

Register of Historic Places —Nomination Form

How to Complete National Register Forms

Type all entries—complete applicable sections

1. Name

historic Historic Resources of Pawtucket, Rhode Island (Partial Inventory:
Historic and Architectural Properties)
and or common

2. Location

street & number The incorporation limits of
Pawtucket, Rhode Island not for pu
city, town Pawtucket N.A. vicinity of
state Rhode Island code 44 Cong Distr # 1--Hon. Fernand St Germain
county Providence code 007

3. Classification

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

4. Owner of Property

tional, nursing home, waterway, monument
name Multiple ownership; see individual inventory entries
street & number
city, town vicinity of state

5. Location of Legal Description

courthouse, registry of deeds, etc. Registry of Deeds, Pawtucket City Hall
street & number 137 Roosevelt Avenue
city, town Pawtucket state Rhode Island 0286

6. Representation in Existing Maps

title Pawtucket Survey determined eligible? yes no
date 1975-76 state county local
depository for survey records Rhode Isl on Commission
town Providence date Rhode Island 02905
Sheet # 1

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The 1975-76 survey was the basis for the Rhode Island Historical Preservation Commission's Statewide Historical Preservation Report, P-PA-1: Pawtucket, R.I., published October, 1978.

HABS--John Daggett Jr. House (in Slater Park Historic District).
File #RI-83; 1941 and 1956.
-Starkweather-Stearns House (60 Summit Street, in Quality Hill Historic District). File #RI-81; 1941.

HAER--Rhode Island: An Inventory of Historic Engineering and Industrial Sites, 1978, includes: the Old Slater Mill Historic District; Blackstone Canal Historic District; Pawtucket-Central Fall Railroad Station; Royal Weaving Company mill complex;*Division Street Bridge; Main Street Bridge; Conant Thread/Coats & Clark Mills; Bridge Mill Power Plant.

Properties already listed in the National Register:

Art's Auto, 5-7 Lonsdale Avenue, entered December 15, 1978
Lorenzo Crandall House, 221 High Street, entered November 17, 1978
Modern Diner, 13 Dexter Street, entered October 19, 1978
Old Slater Mill Historic District, Roosevelt Avenue, entered November 13, 1966
Pawtucket Congregational Church, 2-40 Walcott Street, entered September 18, 1978
Pawtucket Post Office, 56 High Street, entered April 30, 1976
Pitcher-Goff House, 56 Walcott Street, entered June 24, 1976
Deborah Cook Sayles Public Library, 13 Summer Street, entered December 6, 1975
Slater Park Historic District, Armistice Boulevard, entered June 30, 1976
Joseph Spaulding House, 30 Fruit Street, entered October 22, 1976
Trinity Church, 50 Main Street, entered January 13, 1972
Blackstone Canal Historic District, entered May 7, 1971
Church Hill Historic District, Main, Church, Bayley, Commerce, Hill, and Pine Streets, entered August 12, 1982
Leroy Theater, Broad Street, entered August 4, 1983

Properties determined eligible for inclusion in the National Register:

Division Street Bridge, Division Street and Blackstone River, determined eligible, November 8, 1982

*not approved--owner objection

7. Description

Condition		Check one	Check one	
..... excellent	deteriorated	unaltered	original site	
..... good	ruins	altered	moved	date
..... fair	unexposed			

Describe the present and original (if known) physical appearance

A compact industrial city occupying 8.94 square miles, Pawtucket lies just north and east of Providence and forms a major part of the heavily urbanized greater Providence metropolitan area. Topographically, Pawtucket occupies a section of coastal plain varied by a few low hills and occasional riverbank bluffs. Local relief is 182 feet, rising from sea level at the Seekonk River (a navigable extension of Narragansett Bay) to the crest of Windmill Hill on the Pawtucket-North Providence line. The eastern half of the city occupies a part of the Seekonk Plain, a flat, sandy tableland which stretches eastward into Massachusetts. The soil throughout the city is generally a lean sand; the native vegetation is sparse. Oaks are the predominant native trees.

Three rivers course southward across Pawtucket. Near the city's eastern border, the Ten Mile River meanders southward into East Providence. To the west, the swampy valley of the Moshassuck River (parts of which were incorporated into the Blackstone Canal in the 1820s) separates Pawtucket's westernmost neighborhood, Fairlawn, from the rest of the city. The largest and most significant of the three rivers is the Blackstone. The southward-flowing Blackstone divides Pawtucket into eastern and western halves--a fact long reflected in the city's political geography. At Pawtucket Falls, the Blackstone drops some thirty feet into the tidal Seekonk River. These dramatic natural falls once described an arc of some 200 feet; roughly half of that arc has since been filled by the abutments of the present Main Street Bridge. Three dams now span the Blackstone above the falls, each creating a short impoundment pond above it. Below the falls, the natural contours of the Seekonk River have been altered, particularly along the western shore, by extensive dredging and filling.

Pawtucket today is an intensively developed industrial city; its older, downtown sections, in fact, have been redeveloped time and time again in the past three hundred and fifty years. At present, something less than three percent of the city's area can be classified as vacant land. Given the duration, breadth, and intensity of this community's drive for development, it is little wonder that Pawtucket's man-made features now visually overpower its natural ones.

Against the crowded backdrop of this densely developed community, the most prominent historic resources, at first glance, are not the individual historic properties, but the larger, visually coherent historic areas--the fifty-acre Conant Thread/Coats & Clark mill complex, for example, or the outstanding east-side residential neighborhood, Quality Hill. Given a closer scrutiny, though, many of the individual properties do stand out. This is particularly true of those which are located in the visually chaotic downtown area. Here can be found a diverse assortment of historic properties, including

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structures have appeared in both strip developments and smaller neighborhood centers in outlying areas. Downtown, the serpentine corridor of I-95 sliced through the city's heart in 1954-63; in its wake, a large portion of Pawtucket's historic downtown has been leveled for redevelopment. Modern, one- to three-story commercial buildings, backed by acres of asphalt parking lots, now occupy much of the city's core; and new elderly housing towers currently fringe its western edge.

Pawtucket's present building stock was largely created in the period from 1860 to the present. Scattered buildings and occasional districts of earlier date do still survive, but these are almost lost within the sea of buildings from later periods. Pawtucket is indeed fortunate, though, in that at least one or two examples of each of the common pre-1860 architectural styles do still stand. These augment the far broader sampling of late nineteenth- and twentieth-century styles represented in the more numerous buildings of later date. And while the building types represented by the city's pre-1860 architecture are somewhat limited (no known public or commercial buildings, for instance, and only one, late, church), the range of types represented in the city's later building stock is quite extensive, and includes some examples of building types now quite rare.

At present, there are over 17,000 buildings standing in Pawtucket. Approximately 86% of these are residential structures, 2% are industrial buildings, and the remaining 12% are given over to public, commercial or other uses. The residential buildings, by and large, are wooden structures of one or two stories. A major exception to this rule, is the clutch of steel-framed, brick-faced elderly housing towers which have been built in downtown Pawtucket since a zoning ordinance change first allowed their construction in 1961.

Pawtucket's surviving major industrial buildings are principally constructed with red brick exterior walls and heavy timber or metal frames; they range in height from one to five stories. Again, there are some notable exceptions: the Old Slater Mill is the earliest of several wooden mill buildings still standing in the city, while the Wilkinson Mill is the only granite-walled mill remaining. There are examples, as well, of more modern methods of industrial construction; an early (1906) reinforced concrete mill building is located at 381 Roosevelt Avenue, for instance, while numerous examples of the concrete block and pre-fabricated metal structures of recent times can be found in the city's newest industrial areas.

The city's public, commercial, and religious buildings represent that class of buildings upon which, as a whole, the most concerted architectural efforts have been expended. A large and variegated group

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of these buildings, ranging in date from the 1850s to the present, still jostle one another for attention in Pawtucket's downtown.

Pawtucket's overall street pattern has historically been focused upon fords and bridges at Pawtucket Falls, with the community's major thoroughfares radiating outward from either end of this crossing. Residential subdivision in the nineteenth and twentieth centuries has wedged standardized grids into most of the developable spaces between these radiating thoroughfares. Only a couple of more naturally platted subdivisions, with gently curving streets, have been laid out in the present century. Parks and squares have historically been almost non-existent in Pawtucket. Three small triangles of land left in odd corners of the street pattern were the only public parks in the city before the 181-acre Daggett Farm (now Slater Park) was acquired in the 1890s.

In the commercial section of downtown Pawtucket and in the older industrial areas along the riverbanks, lot coverage in the late nineteenth and early twentieth centuries began to approach 100%. Commercial buildings were then lined up cheek-by-jowl on the major shopping streets, with their doorways placed directly upon the street line. This high structural density and degree of facade continuity has been diluted by extensive demolition in the past twenty years.

Outside the downtown, structural density remains high only in those older industrial sections along the railroad lines and in a few early twentieth-century neighborhood commercial centers. In the residential neighborhoods, the houses are generally set one to a lot, with front and side yards of varying dimensions.

Within any individual subdivision (particularly in those laid out in the present century) the setback and the sideyard dimensions are generally uniform.

No comprehensive archeological survey or testing has yet taken place in Pawtucket; no archeological sites are currently listed in the state inventory. Although the riverbank areas near Pawtucket Falls are known to have been the location of seasonal fisheries in prehistoric times, intensive development of these same locations during the recent historic period suggests a very low survival potential for prehistoric resources here. For the historic period, an important archeological excavation was begun in the wheel pit, and raceways of the Wilkinson Mill in the mid-1970s. Completion of this project has assisted in the restoration/reconstruction of the early power system of the Wilkinson Mill.

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A cultural resource reconnaissance survey undertaken for the U.S. Army Corps of Engineers evaluated the impact of proposed flood control measures for sections of the lower Blackstone River, including parts of Pawtucket. (G. Moran, 1976. Cultural Resource Reconnaissance: Slater Mill Dam Modification and Blackstone River Basis Study). While no subsurface testing was undertaken, the industrial archeology potential of standing and below-grade components in Pawtucket was briefly described and evaluated. A more comprehensive overview of Pawtucket's potential for industrial archeology is presented in the HAER publication: Rhode Island: An Inventory of Historic Engineering and Industrial Sites (Washington: HAER, 1978).

The historical and architectural survey of Pawtucket was initiated by the Rhode Island Historical Preservation Commission in cooperation with the Pawtucket City Planning Commission in October, 1975. The survey was conducted by Stephen J. Roper, Historical Survey Specialist (architectural historian) and James Keesling, Senior Historical Survey Specialist (architect) of the Historical Preservation Commission's staff. The results of the survey, as summarized in the published survey report, were reviewed by David Chase, Deputy Director of the Rhode Island Historical Preservation Commission (architectural historian), by the following members of the Rhode Island Review Board: Winslow Ames (architectural historian), Antoinette F. Downing (architectural historian), and Albert T. Klybert (historian); and by the following outside professionals: Patrick Conley, Providence College (political historian), Patrick Malone, Slater Mill Historic Site (industrial historian) and Gary Kulik, Slater Mill Historic Site (labor historian).

The entire area of Pawtucket was included in the survey; every structure visible from a public right-of-way was examined on its exterior. Standard Rhode Island Historical Preservation Commission data sheets were completed on approximately 1300 properties. These included every building in the downtown central business district, regardless of age, condition, or apparent architectural or historical value. A more selective approach was used outside the downtown: here a property was chosen for inclusion on the basis of its significance as a work of architecture or as an historic site, or its value as an indicator of the city's physical, social, or economic development. The overall intent was to produce a survey comprehensive in scope, which would identify both Pawtucket's individually distinguished buildings and that wider array of elements which have contributed to the city's historical development and to its present physical form. No subsurface archeological testing was undertaken.

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NAME: Blackstone Canal Historic District

LOCATION: The segment of the Blackstone Canal within Pawtucket follows
the course of the Moshassuck River from the Lincoln town line
to the Providence City line.

ENTERED IN THE NATIONAL REGISTER: 6 May 1971

(See National Register nomination for further information.)

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NAME: Church Hill Historic District

LOCATION: Main, Church, Bayley, Commerce, Hill and Pine Streets

ENTERED IN THE NATIONAL REGISTER: 12 August 1982

(See National Register nomination for further information.)

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NAME: Conant Thread/Coats & Clark Mill Complex District

LOCATION: most of the block bounded by Pine, Conant, Carpenter, Coleman, Lloyd, and Beecher Streets, Lonsdale Avenue, and Rand Street (Central Falls).

To include the following numbered properties:

Carpenter Street, north side: 5

Conant Street, north side: 200

Lonsdale Avenue, east side: 457

Pine Rstreet (Pawtucket), west side: 390 through 400 inclusive

Pine Street (Central Falls) west side: 430

Rand Street (Central Falls) south side: 280

OWNER: Multiple (see list at Rhode Island Historical Preservation Commission)

CONDITION: Good, fair; altered; original site

DESCRIPTION:

The buildings of the Conant Thread/Coats & Clark Mill Complex District occupy a roughly fifty-acre site straddling the Pawtucket-Central Falls line between Pine Street and Lonsdale Avenue in western Pawtucket. Other industrial complexes (and some cleared industrial sites) abut the Conant complex on the southeast; turn-of-the-century residential neighborhoods have grown up around the other sides, with some commercial development along Lonsdale Avenue.

Most of the major buildings on the site were erected in one or the other of two principal periods of plant expansion: the first from 1870 to 1882; the second from 1917 through 1923. The most notable survivors from the earlier period include: Mill 2 (1869-70), a 4-story brick mill with monitor-over-hipped roof and mansarded end towers; Old Bleachery (1870), a single-story brick bleachery whose hip roof is surmounted by a raised gable; Mill 3 (1872), a 3-story brick mill (originally used exclusively for spinning) with a slightly pitched gable roof and a mansard central tower; Mill 4 (1875), a 4-story brick mill with a nearly flat, gabled roof and mansarded end towers; Old Dyehouse (1877), a 2-story, gabled brick building with handsome corbeled cornices, attached to the southwest corner of Mill 2; Mill 5 (1881), a 4-story, brick mill similar to Mill 4; and New Office (between 1880 and 1882), a 2-story, hip-roofed brick office building near the corner of Pine and Conant Streets.

