC
Map 26 Lot 31	WSF.716	13 Pleasant Street	house		Colonial Revival	B	NC
Map 26 Lot 30	WSF.717	13 1/2 Pleasant Street	house	ca. 1910	Queen Anne	B	NC
Map 22 Lot 20	WSF.718	14 Pleasant Street	house	ca. 1895	Colonial Revival	B	NC
Map 22 Lot 20	WSF.718	14 Pleasant Street	garage	ca. 1930	utilitarian	B	C
Map 26 Lot 32	WSF.287	15 Pleasant Street	house	ca. 1910	Queen Anne	B	NC
Map 22 Lot 19	WSF.719	18 Pleasant Street	house	ca. 1910	Colonial Revival	B	NC
Map 26 Lot 33	WSF.289	17-19 Pleasant Street	Tyan House	ca. 1910	Colonial Revival	B	NC
Map 26 Lot 35	WSF.291	21 Pleasant Street	house	ca. 1900	Colonial Revival	B	C
Map 22 Lot 17	WSF.292	22 Pleasant Street	house	ca. 1890	Queen Anne	B	C
Map 26 Lot 36	WSF.293	23 Pleasant Street	house	ca. 1900	Queen Anne	B	C
Map 26 Lot 36	WSF.293	23 Pleasant Street	garage	ca. 1970	utilitarian	B	NC
Map 26 Lot 1	WSF.720	25 Pleasant Street	house	ca. 1900	Queen Anne/Colonial Reviva	B	C
Map 22 Lot 6	WSF.294	26 Pleasant Street	house	ca. 1885	Queen Anne	B	C
Map 22 Lot 6	WSF.294	26 Pleasant Street	garage	ca. 1930	utilitarian	B	C
Map 27 Lot 1	WSF.295	27 Pleasant Street	house	ca. 1900	Panel Brick/Queen Anne	B	C
Map 27 Lot 5	WSF.721	29 Pleasant Street	house	ca. 1900	Queen Anne	B	C

Westfield Center Historic District
District Data Sheet

Assessor's #	MHC #	Address	Historic Name	Date	Style	Resource	C/NC
Map 22 Lot 5	WSF.296	30 Pleasant Street	house	ca. 1900	Colonial Revival	B	C
Map 27 Lot 6	WSF.722	31 Pleasant Street	house	ca. 1885	Queen Anne	B	C
Map 27 Lot 7	WSF.723	35 Pleasant Street	house	ca. 1860	Italianate	B	NC
Map 23 Lot 5	WSF.724	36 Pleasant Street	house	ca. 1875	Italianate	B	NC
Map 27 Lot 8		37 Pleasant Street	Terry House	ca. 1870	Stick Style	B	C
Map 27 Lot 8	WSF.725	37 Pleasant Street	carriage house	ca. 1880	Queen Anne	B	C
Map 23 Lot 4	WSF.726	38 Pleasant Street	house	ca. 1830	Greek Revival	B	NC
Map 23 Lot 4	WSF.726	38 Pleasant Street	garage	ca. 1970	utilitarian	B	NC
Map 27 Lot 9	WSF.88	39-41 Pleasant Street	Alvin Fowler House	ca. 1750	Georgian	B	C
Map 23 Lot 3	WSF.298	40 Pleasant Street	house	ca. 1865	Italianate	B	C
Map 27 Lot 10	WSF.727	43 Pleasant Street	house	ca. 1890	Queen Anne	B	NC
Map 27 Lot 22	WSF.728	45 Pleasant Street	house	ca. 1900	no style	B	NC
Map 27 Lot 23	WSF.729	47 Pleasant Street	house	ca. 1890	Queen Anne	B	C
Map 23 Lot 84	WSF.730	48 Pleasant Street	house	ca. 1910	Colonial Revival	B	C
Map 27 Lot 24	WSF.731	49-51 Pleasant Street	house	ca. 1880	Queen Anne/Colonial Revival	B	C
Map 23 Lot 25	WSF.732	50 Pleasant Street	house	ca. 1920	no style	B	NC
Map 23 Lot 86	WSF.733	52 Pleasant Street	house	ca. 1930	Depression-era Cottage	B	C
Map 27 Lot 26	WSF.734	57 Pleasant Street	house	ca. 1930	Cape Cod	B	NC
Map 27 Lot 26	WSF.734	57 Pleasant Street	garage	ca. 1930	utilitarian	B	C
Pochassic Street							
Map 219 Lot 13		0 Pochassic Street	vacant lot	N/A	N/A	Site	C
Map 219 Lot 12	WSF.415	3-5 Pochassic Street	Taylor Tob. Warehouse	ca. 1875	Italianate	B	C
Map 217 Lot 10	WSF.992	Pochassic Street	bridge embankment	ca. 1870	utilitarian	Structure	C
Map 217	WSF.934	Pochassic Street	bridge	ca. 1939	utilitarian	Structure	C
Map 217	WSF.935	NYNH&H Bridge	bridge	1094	utilitarian	Structure	C
Railroad Avenue							
Map 217 Lot 2		2 Railroad Avenue	vacant lot	N/A	N/A	Site	C
Map 217 Lot 4		3 Railroad Avenue	vacant lot	N/A	N/A	Site	C
Map 217 Lot 3		6 Railroad Avenue	vacant lot	N/A	N/A	Site	C
Map 217 Lot 7		8 Railroad Avenue	vacant lot	N/A	N/A	Site	C
Map 217 Lot 8	WSF.481	11 Railroad Avenue	Water Power Co.	1870-1900	utilitarian	B	C
Map 217 Lot 9	WSF.735	21 Railroad Avenue	barn	ca. 1930	New England	B	C

Westfield Center Historic District
District Data Sheet

Assessor's #	MHC #	Address	Historic Name	Date	Style	Resource	C/NC
School Street							
Map 55 Lot 46	WSF.736	7 School Street	bank drive-through	ca. 1998	Contemporary	B	NC
Map 55 Lot 11	WSF.737	6 School Street	commercial block	ca. 1920	Art Deco	B	C
Map 55 Lot 10	WSF.738	16-18 School Street	Penny Building	ca. 1890	Queen Anne	B	C
Map 55 Lot 9	WSF.739	20 School Street	Rand & Fowler's Block	ca. 1875	Italianate	B	C
Map 55 Lot 8	WSF.740	26 School Street	commercial block	ca. 1860	no style	B	C
Map 55 Lot 27	WSF.742	29 School Street	Colombia Mtg. House	ca. 1890	Queen Anne	B	C
Map 55 Lot 26	WSF.741	40 School Street	NE. Telephone & Teleg.	1907	Federal Revival	B	C
Map 55 Lot 26	WSF.741	40 School Street	fence	ca. 1970	N/A	O	NC
Map 55 Lot 50	WSF.743	47 School Street	Advent Chapel	pre-1884	Romanesque Revival	B	C
Map 55 Lot 51	WSF.744	49 School Street	double house	ca. 1840	Greek Revival	B	C
Map 55 Lot 52	WSF.745	55 School Street	house	ca. 1870	Italianate	B	C
Map 55 Lot 53	WSF.746	61-63 School Street	double house	ca. 1865	Greek Revival	B	C
Map 55 Lot 22	WSF.747	62 School Street	newspaper offices	ca. 1970	Modernist	B	NC
Smith Avenue							
Map 65 Lots 1,46	WSF.929	62-68 Smith Avenue	Chauncey Allen Park &	1930		Site	C
Map 65 Lot 1	WSF.993	62-68 Smith Avenue	Grandmother's Garden	1934	Colonial Revival	Site	C
Map 65 Lot 1	WSF.994	62-68 Smith Avenue	Pavilion	ca. 1934	Colonial Revival	Structure	C
Map 65 Lot 1	WSF.995	62-68 Smith Avenue	pergola	ca. 1980	Craftsman	Structure	NC
Map 65 Lot 1	WSF.996	62-68 Smith Avenue	stone well	ca. 1934	Colonial Revival	Structure	C
Map 65 Lot 46	WSF.997	62-68 Smith Avenue	stone enclosure	n.d.	N/A	Structure	C
Map 65 Lot 46	WSF.998	62-68 Smith Avenue	stone objects	n.d.	N/A	Objects	C
Union Avenue							
Map 219 Lot 00	WSF.977	Union Avenue	Depot Square Park	1896	N/A	Site	C
Map 219 Lot 25	WSF.449	1-7 Union Avenue	multi-family row house	ca. 1880	Queen Anne	B	C
Map 219 Lot 26	WSF.448	9-11 Union Avenue	multi-family house	ca. 1880	no style	B	C
Map 219 Lot 27	WSF.748	13 Union Avenue	commercial garage	1980	no style	B	NC
Map 219	WSF.942	Union Avenue	B&A RR embankments	1919	no style	Structure	C
Map 219 Lot 31	WSF.417	16 Union Avenue	Bismarck Hotel	1900	Colonial Revival	B	C
Map 219 Lot 31	WSF.417	16 Union Avenue	garage	ca. 1970	utilitarian	B	NC
Map 219 Lot 29	WSF.416	36 Union Avenue	Buschmann Tob. Ware.	1870	French Second Empire	B	C

