

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

For NPS use only

**National Register of Historic Places
Inventory—Nomination Form**

received

date entered

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

1. Name

historic H. H. Richardson Historic District of North Easton

and or common

2. Location

street & number North Easton (see continuation sheet) not for publication

city, town North Easton vicinity of

state Massachusetts code county Bristol code

3. Classification

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

4. Owner of Property

name See Continuation Sheet

street & number

city, town vicinity of state

5. Location of Legal Description

courthouse, registry of deeds, etc. Bristol County Registry of Deeds

street & number City Hall

city, town Taunton state Massachusetts

6. Representation in Existing Surveys

title National Register of Historic Places has this property been determined eligible? yes no

date 1972 federal state county local

depository for survey records National Park Service

city, town Washington state DC

7. Description

Condition

excellent
 good
 fair

deteriorated
 ruins
 unexposed

Check one

unaltered
 altered

Check one

original site
 moved date _____

Describe the present and original (if known) physical appearance

There are five Richardson buildings in this historic district: the Oliver Ames Free Library, the Oakes Ames Memorial Hall, the Gate Lodge at Langwater, the Gardener's Cottage at Langwater, and the Old Colony Railroad Station. The boundaries encircle the contiguous Library and Memorial Hall, and Rockery in front, the two structures at Langwater, and the third boundary description is for the railroad station. A great deal of the visual impact of North Easton is also due to the genius of the great American landscape architect, Frederick Law Olmsted. The village of North Easton has a collection of works by Henry Hobson Richardson largely due to the patronage of one resident-manufacturing family--the Ames. The town depended on this family's manufacture of shovels and tools and was built radiating from the core of factories and railroad station to a ring of workers houses to finally the larger estates on the outer edges. The town today still retains its orderly village aspect.

The Richardson Buildings:

1. Oliver Ames Free Library (1877-1883)

Although the Library was commissioned in September, 1877, the building did not open until 1883, possibly because of cost overruns. The final cost including the building, the furnishings, the books and investments in a permanent fund, was more than \$80,000. A brief description follows:

Richardson's design for the Ames Library is basically rectangular in plan with the major rooms, the stack wing, hall, and reading room, arranged longitudinally. A broad gable projects forward from the north end of the longitudinal mass. This gable is marked by the arched entry to the outside porch on the first floor and by a row of five arched windows separated by pairs of short columns supporting the arches on the second. The stack wing windows form a horizontal band, each group of three separated by four short columns. Construction is of warm light brown Milford granite laid in random ashlar with dark reddish brown Longmeadow brownstone trim. The roof is red-orange tile over a wood barrelvaulted stack wing ceiling. The fireplace in the reading room is largely the work of Stanford White. The original stone and present bronze medallions of Oliver Ames II were designed by Augustus Saint-Gaudens.

In 1931 the children's wing in red brick was added to the rear, an addition that eliminated the original lavatory and document room. Additional shelving has been incorporated in the original stack wing to accommodate a greater number of acquisitions.¹

Originally, the stack wing was divided by an open wooden screen of beaded spindles which was later moved to give free access to the stack shelves.

8. Significance

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

Specific dates

Builder/Architect

Statement of Significance (in one paragraph)

North Easton, Massachusetts, is the result of an extraordinary collaboration between two of the towering figures of 19th century America. Henry Hobson Richardson, one of this country's greatest architects and Frederick Law Olmsted (1822-1903), the preeminent landscape architect of the era worked together under the patronage of the unusual family that turned a small iron foundry into a shovel manufactory that produced great wealth. In a short eight years this small industrial village became a beautifully coherent planned town containing several of the century's architectural landmarks.

The town, itself, is located on the rapid Queset River which supplied waterpower to a series of small mills. In 1803, Oliver Ames moved from Bridgewater and began to manufacture shovels in the factories he built on the banks of the river.