Other buildings which survive from this period include: a 2-story brick, box shop just southwest of Mill 2; the southernmost sections of

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the row of brick storehouses lining Pine Street; and a 2-story, brick, shop building standing in front of Mill 5. The original attached boiler houses and engine rooms survive on Mills 2, 3, 4, and 5; the original, attached picker houses survive on Mills 3, 4, and 5; and a 90' long, 4-story brick eastern extension of Mill 2 (added in 1880) still exists as well. There is even a reasonable possibility that the original wooden shop building of 1868-69 (thought by some to have been demolished in the 1920s) may actually exist in altered form and on a new site, as the former carpenter shop building located due west of the 1877 dye house. If this is so, then the only major buildings from this early period which do not survive would be the original brick office and stable buildings on Pine Street, demolished in 1977.

Two major structures erected sometime between the close of this first expansion period and the end of the nineteenth century still remain: a two-story, brick warehouse on Conant Street, put up sometime between 1887 and 1895; and a stone-lined, circular reservoir, roughly 200' in diameter, constructed on the site of Bailey's Pond in the southern end of the complex during this period.

The most notable surviving structures from the second major building period are:

Mills 6 and 7 (1919), a pair of similar 4-story mills of brick-pier construction with flat roofs and crenelated exterior towers;

Recreation Building (1921), a large two-story stuccoed building later converted to a department store and now rehabilitated in connection with the construction of an adjacent 131-unit elderly housing tower (Robinson, Green, Beretta, architects);

New Bleachery (1922), a 2-story, flat-roofed brick building fronting Carpenter Street;

Finishing Mill (1923), a 2-story, flat-roofed brick building in the Central Falls portion of the site; and

Power Plant (by 1917); a 3-story, brick power plant (now heavily remodeled) off Clay Street in Central Falls which was presumably built to generate power for the complex's new twentieth-century mills. In addition to these major buildings, a wide variety of smaller, ancillary structures remain scattered about the site.

Exterior alterations to Mills 2 and 3 have been considerable; the

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other major mill buildings have survived with relatively few exterior changes. Among the non-mill buildings, the powerhouse building has been extensively remodeled and its soaring round-headed windows are now filled in with concrete block. The 1921 Recreation Building has been gutted and enlarged, but is now rehabilitated as housing, following Rhode Island Historical Preservation Commission guidelines. Only two buildings in the complex are known to have ever been demolished, and the site as a whole still retains the look and the feel of a complete, turn-of-the-century textile plant of enormous proportions.

Inventory of Contributing Structures

Contributing buildings are defined as the mills and mill-related buildings constructed by the Conant and Coats & Clark Companies in the last half of the 19th and the first decades of the 20th centuries. Non-contributing buildings are defined as those constructed later than the period of significance (1868-1923) or not directly related to the milling operations of the Conant and Coats & Clark Companies. Several ancillary structures are scattered throughout the complex: four corrugated metal sheds, two concrete-block garages, a metal water tank, and a small concrete-block pumphouse. There are minor structures of little importance to the complex as a whole. They are not listed as contributing as they cannot be dated positively to the period of significance, nor even dated with assurance to pre-1933; their importance is not great enough to meet the test of exceptional significance required for post-1933 buildings under the fifty-year rule.

Mill 2 (1869-70): Four story brick mill with monitor-over-hip roof and mansard end towers; now the core of a larger building created by multiple late 19th-century additions: a 4-story addition on the Pine Street side (1880); a brigade room; a boiler house, and an engine room on the north side; and the 1877 dyehouse on the west side.

Old Bleachery (1870): A 1-story brick bleachery whose hip roof is surmounted by a raised gable.

Mill 3 (1872): Three-story brick mill (originally used for spinning only) with a slightly pitched gable roof and a mansard central tower; later additions include a late-19th-century and early 20th-century section on the west end; a picker house, boiler room, and engine room are on the north side.

Mill 4 (1875): Four-story brick mill with nearly flat, gabled roof and mansard end towers; a picker house, boiler house, and engine room are attached to the north side.

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Old Dyehouse (1877): Two-story, gable-roofed brick building with corbeled cornices; attached to the west end of Mill 2.

Mill 5 (1881): Four-story brick mill similar to Mill 4; boiler house, engine room, and picker house are attached to the west side.

New Office (between 1880 and 1882): Two-story, hip-roofed, brick office building; there is a large early-20th-century addition on the north end.

Box Shop (between 1870 and 1882): Two-story brick building set just southwest of Mill 2; the southern addition (between 1887 and 1895) was used as a paint shop.

Storehouses (3 and 4, between 1880 and 1882; 5 and 6 between 1880 and 1887): A long row of single-story, gable-roofed, brick storehouses.

Shop (between 1882 and 1887): Two-story brick shop building, located between Mill 3 and Mill 5.

Carpenter Shop (1868-69? or later in the 19th century): A small wood-frame carpenter shop building; this may be the original Conant mill building moved to a new site.

Warehouse (between 1887 and 1895): Two-story brick warehouse, set on Conant Street.

Reservoir (between 1887 and 1895): A stone-lined circular reservoir, c. 200 feet in diameter, constructed on the site of Bailey's Pond.

Mill 6 (1919): Four-story mill, brick-pier construction with flat roof and crenelated exterior tower.

Mill 7 (1919): Four-story mill, brick-pier construction with flat roof and crenelated exterior tower.

Recreation Building (1921): Large, 2-story stuccoed building, now rehabilitated as part of the construction of an adjacent (but not nominated) elderly housing tower.

New Bleachery (1922): Two-story, flat-roofed building fronting Carpenter Street.

Finishing Mill (1923): Two-story, flat-roofed brick building on Rand Street.

Power Plant (by 1917): Three-story, brick power plant; its sash was

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altered when the attached 4-story apartment building (c. 1975) was built; the power plant was constructed to generate power for the complex's 20th-century mills.

Gatehouse (early 20th century): One-story, hip-roofed, brick gatehouse.

Shop (early 20th century): Two-story red brick mill with a shallow gabled roof; attached by overhead passage to the Old Dyehouse and the Box Shop.

NON-CONTRIBUTING STRUCTURES

Apartment Building (c. 1975): Four-story, concrete block, flat-roofed apartment house, attached to the east end of the Power Plant.

PERIOD: 1800-1899, 1900-

AREAS OF SIGNIFICANCE: Architecture; Industry; Inventions; Social/
Humanitarian

SPECIFIC DATES: 1868, 1870, 1872, 1875, 1877, 1881, 1882, 1919, 1921,
1922, 1923

ARCHITECT: Unknown

SIGNIFICANCE:

The former Conant Threat/Coats & Clark mill complex is architecturally significant as one of the most extensive and well-preserved textile mill complexes in Rhode Island. Historically, the Pawtucket plant was significant nationally, and even internationally, as a key element in the international thread trust dominated by J. & P. Coats. Locally, the operation was for many decades the largest employer in the City of Pawtucket and the largest textile establishment in the entire Blackstone Valley.

The Conant Thread Company of Pawtucket was founded in 1868 by Hezekiah Conant, a talented inventor who had worked out several major improvements in thread winding and dressing. In 1869, Conant brought his fledgling company into formal alliance with the large British thread manufacturer, J. & P. Coats (later, Coats & Clark) of Paisley, Scotland. Under the terms of this alliance, Conant agreed to produce Coats' celebrated six-cord spool-cotton thread in a vast new steam-powered mill complex to be built in Pawtucket. With the construction of Mills 2-5 in the following decade, Conant Thread rapidly developed into a major American thread producer and a key element in the Coats-dominated thread trust, an international organization of thread producers who combined

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to control the prices and availability of thread.

Conant Thread was for many years the largest employer in Pawtucket. No fewer than 1400 people were employed here as early as 1876, and the total had reached 2500 by 1917. At that time, the mills were running 105,000 spindles and the Pine Street plant was the largest industrial complex in Pawtucket while the company which ran it was the largest single-site textile firm in the state. At the very height of the firm's property during World War II, the number of workers employed was over 4,000.

In 1951, J. & P. Coats (R.I.), Inc. (as Conant Thread was known after 1913) was merged into North Georgia Processing. Its offices were moved to Delaware, and the Pawtucket operations began to be phased out. Following a second merger in 1952, the company became Coats & Clark, Inc., and in November of 1964, Coats & Clark announced the final closing of the Pawtucket mill complex. (Coats & Clark itself, however, still survives in other locales, and is still a major thread manufacturer.) The Pawtucket complex today has been subdivided into numerous smaller parcels and the buildings are currently occupied by a wide variety of (chiefly industrial) tenants. The complex as a whole, though, remains surprisingly intact and still ranks as one of the largest and most impressive late-nineteenth-century industrial plants in Rhode Island.

VERBAL BOUNDARY DESCRIPTION:

The boundary of the Conant Thread/Coats & Clark Mill Complex has been drawn to include all extant structures built by the Conant and Coats & Clark Companies and to exclude as much as possible non-contributing components. One non-contributing element has unavoidably been included: a large apartment building built as an addition to the Power Plant. Three buildings (two mid-20th-century commercial blocks and an elderly housing tower) located on the same lot as the Recreation Building have been specifically excluded.

The boundary begins at the northwest corner of Central Falls plat 8, lot 327; the east boundary follows the east lines of Central Falls plat 8, lots 327, 326, 323, and Pawtucket plat 44A, lots 486, 498, 496, 554, 555, and Pawtucket Plat 45B, lot 383; from there, turn west along the south line of Pawtucket Plat 45B, lot 383, and follow the west line of Pawtucket Plat 45B, lot 383 and the west and south lines of Pawtucket Plat 45B, lot 410, to a point opposite the southeast corner of the Recreation Building; the boundary continues along a line from that point to the southwest corner

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of the Recreation Building, north along the west wall of the Recreation Building, east along the north wall of the Recreation Building, following that line to the west line of Pawtucket Plat 45B, lot 410; from there, north along the west lines of Pawtucket Plat 45B, lots 410 and 397 to the Central Falls-Pawtucket city line; crossing the city line and proceeding north along the west line of Central Falls Plat 8, lot 1 to Rand Street, turning east along the north lines of Central Falls Plat 8, lots 1 and 330 to the northwest corner of Central Falls Plat 8, lot 327, the point of beginning.

ACREAGE: c. 70 acres

LEVEL OF SIGNIFICANCE: National

UTM: A 19 301100 4639500
B 19 301350 4639080
C 19 301100 4638700
D 19 300620 4629220

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NAME: Old Slater Mill Historic District
LOCATION: Roosevelt Avenue and Main Street
ENTERED IN THE NATIONAL REGISTER: 13 November 1966

(See National Register nomination for further information.)

(See Continuation Sheet #16)

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NAME: Quality Hill Historic District

LOCATION: Walcott Street, from Broadway to North and South Bend Streets, forms the principal east-west spine of the district. The district extends northward along Broadway, Underwood and Cottage Streets as far as Lyon and Denver Streets; it reaches southward along School, Summit, Arlington and Maynard Streets as far as Vernon, Potter, and Homestead Streets. Interstate-95, here running NNE-SSW, slices through the district's western end.

CONDITION: Excellent, Good, Fair; Unaltered, Altered; Original site, moved

OWNER: Multiple; see owners list on file at R.I. Historical Preservation Commission
DESCRIPTION:

The Quality Hill Historic District is a large, irregularly shaped residential neighborhood in east-central Pawtucket, dominated by fashionable, upper-class dwellings of the nineteenth and early twentieth centuries. It is presently divided into eastern and western sections by the depressed trench of Interstate 95. (The I-95 right-of-way is specifically excluded from this district nomination.) The historic district occupies the crest and part of the gentle western slope of the low ridge lying due east of Pawtucket Falls. Interstate 95, here placed in a steep-sided, gently curving trough, slices through the western section of the district, cutting off some twenty-five properties along the district's extreme western edge. The eastern and western portions of the Quality Hill neighborhood are still visually and physically linked by the pair of bridges which carry Walcott and Underwood Streets across the I-95 trench. As the Interstate itself is here depressed well below the original, hillside surface (the level of that original surface being closely approximated by the roadbeds of the two bridges mentioned above) the modern highway is less of a visual barrier than it might have otherwise been.

Of the approximately 185 buildings in the Quality Hill Historic District, the vast majority are detached, framed dwelling-houses. Most of these were originally designed as single-family residences; many of the largest have since been converted into apartments, offices, rest homes, etc. One, the Pitcher-Goff House at 58 Walcott Street, has recently been converted into a children's museum. A lesser number of buildings, originally designed for multi-family use, can be found scattered across the district, with a notable concentration along Armistice Boulevard. Most surviving residential buildings of either the single- or the multiple-family type date from the mid- to late-nineteenth-century. A liberal sprinkling of early twentieth-century houses, though, can be

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found in the district and there are even a few thoroughly twentieth-century streets--Arlington and Homestead Streets, for example, were both developed between 1905 and 1925, and the houses lining Longley Court were all erected around 1940. Although later in date and generally less elaborate in design than the nineteenth-century houses, the twentieth-century houses on the whole do not appear as intrusive elements in the district's fabric. They are similar in materials, scale, and setting to their nineteenth-century neighbors and the bulk of them, at least, are better-than-average homes of the upper-middle class. The only major exceptions to this rule are the three modern brick-faced apartment blocks which have recently been built at 142 Broadway, 12 Potter Street and 75 Spring Street; these are visually intrusive.

Intimately connected with the residential architecture of the Quality Hill district are the numerous carriage houses and garages which still stand behind many of the neighborhood's dwellings. Some of these ancillary buildings date from as early as the mid-nineteenth century; many of them are of high architectural quality. Some of the finest examples are: the bracketed carriage house attached to the William Ingraham House (112 Walcott Street); the Late Victorian Gothic and Stick Style carriage houses at 139 Broadway and behind 88 Summit Street; a Shingle Style example behind 58 Walcott Street; an early twentieth-century carriage house/garage at 58 Underwood Street; and the 1930s, two-car garage behind 12 Walnut Street.