Westfield Center Historic District
District Data Sheet

Assessor's #	MHC #	Address	Historic Name	Date	Style	Resource	C/NC
Union Street							
Map 220 Lot 6	WSF.101	6 Union Street	Dr. Atwater House	1896	Colonial Revival	B	C
Map 219 Lot 24	WSF.749	11 Union Street	house	ca. 1880	Queen Anne	B	C
Washington Street							
Map 58 Lot 29	WSF.750	10 Washington Street	house	1960	Colonial Revival	B	NC
Map 55 Lot 3	WSF.329	11 Washington Street	Advent Christian Church	1915	Tudor Revival	B	C
Map 55 Lot 34	WSF.105	33 Washington Street	house	ca. 1850	Greek Revival	B	C
Westfield River							
undesignated	WSF.941	Westfield River	NY. NH & H RR bridge	1910	truss	Structure	C
undesignated	WSF.974	Westfield River	Westfield River Dam	1879	unknown	Structure	C
West Silver Street							
Map 23 Lot 67	WSF.751	7 West Silver Street	house	1953	Cape	B	C
Map 23 Lot 66	WSF.323	9 West Silver Street	Aaron&Mary Phelps Hs	ca.1760	Georgian Cape	B	C
Map 23 Lot 65	WSF.336	13 West Silver Street	Dansing House	ca. 1875	Italianate	B	C
Map 23 Lot 65	WSF.336	13 West Silver Street	garage	ca. 1950	utilitarian	B	C
Map 23 Lot 64	WSF.752	15 West Silver Street	house	ca. 1935	Colonial Revival	B	C
Map 23 Lot 64	WSF.752	15 West Silver Street	garage	ca. 1950	utilitarian	B	C
Map 23 Lot 62	WSF.753	17 West Silver Street	house	ca. 1935	Colonial Revival	B	C
Map 23 Lot 62	WSF.753	17 West Silver Street	garage	ca. 1935	utilitarian	B	C
Map 23 Lot 69	WSF.922	31 West Silver Street	Elizabeth Parker Park	1957	designed park	Site	C
Map 23 Lot 69	WSF.999	31 West Silver Street	Revolutionary War Mon.	post-1957	slab	Object	C
Map 23 Lot 69	WSF.9000	31 West Silver Street	Civil War Monument	post-1957	slab	Object	C
Map 23 Lot 69	WSF.9001	31 West Silver Street	World War I Monument	post-1957	slab	Object	C
Map 23 Lot 69	WSF.9002	31 West Silver Street	William Haskett Monu.	post-1957	boulder	Object	C
Map 23 Lot 69	WSF.9003	31 West Silver Street	WWII & Korean War M.		slab	Object	C
Map 23 Lot 69	WSF.9004	31 West Silver Street	Grotto	1957		Structure	C
Map 23 Lot 69	WSF.9005	31 West Silver Street	104th TFG Mass.AWG	post-1957	sundial	Object	C
Map 23 Lot 69	WSF.9006	31 West Silver Street	Eugene McDaniel Mon.	post-1957	former street lamp	Object	NC
Map 23 Lot 69	WSF.9007	31 West Silver Street	Elizabeth Parker Mon.	post-1957	boulder	Object	C
Map 23 Lot 69	WSF.9008	31 West Silver Street	Vietnam Conflict Mon.	1969	slab	Object	NC
Map 23 Lot 69	WSF.9009	31 West Silver Street	King Philip's War Mon.	post-1957	boulder	Object	C
Map 23 Lot 69	WSF.9010	31 West Silver Street	Spanish American War	post-1957	slab	Object	C
Map 23 Lot 69	WSF.9011	31 West Silver Street	Korean Veterans Mem.	post-1957	slab	Object	C

Westfield Center Historic District
District Data Sheet

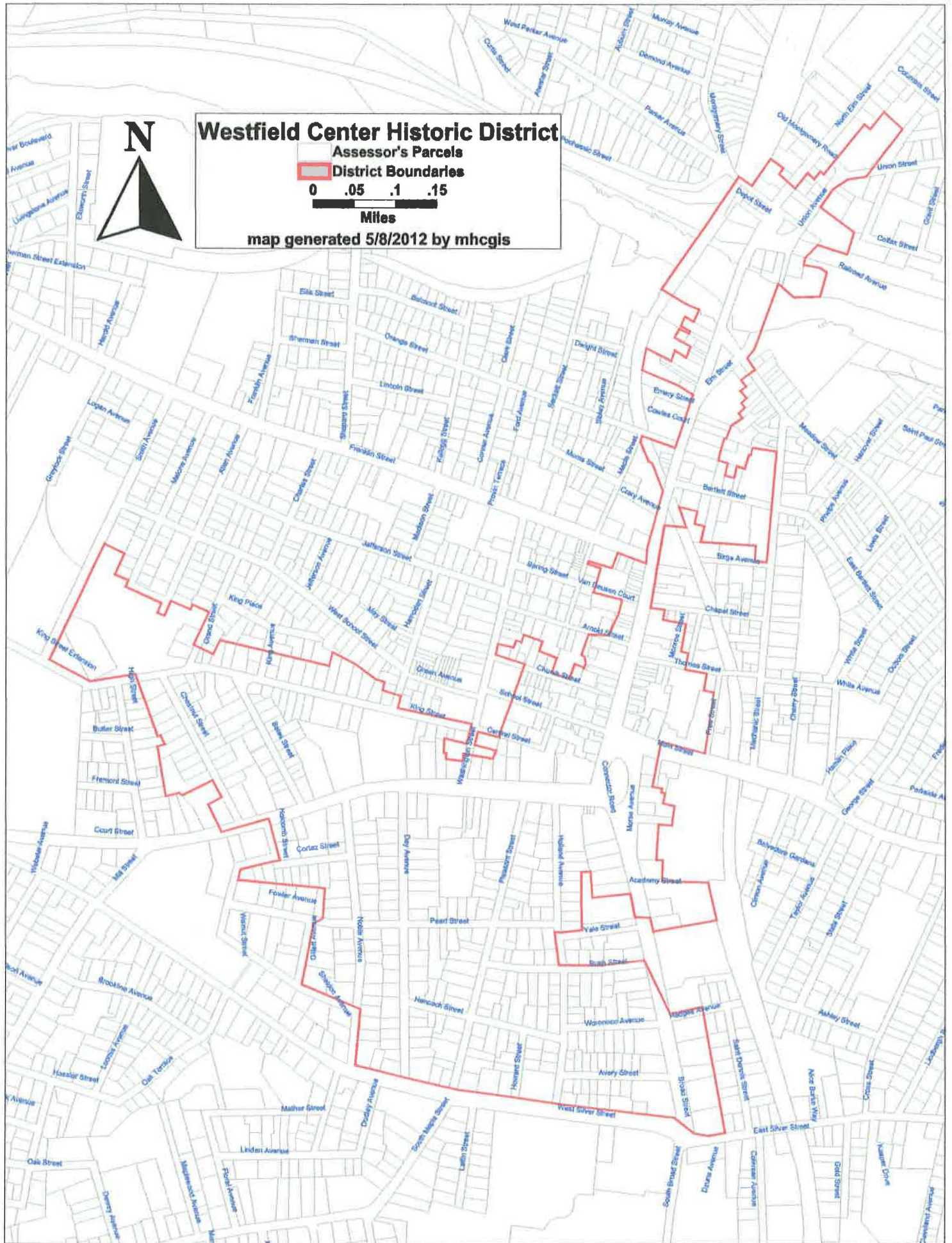
Assessor's #	MHC #	Address	Historic Name	Date	Style	Resource	C/NC
Map 23 Lot 76	WSF.108	33 West Silver Street	Edwin Sanford House	1879	Italianate	B	C
Map 23 Lot 89	WSF.109	35 West Silver Street	Bancroft-Fowler House	1815	Federal	B	C
Map 23 Lot 88	WSF.754	39 West Silver Street	house	ca. 1870	Italianate	B	NC
Map 27 Lot 27	WSF.755	43-45 West Silver Street	two-family house	ca. 1900	Colonial Revival	B	C
Map 27 Lot 28	WSF.756	47 West Silver Street	house	ca. 1910	Queen Anne	B	C
Map 27 Lot 28	WSF.756	47 West Silver Street	garage	ca. 1940	utilitarian	B	C
Map 27 Lot 34	WSF.757	55 West Silver Street	two-family house	ca. 1910	Colonial Revival	B	C
Map 27 Lot 34	WSF.758	55 West Silver Street	garage	ca. 1920	utilitarian	B	C
Map 27 Lot 55	WSF.759	57 West Silver Street	house	ca. 1910	Colonial Revival Four-Square	B	C
Map 27 Lot 55	WSF.759	57 West Silver Street	garage	ca. 1960	utilitarian	B	NC
Map 27 Lot 54	WSF.110	59 West Silver Street	Henry Stiles House	ca.1775	Federal	B	C
Woronoco Avenue							
Map 23 Lot 93	WSF.760	5 Woronoco Avenue	house	ca. 1900	Colonial Revival	B	C
Map 23 Lot 92	WSF.761	7 Woronoco Avenue	house	ca. 1900	Queen Anne	B	C
Map 23 Lot 36	WSF.762	8 Woronoco Avenue	house	ca. 1890	Queen Anne/Colonial Reviva	B	C
Map 23 Lot 37	WSF.349	12 Woronoco Avenue	Loomis House	1840	Greek Revival	B	C
Map 23 Lot 37	WSF.349	12 Woronoco Avenue	garage	ca. 1940	utilitarian	B	C
Map 23 Lot 38	WSF.763	14 Woronoco Avenue	house	ca. 1900	Queen Anne/Colonial Reviva	B	C
Map 23 Lot 39	WSF.764	18 Woronoco Avenue	house	ca. 1910	Queen Anne	B	NC
Map 23 Lot 39	WSF.764	18 Woronoco Avenue	garage	ca. 1910	utilitarian	B	NC
Map 23 Lot 90	WSF.350	19 Woronoco Avenue	house	ca. 1890	Queen Anne	B	NC
Map 23 Lot 40	WSF.765	20 Woronoco Avenue	house	ca. 1890	Queen Anne	B	NC
Map 23 Lot 41	WSF.351	22 Woronoco Avenue	house	ca. 1890	Queen Anne	B	C
Map 23 Lot 42	WSF.352	24 Woronoco Avenue	Brigham House	ca. 1890	Queen Anne	B	C