In the period of railroad and canal expansion which followed, Ames prospered by supplying digging and trenching equipment. In 1844 his sons Oakes (1804-1873) and Oliver II (1807-1877) assumed management of the company. They also became involved in railroads beginning in 1855, and were major suppliers of trenching tools to the Union Army in the Civil War. Later they helped finance and construct the Union Pacific Railroad.⁹

The California Gold Rush brought further business to the shovel factory and enormous profits came to the Ames family. Oakes Ames served in the United States Congress from 1862 until his death in 1873. In 1865 Ames was drawn with his brother Oliver into the Credit Mobilier, a company formed to finance the construction of the Union Pacific Railroad. In the profit taking scandals that ensued, the Ames were embroiled in a factional dispute and, as a result, Oakes Ames career as a politician was over. In retrospect, both Ames brothers were typical businessmen of the 19th century--perhaps over zealous, but not corrupt. They were both vindicated and a monument at the highest point on the Union Pacific line was erected to them by the railroad at Sherman Summit, Wyoming. It was designed by Olmsted & Richardson. The children of the two brothers were the patrons of Richardson and Olmsted:

Oakes son, Oliver II, who became governor of Massachusetts, gave the Memorial Hall money in memory of of his father and funds for the Library and Oliver's children, Helen Angier Ames and Frederick Lothrop Ames who saw the projects through. F. L. Ames was a Harvard graduate (1854), along with Charles Gambrell, later Richardson's partner.

9. Major Bibliographical References

See Continuation Sheet

10. Geographical Data

Acreeage of nominated property 5.8

Quadrangle name Brocton Mass. Quad.

Quadrangle scale 1:25,000

UTM References See Continuation Sheet

A

<input type="checkbox"/>									
Zone	Easting			Northing					

B

<input type="checkbox"/>									
Zone	Easting			Northing					

C

<input type="checkbox"/>									
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D

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E

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F

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G

<input type="checkbox"/>									
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H

<input type="checkbox"/>									
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Verbal boundary description and justification

See Continuation Sheet

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

state code county code

state code county code

11. Form Prepared By

name/title Carolyn Pitts, Historian

organization National Park Service, History Division date

street & number 1100 L Street, NW telephone (202) 343-8166

city or town Washington state DC 20013-7127

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

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

State Historic Preservation Officer signature

title date

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

date

Keeper of the National Register

Attest:

date

Chief of Registration

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List of Buildings and owners

1. Oliver Ames Free Library (1877-1883)

William Ames, President	David Ames
Free Library Trustees	Room 849
Main Street	294 Washington Street
North Easton, Massachusetts 02356	Boston, Massachusetts 02108

2. Oakes Ames Memorial Hall (1879-1881)

Fred Ames, Chairman	
Board of Trustees	
Oakes Ames Memorial Hall	
Box 34 North Easton, Massachusetts 02356	
Rockery (Park in front of Hall)	
John Kent, Chairman	
Board of Selectmen, Town of North Easton 02356	

3. Gate Lodge of Langwater (1880-1881)

4. Gardener's Cottage of Langwater (1884)

Mr. Oliver Ames	
153 Elm Street	
North Easton, Massachusetts 02356	

5. Old Colony Railroad Station (1881-1884)

Ed Hands, President	
Board of Directors	
North Easton Historical Society	
Sullivan Avenue	
North Easton, Massachusetts 02356	

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The Ames library is set at the head of a lawn that slopes gently up from Main Street on the east and is terraced downward toward the Queset River on the north. The strongly rusticated and battered foundations seem to rise up from the placid lawn, which gives the building, despite its granitic massiveness, a far less ponderous effect than it would have on a flat site. Richardson's drawings for the front elevation and for grading show that the treatment of the lawn and emphasis on a common level throughout the upper course of the foundation were carefully studied. The latter gives the building independence of the terrain, important in a small building that had to assert a measure of civic importance.²

2. Oakes Ames Memorial Hall (1879-1881)

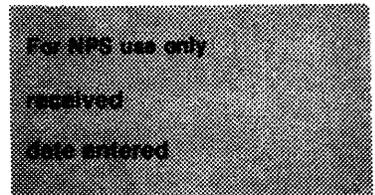
Adjacent to the Library in the center of North Easton, the Memorial Hall was commissioned by the children of Oakes Ames as a memorial. H. H. Richardson received the commission in February 1879. Norcross Brothers began construction in the summer of 1879 on the project that was bid to cost \$29,910 with extras to cost \$1,666. Cost overruns indicate the hall may have been over by \$60,000. The dedication was held on November 17, 1881, although Olmsted continued to work on the landscaping until 1883-1885.