Beyond these carriage houses and garages, the most numerous and important non-residential buildings in the Quality Hill district are those connected with one or another of the district's six churches. Of the church buildings themselves, three date from the second half of the nineteenth century--the former Trinity Episcopal Church (1852-53, now used by a Catholic parish), the Pawtucket Congregational Church (1867-68), and the former Free Will Baptist Church (1884); three date from the latter half of the present century--the First Baptist Church (1959), the Greek Orthodox Church of Pawtucket (1967), and the new St. Joseph's Roman Catholic Church (built in 1979 to replace an 1870s church on the same site which burned). These churches, with their related auxiliary buildings, have historically been, and today remain, socially important elements of the Quality Hill neighborhood.

Institutional and commercial buildings within the district are limited to three examples. The 1905 To Kalon clubhouse at 25 Main Street is architecturally and historically an important part of Quality Hill. The 1-story, brick-fronted commercial building at 110 Broadway, and the modern, gambrel-roofed law office at 105 Cottage Street, can only be

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considered intrusions. And, although there are no buildings designed for industrial use within this district, the historically interesting M.J. Chase Doll Company has operated since 1948 out of a converted carriage house at the rear of 156 Broadway.

Architectural styles within the Quality Hill Historic District cover the full spectrum of residential styles popular during the nineteenth and early twentieth centuries. Examples of the various earlier styles-- Federal, Greek Revival, Gothic, and Italianate--are few in number but include some superb individual buildings. The various later styles-- Victorian Gothic, Queen Anne, Shingle Style, Colonial Revival, and the several early twentieth-century modes--are represented by a much larger number of buildings, ranging from modest cottages to stately mansions. Each of these later styles can claim at least one, and often a whole handful, of splendid examples within the district.

The buildings in the Quality Hill District tend to be set well back from the street on somewhat larger than average lots. Although there are densely developed sections within the neighborhood, there are no rows of attached buildings, and only in the cut-off western edge of the district are there buildings which are set directly on the streetline. The overall visual impression remains one of fine houses behind ample front lawns lining well-shaded streets. Within this harmonious landscape the barren trench of the Interstate strikes a resoundingly sour note, a note echoed by the handful of open parking lots found scattered about chiefly near the district's churches. The only public park space within the district is Hiker Park, a small, triangular lawn wedged in between Spring, Underwood, and Exchange Streets on the eastern rim of the Interstate. Presiding over this vest-pocket park is a life-sized bronze figure of a U.S. Army infantryman, erected in 1922 as a memorial to the veterans of the Philippine insurrection and the China Relief Expedition.

A considerable proportion of the buildings in the Quality Hill Historic District have never been extensively altered (on the exterior, at least) and remain today in nearly original exterior condition. Artificial siding has taken its toll throughout the district, but it is not nearly so prevalent here as in other Pawtucket neighborhoods. Most of the district's buildings appear to be in good-to-excellent condition externally, and their lots, as a rule, are fairly well maintained. Two prominent buildings within the neighborhood, the Pitcher-Goff House and the Pawtucket Congregational Church, have recently been repainted in documented nineteenth-century exterior color schemes. The following properties within the district have already been entered individually in

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the National Register:

Pawtucket Congregational Church, 2-40 Walcott Street
(entered September 18, 1978)

Pitcher-Goff House, 58 Walcott Street (entered June 24, 1976)

Trinity Church, 48-50 Main Street (entered January 13, 1972)

INVENTORY OF CONTRIBUTING STRUCTURES

Contributing structures include buildings erected during Quality Hill's period of growth and development as an upper-class urban neighborhood--from the 1850s through the 1940s--together with a few earlier buildings which reflect prior development in the area and which are architecturally compatible with the later structures. A number of structures have been re-sheathed with modern wall cover materials, but original trim elements often remain. Such buildings have been defined as contributing because they are an important part of the historical development of the area and they could be restored to their original appearance. In cases where the original trim elements have been removed or covered, the buildings generally have been defined as contributing since their form, massing, and siting make them essential part of historic streetscapes. ~~A number of properties are listed as contributing even though they are not yet 50 years old: 3, 7, 10, 14, 21, and 22-27~~

~~Delet~~ ~~Longley Court; 78 Underwood Street; 49-51 Vernon Street; and 89 Walcott Street. These are large residences, for the most part single family, which represent a continuation past 1933 of Quality Hill's role as the neighborhood of choice for Pawtucket's more affluent residents. They make a positive contribution to the overall visual quality and the historic identity of the neighborhood. Unless otherwise noted, all buildings are of wood-frame construction.~~

*See Non-Contributing Structures Addendum, Cont Sheet 41A

ARLINGTON STREET

- 15 Albert H. Humes House (1906): Albert H. Humes, presumed architect. A 2½-story, wood-and-brick, flank-gabled dwelling with a central facade pavilion set under a cross gable. Humes, a notable local architect-politician, designed numerous Pawtucket buildings in this period, was Mayor of Central Falls in 1903-04, and ran as the Bull Moose candidate for Governor in 1912.
- 17 Willard A. Lenz House (1911-12): A 2½-story, cross-gabled brick house, Colonial Revival in style. Built for a vice-president of Willmarth-Mackillop, Inc., one of the largest Pawtucket contracting firms at the turn of the century.

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Arlington Street

- 22 Albert M. Read House (1917-18): Possibly designed by Charles N. Read; a 2½-story, gambrel-roofed Georgian Revival "half-house" with brick ends. Recently covered with aluminum siding. Built for the manager of the C.R. Bucklin Belting Company.
- 33 Mrs. Anna Lenz House (1911-12): A 2½-story, hip-roofed, brick-and-wood house, similar in design to the Willard Lenz House next door.
- 43 Bernard T. Lennon House (1916-17): A 2½-story, flank-gabled, Colonial Revival house with stuccoed walls. Built for a wholesale flour dealer.
- 50 Charles Shartenberg House (1921-22): A 2-story, hip-roofed, Colonial Revival dwelling, now covered with aluminum siding. The original owner was vice-president of Shartenberg & Robinson Company, dealers in dry and fancy foods. The Shartenberg store on Main Street (building now demolished) was a venerable Pawtucket institution.
- 51 Edward J. McCaughey House (1917-18): A 2-story, central-entrance, brick-and-stucco dwelling with a hip-and-double-cross-gable roof. A distinctive early twentieth-century design marked, particularly, by its deeply recessed porches and massive stuccoed columns. Built for the vice-president of the Home Bleach & Dye Works.

ARMISTICE BOULEVARD

- 1 H.B. Dexter House (between 1886 and 1895): A 2½-story, end-gable, Queen Anne house now asbestos-sided. Noteworthy iron cresting tops the 2-story bay window on the facade. One of a large group of multiple-family dwellings (perhaps as many as fifteen or twenty) erected by Henry B. Dexter, retired partner in the Rhode Island Card Board Company, on his homestead estate following its subdivision in 1886.
- 2 House (c. 1900): A 2-story, end-gable Colonial Revival house, considerably altered with new wood shingles and aluminum window sash. It may be a remodeled earlier building.
- 6-8 H.B. Dexter House (between 1886 and 1895): A 2½-story, Queen Anne-style, multiple-family dwelling, set gable end to the street. Formally, it is a match for the much better preserved house next

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Armistice Boulevard (cont.)

door at 10-12 Armistice Boulevard, but is now aluminum sided.

- 9 H.B. Dexter House (c. 1890; remodeled c. 1910s?): A 2½-story, cross-gabled house of basically Colonial Revival design although the banked windows convey a Tudor Revival flavor. This appears to be one of H.B. Dexter's late nineteenth-century tenement houses given an early twentieth-century facelift.
- 10-12 H.B. Dexter House (between 1886 and 1895): A 2½-story, Queen Anne style, multiple-family dwelling set gable end to the street. It is one of the better preserved examples in a row of multiple-family dwellings erected for Henry B. Dexter after 1886.
- 13-15 H.B. Dexter House (between 1886 and 1895): A 2½-story, Queen Anne, multiple-family dwelling set gable end to the street. It has been resided, but decorative cut shingles remain in the gable peak, along with some typical Queen Anne floral ornament.
- 14-16 H.B. Dexter House (c. 1886-87): A 2½-story, end-gabled, Bracketed/Queen Anne two-family house.
- 18-20 H.B. Dexter House (between 1886 and 1895): A well-preserved, 2½-story, end-gabled, Late Victorian two-family house; three-bay, side-hall plan; and bay windows on facade and western side.
- 21-23 H.B. Dexter House (c. 1890): A very fine, 2½-story, Queen Anne multiple-family dwelling, possibly architect-designed. Has a beautiful, paneled front door with a stained glass window under a stylish Queen Anne open porch. This, along with three similar houses on Maynard Street (16-18, 20-22, 21-23), is among the most fashionable rental housing erected in Pawtucket.
- 24-26 H.B. Dexter House (between 1886 and 1895): A 2½-story, end-gabled, Bracketed/Queen Anne two-family house. It was originally similar to 18-20 Armistice Boulevard, but has lost its gable ornament, and a two-story, 1920s porch has been added.
- 25-27 (between 1886 and 1895): A 2½-story, end-gable, Queen Anne/Colonial Revival two-family house, now asbestos sided.
- 28 House (c. 1890): A 2-story, end-gabled, Bracketed/Queen Anne two-family house, now re-sided.

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Armistice Boulevard (cont.)

- 34 House (c. 1900): A 2-story, end-gabled, Queen Anne/Colonial Revival house with a turreted corner bay. The front porch has been heavily altered.
- 36 House (c. 1900): A 2-story, hip-roofed, Queen Anne/Colonial Revival house, which has been re-sided.
- 38 Edwin R. Bullock House (1896-97): A 2-story, Shingle Style dwelling set gable end to the street, with the entrance placed in the long eastern side. It was built for a mechanical engineer employed by J. & P. Coats, Ltd., and is one of the few good Shingle Style houses in Pawtucket.
- 43 T. Stewart Little House II (1929): Monahan & Meikle, architects. A 2-story, flank-gabled Colonial Revival house with brick ends. It was built by the president of John W. Little Company, book and job printers; his previous residence is next door at 55 Armistice Boulevard.
- 44-46 House (c. 1900): A 2½-story, end-gabled, two-family house with a brick first floor and shingled walls above. Shingled front porches fill the entire, gabled facade.
- 55 T. Stewart Little House I (1915): A 2½-story, hip-roofed, Colonial Revival dwelling, quite probably architect-designed. The original owner was a foreman at John W. Little Company, printers, when he built this house. Fifteen years, later, Little, by then the president of the company, moved to a new house next door at 43 Armistice Boulevard.
- 56 George L. Weston House (1905-06): A shingled, 2-story, hip-roofed, Colonial Revival house, built for a clerk employed in F.E. Tingley's cabinetwork manufactory.

BROADWAY

- 93-95 Luther Paine House (c. 1840): A 2½-story, 5-bay, flank-gabled Greek Revival house with a pair of interior chimney stacks. It is a good example of a house-type which was once common in Pawtucket, but now is exceedingly rare. The original, double-hung sash windows in the western half of the house have recently been replaced by much smaller modern windows.

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Broadway (cont.)

- 101 Amos L. Paine House (c. 1835): A 2½-story, 5-bay, flank-gabled Federal-style house with a central chimney stack, which may have been moved here. It has recently been covered with vinyl siding, and new combination sash installed.
- 120 House (c. 1850): A 2½-story, flank-gabled house, much enlarged and altered.
- 125-127 House (c. 1880): A 2½-story, end-gabled Late Victorian two-family dwelling; well preserved example of a popular type.
- 130 First Free Will Baptist Church, now Independent Eastern Orthodox Church of the Resurrection (1884): William R. Walker & Son, architects. A small, Queen Anne church of rectangular plan with an end-gable roof and front corner tower. It was built for a Baptist society organized on the east side of Pawtucket by Elder Ray Potter in 1820 and is a distinguished design by an important Rhode Island architect.
- 131 House (c. 1840): A 2½-story, end-gabled, 3-bay side-hall house, much remodeled.
- 137 House (c. 1840): A 2-story, end-gabled, side-hall house, now covered with aluminum siding.
- 139 Henry B. Metcalf Carriage House (c. 1879): Walker & Gould, presumed architects. A 1½-story, gable-over-hip-roofed carriage house with a brick lower story and clapboards and shingles above. The roof is crowned with a pinnacled central ventilator. It is stylistically a match for the outstanding Stick Style house (145 Broadway) to which it belongs.
- 145 Henry B. Metcalf House (1878-79): Walker & Gould, architects. A 2½-story, Late Victorian, Stick Style house, with highly elaborate turned and sawn exterior trim and an irregular plan. It is well-preserved and complemented by an outstanding carriage house (139 Broadway; see above) of similar design.
- 156 Lyman M. Darling House (1888): A 2½-story, hip-roofed, Colonial Revival house, recently covered with aluminum siding. It was built for the treasurer of the L.B. Darling Fertilizer Co.

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Broadway (cont.)

r156 M.J. Chase Company Doll Factory (c. 1888): A 1-story, hip-roofed outbuilding, presumably erected around 1888 as Lyman B. Darling's carriage house. It has been used since 1948 as the home of a company manufacturing dolls, principally for medical and nursing school use.

162-164 House (c. 1840): A 2-story, end-gabled, Greek Revival house with a delightful Late Victorian side porch; now covered with aluminum siding.

COTTAGE STREET

83 House (c. 1880): A 2-story, end-gabled, side-hall house, now covered with modern siding.

97 Carpenter House (c. 1890): Stone, Carpenter & Willson, architects. A large, handsomely detailed, 2½-story, hip-roofed Georgian Revival house. It was apparently built for Asa Carpenter, a Pawtucket street commissioner and the father of C.E. Carpenter, of Stone, Carpenter & Willson, the prominent Rhode Island architects.

103 House (c. 1860): A 1½-story, end-gabled cottage of the three-bay, side-hall type; notable for its peaked window and door hoods, and for the full-length windows on its ground-floor front.

109 Cronin House (1884-85): A well-detailed and preserved 2½-story, Bracketed, side-hall plan, two-family house; built for Mary M. Cronin, wife of Dennis Cronin, a real estate agent.

113 House (c. 1830-40): A 2-story, 5-bay, flank-gabled house with twin interior chimney stacks. It is now aluminum sided, but a good mid-nineteenth-century pedimented front doorway remains, and Federal/Greek pilasters are visible on the rear corners of the side walls.