Westfield Center Historic District
District Data Sheet

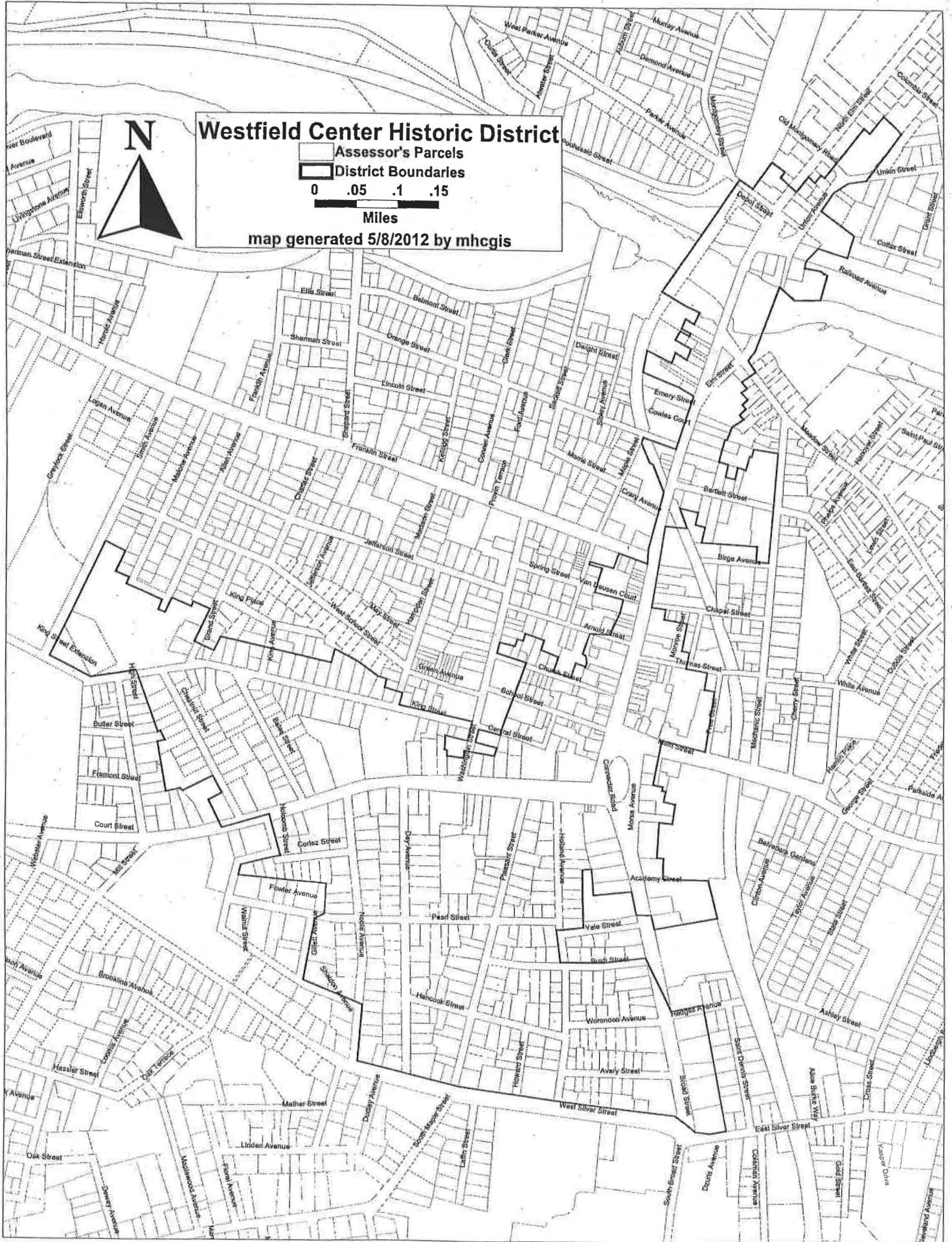
	C	NC	
Buildings	430		137
Structures	14		3
Objects	19		9
Sites	39		0
total	502		149

Previously listed 23*

- *Westfield Commercial HD (NRDIS 2008), 17C
- *Sanford Whip Co. (NRIND 2008), 1C
- *U. S. Whip Co. (NRIND 1983), 1C
- *Octagon House (NRIND 1982), 1C
- *State Normal School (NRIND 1978), 1C
- *Westfield Whip Co. (NRIND 1985), 2C



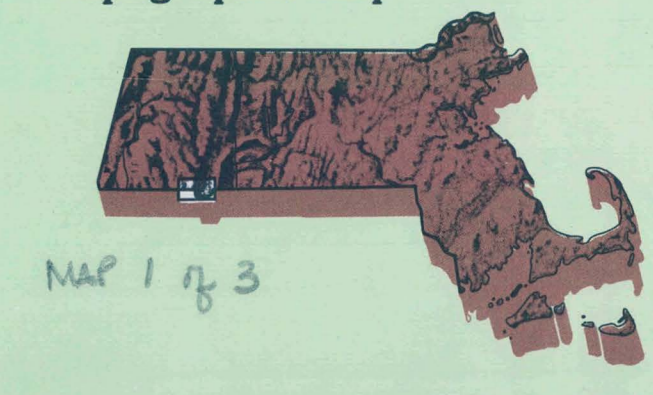
Westfield Center Historic District
Assessor's Parcels
District Boundaries
0 .05 .1 .15
Miles
map generated 5/8/2012 by mhcgis





Southwick MASS.-CONN.

1:25 000-scale metric topographic map



- 7.5 X 15 MINUTE QUADRANGLE SHOWING
- Contours and elevations in meters
 - Highways, roads and other manmade structures
 - Water features
 - Woodland areas
 - Geographic names

U.S. Department of the Interior
U.S. Geological Survey
1997
*Westfield Center H.D.
Bromberg Inc.*

Produced by the United States Geological Survey
Derived from imagery taken 1980 and other sources. Photos inspected using imagery taken 1997; no major culture or drainage changes observed. Survey control current as of 1981.
Boundaries, other than corporate, revised 2000.
This area also covered by 7.5-minute 1:25,000-scale maps: West Granville 1971 and Southwick 1972.
North American Datum of 1927 (NAD 27). Projection and 1000-meter grid: Universal Transverse Mercator, zone 18. 10 000-foot ticks: Massachusetts coordinate system, mainland zone and Connecticut coordinate system.
North American Datum of 1983 (NAD 83) is shown by dashed corner ticks. The values of the shift between NAD 27 and NAD 83 for 7.5-minute intersections are obtainable from National Geodetic Survey NADCON software.
There may be private inholdings within the boundaries of the National or State reservations shown on this map.

CONTOUR INTERVAL 3 METERS
NATIONAL GEODETIC VERTICAL DATUM OF 1929
CONTOUR ELEVATIONS SHOWN TO THE NEAREST 0.1 METER
OTHER ELEVATIONS SHOWN TO THE NEAREST 0.5 METER

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS

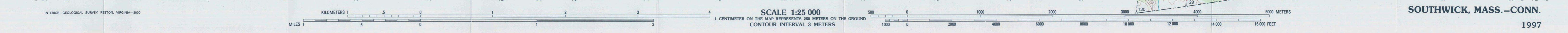
CONVERSION TABLE		DECLINATION DIAGRAM		ADJOINING MAPS		
Meters	Feet	1	2	1	2	3
1	3.2808		4	5	1 City 2 Standard 3 Springfield North 4 Tallard Center 5 Springfield South 6 Westfield (7.5') 7A New Hartford (7.5') 7B Torrville (7.5') 8 Westfield Locks (7.5')	
2	6.5616		6	7		
3	9.8424		8	8		
4	13.1232		To convert meters to feet multiply by 3.2808			
5	16.4040		To convert feet to meters multiply by 0.3048			
6	19.6848		UTM grid convergence (GN) and 2000 magnetic declination (MD) at center of map. Diagram is approximate.			
7	22.9656					
8	26.2464					
9	29.5272					
10	32.8080					