The Ames Hall is basically rectangular in plan, measuring ninety-seven by fiftyone feet. The first floor was planned with a small auditorium and two service rooms, possibly a kitchen and dining room. The second floor was a large auditorium, and the attic was a Masonic Lodge hall. The planning was impractical, as the second floor could be reached only by two small stairs, one in the octagonal projecting tower to the northeast and one in the small projecting tower on the south. The exterior of the building, moreover, shows the results of improvisation during construction. The lower floor is constructed of warm light brown Monson granite trimmed with reddish brown Longmeadow brownstone. The upper floor is brick, but a dormer on the north side is half timber and stucco. The central mass of the building has a tall saddle-back hipped roof covered with red-orange tile. A lower gable roof, also of tile, extends over the southern section of the hall. The windows are all trimmed with brownstone. Roofed in stone, the northeast tower has a frieze with ornamental carvings of the signs of the zodiac in brownstone. A grand stair stretches from the street to the entry arcade through the rocky landscape by Olmsted.³

The interiors were kept simple, beige walls with oak trim. The only exceptions are the upper panes in the second story windows which have emblems of the Oakes family (acorns, oak leaves, Tudor roses); there are Geometric patterns on other panes on the second story, and frescoed symbols on the walls of the Masonic Lodge in the attic.

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Olmsted designed the siting of the Hall on a rocky ledge with stairs that seemed to be gouged out of the rock. Starting at the foundations of rough-hewn material, the masonry evolves into the beautifully worked stone of the Hall. This is an expression of that picturesque ideal of harmony with nature, so strongly advocated by Olmsted.

The building remained largely unused after it was built because town meetings continued to be held in Easton. Moreover, it was eventually closed, because the uppermost floor could only be reached by a single stair and was therefore considered a fire hazard. After 1950 a fire escape was added to the south side and the interior remodeled. The building is now used as a meeting hall.

The Rockery

In a drawing of the site and Memorial Hall, it was clear that Olmsted had specific plans for the treatment of the land in front of the Hall. The plan shows the surroundings of the hall are extended across the short street (now called Barrows Street) connecting Main Street as it turns north to Lincoln Street so as to suggest the flat northern part of the triangular plot formed by the divergence of Lincoln and Main streets. This area, immediately in front of the Hall stairway, and the higher ground south of it was designed by Olmsted.

Ernest Bowditch of Boston, the surveyor for the Memorial Hall project, had learned from Richardson by September 11, 1881, that Olmsted wished an earlier survey extended to include the triangular area. This plot, 200 feet long on the east and west and 250 feet long on the south side, had been unused (except for a flagpole at its eastern corner) since the removal of a former Unitarian church in 1876. It was originally a space without interest, but one that had the potential of becoming the nucleus in a village plan.

A survey of property lines, possibly made by Bodwitch in September, was probably Olmsted's first step in this additional undertaking. In November and December Olmsted's office devoted itself first to studies for the landscaping of the unpromising, level northern portion of the triangular area.

Several plans were submitted and in April, 1882, a detailed plan was submitted:

The specifications in Olmsted's words, called for the northern part of the triangular area to be treated as a small triangular lawn separated from the rockwork by a short road (for "carriages coming from the East") that would end at the foot of the Memorial Hall stairs. The top of the rockwork was to form a "rustic walk and is to be laid out with seats and shade trees" widening at the eastern end to form a circular space thirty feet in diameter around a flagpole. The "retaining wall," as Olmsted termed the northern side of the rockwork where the land dropped precipitously, was to

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be one of unmortared fieldstones "with a considerable slope that its general aspect may be consistent with the rock elevation of the Memorial Hall grounds." Olmsted probably believed that this treatment of the northern flank of the rockwork would have two important results: it would knit together visually the rockwork and the Memorial Hall site and it would reinforce by its similar appearance the rugged power of the hall's surroundings. The "retaining wall" was to be three feet higher than the larger (and lower) terrace of the hall stairway, thus, in Olmsted's words, "forming a parapet in front of it," and, consequently, increasingly obscuring a full view of the hall, picturesquely framed by trees and by the boulders of the northern wall of the rockwork.