115 House (late eighteenth or early nineteenth century?): A 2-story, shingled, L-plan house with gabled roofs, which may have moved to this site. The facade appears to face Lyon Street, and is of the traditional three-bay, central-entrance type.

117-119 House (c. 1890): A 2½-story, flank-gabled, Colonial Revival double house. The front porches have been unsympathetically modernized.

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~~Central St~~
~~Broadway (cont.)~~

- 123 House (c. 1900): A 2-story, hip-roofed Colonial Revival house. It is now covered with asbestos siding, but a good front porch remains.
- 133-135 William Cooke House (c. 1900): A 2-story, hip-roofed, Queen Anne/Colonial Revival house with a corner tower. It was apparently built for William Cooke as a two-family tenement house, although it is an unusually elaborate design for rental housing.
- DENVER STREET
- 7 House (c. 1910): A shingled, 2-story, flank-gabled, Colonial Revival house.
- 14 R.C.N. Monahan House (1903): R.C.N. Monahan, architect. A 2-story Shingle Style cottage with flank-gambrel roof which flows forward to enclose a single-story front porch. A rotund corner tower is marked by a cobblestone first story and a wide-eaved conical roof.
- 22 House (c. 1900): A 2-story, end-gabled, Colonial Revival house, now re-sided.
- 28 House (c. 1900): A 2-story, gambrel-roofed Colonial Revival cottage.
- 32-34 House (c. 1890): A 2-story, cross-gabled Queen Anne two-family house, now asbestos sided.
- 33 House (c. 1840, remodeled c. 1890): A 2-story, cross-gabled Gothic Revival house almost entirely hidden under a wealth of turn-of-the-century Colonial Revival additions and alterations. This is probably the mid-century Marchant House, moved to its present location upon the subdivision of the family's Walcott Street estate in the late nineteenth century.
- (38) Rev. John Barry Auditorium (early twentieth century): A 1- and 2-story, flat-roofed, brick-faced auditorium building; part of the five-building, St. Joseph's parish complex.
- 45 House (c. 1900): A 1½-story, end-gabled cottage; may originally have been built as a carriage house.

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FRENCH STREET

- 12-14 House (c. 1910): A 2½-story, end-gable, two-family house with Colonial Revival and Bungalow details.

GROVE STREET

- 19 House (c. 1870): A 2-story, flank-gable house with a central entry. Wooden shingles cover the original clapboards, and the front porch has been remodeled. A house is shown here on the 1848 map--this may be an enlargement or remodeling of that structure.
- 23 House (c. 1860): A 2-story, flank-gable house with a central cross-gable. The windows are paired; a bracketed door hood and cornice provide the major decorative accents; now asbestos-sided.
- 31 House (c. 1900): A 2-story, flank-gable, turn-of-the-century house, with features similar to those favored by the Pawtucket architect Albert H. Humes, including the central, projecting facade pavilion and the lush brackets placed under the raking cornices.
- 35 House (mid-nineteenth century): A 1½-story, flank-gable cottage with a central-entrance, five-bay facade; now re-sided and with an added modern porch. This could be the E. Kelton House, moved back from Grove Street when 31 Grove Street was constructed around the turn of the century.
- 39 House (early twentieth century): A 2-story, hip-roofed, Colonial Revival house, now re-sided.
- 41-45 House (c. 1900): A 3-story, hip-roofed; three-family dwelling, now re-sided.
- 48-50 House (c. 1890): A 2½-story, end-gable, multiple-family dwelling, recently re-sided. It was probably built as one of H.B. Dexter's rental houses in the 1890s, and was the home of Charles H. Holt, M.D., when Holt was first elected mayor of Pawtucket in 1923.
- 49-51 House (c. 1900): A heavily remodeled, 3-story, cross-gable, multiple-family dwelling.
- 54 House (c. 1900): A 2-story, hip-roofed Colonial Revival house, recently re-sided. It was the home of Charles M. Holt, M.D.,

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Grove Street (cont.)

during most of his four terms as mayor of Pawtucket (from 1923 until 1932). The son of English emigrants who settled in Pawtucket in 1886, Holt graduated from Harvard Medical School in 1906 and returned to Pawtucket where he became chief of staff at Pawtucket Memorial Hospital.

- 55 House (c. 1840): A much enlarged and altered 2½-story, end-gable, side-hall house. A house is shown on this site as early as 1848.

HOMESTEAD STREET

- 1 Darius Goff House (1917-18): A 2½-story, hip-roofed, Colonial Revival house built for the treasurer of D. Goff & Sons, manufacturers of worsted braid and serge linings.
- 7 House (c. 1900?): A shingled, 1-story, hip-roofed dwelling; originally a carriage house for a dwelling on Walcott Street, later moved to this site; heavy Colonial Revival entrance added.
- 29 House (c. 1920): A shingled, 1½-story, Colonial Revival house with a jerkin-head flank-gable roof.
- 30 House (c. 1920): A 2-story, hip-roofed, Colonial Revival house with very wide clapboards characteristic of houses of this period and style.

HOWARD AVENUE

- 5 House (c. 1920): A 1½-story, gambrel-roofed bungalow, with a brick first floor and shingle above.
- 6-8 House (c. 1900): A 2-story, hip-roofed Colonial Revival double house, with a nicely detailed, recessed doorway, now re-sided.
- 7 House (c. 1910): A 2-story bungalow with a jerkin-head roof, now re-sided.
- 10 Lewis Peirce House (1847): A good 2-story, 3-bay, end-gable, Greek Revival side-hall house with later bracketed door hood and bay window.
- 10½ House (c. 1890): A pristine little 1½-story, Queen Anne cottage set on the rear of the lot of 10 Howard Avenue. This is an L-plan cottage with gable roof and decorative Queen Anne bargeboards.

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Howard Avenue (cont.)

- 12 Omar F. Currier House (1889): A 2½-story, end-gable Queen Anne house with some unusual ornament, particularly the "mouse-eared" corner blocks on the window frames. It was built for an East Avenue grocer.

LONGLEY COURT

- * ~~3 House (c. 1930): A 2-story, hip roofed, Colonial Revival dwelling moved to this site about 1958, now aluminum sided.~~
- * ~~7 Ronald O. Longley House (1938-39). A 2-story, flank-gable, Colonial Revival house, now aluminum sided.~~
- * ~~10 John C. Martin House (1939-40): A 2 story, flank gable, Colonial Revival house with a two story columned central porticl, now aluminum-sided. The original owner was a chemist.~~
- * ~~14 Thomas J. O'Brian House (1939-40): A 2½-story, flank-gable, Colonial Revival house with a brick face on the first-floor front, aluminum siding elsewhere. The original owner was a physician.~~
- * ~~21 Frank A. Ward, Jr., House (1940-41): A 2 story, flank gable, Colonial Revival house with a brick face on the first floor, wooden shingles above. The original owner was the president and treasurer of George H. Fuller & Son, Company, manufacturers of jewelers' findings.~~
- * ~~22 William F. Hardy House (1941-42): A 2-story, flank gable, Colonial Revival house with a stone face on the first floor front, aluminum siding elsewhere. The original owner was the treasurer of Paw-tucket Dye & Bleachery.~~
- * ~~25-27 Edmund C. Laurelli House (1941-42): A 2-story, flank gable, Colonial Revival house, now aluminum sided. The original owner was a physician.~~

LYON STREET

- 15 House (c. 1900): A shingled, 2-story, end-gable, Queen Anne, side-hall house with a later porch.
- 19 House (c. 1840): A 2-story, end-gable, Greek Revival house, now

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* See Non-contributing Structures Addendum, Cont Sheet 41A

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Lyon Street (cont.)

covered with asbestos siding. It may have been moved here, as house first appears on this site on 1870 map.

- 35 House (c. 1910): A 2-story, hip-roofed, shingled, Colonial Revival house with an open front porch.
- 41-43 Henry N. Pervear House (1902): Albert H. Humes, architect. A 2-story, flank-gable, Colonial Revival double house, now covered with asbestos siding. It has the projecting central pavilion which Humes favored and a wealth of ornamental detail, and was built for the proprietor of a Providence jewelry firm.
- 57-59 House (c. 1880): A 2½-story, end-gable, Queen Anne, two-family side-hall house, now re-sided. This house and 61-63 and 67-69 all appear to have been built at the same time by the same builder; only the last, however, has preserved its original exterior trim.
- 61-63 House (c. 1880): A 2½-story, end-gable, Queen Anne two-family side-hall house, now re-sided. (See 57-59 Lyon Street entry above).
- 65 House (c. 1890): A 2-story, end-gable, Queen Anne side-hall house, now re-sided. Built on an interior lot, this house is almost invisible from the street.
- 67-69 House (c. 1880): A 2-story, end-gable, Queen Anne, two-family, side-hall house with well-preserved exterior detail, especially the bargeboards, the window trim, and the open front porch. (See entries for 57-59 and 61-63 Lyon Street, above.)
- 71 House (c. 1870): A 2-story, end-gable, bracketed side-hall house, now re-sided.

MAIN STREET

- 1 Charles E. Kenyon House (1869): A 2-story, cross-gable house, with a three-bay side-hall plan, now covered with aluminum siding. It was built for a partner in Kenyon, Whittaker & Smith, contractors and builders. Original details were similar to those on the Gaylord House at 25 Main Street.
- 25 William A. Gaylord House (1873-74): A 2-story, cross-gable house with a three-bay side-hall plan. A notable profusion of well-preserved Bracketed details distinguish the house. Five sections of

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Main Street (cont.)

what might well be one of the oldest wooden fences surviving in Pawtucket--a single picket design which elegantly ramps down to a corner post at the street line--separate the property from the Kenyon House next door. This house, like the Kenyon House at 1 Main Street, was presumably built by Kenyon, Whittaker & Smith. Gaylord, a physician, purchased this property, with the recently completed house standing upon it, from Kenyon in 1874.

- 26 To Kalon Clubhouse (1908): An imposing, 2-story, red brick, Georgian Revival clubhouse. Its hipped roof is broken by a cross-gabled projecting central pavilion; a single-story classical porch extends across the southern half of the facade. It was built for a prestigious private social club, founded in 1867 and still an active organization today.
- 46 Trinity Church, now St. George's Catholic Church (1852-53; 1865): Samuel J. Ladd, supposed designer of original building. A small, rubble-stone Gothic Revival church with a short, helm-roofed corner tower. The western aisle was added in 1865 by Clifton A. Hall, architect. The interior was redecorated by Cattanach & Cliff at same date; their magnificent frescoes survive. It was originally built as an east-side Episcopal chapel of St. Paul's, but was later turned over to a new Catholic parish.
- 50 Trinity Church Parish House (1902): A shingled, 1-story, gabled addition to the rear of Trinity Church, in a restrained Gothic Revival style; it connects to a 2-story, brick Federal Revival parish building facing School Street. This brick section once connected to the 1819 Slack Mansion at the corner of Main and School Streets.

MAYNARD STREET

- 10-12 House (c. 1890): A 2½-story, cross-gable, multi-family tenement, now covered with asphalt siding; may have been an H.B. Dexter tenement.
- 11-13 Pitcher/Dexter House (c. 1840; c. 1870): Presently, a 2-story, gable, double house, this appears to be a remnant of the Benjamin Pitcher House, a story-and-a-half, board-and-batten Gothic cottage of the 1840s, as altered by Henry B. Dexter in the latter half of the century, and then later converted into a

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Maynard Street (cont.)

double tenement. Pitcher, who owned cotton mills, was instrumental in developing Quality Hill in the 1840s and 1850s; Dexter, a partner in a Pawtucket cardboard company, subdivided the Pitcher estate in the 1880s and erected some fifteen rental houses on it, many of them of unusually high architectural quality.

- 16-18 House (c. 1890): A 2½-story, hip-roofed, multiple-family dwelling, little altered. It was apparently built for Henry B. Dexter as rental housing of unusual distinction.
- 20-22 House (c. 1890): A 2½-story, multiple-family dwelling of unusually complex form--its basically hipped roof is interrupted by cross-gables, jerkin-head cross gables, and an appended tower. It was apparently built for Henry B. Dexter as rental housing of unusual distinction.
- 21-23 House (c. 1890): A shingled, 2½-story, end-gable multiple-family dwelling; apparently built for Henry B. Dexter as rental housing.
- 38 Walter F. Field House (1912-13): A stuccoed, 2-story, hip-roofed dwelling of vaguely 'Mediterranean' style, accented by red tile roof. It was built for the purchasing agent of the Phillips Insulated Wire Company.
- 44 Frank Leonard House (1910-11): A clapboarded, 2-story, hip-roofed Colonial Revival house built for the "first paying teller" of the Industrial Trust Company's Pawtucket branch.
- 50 House (c. 1900): A 2-story, hip-roofed, Colonial Revival dwelling, now aluminum sided.
- 56 House (late nineteenth century): A 2½-story, end-gable, 3-bay, side-hall house, much enlarged and now used as a rest home.
- 60-62 House (c. 1910): An unusual, shingled, double house with a low-hipped roof and a pair of recessed front entry porches.
- 66-68 House (c. 1910): An odd, 2-story, double house with a pair of frontal gables; it bears some resemblance to the double house next door at 60-62 Maynard Street, and is now covered with asbestos siding.

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POTTER STREET

- 20 Robert Jenks House (1914-15): A 2½-story, hip-roofed, Georgian Revival house with a red brick first story, clapboards above. It was built for the son of Albert A. Jenks, president of Fales & Jenks, whose own house stands on an adjacent parcel at 90 Summit Street.
- 24 John Cockcroft House (1879-80): A 2-story, cross-axial plan, Bracketed house with low-pitched gable roofs. It was built for a superintendant at D. Goff & Son's worsted braid mill.
- 28-30 House (c. 1890): A typical 2½-story, end-gable, two-family house.
- 34 House (c. 1870): A 2-story, end-gable, three-bay, side-hall house.