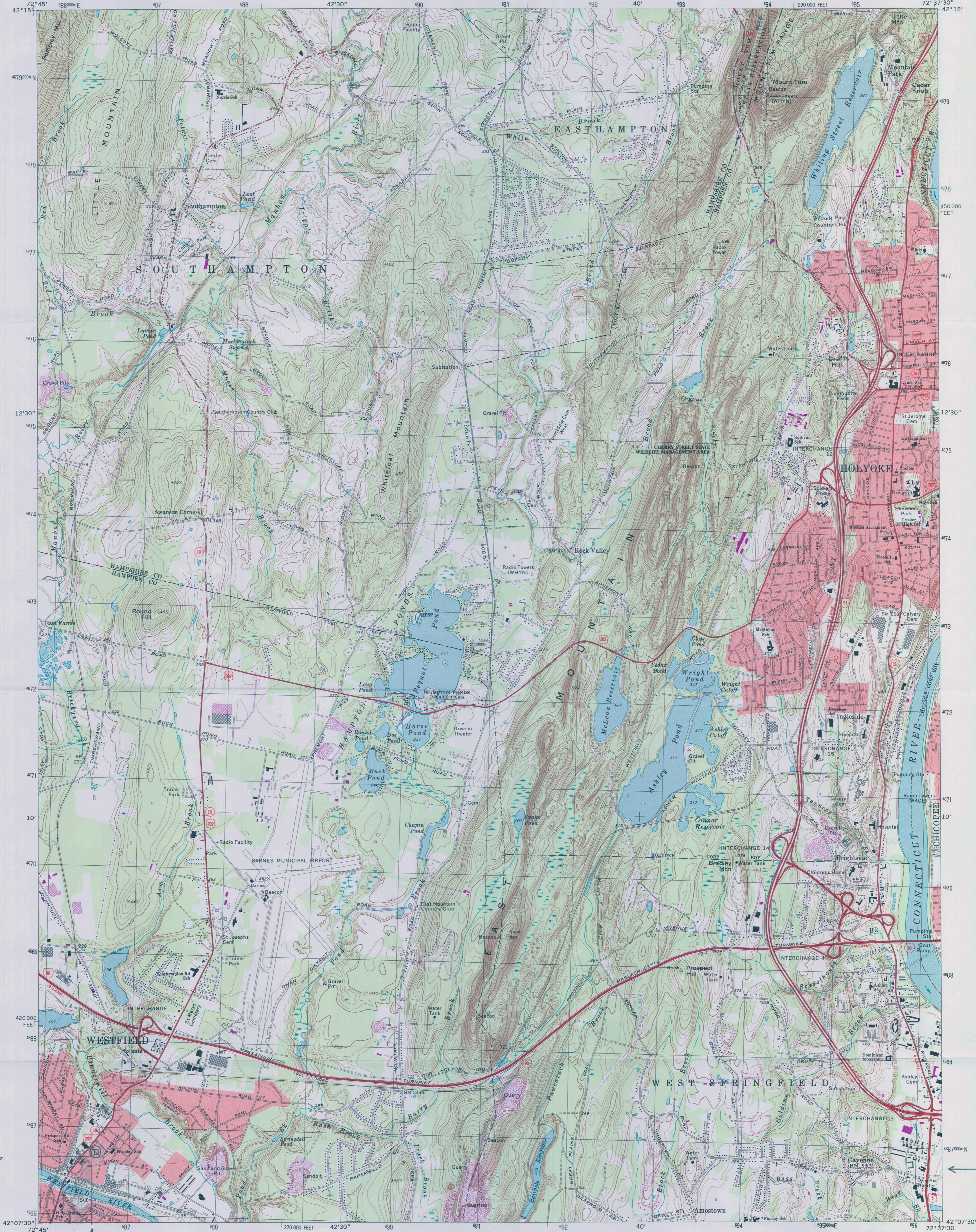


Topographic Map Symbols

- Primary highway, hard surface
- Secondary highway, hard surface
- Light-duty road, hard or improved surface
- Unimproved road, trail
- Route marker: Interstate, U. S. State
- Railroad: standard gage; narrow gage
- Bridges: drawbridge
- Footbridge, overpass; underpass
- Build-up area: only selected landmark buildings shown
- House; barn; church; school; large structure
- Boundary: National, with monument; State; County, parish; Civil township, precinct, district; Incorporated city, village, town; National or State reservation; small pond; Land grant with monument; found section corner; U. S. public lands survey; range, township; section; Range, township; section line: location approximate; Fence or field line; Power transmission line, isolated tower; Dam; dam with lock; Cemetery; grave; Campground; picnic area; U. S. nesting monument; Wellhead; water well; spring; Mine shaft; prospect; adit or cave; Control: horizontal station; vertical station; spot elevation; Contour: index; intermediate; supplementary; depression; Disturbed surface: strip mine, lava, sand; Bathymetric contours: index; intermediate; Personal lake and stream; intermittent lake and stream; Rocky, large and small; lake, large and small; Swamp, marsh; Submerged marsh; land subject to controlled inundation; Woodland; scattered trees; Sand; mangrove; Orchard; vineyard

A pamphlet describing topographic maps is available on request
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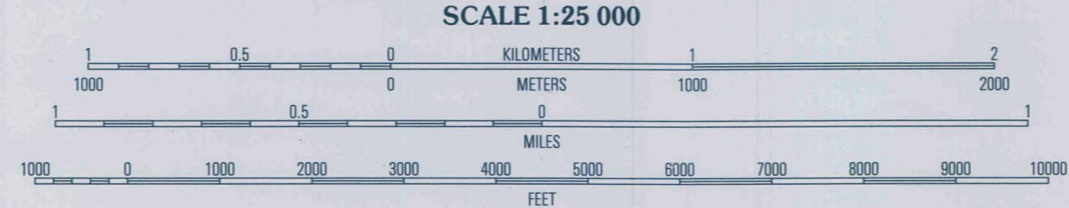
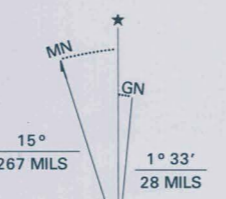




Produced by the United States Geological Survey

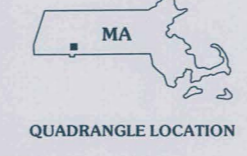
Topography compiled 1971. Planimetry derived from imagery taken 1975 and other sources. Photoinspected using imagery dated 1998; no major culture or drainage changes observed. Survey control current as of 1972. Boundaries, other than corporate, revised 2000 North American Datum of 1927 (NAD 27). Projection and 10 000-foot ticks: Massachusetts coordinate system, mainland zone (Lambert conformal conic) 1000-meter Universal Transverse Mercator grid, zone 18 North American Datum of 1983 (NAD 83) is shown by dashed corner ticks. The values of the shift between NAD 27 and NAD 83 UTM GRID AND 2000 MAGNETIC NORTH DECLINATION AT CENTER OF SHEET

There may be private inholdings within the boundaries of the National or State reservations shown on this map Information shown in purple may not meet USGS content standards and may conflict with previously mapped contours

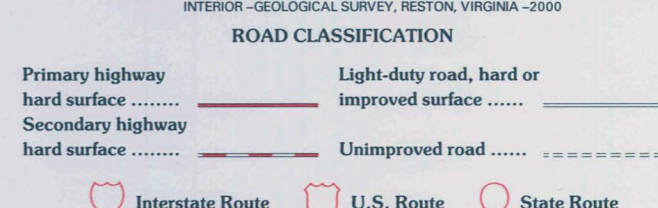


CONTOUR INTERVAL 10 FEET NATIONAL GEODETIC VERTICAL DATUM OF 1929 TO CONVERT FROM FEET TO METERS, MULTIPLY BY 0.3048

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS FOR SALE BY U.S. GEOLOGICAL SURVEY, P.O. BOX 25286, DENVER, COLORADO 80225 A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST



QUADRANGLE LOCATION table with 8 cells and corresponding quadrangle names: 1 Westhampton, 2 Easthampton, 3 Mount Holyoke, 4 Westhampton, 5 Springfield North, 6 Southwick, 7 West Springfield, 8 Springfield South



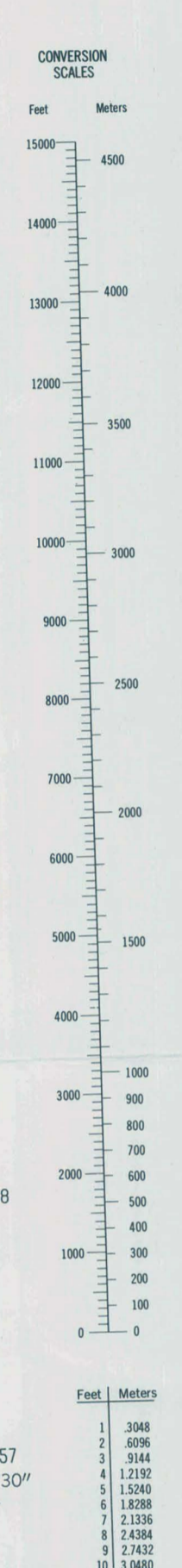
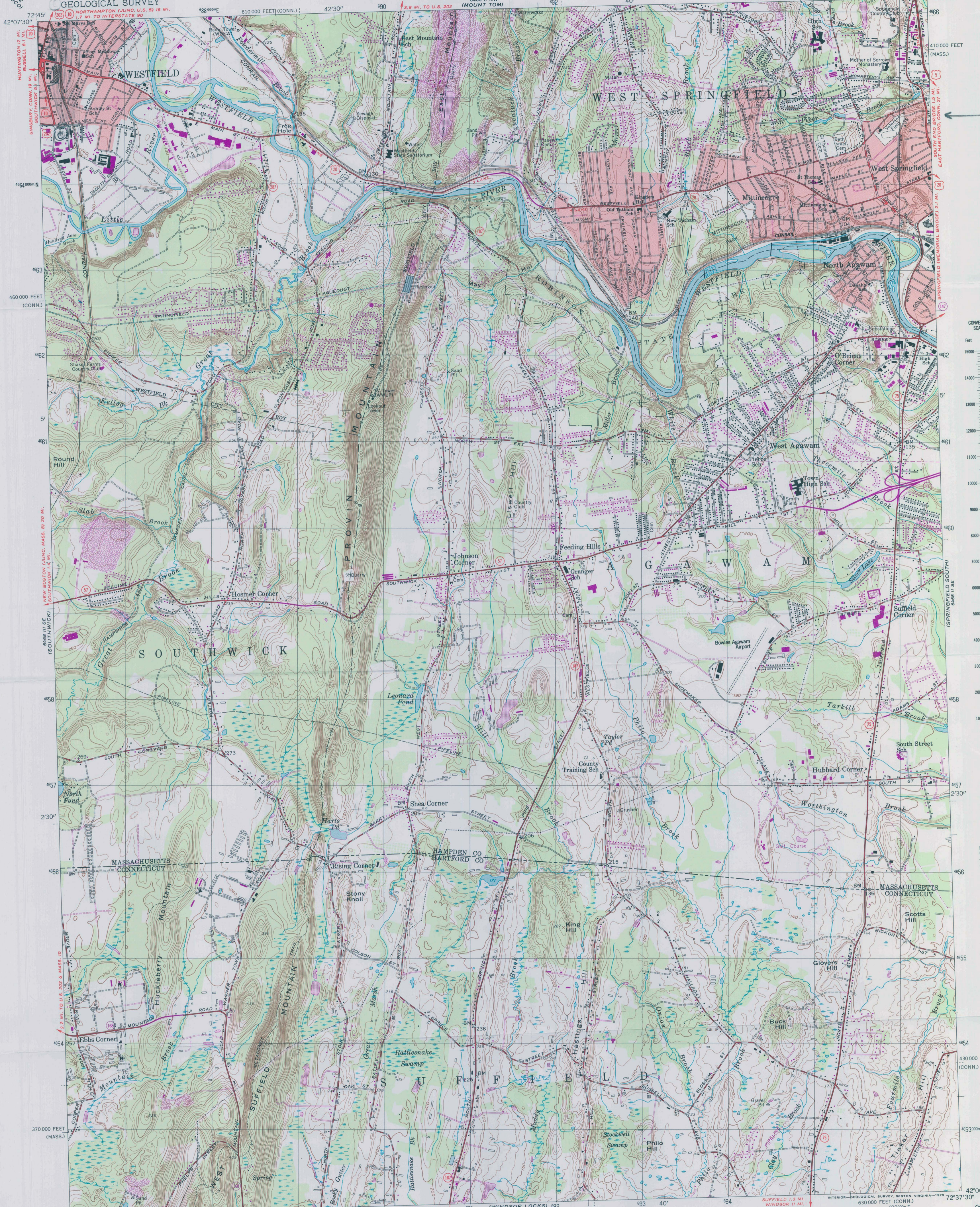
MOUNT TOM, MA 1998