The remainder of Olmsted's specifications was a demonstration of the historically ancient and symbolic meanings of the form of the rockwork and an argument for how well suited it was in consequence for a Civil War memorial for North Easton.⁴

3. Frederick Lothrop Ames Gate Lodge (1880-1881)

While the Library and Memorial Hall was being built, F. L. Ames, a cousin, was expanding his private estate called Langwater. He also commissioned a railroad station as a gift to the Railroad Company and to North Easton. The Langwater estate dates from 1859 with 1876 additions, but the north part of the estate remained unfinished. Richardson, Olmsted, and F. L. Ames began planning for the new area in 1879.

The decision to build the gate lodge must have been made in late 1879 or early 1880, since the project entered the office in March 1880. Construction by Norcross began that summer and was finished the following year. Olmsted later produced landscape designs for the estate which were carried out in 1886-1887. The gate lodge remains today in the private ownership of the Ames family.

Richardson's design was planned to serve several distinct purposes. It was oriented longitudinally and cut by the arched entry to the estate. The large room to the left of the entry was intended to serve as a storeroom for winter flowering plants. The two-story portion to the right of the entry had a caretaker's residence on the lower floor and a "bachelor hall" for masculine socializing and overflow guest bedrooms on the upper floor. It has been suggested that the character of the building emerged in the design process and that the decision to construct the gate lodge of glacial boulders came rather late. The boulders are arranged with the largest at the bottom and the smallest at the top. The trim of the openings is Longmeadow brownstone. The hipped roof in bright red-orange tile contrasts boldly with the walls. Appearing almost as blisters, eyelid dormers barely break the roof surface. The two-

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story projection at the rear of the guest quarters offered covered access to a well. Some delicate naturalistic carving by Saint-Gaudens is found inside the upper level porch.

As built the Gate Lodge is a much larger structure than would be expected at an estate gate suggesting that from the beginning the structure was intended as a secondary residence.

The interiors of the gate lodge are studies in contrasts, as might be expected given the disparate functions of the building. The plant wintering house is long, open to the rafters, and widens at its eastern end into a large cylindrical space covered by a turret roof. The residence block, although large on plan, has no feeling of spaciousness inside. It is highly compartmentalized because it had to serve as a compact dwelling for both masters and servants. The only comparatively open planning in it occurs at the western end of the second floor in the so-called Bachelor's Hall (as it is termed on the first published plan) and the veranda (now enclosed) adjacent to it on the south, from which a brown-stone wellhead projects.

The plan of the gate lodge published in 1886 does not show the inglenook that was built into the eastern wall of the Bachelor's Hall, but it is shown in one of the Richardson drawings. The eastern end of the room is screened from the passage leading to the bedrooms by the diagonal projection into the room of a built-in settle. Paneled and painted a glossy blue green with a tooled leather canopy and supported by spiral posts, it gives the desired effect of protectiveness.

Set into the southeastern corner of the Bachelor's Hall is the large brown-stone fireplace mantel set on rubbed red brick supports and carved with the signs of the zodiac. It is the only feature of the interior having an affinity with the massive forms of the exterior. The chimney breast above it is sheathed in square glass tiles (possibly by Louis Comfort Tiffany) that change steadily in color from blue green above the mantel to yellow green in the top course. The chimney breast is flanked by small-field paneling, painted the same glossy blue green as the settle, as are the bookshelves to the left of the fireplace.

The remainder of the interior of the residence block is finished very simply with white plastered walls and green and white paneled or molded and chamfered trim. The mantel shelves above the fireplace in each bedroom are simply white boards supported on curved brackets.⁶

4. F. L. Ames Gardener's Cottage (1884-1885)

This cottage was commissioned when the space in the Gate Lodge proved inadequate for the gardener's growing family. This small house was built some 400 feet

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east of the Gate Lodge near the stables, conservatory, and planting beds. Richardson received the commission in March 1884. Local contractors built it at a cost of \$3,562. Later enlarged by Richardson's successors, Shepley, Rutan and Coolidge, a second floor was added in place of a large gable. It has been shingled and the back porch enclosed.