SPRING STREET

- 16-18 House (c. 1910): A shingled, 2½-story, end-gable, Colonial Revival multiple-family dwelling.
- 23-25 House (c. 1900): A 2½-story, end-gable, two-family, side-hall house, Queen Anne/Colonial Revival in style, and now re-sided.
- 24 Elmer Shippee House (1900-01): A 2½-story, hip-roofed, Colonial Revival house with a beautifully detailed front porch. It was built for a dealer in condensed milk who later went into real estate.
- 27 House (c. 1890): A 2½-story, end-gable, Colonial house. It may originally have been a two-family house.
- 28 John Little House (1893-94): A 2½-story, end-gable, single-family dwelling built for the president of John W. Little & Co., mill and job printers.
- 35 House (c. 1870): A 2-story, L-plan house with gable roof, 2-story open porches in the re-entrant angle of the L.
- 43 House (between 1862 and 1870): A 2-story, flank-gable, central-entry house on a dressed granite foundation; now asbestos-sided.
- 54 House (c. 1930): A 1½-story, flank-gable, Federal Revival cottage.
- 57 House (c. 1870): A 1½-story, end-gable house with a single-story wrap-around porch.

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Spring Street (cont.)

- 62 Theodore Paine House (1848; 1930s): A 1½-story, 5-bay, central-entry, Early Victorian cottage with steeply pitched flank-gabled roof. It formerly had a bracketed door hood and Gothic Revival bargeboards (removed in 1930s remodeling, by Carl Johnson, of Monahan, Meikle & Johnson, architects); the house still has unusual, heavily molded window cornices.
- 65 House (c. 1910): A shingled, 1½-story, flank-gambrel-roofed bungalow with long shed dormers at front and rear.
- 66-68 House (c. 1860): A 2-story, flank-gable, central-entry house, now asbestos-sided.
- 76 House (late nineteenth-century?): A 2-story, end-gable house, probably built late in the nineteenth century, but heavily remodeled in the Colonial Revival style in the mid-twentieth century.
- 80 House (c. 1890): A 2-story, end-gable house with bracketed eaves, now re-sided.
- 84-86 House (c. 1880): A 2-story, end-gable house with bracketed eaves, now re-sided.
- 87 House (c. 1870): A typical 2-story, end-gable, three-bay, side-hall house, recently re-sided.
- 88-90 House (c. 1880): A 2-story, end-gable, two-family house with a two-story bay window on the facade.
- 91 House (c. 1890): A 1½-story, end-gable, Queen Anne cottage.

SUMMIT STREET

- 5 House (c. 1870): A 2-story, flank-gable house with a five-bay facade and a bracketed door hood over a central entrance; now aluminum-sided.
- 50 William P. Rothwell House (1930-31): A brick, 2-story, hip-roofed, Georgian Revival home/office building, built for a physician.
- 60 Oliver Starkweather House (c. 1800): A 2½-story, 5-bay, hip-roofed,

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Summit Street (cont.)

Federal mansion. Notable details include the Doric front porch with Palladian window above, an Ionic side doorway, the quoins, and the rusticated window enframements. The house originally faced Walcott Street about where I-95 now crosses; it has been moved twice. Built for a prominent local merchant, carriage manufacturer and politician, it was long known as the finest house on Pawtucket's east side.

- 64 Harrison Howard House (1873): A 2-story, L-plan, "Modern Gothic" house with steeply pitched gable roofs, and a single-story open porch in the re-entrant angle of the L. There are unusual, sawn infill panels in the gable peaks. The house was built for a partner in D.D. Sweet & Company, sash, door and blind manufacturers and general woodworkers.
- 66 Charles P. Davis House (1876-77): A 2-story, side-entry, "Modern Gothic" house with a steeply pitched hip-with-cross-gable roof. Elaborate stick work and sawn infill ornament the gable peaks. Window frames have been altered. Built for a partner in William A. Beatty & Company, manufacturing jewelers.
- 72 Everett P. Carpenter House (1879-80): Walker & Gould, architects. A 2-story, multiple-gable, Queen Anne house, recently sheathed in aluminum siding, but most of the important original details are intact and exposed. The house was built for the founder of Carpenter & Company, the largest house-furnishing emporium in late nineteenth-century Pawtucket.
- 80 Jesse M. Fairbrother House (1880-81): A 2½-story, hip-roofed, cubical house with a slightly projecting central pavilion capped by a cross-gabled dormer. An ornate, arcaded porch sweeps around the southwestern corner. Although recently covered with aluminum siding, most important original details have been left intact and exposed. A matching carriage house in deteriorated condition is set at the rear of the lot. The house was built for the son of Lewis Fairbrother, a leather manufacturer, banker, and the developer of this portion of Summit Street.
- 90 Albert A. Jenks House (1903-04): A 2½-story, hip-roofed, Colonial Revival mansion with a columned porte-cochère and an imposing, semi-circular, 2-story front portico. It was built for the president of Fales & Jenks Machinery Company, manufacturers of ring-spinning and twisting machines.

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Summit Street (cont.)

- 91-93 L.B. Darling House (1885): A very large, 2½-story, multi-gable, Queen Anne double house, apparently erected as income property for Lucius B. Darling, founder of L.B. Darling & Company, renderers.
- 97-99 Thomas P. Barnefield House (1874): A 2-story, cross-axial plan, Bracketed house with low-pitched gable roofs and an unusual, single-story, arcaded porch around all three sides of the projecting central wing; now aluminum-sided but with details left intact and exposed. Erected for a prominent local attorney, and a long-time town and city solicitor, the house remained in the Barnefield family for more than 90 years.
- 98 Ellis Pearce House (1871-72): A 2-story, hip-roofed dwelling with a projecting central pavilion gable and an arched and balustraded entry porch; heavily bracketed eaves; the corner brackets bear Masonic emblems. This was the first house to be built on this most fashionable stretch of Summit Street. It was erected for a partner in a grocery, flour, and grain store.
- 103 Joseph J. Wooley House (1874): A 1½-story, 5-bay, Mansard cottage with a shaped "cross-gable" over the single-story entry porch centered on the main facade. It was built for Warren A. French (of French, Mackenzie & Company, contractors and builders) presumably either on speculation or on order for Reverend Joseph J. Wooley, pastor of the Pawtucket Congregational Church, who purchased the house upon completion.

UNDERWOOD STREET

- (10) Hiker Park (early twentieth century): A small, triangular park in the intersection of Underwood, Exchange, Spring and Grove Streets. It contains a field piece and a 1922 monument to the veterans of the Philippine insurrection and the China relief expedition. The monument consists of a lifesize bronze figure of a U.S. infantryman (designed by Allen S. Newman) atop a granite boulder.
- 36 House (c. 1930?): A 2-story, flank-gable, central entrance, Colonial Revival house. This may be the house built c. 1898 on this site for Benjamin F. Smith, a contractor, and later remodeled. Alternatively, the Smith House may have been entirely replaced by the present building.

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Underwood Street (cont.)

- 48 Herbert O. Phillips House (1906-07): A 2½-story, hip-roofed, Tudor Revival house, first floor of buff brick, shingles above. The dormers and entry porch have open timberwork and ornamental bargeboards; broad verandahs line the northern side. The house was built for the treasurer of the Phillips Insulated Wire Company, and is the best example of its type in Pawtucket.
- 66 House (c. 1930): A shingled, 2-story, flank-gable, Colonial Revival house, very little altered.
- * ~~78 James M. Heffern House (1938): A 2-story, hip-roofed, Colonial Revival house, built for an undertaker.~~

VERNON STREET

- 45-47 House (c. 1910): A 2-story, end-gable, two-family house.
- * ~~49-51 House (c. 1940): A 2-story, aluminum sided, Tudor/Colonial Revival house.~~
- 50 House (between 1855 and 1862): A 2-story, end-gable, Bracketed double house.
- 53 Dr. Artemas Johnson House (1827): A 2½-story, 5-bay, central-entrance Federal house with a monitor-over-hip roof and end chimneys. The house originally had a roof balustrade and is said to still contain a central, spiral stair. Some exterior details, such as filleted corner boards, are proto-Greek Revival. It was built for a physician who died before the building was completed.

WALCOTT STREET

- 2 Pawtucket Congregational Church (1867-68, 1915): John Stevens, architect. A commanding church building of rectangular plan with projected tower centered on western facade. The exterior detailing in the heavily plastic Romanesque/Italianate mode is Stevens' trademark. The interior was remodeled in Federal Revival style in 1915. It is built on the site of an 1829 church building, which burned.
- 27-29 House (c. 1880): A 2½-story, end-gable, three-bay, side-hall, two-family house. The exterior is largely intact, save for a modernized front porch.

*See Non-Contributing Structures Addendum,
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Walcott Street

- 40 Pawtucket Congregational Church Addition (1936): Monahan & Meikle, architects. A 2-story, brick-faced, L-shaped addition to the 1868 church, Federal Revival in style, with a pair of cross-gabled pavilions on the Walcott Street facade. It contains church offices and classrooms.
- 58 Pitcher-Goff House, now The Children's Museum (c.1840; 1881): A 2-story early Italianate house of basically rectangular plan, fronted by a single-story, tetrastyle front portico. Its hipped roof is crowned by a low, octagonal cupola, screened behind an eaves balustrade. The lavish exterior details largely date from the 1840s; the interiors were heavily remodeled in the Queen Anne style in the 1880s. Originally built for Ellis B. Pitcher, a cotton manufacturer, the house was acquired by Col. Lyman B. Goff, a prominent manufacturer of braid and wadding, in 1870. The house has recently been rehabilitated as the home of The Children's Museum.
- * 89 ~~Margaret Murray House (1938-39): A 2-story, hip roofed, Colonial Revival house built for the widow of Patrick Murray, a partner in Kennedy, Gough & Murray, grocers.~~
- 97 Read-Ott House (1842; 1914-15): A 2½-story, five-bay, Greek/Italianate house of the mid-nineteenth century given a full third story and a wealth of Georgian Revival details in the early twentieth century (W.G. Sheldon, architect for remodeling). Chief among these later details is the two-story, balustraded front portico. It was originally built for John B. Read, a hardware merchant and was remodeled for Joseph Ott, founder of the Royal Weaving Company.
- 112 William A. Ingraham House (1850): A 2-story, hip-roofed vernacular Italianate house with central, octagonal cupola and wide, bracketed eaves. The central entrance is set under a single-story bracketed front porch; the single windows to either side of doorway run to the floor. The attached carriage house is a reduced echo of the main building. This is a pristine example of its type; it was built for a partner in Ingraham & Leckie, cotton manufacturers.
- 123 Walcott-Goff House, now part of St. Raphael's Academy (1814; c. 1865; et seq.): A 2-story, 5-bay, brick-ended Federal-period house with a monitor-on-hip roof and, currently, two, two-story

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Walcott Street (cont.)

bay windows on the front facade. The house has been heavily remodeled at least twice; its wooden portions are now covered with asbestos siding. It was originally built for the cotton manufacturer, Benjamin J. Walcott, one of Samuel Slater's earliest competitors; it was remodeled in the Italianate style for Darius Goff, a spectacularly successful manufacturer of cotton batting and worsted braid, in the mid-nineteenth century; and was remodeled again in this century for use in connection with St. Raphael's Academy.

- 124 Lucius B. Darling, Jr., House (1895): Albert H. Humes, architect. A 2-story Queen Anne/Colonial Revival house; it has the irregular form of the former style but is heavily detailed (pilastered corners, modillion cornices, Palladian windows) in the latter. It was built for a partner in the L.B. Darling Fertilizer Company.
- 128 Dexter-Emerson House (c. 1890): A 2-story, hip-roofed Colonial Revival house with an open, single-story, front and side porch. It was apparently built for Henry B. Dexter as a rental property--one of a dozen or more, many of equally high architectural merit, erected for Dexter on his subdivided homestead between 1886 and 1895. It was purchased in 1902 by Lowell Emerson, then president of Rhode Island Card Board Company, the same firm in which Dexter had formerly been an owner.
- (131) St. Raphael's Academy Classroom & Gymnasium Building (c. 1920): A 2-story, flat-roofed, red-brick classroom block which faces Walcott Street; the doorways are placed in the end walls. The gymnasium wing forms a "T" behind the main block.
- 134 Edward A. Blodgett House (1893): A 2½-story, end-gabled, Colonial Revival house distinguished by its Palladian window, modillion cornices, and very narrow clapboards. It was built for the president of Blodgett & Orswell, yarn and thread manufacturers. Blodgett had been born just up the street in the old Congregational parsonage (formerly on the eastern corner of Maynard Street) and he eventually returned to his old neighborhood after living in Hawaii and California and prospecting for gold in Arizona.
- 140 George T. Greenhalgh House (1902-03): A 2½-story, hip-roofed Colonial Revival house with prominent, gabled dormers. It was built for the manager of the Perry Oil Company, manufacturers of soap and oil, and is still in the Greenhalgh family today.

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Walcott Street (cont.)

- 147 Newton C. Dana House (1876-77): A 2-story, L-plan house with low, hipped roofs and bracketed eaves. A one-story porch occupied the re-entrant angle of the "L". It was built for a partner in George T. Dana & Company, apothecaries.
- 150 House (c. 1910): A stucco-covered 2-story, hip-roofed early twentieth-century house with broad eaves and a single-story front porch.
- 153 House (c. 1860): An unusual 2-story, end-gabled, four-bay house with bracketed eaves and a pair of round-headed windows in the gable peak; clapboarded first story, shingled above. The doorway is in the second bay from western end, under a columned porch.
- 161-163 House (c. 1900): A 2½-story, end-gabled, two-family house with a clapboarded first floor, shingles above.
- 167 House (c. 1910): A shingled, 2½-story, hip-roofed Colonial Revival dwelling.
- 171 House (c. 1850): A 1½-story, flank-gabled cottage with added shed dormer on front roof slope, and other enlargements and alterations.
- 175-177 House (c. 1880): A 2½-story, end-gabled, two-family dwelling with a shingled two-story bay window on the facade.
- 194 Susan A. Goodwin Memorial Convent (c. 1900): A 4-story, flat-roofed, red brick Georgian Revival convent. Miss Goodwin, the donor, was provided with a life use of one apartment in the building, an arrangement common in Europe, though unusual here.
- 193 St. Joseph's Priests' House (c. 1940): A modern 2-story, flat-roofed rectory.
- 196 St. Joseph's School (1894): A commanding, 3-story, hip-roofed, red-brick parochial school building with projecting stair tower wings on its eastern and western sides. A central cross-gable with terra-cotta ornament accents the Walcott Street facade above a niche containing a figure of St. Joseph.