NIMA 6468 II NW-SERIES V814

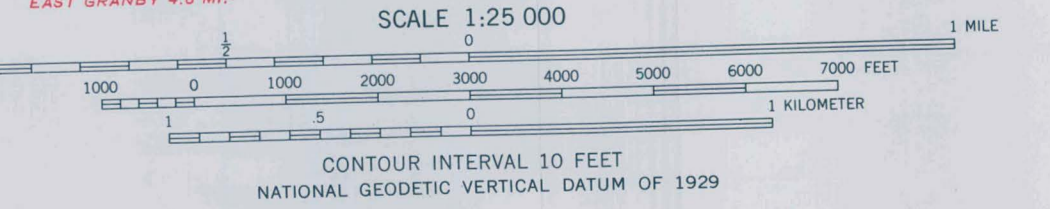
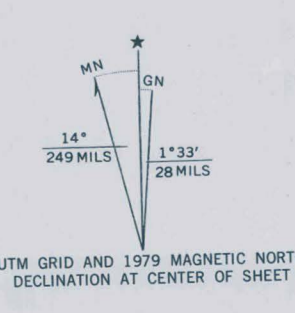
Westfield Center H.D. Boundary Increase. MAP 2 of 3



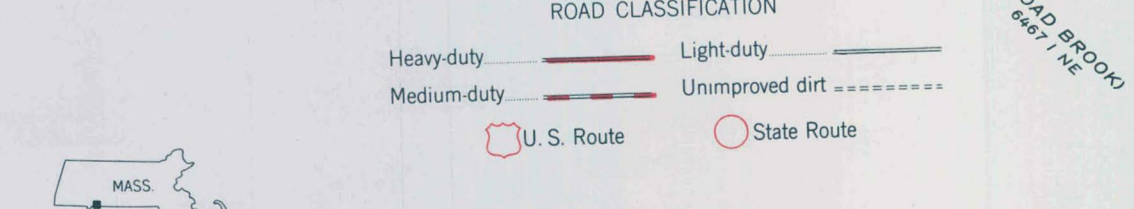
47.001 ADVENTURE \$6.95



Mapped, edited, and published by the Geological Survey
Control by USGS, USC&GS, Massachusetts Geodetic Survey,
Massachusetts Harbor and Land Commission, and
Connecticut Geodetic Survey
Topography by planetable surveys 1933 and 1942-1943
Culture revised from aerial photographs by photogrammetric
methods. Aerial photographs taken 1957. Field check 1958
Polyconic projection. 1927 North American datum
10,000-foot grids based on Massachusetts coordinate system,
mainland zone, and Connecticut coordinate system
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



THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U.S. GEOLOGICAL SURVEY
DENVER, COLORADO 80225, OR RESTON, VIRGINIA 22092
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST



WEST SPRINGFIELD, MASS.-CONN.
N4200-W7237.5/7.5
1958
PHOTOREVISED 1979
AMS 6468 II SW-SERIES V814

MA 3 of 3
Westfield Center H.D.
Boundary Increase



- Historic
- Buildings
- Parcels
- Roads

Westfield Center Historic District

Created May 2012, Westfield GIS



The City of Westfield makes no warranty, representation, or guarantee as to the content, sequence, accuracy, or completeness of any of the information provided herein.







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IRS

87

WALKWAY
WALKWAY
WALKWAY

WALKWAY



BENTLEY
BILLIARDS

KING

BENTLEY BILLIARDS

BENTLEY
BILLIARDS

BENTLEY BILLIARDS

BENTLEY
BILLIARDS













WESTFIELD WAR MEM. CLINIC





Bank of America



RETURN
PREPARED
HERE

63







Sovereign Bank

Totally Free
Checking

Sovereign Bank

Sovereign Bank

THE FLOWEN SHOP

CONNOR'S
OFFICE PRODUCTS



Pilgrim
Candle
MARKETPLACE

WESTFIELD VISITOR CENTER

LITTLE BLACK DOG

PILGRIM CANDLE



GIFT SHOP

PILGRIM CANDLE

FACTORY STORE

JOHN C. BUSCHMANN'S
EST. 1876

LONDON





Here Rests Body
of the Right Reverend
Father & Abbot
Venerable learned
& Pious

of
Reti





STOP

The Canada Center
for Business Services
and Innovation



46











FABRIK

TRICO BUILDING SUPPLY COMPANY

WALTER'S FIN FRAMES

HARDWARE

Archie Elm
Barker Clark
CALL TO ORDER
562-6759

Handwritten graffiti on the brick wall.



WHITE

12







National Register of Historic Places

Archivist note to the record

Correspondence

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

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

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Westfield Center Historic District

MULTIPLE NAME:

STATE & COUNTY: MASSACHUSETTS, Hampden

DATE RECEIVED: 5/10/13 DATE OF PENDING LIST: 6/07/13
DATE OF 16TH DAY: 6/24/13 DATE OF 45TH DAY: 6/26/13
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 13000441

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 6.25.13 DATE

ABSTRACT/SUMMARY COMMENTS:

**Entered in
The National Register
of
Historic Places**

RECOM./CRITERIA _____

REVIEWER _____ DISCIPLINE _____

TELEPHONE _____ DATE _____

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

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



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

May 4, 2013

Mr. J. Paul Loether
National Register of Historic Places
Department of the Interior
National Park Service
1201 Eye Street, NW, 8th floor
Washington, DC 20005

Dear Mr. Loether:

Enclosed please find the following nomination form:

Westfield Center HD, Westfield (Hampden), MA

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 properties were notified of pending State Review Board consideration 30 to 45 days before the meeting and were afforded the opportunity to comment.

Five letters of support and 14 letters of objection have been received. The district has more than 700 property owners.

Sincerely,

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

Betsy Friedberg
National Register Director
Massachusetts Historical Commission

enclosure

cc: Bonnie Parsons, consultant
Elizabeth Rairigh, PVPC
Daniel Knapik, City of Westfield
Kathryn Milligan, Holyoke Historical Commission
Anthony Petrucelli, Chair, Westfield Planning Board
Christopher J. Lindquist, Westfield Athenaeum
Ann D. Lentini, Domus, Inc.
Susan Kingra, Western Hampden Historical Society
Carol Martin, Westfield Historic Industries Preservation Project, Inc.
Bob Plasse, Westfield on Weekends, Inc.

RECEIVED

JUN 12 2012

June 11, 2012 MASS. HIST. COMM

BarcRoss Partners, LLC
P.O. Box 344
Westfield, MA 01086

State Historic Preservation Officer
Massachusetts Historical Commission
Office of the Secretary of the Commonwealth
Massachusetts Archives Building
220 Morrissey Boulevard
Boston, MA 02125

14 OBJECTIONS

RE: Objection to listing of 30 Court Street in Westfield

Dear Sir/Madam:

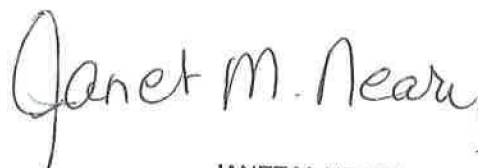
I, Joy L. Barcome, hereby state my objection to the listing of 30 Court Street, (Map/Lot 22/24), Westfield, Massachusetts to the National Register of Historic Places.

Concurrent to this objection, I hereby state that I am a Member of BarcRoss Partners, LLC, the entity which holds legal title to the property located at 30 Court Street in Westfield.

Sincerely yours,



Joy L. Barcome
Member
BarcRoss Partners, LLC



JANET M. NEARY
Notary Public, State of New York
No. 01NE5082196
Qualified in Schenectady County
Commission Expires 07/21/13

CC: Robert D. Barcome, David A. Ross

RECEIVED

JUN 12 2012

June 11, 2012 MASS. HIST. COMM

BarcRoss Partners, LLC
P.O. Box 344
Westfield, MA 01086

State Historic Preservation Officer
Massachusetts Historical Commission
Office of the Secretary of the Commonwealth
Massachusetts Archives Building
220 Morrissey Boulevard
Boston, MA 02125

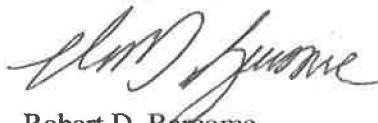
RE: Objection to listing of 30 Court Street in Westfield

Dear Sir/Madam:

I, Robert D. Barcome, hereby state my objection to the listing of 30 Court Street, (Map/Lot 22/24), Westfield, Massachusetts to the National Register of Historic Places.

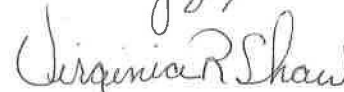
Concurrent to this objection, I hereby state that I am a Member of BarcRoss Partners, LLC, the entity which holds legal title to the property located at 30 Court Street in Westfield.

Sincerely yours,



Robert D. Barcome
Member
BarcRoss Partners, LLC

State of NY
County of Warren
Sworn to me this 11th Day of June 2012



CC: Joy L. Barcome, David A. Ross

VIRGINIA R. SHAW
Notary Public, State of New York
County of Warren, No. 01SH4835713
My Commission Expires 12/31/2013

RECEIVED

JUN 12 2012

June 8, 2012 MASS. HIST. COMM

BarcRoss Partners, LLC
P.O. Box 344
Westfield, MA 01086

State Historic Preservation Officer
Massachusetts Historical Commission
Office of the Secretary of the Commonwealth
Massachusetts Archives Building
220 Morrissey Boulevard
Boston, MA 02125

RE: Objection to listing of 30 Court Street in Westfield

Dear Sir/Madam:


I, David A. Ross, hereby state my objection to the listing of 30 Court Street, (Map/Lot 22/24), Westfield, Massachusetts to the National Register of Historic Places.