Richardson's plan of the cottage was nearly square. The first floor included kitchen, dining, and sitting rooms and the second floor three bedrooms. The roof swept down over the second floor, making an asymmetrical gable toward the front, but this apparently caused too great a reduction in upstairs floor space, so it was modified by Shepley, Rutan and Coolidge. The major unusual feature of the house is the rounded projection at one rear corner topped with a conical roof. Across the back of the house and merging into the round projection was an open porch. The house is sheathed entirely in wood shingles.⁷

The plan is essentially a square divided into four parts broken on the southwest by a large tower, a medieval detail. The cottage is rather modest unlike the typical small house of the time which was covered with brackets and ornamental wood carving. It is an example of the shingle style at its simplest and is well integrated into the other Langwater buildings although kept visually separate from the manor house. The grounds at Langwater were designed and developed by Frederick Law Olmsted.

5. Old Colony Railroad Station (1881-1884)

F. L. Ames commissioned this station and gave it when complete to the Old Colony Railroad (he was on the Board of Directors).

Construction began in 1882 on the commission which entered Richardson's office in November of the previous year. F. L. Olmsted landscaped the grounds in 1884.

Richardson's design for the North Easton station is a simple rectangular block oriented parallel to and east of the tracks which run north-south. It was symmetrical with central lobby and ticket office dividing rooms for men and women. The building is covered by a broad hipped roof. On the track side, this roof joined those of the platform sheds. On the opposite side, a hipped projection of the roof carried on an independent pier forms a covered carriageway. The windows are grouped under broad slightly parabolic arches which the pier at the carriageway repeats. The major material of the building is granite, the trim is brownstone, and the roof is covered with slate. The wood framing members of the windows are decorated with carvings of snarling wolves' heads.⁸

The Ames family in 1969 bought the station back from the New York Central Railroad for \$15,000 and gave it to the Easton Historical Society. The original long passenger sheds are gone; otherwise the station remains. The Society has restored that building for use as a museum.

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The third generation Ames family was led by F. L. Ames and Oakes Angier Ames, who together widened the family influence investing in railroads, mines, and the western territories. F. L. Ames became New England's leading capitalist and the largest property owner in Boston and Cambridge. It was probably Richardson's Trinity Church commission that brought him to the attention of the Ames family.

Henry Hobson Richardson (1838-1886), a great-grandson on his mother's side of Joseph Priestley (the discoverer of oxygen), was born in Louisiana on September 29, 1838. He spent his early life on the Priestley plantation and in New Orleans. Because a speech impediment prevented him from entering West Point, he spent a year at the University of Louisiana and then entered Harvard College in February 1856. He spent four academically undistinguished but socially successful years at Harvard, where he was a member of the Hasty Pudding and Porcellian clubs and the Pierian Sodality. The friendships he made in these years would serve him well in his professional life. Although Richardson had initially intended to pursue a career in civil engineering, while at Harvard he chose architecture instead. After graduation in 1859 he traveled to Paris, where he spent the next five years. He enrolled in the Ecole des Beaux-Arts in November 1860, but he attended only intermittently after the American Civil War cut off his family's support.

Richardson returned to the United States in 1865 and settled in New York. After some months working with a local builder and then as a designer of lamps, he entered practice on his own on May 1, 1866.

In 1867 Richardson entered a partnership with Charles Dexter Gambrill (1834-1880). Gambrill served primarily as the business manager of the firm, Gambrill and Richardson, and was responsible for only a few designs over the next ten years. Richardson, in turn, was free to develop his design talents.

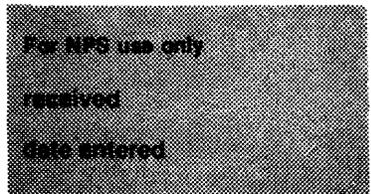
When Richardson entered architectural practice, American architecture was dominated by the Victorian Gothic (English) and Second Empire (French) styles. Richardson's earliest buildings follow the conventions of these styles and are generally indistinguishable from the works of his contemporaries. Only in the early 1870s did he begin his own approach to design; he did not achieve complete maturity as an architect until 1878.

Richardson won the competition for Trinity Church, Boston, in 1872. With it he became one of the most sought after architects in the United States.

Richardson's professional maturity was marked by a series of projects beginning in 1878: Sever Hall, Cambridge; the Ames Monument, Wyoming; and the Crane Library, Quincy. In these projects Richardson began to simplify form and to eliminate archeological detail. He turned instead to basic shapes, continuous surfaces, and the innate qualities of brick, stone, and shingles to create the distinctive architectural quality of his buildings.

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By 1882 Richardson was recognized as the leading architect in America; even in Europe he had few rivals. In the last years of his career he was besieged with commissions.