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WALNUT STREET

- 11 Darius L. Goff House, now Weeden Manor Rest Home (c. 1890): A 2½-story, Shingle Style house on a large, beautifully planted lot with a later, but stylistically-related carriage house attached to it by means of a two-story bridged section passing over the carriage drive. It was built for a highly successful manufacturer of worsted braid and mohair plush (see also 123 Walcott Street).
- 12 Joseph J. Cullen House (1930): A pristine, shingled, 2-story, hip-roofed, early twentieth-century house accented by three distinctive one-story porches and a stylistically-matching two-car garage. It was built for the president and treasurer of Joseph J. Cullen Chevrolet Company.
- 20 House (c. 1890): A 2-story, end-gable, late nineteenth-century house with a two-story bay window on the facade.
- 22 Walter Stearns House (1892-93): Albert H. Humes, architect. A 2½-story, Queen Anne house, dominated by an end-gambrel roof of exaggerated proportions. Gabled wall dormers and a towering chimneystack burst through the lower slope of the gambrel on the building's sides. It was built for the secretary-treasurer of the Rhode Island Card Board Company.
- 24 William H. Park House (c. 1910): A 2-story, hip-roofed, Tudor Revival house. The brick first floor is topped by a stuccoed, "half-timber" upper floor. It was built for the manager of the Pawtucket branch of the Industrial Trust Company.

INVENTORY OF NON-CONTRIBUTING STRUCTURES

BROADWAY

- 110 Commercial Block (1920): A 1-story, yellow brick building.
- 142 Apartment Block (1960-70): A 3-story apartment block with brick and stucco facing.

COTTAGE STREET

- 91 First Baptist Church (1959): Monahan, Meikle & Johnson, architects.

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Cottage Street (cont.)

Brick-faced Colonial Revival church with a short steeple centered over a front portico with a pair of marble-faced piers in antis. The latest home of the oldest religious society in Pawtucket, formerly based on the west side of the Blackstone but now removed to the east.

105 Office Building (late 1970): A 1½-story, end-gambrel, law office.
POTTER STREET

12 Apartment Building (c. 1950): A 2-story, brick faced building fronted by a large parking lot; moved from Vista Court (c. 1956) when Highway 95 was constructed.

SPRING STREET

75 Apartment Block (1960-70): A 2-story, brick faced building.

WALCOTT STREET

101 Greek Orthodox Church of Pawtucket (1967): Christopher Kantianis, architect. A small, cruciform church of white brick surmounted by a central dome. The outer end of each of the four wings of the building is opened by a tall, glazed arch.

195 St. Joseph's Roman Catholic Church (1979): Modern, orange brick church building with gabled front and rear wings projecting from a six-sided central core. The slate roofs rise to a thin metal spire thrust upward over the body of the structure. St. Joseph's parish was set off from St. Mary's in 1873, making it the second oldest Catholic parish in Pawtucket. The church building is part of a five-building parish complex.

PERIOD: 1800-1900

AREAS OF SIGNIFICANCE: Architecture; Social humanitarian, Art; Education; Religion

SPECIFIC DATES: various

BUILDER/ARCHITECT: various

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NON-CONTRIBUTING STRUCTURES ADDENDUM

These are large residences, for the most part single-family, which represent a continuation past 1933 of Quality Hill's role as the neighborhood of choice for Pawtucket's more affluent residents. They make a positive contribution to the overall visual quality of the neighborhood and its historic identity, but are listed as non-contributing because they are not yet 50 years old.

LONGLEY COURT

- 3 House (c. 1930): A 2-story, hip-roofed, Colonial Revival dwelling moved to this site about 1958, now aluminum-sided.
- 7 Ronald O. Longley House (1938-39): A 2-story, flank-gable, Colonial Revival house, now aluminum-sided.
- 10 John C. Martin House (1939-40): A 2-story, flank-gable, Colonial Revival house with a two-story columned central portico, now aluminum-sided. The original owner was a chemist.
- 14 Thomas J. O'Brian House (1939-40): A 2½-story, flank-gable, Colonial Revival house with a brick face on the first-floor front, aluminum siding elsewhere. The original owner was a physician.
- 21 Frank A. Ward, Jr., House (1940-41): A 2-story, flank-gable, Colonial Revival house with a brick face on the first floor, wooden shingles above. The original owner was the president and treasurer of George H. Fuller & Son, Company, manufacturers of jewelers' findings.
- 22 William F. Hardy House (1941-42): A 2-story, flank-gable, Colonial Revival house with a stone face on the first-floor front, aluminum siding elsewhere. The original owner was the treasurer of Pawtucket Dye & Bleachery.
- 25-27 Edmund C. Laurelli House (1941-42): A 2-story, flank-gable, Colonial Revival house, now aluminum-sided. The original owner was a physician.

UNDERWOOD STREET

- 78 James M. Heffern House (1938): A 2-story, hip-roofed, Colonial Revival house, built for an undertaker.

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VERNON STREET

49-51 House (c. 1940): A 2-story, aluminum-sided, Tudor/Colonial Revival house.

WALCOTT STREET

89 Margaret Murray House (1938-39): A 2-story, hip-roofed, Colonial Revival house built for the widow of Patrick Murray, a partner in Kennedy, Cough & Murray, grocers.

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SIGNIFICANCE:

The Quality Hill Historic District is architecturally significant for its wealth of well-preserved examples of the middle- and upper-class residential architecture of the nineteenth and early twentieth centuries, and for its trio of outstanding mid- and late nineteenth century churches. Historically, the district is significant as the finest residential neighborhood in eastern Pawtucket from the nineteenth through the early twentieth century.

In the seventeenth and eighteenth centuries, the area now known as Quality Hill appears to have been utilized chiefly as farmland, the domain of three Rehoboth families, the Bucklins, Reads, and Smiths, whose stone-ended dwellings were once scattered along North and South Bend Streets. The first roadway into this area, a rather crooked version of the present Walcott Street, was not laid out until 1716, following the completion of the original bridge at Pawtucket Falls. Even after the opening up of Walcott Street, the pressure for development in eastern Pawtucket appears to have been concentrated in the area just below the Falls, while the highland to the east seems to have been left undeveloped for most of another century.

Towards the end of the eighteenth century, a few of the most prosperous residents of the now-bustling riverside village at the eastern end of Pawtucket Bridge began to eye the hillside above them with an increasing degree of interest. One of the first to take action was Oliver Starkweather, a prominent merchant and manufacturer. About 1800, Starkweather erected an elegant Federal-style mansion on a spacious Walcott Street lot just below the crest of the hill. (This house, moved twice, now stands at 60 Summit Street). Other wealthy members of Pawtucket's rising industrial gentry soon followed Starkweather's lead, erecting an imposing array of Federal, Greek Revival, Gothic Revival, and Italianate mansions along Walcott Street in the next half-century. Less affluent members of the riverbank community, meanwhile, were moving into the northern section of the Quality Hill area, erecting houses along Cottage Street and Broadway.

The second half of the nineteenth century witnessed the accelerating residential development of Quality Hill. The formerly open fields and even some of the larger early nineteenth-century estates were subdivided, and the new streets laid out upon them quickly were lined with substantial dwellings. Although some of these later buildings were designed as multiple-family, rental properties, the Quality Hill neighborhood as a whole retained an aura of general affluence. Mansion-calibre houses continued

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to rise along Walcott Street; whole rows of imposing dwellings went up along the newly extended Summit Street; and equally distinguished residences began to appear on Cottage Street, Broadway, and several of the newer streets, most notably Maynard and Walnut. Moreover, three stately church buildings (the Pawtucket Congregational, the former Trinity, and First Free Will Baptist churches) which still mark the district's western edge, were erected in this half-century, as were the original parish buildings of St. Joseph's, these marking the opposite (eastern) boundary of the neighborhood. Finally, it was during this time period that the neighborhood seems to have acquired the title "Quality Hill", inspired, no doubt, by the notable concentration of wealthy merchants, manufacturers, and professional men who now dwelt within its bounds.

In the present century, the remaining open land in the Quality Hill area has been filled in, primarily with residential buildings. These twentieth-century houses, on the whole, are somewhat less opulent than their nineteenth-century neighbors, and outstanding individual buildings become increasingly rare. By the middle of this century, there began to appear signs of a significant shift in the neighborhood's character, as many of the larger, single-family houses were converted into apartments, rest homes, offices, etc. The construction of I-95 through the western edge of the district in the late 1950s further unsettled the neighborhood, destroying several fine nineteenth-century houses and cutting off the area's far western corner. Despite these modern incursions, Quality Hill still preserves an unusually rich architectural legacy, with outstanding buildings ranging in date from 1800 through 1930. Architecturally, this remains the finest late-nineteenth and early twentieth century residential neighborhood in Pawtucket.

VERBAL BOUNDARY DESCRIPTION AND JUSTIFICATION

The properties included in the western section of the Quality Hill Historic District are located in Pawtucket Assessors' Plats 22A and 23B, to which reference may be made for a more complete description of the individual properties.

Starting with that portion of the boundary line which is located within Plat 22A: beginning at a point on the northerly side of Walcott Street, at the southwesterly corner of lot 262; thence easterly along the southern line of lot 262 to said lot's southeasterly corner; thence northeasterly along the easterly lines of lots 262 and 261 to a corner at the westerly line of Summit Street; thence northerly along the easterly lines of lots 261, 88, 286 and 90 to the northernmost point on lot 90; thence diagonally across Broadway to a point on the westerly side of

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Broadway at the southernmost corner of lot 69; thence northeasterly along the easterly line of lot 69 to said lot's easternmost corner; thence westerly along the northerly lines of lots 69 and 113 to the easterly line of the Blackstone River; thence southerly along the westerly lines of lots 113, 70, 71, 184, and 185 to the westernmost corner of lot 185; thence southeasterly along the southwesterly line of lot 185 to said lot's southernmost corner; thence across Broadway to the northwesterly corner of lot 228; thence westerly, southerly and easterly along the northerly, westerly, and southerly lines of lot 81 to a point on the northerly side of Walcott Street directly opposite the northwesterly corner of lot 20 of Plat 23B; and continuing with that portion of the boundary line which is located within Plat 23B; thence southerly across Walcott Street to the northwesterly corner of lot 20; thence southerly and easterly along the westerly and southerly lines of lot 20 to the westernmost corner of lot 21; thence southeasterly along the westerly line of lot 21 to the southwesterly corner of said lot; thence southeasterly across Main Street on a continuation of the same line to a point on the southerly side of Main Street at lot 522; thence southwesterly along the northerly lines of lots 522 and 541 to the northwesterly corner of lot 541; thence southerly and easterly along the westerly and southerly lines of lot 541 to the southeasterly corner of said lot; thence southerly, easterly and northerly along the westerly, southerly, and easterly lines of lot 522 to the northeasterly corner of said lot; thence northerly across Main Street on a continuation of the same line to a point on the northerly side of Main Street at lot 489; thence northeasterly along the southerly line of lot 489 to the easternmost point on lot 489; thence diagonally across Walcott Street to the point of beginning.

The properties included in the eastern section of the Quality Hill Historic District are located in Pawtucket Assessors' Plats 21A, 21B, 22A, 23B and 24B, to which reference may be had for a more complete description of the individual properties.

Starting with that portion of the boundary line which is located within Plat 22A: beginning at the southwesterly corner of lot 227 (that being the northeasterly corner of Walcott and Underwood Streets) thence northerly along the westerly lines of lots 277, 229, 288 and 265 to the northwesterly corner of lot 265 thence easterly along the northerly line of lot 265 to the northeasterly corner of said lot 265; thence northerly along the westerly lines of lots 248 and 247 to a turn in the southerly line of lot 264; thence westerly, northerly, and easterly along the

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rear lines of lot 264, to the southwesterly corner of lot 263; thence northerly and easterly along the westerly and northerly lines of lot 263 to the northernmost corner of said lot, on the westerly side of Grove Street; and continuing with that portion of the boundary line which is located within the northern section of Plat 21A; thence northerly across Grove Street to the southernmost tip of Hiker Park; thence westerly, northeasterly, and southeasterly along the southwesterly, northwesterly and northeasterly lines of Hiker Park to the southeasterly corner of said park, at the intersection of Spring and Exchange Streets; thence easterly across Exchange Street to the southwesterly corner of lot 392; thence northerly and easterly along the westerly and northerly lines of lot 392 to the northeasterly corner of said lot; thence northerly along the westerly lines of lots 231 and 408 to the northwesterly corner of lot 408; thence easterly along the northerly line of lot 408 to a point on the westerly side of Howard Avenue; thence easterly across Howard Avenue on a continuation of the same line to a point in the westerly line of lot 116; thence northerly along the westerly line of lot 116 to the northwesterly corner of said lot; thence northeasterly along the northwesterly lines of lots 116, 52, 62, 67, 412, 413, 65, 221 and 216 to the northeasterly corner of lot 216, being the southwesterly corner of Cottage and Lyon Streets, and continuing with that portion of the boundary line which is located within Plat 21B; thence northeasterly across Lyon Street to the northwesterly corner of lot 300 of Plat 21B; thence northeasterly, southeasterly, and southwesterly along the northwesterly, northeasterly and southeasterly lines of lot 300 to the southwesterly corner of said lot; and continuing with that portion of the boundary line which is located within the eastern section of Plat 21A; thence southwesterly across Lyon Street on a continuation of the same, southeasterly line of lot 300 of Plat 21B just mentioned, to a point on the northeasterly line of lot 240 of Plat 21A; thence southeasterly along the northeasterly lines of lots 240, 64, 63, 245, 62, 410, 409, 220, 406 and 405 to the southeasterly corner of lot 405, being the northwesterly corner of Spring and Lyon Streets; thence southerly across Spring Street along a continuation of the same line to a point in the northerly line of lot 376; thence easterly, southerly and westerly along the northerly, easterly and southerly lines of lot 376 to the northeasterly corner of lot 342; thence southerly along the easterly line of lot 342 to the southeasterly corner of said lot, being a point on the northerly side of Armistice Boulevard; thence southerly across Armistice Boulevard on a continuation of the same line to a point on the northerly line of lot 346; thence easterly and southerly along the northerly and easterly lines of lot 346 to the southerly corner of said lot; thence southerly, easterly, and southerly again by the several courses forming the rear of lot 336 to the southernmost corner