Concurrent to this objection, I hereby state that I am Majority Member of BarcRoss Partners, LLC, the entity which holds legal title to the property located at 30 Court Street in Westfield.

Sincerely yours,



David A. Ross
Majority Member
BarcRoss Partners, LLC

COMMONWEALTH OF MASSACHUSETTS
DAVID A. ROSS
personally appeared before me, the undersigned notary public,
and proved to me his/her identity through satisfactory evidence,
which were VALID ARIZONA D.L. and
acknowledged he/she signed the foregoing instrument voluntarily
for its stated purpose on this 8 day of June, 2012
 John S. Allsop
JOHN S. ALLSOP, Notary Public
My Commission Expires July 23, 2015

CC: Robert D. Barcome, Joy L. Barcome

Mr. & Mrs. John F. Amrich
Westfield Center HD
Map/Lot: 27/11
8 Hancock Street
Westfield, MA 01085

Massachusetts Historical Commission
Attn: Brona Simon
State Historic Preservation Officer
220 Morrissey Boulevard
Boston, MA 02125

RECEIVED

JUN 11 2012

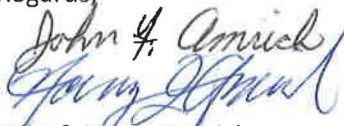
MASS. HIST. COMM

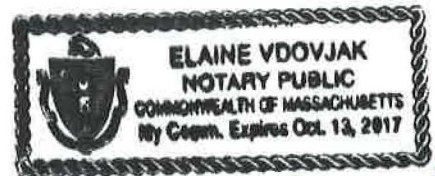
Dear Brona,

This letter is to formally notify the Massachusetts Historical Commission that we are the sole owners of the private property at 8 Hancock Street, Westfield, MA, (Westfield Center HD – Map/Lot:27/11) and we object to the listing in National Register of Historic Places. It is our understanding that as the owners of this individually nominated property in objecting to the National Register listing, the property will not be listed.

It was not clear if we would receive an official response after the Commission meets at 1:00 pm on Wednesday, June 13, 2012 at the Massachusetts State Archives, 220 Morrissey Boulevard, Dorchester, MA., so we would like to request a response to ensure we are not listed in the National Register listing. As requested, this is a notarized statement. If for any reason, we need to be contacted, you can contact us on the cell phone of John Amrich, at 860-997-2383.

Regards,


John & Nancy Amrich
June 8, 2012



Elaine Vdovjak
Notary

cc: Kathryn Milligan, Westfield Historical Commission



Alan M. Kasperowski, D.D.S.
Bryan M. Kasperowski, D.M.D., F.A.G.D.

FAMILY DENTISTRY
79 BROAD STREET
WESTFIELD, MA 01085
TELEPHONE: 413-562-5494

RECEIVED

JUN 01 2012

MASS. HIST. COMM

May 15, 2012

Brona Simon
MA Historical Commission
220 Morrissey Blvd
Boston, MA 02125

RE: Map/Lot: 23/52
79 Broad Street
Westfield, MA 01085

Dear Ms. Simon,

I received your letter regarding the possible addition of the above-captioned property to the National Register of Historic Places. I am sole owner of the property and object to it being listed.

Thank You,

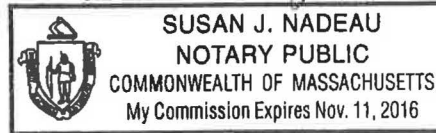
Alan M. Kasperowski



K G Dziejic 5-30-12
KATRINA G. DZIEDZIC
Notary Public
Commonwealth of Massachusetts
My Commission Expires
September 26, 2014

On this 21 day of May, 2020, before me, the undersigned notary public, personally appeared James J. Curran > proved to me through satisfactory evidence of identification, which were State Drivers License, to be the person whose name is signed on the attached document, and who swore or affirmed to me that the contents of the document are truthful and accurate to the best of his knowledge and belief.

Susan J. Nadeau



See Attached

RECEIVED

JUN 01 2012

MASS. HIST. COMM

59 WOODBRIDGE RD.
CHICOPEE, MA. 01022
MAY 15, 2012

MR. WILLIAM FRANCIS GALVIN
SECRETARY OF THE COMMONWEALTH
MASSACHUSETTS HISTORICAL COMMISSION
STATE HOUSE, ROOM 337
BOSTON, MA. 02133


DEAR SECRETARY GALVIN:

THIS IS TO INFORM YOU THAT ACCORDING TO THE NATIONAL
HISTORIC PRESERVATION ACT AND 36 CFR PART 60, I DO NOT WISH
TO BE LISTED FOR NOMINATION IN THE NATIONAL REGISTER OF
HISTORIC PLACES AS A PROPERTY OWNER OF 83 COURT STREET
WESTFIELD, MA. 01085.

SINCERELY,

Thomas Scibelli

THOMAS SCIBELLI
59 WOODBRIDGE RD.
CHICOPEE, MA. 091022

State of: Massachusetts County of: Hampden
Sworn to and subscribed before me on this the 25th day
of May, 2012.
Notary Public: 



Westfield Ma

June 3rd 2012

RECEIVED

JUN 05 2012

To Whom this may Concern:

MASS. HIST. COMM

I am writing in Consideration of your recent letter, regarding the nomination of my property at 4 Bates St. Westfield Ma for an opportunity to be nominated into the "National Register" but as the sole owner of my Property, I am in opposition to my property being entered into an agreement concerning the "National Register" and I am writing this letter as Evidence to my disapproval of this Proposal.

Sincerely

Dorothy H. Smith

4 Bates St.

Westfield, Ma 01085

COMMONWEALTH OF MASSACHUSETTS

Dorothy H. Smith

personally appeared before me, the undersigned notary public, and proved to me his/her identity through satisfactory evidence, which were MA State I.D. and acknowledged he/she signed the foregoing instrument voluntarily for its stated purpose on this 4 day of June 2012

Kimberly E. Tower



KIMBERLY E. TOWER, Notary Public
My Commission Expires June 24, 2016



KIMBERLY E. TOWER

Notary Public

Commonwealth of Massachusetts

My Commission Expires

June 24, 2016

RECEIVED

JUN 07 2012

MASS. HIST. COMM

June 4, 2012

Dear Ms. Simon:

We are writing to you vehemently **object** to listing our property with the National Register of Historic Places. We are the owners of **28 King Street, Map/Lot: 58/23 located in Westfield Massachusetts**. At this time, we do not feel that our house should be listed and therefore are asking that it not be. If you have questions, please feel free to contact us.

Sincerely,



Stephen K. Phillips
Mary-Lynn Phillips
Joint Owners



COMMONWEALTH OF MASSACHUSETTS

Hampden, ss

June 4, 2012

Then personally appeared the above named MARYLYNN PHILLIPS, whose identity was proven to me by a valid Massachusetts driver's license and acknowledged the foregoing to be her free act and deed before me



Claire D. Bailey
Notary Public

My commission expires August 29, 2014

COMMONWEALTH OF MASSACHUSETTS
SECRETARY OF THE COMMONWEALTH
MASSACHUSETTS HISTORICAL COMMISSION

Re: Westfield Center HD 50 N. Elm St.
Map/Lot 219/19
Owner: North Elm Realty, Inc.

OBJECTION TO NATIONAL REGISTER OF HISTORIC PLACES LISTING

1. I am Michael P. Stolpinski, President, sole Director, and sole Shareholder of North Elm Realty, Inc., a Massachusetts corporation with principle offices at 68 North Elm St., Westfield, MA 01085.
2. I certify that North Elm Realty, Inc. is the sole owner of the premises located at 50 North Elm St., Westfield, MA 01085 by Deed of Michael P. Stolpinski dated May 8, 2012, and recorded in Hampden County Registry of Deeds in Book 19261, Page 273. A copy of said Deed is attached hereto as "A".
3. Pursuant to 36 CFR Part 60 and the National Historic Preservation Act, North Elm Realty, Inc. OBJECTS to the aforementioned property being listed in the National Register of Historic Places. A copy of the relevant corporate resolution is attached hereto as "B".

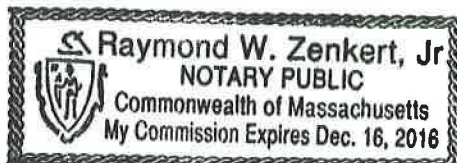
Dated: May 17, 2012

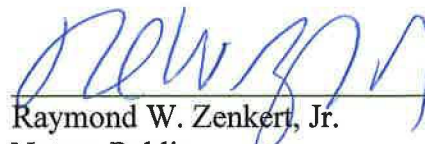
North Elm Realty, Inc.

By: 
Michael P. Stolpinski, President

COMMONWEALTH OF MASSACHUSETTS

On this 17th day of May, 2012, before me, the undersigned Notary Public, personally appeared Michael P. Stolpinski, proved to me through satisfactory evidence of identification, a Massachusetts Driver's License, to be the person whose name is signed on the preceding or attached document, and acknowledged to me that he signed voluntarily for its stated purpose.