Richardson's health deteriorated markedly in the later years of his life. During his visit to Europe in the summer of 1882, he consulted with Sir William Gull concerning his illness, a chronic case of Bright's disease, a renal disorder. Although Gull warned Richardson to be careful, he continued his practice at the same pace on returning to Brookline. He died four year later on April 27, 1886, at the age of 47. His grave may be found in the Walnut Hill Cemetery in Brookline.

The practice of architecture in Richardson's office followed his experience in the Paris ateliers. For each project Richardson provided small sketches, which were given to his draftsmen to be developed in drawing form. A senior draftsman would know all aspects of each design and Richardson's intentions at each stage. When the project was ready for construction, this draftsman was fully prepared to supervise. In this way Richardson maintained his involvement in a large number of projects without becoming overwhelmed in detail.¹⁰

In this way, the extraordinary North Easton projects were achieved. Richardson was a symbol in both his work and his person of the triumph of industrial capitalism. He ran his architectural office as a corporation. In many respects his style is the beginning of modernism but it is also firmly rooted in the eclectic Victorian present in which he lived.

Footnotes

¹Ochsner, Jeffery Karl. H. H. Richardson, Complete Architectural Works. MIT Press, Cambridge. 1983. p. 183.

²Brown, Robert F. "The Aesthetic Transformation of an Industrial Community." Winterthur Portfolio 12. University of Virginia Press. Charlottesville, Va. 1977. p. 37.

³Ochsner. Ibid., p. 204.

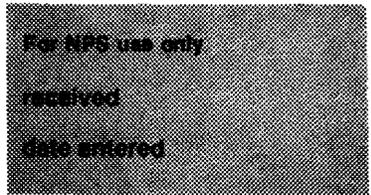
⁴Brown. Ibid., p. 204.

⁵Ochsner. Ibid., p. 217.

⁶Brown. Ibid., p. 53.

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⁷Ochsner. Ibid., p. 350.

⁸Ochsner. Ibid., p. 270.

⁹Ochsner, Ibid., p. 183.

¹⁰Ochsner, Ibid., pp. 1-4.

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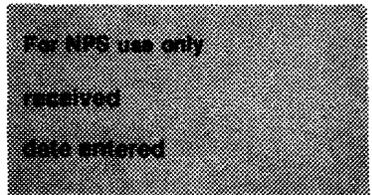
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- "The Ames Memorial Library, North Easton, Massachusetts." American Architect and Building News 13. June 30, 1883: 307.
- "Buildings Designed by the late H. H. Richardson, Architect." American Architect and Building News 20 (September 11, 1886): 122.
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National Park Service**