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of said lot; thence easterly along the northerly line of lot 238 to the northeasterly corner of said lot; thence easterly, southerly, easterly again, southerly again and westerly along the several northerly, easterly, and southerly lines of lot 407 to a point on the southerly line of lot 407 directly opposite the northeasterly corner of lot 613 in Plat 24B; and continuing with that portion of the boundary line which is located within the eastern and southern section of Plat 24B; thence southerly across Walcott Street to the northeasterly corner of lot 613 of Plat 24B; thence southerly, westerly, and northerly along the easterly, southerly and westerly lines of lot 613 to the southeasterly corner of lot 23; thence westerly along the southerly line of lot 23 to the southwesterly corner of said lot, being a point on the easterly side of Denver Street; thence westerly across Denver Street on a continuation of the same line to a point in the easterly line of lot 473; thence southerly and westerly along the easterly and southerly lines of lot 473 to the southwesterly corner of said lot; thence westerly and northerly along the southerly and westerly lines of lot 472 to the southeasterly corner of lot 48; thence westerly and northerly by the southerly and westerly lines of lot 48 to the southeasterly corner of lot 584; thence westerly along the southerly line of lot 584 to the southwesterly corner of said lot, being a point on the easterly side of French Street; thence westerly across French Street on a continuation of the same line to a point on the easterly line of lot 50; thence southerly along the easterly line of lot 50 to the southeasterly corner of said lot; thence westerly along the southerly lines of lots 50 and 51 to the southwesterly corner of lot 51; thence southerly along the easterly lines of lot 346, 345, 344, 343, and 342 to the southeasterly corner of lot 342; thence westerly and northerly along the southerly and westerly lines of lot 342 to a point directly opposite the southerly corner of lot 479; thence westerly across Maynard Street to the southeasterly corner of lot 479; thence westerly along the southerly line of lot 479 to a northeasterly corner of lot 478; thence southerly and westerly along the easterly and southerly lines of lot 478 to the southwesterly corner of said lot; thence southerly and easterly along the easterly and southerly lines of lot 451 to the southwesterly corner of said lot, being the north-easterly corner of Arlington and Potter Streets; thence westerly across Arlington Street to the southeasterly corner of lot 323; thence westerly along the southerly lines of lots 323, 82, 81, 80, and 429 to a point directly opposite the northeasterly corner of lot 89; thence southerly across Potter Street to the northeasterly corner of lot 89; thence southerly and westerly along the easterly and southerly lines of lot 89 to the south-westerly corner of said lot; thence westerly along the southerly line of lot 90 to the southwesterly corner of said lot, being a point on the easterly side of Summit Street; and continuing with that portion of the boundary line which is located within Plat 23B; thence westerly across Summit Street to the northeasterly corner of lot 644 of Plat 23B, being

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the southwesterly corner of Summit and Vernon Streets; thence southerly, westerly, northerly, westerly again, and northerly again to the southwesterly corner of lot 490; thence northerly and easterly along the westerly and northerly lines of lot 490 to a point on the northerly line of lot 490 directly opposite that southwesterly corner of lot 488 which lies on the northerly line of Vernon Street; thence northwesterly, northerly, and easterly along the southwesterly, westerly, and northerly lines of lot 488 to a turn in the westerly line of lot 487; thence northerly and easterly along the westerly and northerly lines of lot 487 to the northeasterly corner of said lot, being a point on the westerly side of Summit Street; and continuing with that portion of the boundary line which is located within the northwestern section of Plat 24B; thence easterly across Summit Street along a continuation of the last mentioned line to a point on the westerly line of lot 491, 492, 74, 72, 71, and 526 to the northwesterly corner of lot 526; thence northerly and easterly along the westerly and northerly lines of lot 515 to the northeasterly corner of said lot; thence easterly along the northerly lines of lots 527 and 528 to the northeasterly corner of lot 528, being the southwesterly corner of Walcott Street and Longley Court; thence easterly across Longley Court to the northwesterly corner of lot 537, thence northerly across Walcott Street to the point of beginning.

The western section of the Quality Hill Historic District is bounded on the north by a shattered turn-of-the-century residential/industrial area sandwiched between the Interstate and the Blackstone River; on the west and south by the Blackstone River and the modern commercial buildings and parking lots of the Slater Urban Renewal Area; and on the east by the open, I-95 right-of-way. The eastern section of the district is bounded:

on the south by the South Street Historic District (a mid-nineteenth-century, middle-class residential enclave, socially and architecturally distinct from Wuality Hill) and by a crumbling, mid- to late-nineteenth-century middle- and working-class residential neighborhood fraught with modern intrusions and alterations; on the east by a similar late-nineteenth-century residential area; and on the north and west by the trench of the Interstate.

ACREAGE: c. 51 acres

LEVEL OF SIGNIFICANCE: Local

UTM: A(Pawtucket) 19 302860 4639220
 B(Attleboro) 19 303840 4638480
 C(Providence) 19 302560 4638380
 D(Pawtucket) 19 302540 4638800 (See Continuation Sheet #48)

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NAME: Slater Park Historic District
LOCATION: Armistice Boulevard
ENTERED IN THE NATIONAL REGISTER: 30 June 1976

(See National Register nomination for further information.)

(See Continuation Sheet # 49)

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NAME: South Street Historic District
LOCATION: Portions of South Street, Fruit Street and Meadow Street
OWNERS: Multiple; see owners list on file at Rhode Island Historical Preservation Commission
CONDITION: Good, Fair; Altered; Original Site (except 13 South Street, moved within the district, c. 1890)

DESCRIPTION:

The South Street Historic District comprises a short, mid-nineteenth-century, middle-class residential street lined with detached, framed dwellings of generally modest proportions and character. The district is located on the eastern side of the Seekonk River in central Pawtucket, near the crest of the gentle hillside which slopes up from the riverbank in the vicinity of Division Street. Interstate-95 slices into this hillside less than a hundred yards away from the northern end of the district; the empty lots and modern commercial structures of the East Riverview urban renewal area have crept to within a block or two of the district's western flank. A fragmented nineteenth-century residential area provides a buffer zone along this western flank while similar neighborhoods, suffering equally from modern intrusions, border the district on the south and east. Just abutting the South Street Historic District at its northeastern corner is one edge of the Quality Hill Historic District--a fashionable residential area dating from the nineteenth and early twentieth centuries. The two historic districts are, socially and architecturally, quite distinct.

The South Street Historic District is a two-block-long, mid-nineteenth-century residential enclave. Twenty-one detached, wooden dwellings line the street from a point just north of Fruit Street to South Street's termination at Meadow Street. All twenty-one of these houses were built in the nineteenth century--fifteen of them between 1827 (when South Street was first laid out) and 1850, and six more between 1850 and 1900. While most of these buildings appear to have been designed as single-family residences originally, there are a few scattered double houses and two-family houses on the street, along with a pair of present-day single-family dwellings which originally may have been mid-nineteenth-century craftsmen's shops.

The houses in the South Street Historic District are generally modest in size and design. About half of the buildings are story-and-a-half cottages, and there is evidence to suggest that at least one or two of the larger houses originally may have been of similar size. Stylistically, the vernacular Greek Revival predominates; the Carrique House at 19-21 South Street, is the best preserved example of that style within the district. A notable Grecian Doric porch fronts the William Occleston Double House at 37-39 South Street; and the doorway of the Joseph Pearce

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House (11) at 10 South Street is a vernacular Greek Revival design, featuring a running fret below a pedimented cornice. The earlier Federal style is represented in the district by the 1828 Joseph Spaulding House on the northern corner of Fruit and South Streets; Italianate influences can be seen in several of the buildings which were erected or remodeled in the years after mid-century. Finally, the effects of the picturesque eclecticism popular in the late nineteenth century can be seen in the remodeled features of the Taber-Carrique House at 26 South Street, and in the Queen Anne ornament of the Amasa Carrique House at 34 South Street.

The houses in the district, by and large, are set fairly close to the street, with rather shallow front yards. Most of those houses which possess deeper front yards are arranged in a row along the eastern side of South Street in the middle of the district, giving a slightly (and gracefully) "bowed" appearance to the eastern street facade. Individual lot sizes along the street vary; while some houses are flanked by broad side lawns, others are set almost against their lot lines with virtually no side yards. The alternation of these closely built sections with the more open stretches of the street facade results in a pleasantly irregular rhythm for the whole. There are no significant modern interruptions of this nineteenth-century street facade on either side of South Street.

Most of the South Street houses have undergone alterations at some point or another during their histories; a few of them have been remodeled rather extensively. Artificial siding or inappropriate wooden shingles now hide the original clapboards on many of the houses and some of the buildings have a slightly run-down appearance. None, however, show any obvious signs of serious neglect. At least one house, the Joseph Spaulding House at 30 Fruit Street, has been restored.

INVENTORY OF CONTRIBUTING STRUCTURES IN THE SOUTH STREET HISTORIC DISTRICT

All properties date from the period of significance and, even when moderately altered, retain sufficient integrity to convey their historic identity. All buildings are of wooden construction.

FRUIT STREET

- 21 Joseph Spaulding House (1828). A 1½-story, 5-bay, gable-roofed Federal cottage with northern ell; now carefully restored. It was built for a cabinetmaker, who may well have produced the beautiful (if simple) tiger maple front staircase himself. Entered on the National Register, 2 October 1976.

MEADOW STREET

- 50 Alden Sibley Shop/Dwelling? (1842-48?, et seq.). A 1½-story, flank-gable cottage with an enclosed porch on its front facade and a short

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Meadow Street (cont.)

eastern wing. It may have originally been built by Alden Sibley, a machinist, as a shop, but if so, it was soon converted to residential use.

- 56-58 Kelly House (between 1882 and 1895). A 2½-story, end-gable, Late Victorian two-family house with a coved and bracketed cornice; now covered with asbestos siding. The virtually identical house next door (62-64 Meadow Street) was also erected for John and Katherine Kelly--both buildings were clearly intended as income-producing properties.

SOUTH STREET

- 9-11 Bridget Manning House (1893). A typical late-nineteenth-century, 2½-story, gable-fronted house. The exterior has been very little altered, and still retains its modest Queen Anne trim.
- 10 Joseph Pearce House (II) (between 1838 and 1845). A 2-story, 5-bay, central-chimney dwelling with a very handsome Greek Revival front doorway; now covered with asbestos siding. It was built for Pearce, a bricklayer, but may never have been occupied by him, as he owned several other houses on School and South Streets.
- 13 Horace Read House (1827 et seq.). This 2-story, 5-bay, central-entry dwelling appears to have been built facing Fruit Street originally and to have been moved back and turned to face South Street when 9-11 South Street was built in the 1890s. Structural evidence indicates that the house originally stood just a single story high--the present ground floor being a late-nineteenth-century insertion. Horace Read was a painter by trade. Though it has been moved, the Read House appears to have originated within the district and to have been moved no more than 75 feet, and remains today a visually important part of South Street's western street line, it is deemed to be visually and historically an integral part of the district.
- 14 Joseph Pearce House (I) (between 1828 and 1845). A 2-story, 5-bay, central-chimney dwelling with extensive, added rear ells. The exterior walls are now covered with aluminum siding. See also 10 South Street.
- 15-17 Elisha Marchant House (between 1832 and 1844). A 1½-story, flank-gable cottage, now covered with aluminum siding. It was apparently built for Marchant, a mariner, on the southern end of the original Horace Read lot (see 13 South Street.)

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South Street (cont.)

- 19-21 Carrique Double House (1845-46). A well-preserved, 1½-story, Greek Revival double cottage with later, flat-roofed southern ell. It was built for the Pawtucket merchant, Richard Carrique, who then occupied the slightly earlier Taber-Carrique House (26 South Street) across the street.
- 26 Taber-Carrique House (1834-35 et seq.). A 2-story, 5-bay, central-chimney house with added 2-story, central front porch (second story enclosed) and later rear ells. The house was heavily remodeled in the late nineteenth century--it may have stood only a story-and-a-half high originally. It remains a pivotal building on a large corner lot in the center of the district. It was built in 1834-35 for Constant Taber, a painter-glazier, but was almost immediately sold to Richard Carrique, a partner in Carrique & Allen, Pawtucket merchants. Carrique's partner built the house at 30 South Street, directly across Division Street in the 1840s.
- 27 Margaret Irwin House (between 1850 and 1852). A 1½-story, 5-bay, flank-gable cottage, now much remodeled.
- 30-32 Joseph A. Allen House (between 1842 and 1845, et seq.). A 2½-story, 5-bay, central-hallway house with flank-gabled roof and a gabled 2-story southern wing. The original, Greek Revival house appears to have been remodeled in the Italianate style in the mid-1850s. Despite its asbestos siding and an unfortunate 1939 shed dormer on the front roof slope, the house still maintains a commanding presence and occupies a critical corner site. Its original owner was Richard Carrique's business partner, Joseph T. Allen. The two merchants' houses on the opposite corners of South and Division Streets form a crucial central focus for the South Street Historic District.
- 33 Carpenter-Conway Shop/Dwelling (1847-48, 1854-55). A 1½-story, 5-bay, central-entry cottage, now covered with aluminum siding. Horace Carpenter, a house carpenter living on Prospect Street, appears to have built a carpenter's shop on this lot (the South Street end of Carpenter's larger, Prospect Street house lot) in 1847-48. In 1854, Carpenter subdivided his house lot and sold this, the easterly end of it, with a carpenter's shop building still standing upon it to Hannah Conway. Within a year, Conway had either converted the shop building into a dwelling, or had erected a new dwelling-house upon the same site.
- 34 Amasa W. Carrique House (1893-94). A 1½-story, gable-fronted side-hall cottage in the Queen Anne style. Asbestos siding now covers the lower-story walls, but ornamental staggered-butt

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South Street (cont.)

shingles survive on the second floor, along with other typical Queen Anne ornamental details on the front porch and in the gable end. Carrique, a grocer, appears to have been the son of Richard Carrique and to have grown up in the family homestead at 26 South Street.