Raymond W. Zenkert, Jr.
Notary Public
My Commission Expires: December 16, 2012

"A"

Bk 19261 Pg 273 #30626
05-16-2012 @ 03:27p

WARRANTY DEED

MICHAEL P. STOLPINSKI, of 34 Crescent Circle, Westfield, Hampden County, Massachusetts, for consideration paid of less than One Hundred (\$100.00) Dollars, GRANTS to NORTH ELM REALTY, INC, a Massachusetts corporation with principal offices at 68 North Elm Street, Westfield, Massachusetts, with WARRANTY COVENANTS, the land in Westfield, Hampden County, Massachusetts, bounded and described as follows:

The hotel property known as the Foster House property located on North Elm Street and bounded:

NORTHERLY on land now or formerly of Lemuel B. Blood;

EASTERLY on North Elm Street;

SOUTHERLY on land now or formerly of Joseph S. Clark, and;

WESTERLY on New York, New Haven, and Hartford Railroad Company;

Being the same premises conveyed to the Grantor herein by Deed of Foster House, Inc. dated December 5, 1995, and recorded in Hampden County Registry of Deeds in Book 9328, Page 589.

WITNESS the execution hereof under seal this 8th day of May, 2012.

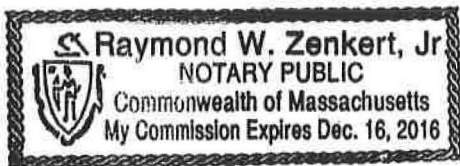

Michael P. Stolpinski

COMMONWEALTH OF MASSACHUSETTS

On this 8th day of May, 2012, before me, the undersigned Notary Public, personally appeared MICHAEL P. STOLPINSKI, proved to me through satisfactory evidence of identification, a Massachusetts Driver's License, to be the person whose name is signed on the preceding or attached document, and acknowledged to me that he signed voluntarily for its stated purpose.


Raymond W. Zenkert, Jr., Notary Public

My Commission Expires: December 16, 2016



DONALD E. ASHE, REGISTER
HAMPDEN COUNTY REGISTRY OF DEEDS
WESTFIELD, SATELLITE OFFICE

50 N. Elm St., Westfield

"B"

NORTH ELM REALTY, INC.

RESOLUTION REGARDING

THE NATIONAL REGISTER OF HISTORIC PLACES

At a meeting of the corporation duly held on May 16, 2012, at 68 North Elm St., Westfield, MA called for the purpose of discussing the recent letters, both dated May 9, 2012 from the State Historic Preservation Officer informing the corporation that the properties at 50 North Elm St. and at 55 North Elm St., Westfield, MA have been nominated to be listed in the National Register of Historic Places, and at which the sole Director attended.

After discussion, it was

RESOLVED unanimously, that the corporation OBJECTS to the property at 55 North Elm St., Westfield, MA being listed in the National Register of Historic Places.

RESOLVED unanimously, that the corporation OBJECTS to the property at 50 North Elm St., Westfield, MA, being listed in the National Register of Historic Places.

RESOLVED unanimously, that the President, Michael P. Stolpinski be empowered to execute notarized statements on behalf of the corporation pursuant to the National Historic Preservation Act and 36 CFR Part 60 certifying that the corporation is the owner of said property and objects to said listings, and serving same on the State Historic Preservation Officer.

Dated this 16th day of May, 2012.


Michael P. Stolpinski, Clerk

COMMONWEALTH OF MASSACHUSETTS
SECRETARY OF THE COMMONWEALTH
MASSACHUSETTS HISTORICAL COMMISSION




Re: Westfield Center HD 55 N. Elm St.
Map/Lot 219/19
Owner: North Elm Realty, Inc.

OBJECTION TO NATIONAL REGISTER OF HISTORIC PLACES LISTING

1. I am Michael P. Stolpinski, President, sole Director, and sole Shareholder of North Elm Realty, Inc., a Massachusetts corporation with principle offices at 68 North Elm St., Westfield, MA 01085.
2. I certify that North Elm Realty, Inc. is the sole owner of the premises located at 55 North Elm St., Westfield, MA 01085 by Deed of Donald C. Pierce and Mary Jane Pierce dated October 10, 2002, and recorded in Hampden County Registry of Deeds in Book 12639, Page 526.
3. Pursuant to 36 CFR Part 60 and the national Historic Preservation Act, North Elm Realty, Inc. OBJECTS to the aforementioned property being listed in the National Register of Historic Places. A copy of the relevant corporate resolution is attached hereto.

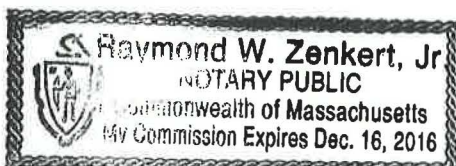
Dated: May 17, 2012


North Elm Realty, Inc.

By: 
Michael P. Stolpinski, President

COMMONWEALTH OF MASSACHUSETTS

On this 17th day of May, 2012, before me, the undersigned Notary Public, personally appeared Michael P. Stolpinski, proved to me through satisfactory evidence of identification, a Massachusetts Driver's License, to be the person whose name is signed on the preceding or attached document, and acknowledged to me that he signed voluntarily for its stated purpose.




Raymond W. Zenkert, Jr.
Notary Public
My Commission Expires: December 16, 2012

NORTH ELM REALTY, INC.

RESOLUTION REGARDING

THE NATIONAL REGISTER OF HISTORIC PLACES

At a meeting of the corporation duly held on May 16, 2012, at 68 North Elm St., Westfield, MA called for the purpose of discussing the recent letters, both dated May 9, 2012 from the State Historic Preservation Officer informing the corporation that the properties at 50 North Elm St. and at 55 North Elm St., Westfield, MA have been nominated to be listed in the National Register of Historic Places, and at which the sole Director attended.

After discussion, it was

RESOLVED unanimously, that the corporation OBJECTS to the property at 55 North Elm St., Westfield, MA being listed in the National Register of Historic Places.

RESOLVED unanimously, that the corporation OBJECTS to the property at 50 North Elm St., Westfield, MA, being listed in the National Register of Historic Places.

RESOLVED unanimously, that the President, Michael P. Stolpinski be empowered to execute notarized statements on behalf of the corporation pursuant to the National Historic Preservation Act and 36 CFR Part 60 certifying that the corporation is the owner of said property and objects to said listings, and serving same on the State Historic Preservation Officer.

Dated this 16th day of May, 2012.


Michael P. Stolpinski, Clerk

COMMONWEALTH OF MASSACHUSETTS
SECRETARY OF THE COMMONWEALTH
MASSACHUSETTS HISTORICAL COMMISSION



**Re: Westfield Center HD 34 N. Elm St.
Map/Lot 219/11 34 N. Elm St., Westfield, MA**
Owner: The Harry E. Theodorakis Trust

OBJECTION TO NATIONAL REGISTER OF HISTORIC PLACES LISTING

1. I am Steven Theodorakis, a Trustee of The Harry E. Theodorakis Trust a Massachusetts Trust established under Indenture of Trust dated December 8, 1995 and recorded in Hampden County Registry of Deeds in Book 10052, Page 383.
2. I certify that The Harry E. Theodorakis Trust is the sole owner of the premises located at 34 North Elm St., Westfield, MA 01085 by Deed of Marika Theodorakis, Executrix of the Estate of Harry Theodorakis, dated October 29, 1997, and recorded in Hampden County Registry of Deeds in Book 10052, Page 402.
3. Pursuant to 36 CFR Part 60 and the National Historic Preservation Act, Steven Theodorakis, Trustee of The Harry E. Theodorakis Trust OBJECTS to the aforementioned property being listed in the National Register of Historic Places.

Dated: May 18, 2012

Steven Theodorakis, Trustee
Of The Harry E. Theodorakis Trust

COMMONWEALTH OF MASSACHUSETTS

On this 18th day of May, 2012, before me, the undersigned Notary Public, personally appeared Steven Theodorakis, proved to me through satisfactory evidence of identification, a Massachusetts Driver's License, to be the person whose name is signed on the preceding or attached document, and acknowledged to me that he signed voluntarily for its stated purpose.

Raymond W. Zenkert, Jr.
Notary Public
My Commission Expires: December 16, 2016

RECEIVED

MAY 23 2012

MASS. HIST. COMM

COMMONWEALTH OF MASSACHUSETTS
SECRETARY OF THE COMMONWEALTH
MASSACHUSETTS HISTORICAL COMMISSION

Re: Westfield Center HD
Map/Lot 64/73
Owner: Jane F. Martone
75 Court St., Westfield, MA 01085

OBJECTION TO NATIONAL REGISTER OF HISTORIC PLACES LISTING

1. I am Jane F. Martone.
2. I certify that I am the sole owner of the premises located at 75 Court St., Westfield, MA 01085 by Deed of Shirley Salfas dated July 16, 1971, and recorded in Hampden County Registry of Deeds in Book 3606, Page 524.
3. Pursuant to 36 CFR Part 60 and the National Historic Preservation Act, I OBJECT to the aforementioned property being listed in the National Register of Historic Places.

Dated: May 22, 2012



Jane F. Martone

COMMONWEALTH OF MASSACHUSETTS

On this 22nd day of May, 2012, before me, the undersigned Notary Public, personally appeared Jane F. Martone, proved to me through satisfactory evidence of identification, a Massachusetts Driver's License, to be the person whose name is signed on the preceding or attached document, and acknowledged to me that she signed voluntarily for its stated purpose.





Linda L. Mastroianni
Notary Public
My Commission Expires: November 9, 2012

RECEIVED

MAY 23 2012

MASS. HIST. COM.

268 WASHINGTON BLVD.
SPRINGFIELD, MA. 01108
MAY 15, 2012

MR. WILLIAM FRANCIS GALVIN
SECRETARY OF THE COMMONWEALTH
MASSACHUSETTS HISTORICAL COMMISSION
STATE HOUSE, ROOM 337
BOSTON, MA. 02133

DEAR SECRETARY GALVIN:

THIS IS TO INFORM YOU THAT ACCORDING TO THE NATIONAL HISTORIC PRESERVATION ACT AND 36 CFR PART 60, I DO NOT WISH TO BE LISTED FOR NOMINATION IN THE NATIONAL REGISTER OF HISTORIC PLACES AS A PROPERTY OWNER OF 83 COURT STREET WESTFIELD, MA. 01085.