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Page 1

North Easton, Massachusetts
UTM's References

Oliver Ames Library, North Easton, Massachusetts
UTM Reference

19 325785 4659150

Oakes Ames Memorial Hall, North Easton, Massachusetts
UTM Reference

19 325800 4659090

Rockery, North Easton, Massachusetts
UTM Reference

19 325830 4659050

Ames Gate Lodge, North Easton, Massachusetts
UTM Reference

19 326600 4659870

Gardners Cottage, North Easton, Massachusetts
UTM Reference

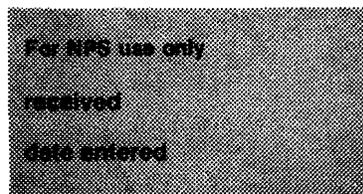
19 326780 4659910

Train Station, North Easton, Massachusetts
UTM Reference

19 325950 4659370

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

**National Register of Historic Places
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Page

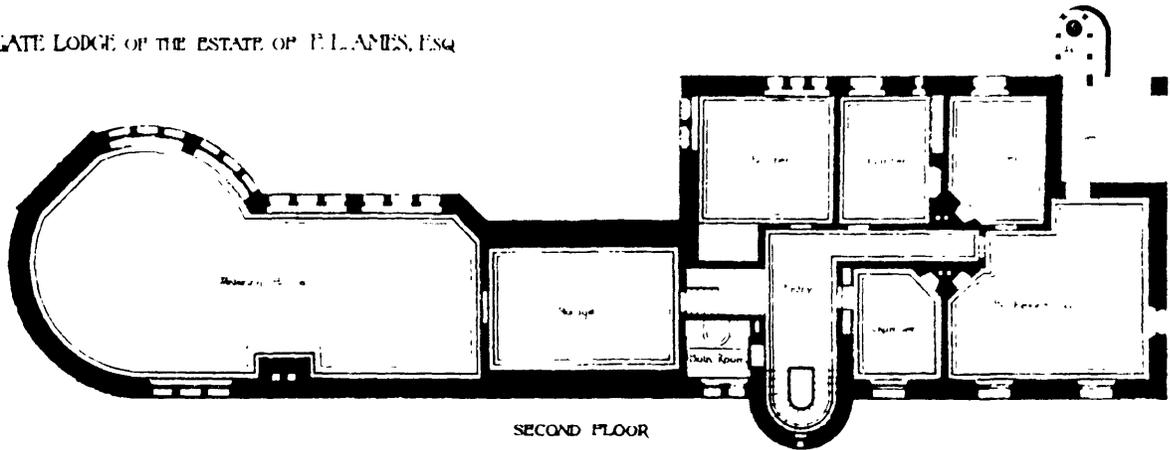
2

Boundary Justification: The boundary encompasses five discontinuous units which constitute an entire historic district because of their association with the works of the architect Henry Hobson Richardson. These works are further unified by their having been commissioned under the Ames family sponsorship of Richardson.

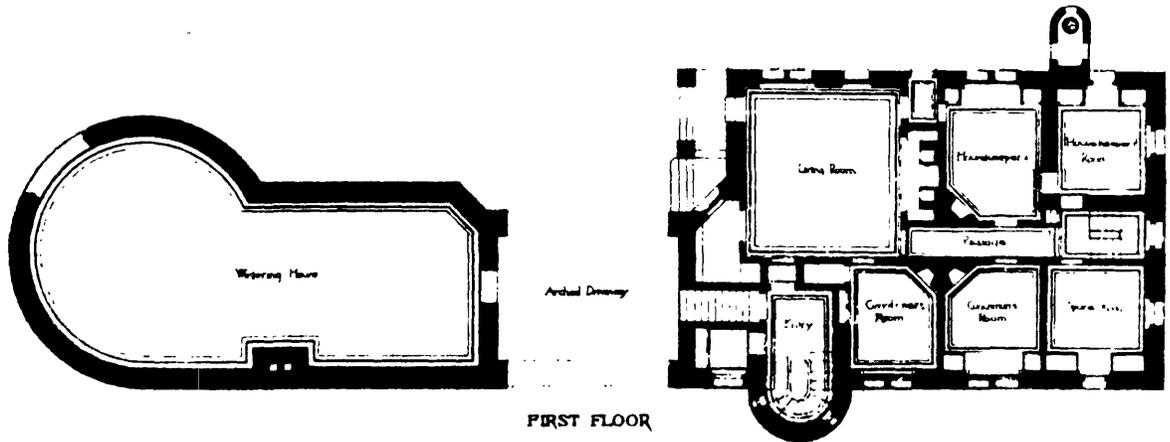
Boundary Description: The boundary of the H. H. Richardson Historic District consists of the boundaries of the lots containing the identified structures composing the district. Those lots are as follows:

1. Oliver Ames Library (Ames Free Library): Lot 8 (1.2 acres) as shown on town plat U16.
2. Oaks Ames Memorial: Lot 9 (1.2 acres) as shown on town plat U16.
3. Town Rockery: Lot 9A as shown on town plat U16.
4. Gardener's Cottage: Lot 18A (1 acre) as shown on town plat U12.
5. Ames Gate Lodge: A rectangular parcel of lot 18, plat U12, surrounding the Lodge its frontage on Elm Street 160 feet equidistant from the Lodge at either end; its east and west sides 70 feet each from Elm Street.
6. North Easton Railroad Station (Easton Historical Society): Lot 129C as shown on town plat U16 and recorded in Bristol County deed book 1549, pages 669-70, on November 1, 1969.

GATE LODGE OF THE ESTATE OF F. L. AMES, ESQ

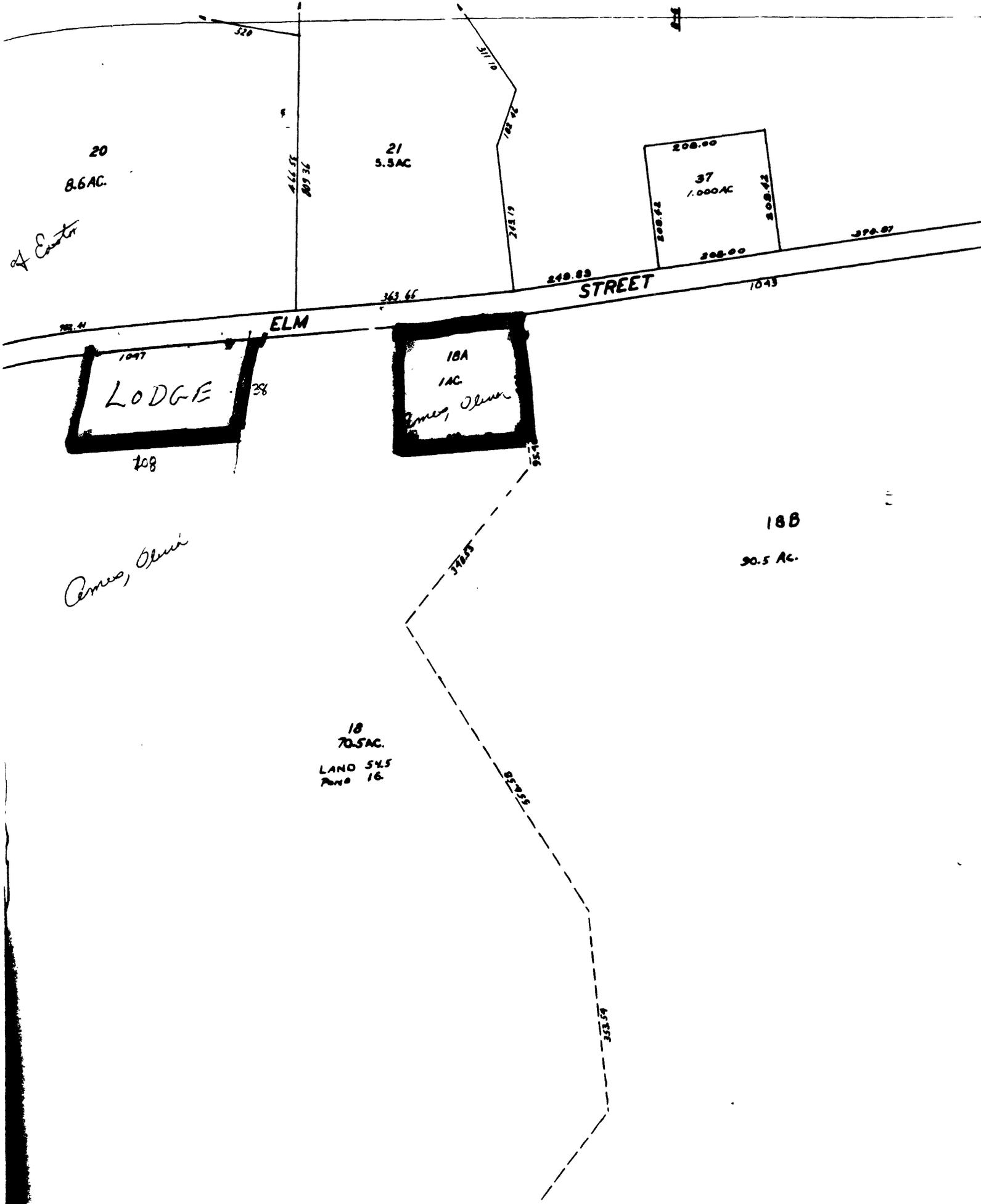


SECOND FLOOR



FIRST FLOOR

Fig. 20. Plan, "Gate Lodge of the Estate of F. L. Ames, Esq." From *The Ames Memorial Building, North Easton, Massachusetts*, H. H. Richardson, Architect, in *Monographs of American Architecture*, vol. 3 (New York: American Architect & Building News, 1886), pl. 21.



20
8.6 AC.

21
5.5 AC

37
1.000 AC

1097
LODGE

10A
1 AC
Ames, Oliver

18B
30.5 AC.

18
70.5 AC.
LAND 54.5
POND 16

ELM

STREET

BERSE

of Eastern

Ames, Oliver