SINCERELY,

Kenneth Scibelli

KENNETH SCIBELLI
268 WASHINGTON BLVD.
SPRINGFIELD, MA. 01108

Ellen T. Boland

Ellen T. Boland
Notary Public, State of Connecticut
My Commission Expires Sept. 30, 2012

RECEIVED

JUN 07 2012

MASS. HIST. COMM

WESTERN HAMPDEN HISTORICAL SOCIETY
87 South Maple Street, P.O. Box 256
Westfield, Ma 01086

June 5, 2012

Ms. Betsy Friedberg
Director of National Register
Massachusetts Historic Commission
220 Morrissey Boulevard
Boston, MA 02125-3314

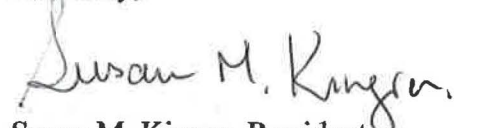
Dear Ms. Friedberg,

About ten years ago citizens of Westfield and members of the Western Hampden Historical Society formed a committee to see what could be done to preserve the historic homes of Westfield. After seven years of hosting Historic House Tours enough money was raised to pay for a grant writer to submit the information required to put a large portion of Westfield on the National Register of Historic Places.

During these years members of the Western Hampden Historical Society have been kept informed of the process, and we have always felt we had their total support in this endeavor.

Those of us who served on the committee are very excited that this effort will be voted on by the Massachusetts Historic Commission on June 13, 2012 and we are hopeful those living in and owning property in the Westfield Center Historic District will be proud to reside in such an area.

Sincerely,


Susan M. Kingra, President
Western Hampden Historical Society



T H E

W E S T F I E L D
A T H E N A E U M

Milton Burrall Whitney Library
Jasper Rand Art Museum
Edwin Smith Historical Museum

June 7, 2012

Betsy Friedberg, Director of National Register
Massachusetts Historic Commission
220 Morrissey Boulevard
Boston, MA 02125-3314

RECEIVED

JUN 08 2012

MASS. HIST. COMM

Dear Betsy,

I am writing in support of the Western Hampden Historical Society's application for an Historic District in Westfield, MA. As you know, Bonnie Parsons has been consulting with the Historical Society, as well as the Westfield Historical Commission, to develop an Historic District that encompasses the "core district" of Westfield. As you know, the Westfield Athenaeum (originally, the Fowler-Gillett homestead, circa 1838) is included in this district, as are many other historic buildings from the 18th, 19th and early to mid-20th centuries.

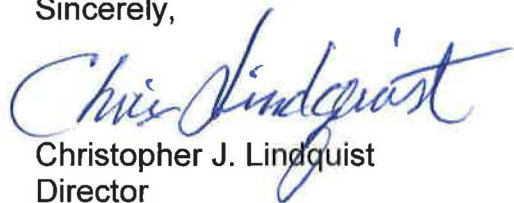
I enthusiastically support the recognition of the significant historic nature of many of the buildings, both residential and commercial, that are located within this proposed District. As was very apparent by the large number of people who attended the presentation by you and Bonnie in the Lang Auditorium at the Athenaeum on May 31, there is a great deal of interest and support in the formation of an Historic District in Westfield. While I am familiar with many of the residential and commercial structures that Bonnie told us about as part of her presentation, there were quite a few residential homes from the 19th century, and even earlier, of which I was not aware. The mix of Colonial, Georgian, Victorian, Greek Revival and early to mid-20th century styles in this section of Westfield is truly impressive and deserves to be designated as an Historic District by the Massachusetts Historic Commission, and listed on the National Register of Historic Places.

As you are well aware, while this designation is not restrictive, the advantages of obtaining Historic District status are numerous and will benefit both homeowners and business owners, and the City of Westfield as a whole in becoming a historical and cultural destination. Indeed, the exciting plans that WHIPP, the Westfield Historic Industries Preservation Project, is putting in place to create a working whip museum in

downtown Westfield, where the Westfield Whip Co. is located, is just one example of the work that is happening to help make Westfield a place where history comes alive. Historic District designation by the Massachusetts Historic Commission will encapsulate this and other similar efforts to preserve and promote our local history.

Thank you for attending the presentation last week and for the Massachusetts Historic Commission's kind consideration of the Western Hampden Historical Society's application. If I can be of any further assistance, please don't hesitate to contact me.

Sincerely,

A handwritten signature in blue ink that reads "Chris Lindquist". The signature is written in a cursive style with a large, stylized "C" at the beginning.

Christopher J. Lindquist
Director
Westfield Athenaeum
6 Elm Street
Westfield, MA 01085
413-568-0638

RECEIVED

JUN 11 2012

MASS. HIST. COMM



**Bringing People Together
P.O Box 154, Westfield Massachusetts 01085**

June 8, 2012

Ms. Betsy Friedberg
Director of National Register
Massachusetts Historic Commission
220 Morrissey Boulevard
Boston, Massachusetts 02125-3314

Dear Commissioner Friedberg:

The Board of Westfield on Weekends, Inc. is highly supportive of the Historic District application that the Western Historical Commission and the Western Hampden Historical Society has submitted to the Massachusetts Historical Commission.

As President of Westfield on Weekends, Inc. (WOW) and as a member of Westfield's Downtown Action Committee, the Westfield Historic Industries Preservation Project and Assistant to the President for Communications at Westfield State University, I have learned how recognition of a city's history is an important component in sustaining our city's efforts to re-imagine our city center and to establish Westfield as a tourist destination.

Westfield has been in transition for several years with infrastructure improvements, the rebuilding of a major bridge and reconstruction of our town green and entire city corridor. All of these necessary projects are now nearing completion, heralding a new beginning for our city. To have such a great part of our city declared a National Historic District will signal that Westfield is committed to turning the corner on years of struggle to revitalize our city and redefine itself as a tourist destination that celebrates our rich history and responds to the ever-changing needs of the 21st century.

For several years Westfield on Weekends has used cultural events to bring residents together and to celebrate Westfield's rich history and diversity. In planning our calendar of events, we have always recognized the need to program activities that reflect our vibrant past. Colonial Harvest Day is now in its eight year; our ninth annual Dickens Days calendar reflects 18th century holiday celebrations and even our restaurant and pub tours feature scavenger hunts that promote an appreciation of the architectural history of

Ms. Betsy Friedberg

June 8, 2012

Page 2

the sites on the tour. Historic house tours have also been popular components of our events calendars.

Westfield is fortunate to have Evan Dobbelle as the 19th President of Westfield State University. As a pioneering advocate for the creative economy and for the importance of defining a community through history, art and culture, he has helped to lay out a vision for Westfield State University that has made it a fully engaged partner with WOW, the City, the Chamber, the Westfield Athenaeum and the Westfield Business Improvement District. Indeed, I was hired as President Dobbelle's Assistant for Communications and tasked to facilitate town-gown connections and to establish linkages with the larger community of local and regional not-for-profit organizations.

As someone who has worked with both Westfield on Weekends and Westfield State University, I am excited to recognize how our city has not forgotten its celebrated historic past. Westfield on Weekends and Westfield State University looks forward to applauding a National Historic District that incorporates such a large number of its historic architectural treasures.

Sincerely,

A handwritten signature in blue ink that reads "Bob Plasse". The signature is fluid and cursive, with a long horizontal stroke extending to the right.

Bob Plasse
President

Janice Rising, President
Claire Bailey, Vice-President
Kathy Deprey, Clerk/Treasurer
Joy Bunnell
William Carlin
Rebecca Kozacka
Sandy Perzanowski
Shannon White

Ann D. Lentini
Executive Director

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JUN 11 2012

MASS. HIST. COMM

June 7, 2012

Betsy Friedberg, Director of National Register
Massachusetts Historic Commission
220 Morrissey Boulevard
Boston, MA 02125-3314

Dear Ms. Friedberg:

On behalf of the Elm Street Apartments Limited Partnership and Sanford Apartments Limited Partnership Domus Incorporated strongly supports the nomination of the Westfield Center Historic District. It is truly an opportunity to create a lasting endowment of our heritage to our future generations. Our older buildings are the bones of our city. They are the existing infrastructure for sustaining quality and beauty for our city.

Domus Incorporated has preserved four buildings in the Westfield Center and we sincerely hope that the committee will find in favor of the designation for the Westfield Center Historic District. If Domus can be of any further assistance, please do not hesitate to contact me. Enclosed is our brochure which focuses on the restoration of historic buildings.

Sincerely,



Ann D. Lentini
Executive Director

Facsimile Transmittal Form

To: Bonnie Parsons
(P.O.P.O.)
413-732-2593

From: Carol Martin
WAIPP
June 12, 2012

Number of Pages (including this cover page): 2
Please notify sender at once if all pages are not received.

Per our email agreement of yesterday,

Please confirm receipt -

Best regards,
Carol



Westfield Historic Industries Preservation Project, Inc.

360 Elm Street

Westfield, MA 01085

June 11, 2012

Ms. Betsy Friedberg
Director of National Register
Massachusetts Historical Commission
220 Morrissey Boulevard
Boston, MA 02125-3314

Dear Ms. Friedberg:

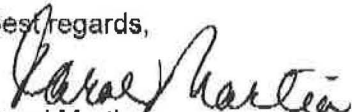
The Westfield Historic Industries Preservation Project, Inc. is pleased to lend its support to the expansion of the Westfield Center Historic District.

The City of Westfield is fortunate to have a wealth of historic properties within its borders. As the nominating document discloses, there are outstanding examples in all categories, industrial, commercial, institutional and residential, spanning all time periods from the colonial through the late modern. The value of many of them is unrecognized.

This expansion of the small existing district will draw attention to the many unique properties that still exist within the broadly defined downtown area. Once accepted, the expanded District will inspire interest in the named properties while the nominating document itself should serve as a valuable resource to further preservation planning.

We would urge the Massachusetts Historical Commission to look favorably upon this application.

Best regards,


Carol Martin

Westfield Historic Industries Preservation Project, Inc.