- 35 Alfred Pearce House (1846-47 et seq.). A 2½-story, gable-fronted dwelling with a single-story open porch along the long southern side. The central doorway under this porch is probably the original entrance; the bracketed doorway and bay window on the South Street facade are likely the products of a later nineteenth-century remodeling. The identities of the original occupants of the house are not known; Pearce is the earliest known owner--his name appears on an 1848 map.
- 36 John & Stephen Perry House (between 1841 and 1846). A 2-story, end-gable, Greek Revival house of the 3-bay, side-hall form. The front gable is treated as a rudimentary pediment, with a full cornice return (making this the most "correct" interpretation of the Grecian temple form on South Street). The bracketed doorhood is a later addition; the building is presently covered with asbestos siding. Built for John and Stephen Perry, the house may have originally been occupied only by the former, as the 1846 tax list records Stephen Perry as a Smithfield resident.
- 37-39 William Occleston Double House (between 1841 and 1846). A 1½-story, flank-gable, Greek Revival double house with a notable Grecian Doric front porch. Asbestos siding and the shed-roofed front dormer are modern alterations. Built for William Occleston, a Pawtucket engraver, the house is a two-family version of Occleston's contemporary single-family dwelling next door (41 South Street).
- 38 Henry Tefft House (between 1870 and 1880). A typical 2-story, gable-end, side-hall house, with bracketed doorhood and eaves; now covered with wood shingles. Henry Tefft, described in the 1870s directories as an "overscer," purchased the Perry House at 36 South Street in 1866. This slightly later house at #38 was erected for Tefft upon the southern half of the old Perry lot.
- 40 Kelly-Lennon House (1874). A typical, 2-story, gable-end, side-hall house, with bracketed doorhood and eaves and a 2-story bay window on the facade. Asphalt siding covers the second-story walls, wood shingles, the first. It was built for William Kelly, but sold almost immediately to Mary Lennon, a widow.

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South Street (cont.)

- 41 William Occleston House (between 1841 and 1846). A 1½-story, flank-gabled Greek Revival cottage with the remains of a notable Grecian front doorway and porch (porch columns removed; replaced with modern wrought-iron openwork supports). Exterior walls are now covered with wood shingles. Occleston, an engraver, had this house and the strikingly similar double house next door (37-39 South Street) built at about the same time. A logical assumption would be that the engraver occupied this, the single-family dwelling, himself, while renting out the two units in the double house next door.

PERIOD: 1800-1900

AREAS OF SIGNIFICANCE: Architecture; social/humanitarian

SPECIFIC DATES: Various

BUILDER/ARCHITECT: Various; unknown

SIGNIFICANCE:

The South Street Historic District possesses historical significance as the earliest coherent residential neighborhood remaining in Pawtucket. The twenty-one properties within its bounds preserve, to a very large extent, the fabric, scale, and rhythm of a mid-nineteenth-century, middle-class residential neighborhood. Nowhere else in Pawtucket has a similar neighborhood image been preserved so completely.

South Street was laid out across a stretch of open hillside lying just south and east of what was then the built-up center of Pawtucket, Massachusetts, around 1827. This section of gently sloping hillside belonged at that time to Dan Robinson, a Pawtucket yeoman whose own house formerly stood near the foot of Fruit Street. It was Robinson himself who subdivided his back land into houselots, and the new street on which they fronted was commonly referred to as "Robinson Street" in the earliest deeds to property here.

Dan Robinson's subdivision was laid out at a time when Pawtucket's early cotton industry was booming. In this atmosphere of general prosperity, Robinson's houselots began selling quickly, chiefly to the upper-middle-class tradesmen and artisans--bricklayers, painters, cabinet-makers, etc.--whose skills found ready employment in the thriving industrial village. Only two or three houses had actually been erected on the Robinson land, though, before the disastrous Crash of 1829 virtually halted construction throughout the Blackstone Valley. Only when times improved again in the 1830s and 1840s did the South Street neighborhood

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begin to really fill in. A dozen or more new houses were erected along the street in these two decades; their owners included a trio of merchants and a mariner in addition to a representative sampling of tradesmen. Only five more houses were ever built along the street (and one carpenter's shop, it seems, was converted into a dwelling), all of this construction and reconstruction taking place before the end of the nineteenth century. No major buildings have been erected, or demolished.

VERBAL BOUNDARY DESCRIPTION:

All of the properties in the South Street Historic District are located in Pawtucket Assessors' Plat 23, to which reference may be made for a more complete description of the individual properties.

Beginning at a point on the easterly side of South Street, at the northwesterly corner of lot 642; thence easterly, and southerly along the northerly and easterly lines of lot 642 to the northeasterly corner of lot 495; thence southerly and westerly along the easterly and southerly lines of lot 495, to the northeasterly corner of lot 496; thence southerly and westerly along the easterly and southerly lines of lot 496 to a point on the northerly side of Division Street directly opposite the northeasterly corner of lot 169; thence southerly across Division Street to the northeasterly corner of lot 169; thence southerly along the easterly line of lot 169 to a point on the northerly line of lot 311; thence easterly, southerly and westerly along the northerly, easterly and southerly lines of lot 311, to the northeasterly corner of lot 168; thence southerly along the easterly lines of lots 168 and 322 to the southeasterly corner of lot 322; thence westerly along the southerly line of lot 322 to the northeasterly corner of lot 167; thence southerly and westerly along the easterly and southerly lines of lot 167 to the northeasterly corner of lot 466; thence southerly and westerly along the easterly and southerly lines of lot 466 to the southwest corner of said lot; thence westerly across South Street to the southeasterly corner of lot 290; thence westerly and northerly along the southerly and westerly lines of lot 290 to a point on the southerly line of lot 510; then westerly, northerly, and easterly along the southernly, westerly, and northerly lines of lot 510 to the southwest corner of lot 173; thence northerly along the westerly lines of lots 173, 113, 172 and 171 to the northwesterly corner of lot 171; thence easterly along the northerly line of lot 171 to the southwest corner of lot 170; thence northerly and easterly along the westernly and northerly lines of lot 170 to a point on the southerly side of Division Street directly opposite the southwest corner of lot 460; thence northerly across Division Street to the southwest corner of lot 460; thence northerly along the westerly line of lot 460 to the northwesterly corner of said lot; thence westerly along the southerly line of lot 150 to the southwest corner of lot 150; thence northerly along the westerly lines of lot 150, 364, and 363 to the northwesterly corner of lot 363; thence northerly across Fruit Street

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on a continuation of the same line to a point on the southerly line of lot 157; thence westerly, northerly, easterly, and southerly along the southerly, westerly, northerly, and easterly lines of lot 157 to a point on the westerly line of South Street directly opposite the northwesterly corner of lot 642; thence easterly across South Street to the point of beginning. The boundary is drawn to include all properties which relate directly to the significance of the district and to exclude non-contributing properties.

ACREAGE: c. 4 acres
LEVEL OF SIGNIFICANCE: Local
UTM: A 19 302400 4638220
B 19 302680 4637960
C 19 302420 4637900

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NAME: John F. Adams House
LOCATION: 11 Allen Avenue
OWNERS: Robert A. & Cecile M. Lemieux
11 Allen Avenue
Pawtucket, Rhode Island
CONDITION: Good; altered; moved, c. 1929

DESCRIPTION:

The John F. Adams House, an imposing Italianate mansion built in 1867, presently occupies a small lot on a quiet residential street just off the bustling commercial strip of Broadway (U.S. Route 1) in Pawtucket's Pleasant View neighborhood. This clapboarded, timber-framed house stands three stories high and is modeled in the Italianate palazzo form popular during the mid-nineteenth century. A projecting, pedimented pavilion is centered on the building's major facade; a two-story kitchen ell projects from the building's rear; and a central, pilastered cupola, perched upon the virtually flat main roof, echoes the cubical form of the body of the house.

The building's exterior is handsomely detailed in a lush interpretation of the Italianate style with some strong touches of both Moorish and Indian influence apparent in some of the details of the front facade. Prominent Italianate details include the paired brackets supporting deeply projecting eaves and the flat, segmentally arched, and pedimented window heads (each supported by a pair of projecting consoles) which appear over most of the building's windows. A bit of Moorish inspiration is evident in the intricately profiled wooden hoods hung over the two first-floor windows on the main facade; while the leafy ornament characteristic of Indian architecture is clearly reflected in the heavily carved bases and capitals of the columns supporting the single-story front porch.

The interior follows a standard central-hallway layout with a single set of double parlors (now subdivided) to the right of the hallway. A modestly carved grey marble mantel survives across the hallway in the opposite (southern) front room; other mantels may be hidden beneath furred-out modern walls. The typical, heavily molded Victorian paneled doors, corresponding Victorian standing trim, parquet floors, and the rather long and narrow central staircase, culminating in a square newel post with chamfered edges and applied filigree ornament, all appear to be original. The handsome unpainted woodwork with applied diamond bosses in the two rear rooms on the northern side of the first floor (including extensive built-in cabinets in the kitchen, and full-length window enframements in the room behind) appear to be later.

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PERIODS: 1800-1899
AREAS OF SIGNIFICANCE: Architecture
SPECIFIC DATE: 1867
ARCHITECT: Unknown
BUILDER: Nathan Crowell (Central Falls, R.I.)

SIGNIFICANCE:

The John F. Adams House, erected in 1867 for a wealthy print-cloth manufacturer (and eventual Mayor of Pawtucket) is the finest late Italianate dwelling still standing in Pawtucket. The exotic details of its principal facade--the Moorish window hoods and Indian porch columns--are unmatched in the city and link the Adams House to a group of similar mid-nineteenth-century dwellings designed by Henry Austin and his followers in the vicinity of New Haven, Connecticut.

Although the architect of the Adams House is not presently known, there is documentary as well as stylistic evidence to suggest that the designer was not a local man. The Providence Journal's list of important buildings erected in Rhode Island in 1867 (Providence Journal, 25 January 1868) includes the Adams House and names Nathan Crowell of Central Falls as the carpenter, but it does not give an architect's name. This suggests that the house was not designed by one of the several Providence architects whose names appear repeatedly throughout these annual lists. Stylistic similarities suggest that the designer may actually have been from the New Haven, Connecticut, area, where Henry Austin had introduced leafy, Indian-derived columns and other Eastern details, as early as the 1840s. Moreover, there is (or was) in South Norwalk, Connecticut, a house which is in many respects virtually identical to Adams' dwelling. The James Knapp House, West Avenue, South Norwalk (date and designer unknown; illustrated on p. 82 of Edmund V. Gillon, Jr.'s Early Illustrations and Views of American Architecture) shares, among other things, the overall form, the Moorish windowhoods, and the unusual pilastered cupola of Pawtucket's Adams House. Alternatively, carpenter Nathan Crowell may have copied the design published in Gillon's book. In any event, John F. Adams apparently decided to pass over the local talent in 1867 and to import, instead, a design which is characteristic of the distinctive vernacular taste of lower Connecticut.

John F. Adams, for whom the house was built, was a figure of some note in Pawtucket's industrial and political history. The son of a prominent Central Falls thread and yarn manufacturer, Adams began a cotton-goods business in Pawtucket in 1862. Two years later Adams purchased the property and plant of the Lanesville Manufacturing Company,

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located across the state line in Attleboro, Massachusetts, and he built the concern into a highly successful print-cloth manufactory. Adams also became the treasurer of the Hope Thread Company in Pawtucket and in 1892, he succeeded his father as President and Treasurer of the Stafford Manufacturing Company of Central Falls. Like many other successful late nineteenth-century industrialists, Adams eventually became active in local politics, serving as a Republican City Councilor and, in 1898, he was elected Mayor of Pawtucket.

John F. Adams' Italianate mansion originally fronted upon Broadway, and was one of the series of nineteenth-century upper-class residences which once gave to this thoroughfare a distinctly fashionable tone. In the present century, though, Broadway has developed into an auto-oriented commercial strip, and a large number of the nineteenth-century dwellings along it have been either altered or destroyed. The Adams mansion has escaped this fate through being moved. The Broadway end of Adams' original one-acre house lot was purchased by the Beacon Oil Company in 1929 (a gas station still stands upon this portion of the lot, but the 1867 mansion was moved approximately 50 feet toward the rear of the original house lot and turned 90° to face Allen Avenue. Here the house still stands, with its exotic exterior trim virtually intact, and many of its original interior features still visible, a striking reminder of the days when manufacturers and mayors were proud to live on Pawtucket's Broadway.

Although the John F. Adams House, as a moved building, would not ordinarily be considered eligible for inclusion in the National Register, the building's outstanding architectural character and important historical associations (combined with the relative insignificance of the move) make the property eligible for National Register listing.

VERBAL BOUNDARY DESCRIPTION:

The nominated property includes the city lot on which the Adams House is built: Pawtucket Assessor's Plat 20B, lot 529.

ACREAGE: Less than one acre; 5482 square feet

LEVEL OF SIGNIFICANCE: Local

UTM: A 19 302760 4639300

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NAME: Foster-Payne House
LOCATION: 25 Belmont Street
OWNER: Frederick R. & Susan M. Love
25 Belmont Street
Pawtucket, Rhode Island
CONDITION: Good; Altered; Original site

DESCRIPTION:

The Foster-Payne House, an immaculate late nineteenth-century wooden dwelling, stands on a spacious, open lot on the northerly side of Belmont Street, half a block west of Pawtucket Avenue, in the South Woodlawn neighborhood. Fashionable upper-class suburban residences were erected in this area in the late nineteenth century; less-fashionable dwellings and some commercial and industrial uses have moved into the neighborhood since. Wooden picket fences line the sides of the Foster-Payne lot; square granite gateposts flank the entrances to the driveway and the front walk at the sidewalk line; the lengths of fence which must have originally stretched between these posts, however, have been removed. Near the back edge of the lot stands the only major outbuilding--a two-story, clapboarded carriagehouse topped by an ornate Victorian cupola/ventilator.

The main block of the Foster-Payne House is basically square in form and stands two stories high under a low-pitched, multi-gabled roof. A short kitchen ell projects from the building's rear; a single-story open porch/enclosed entry is attached to its western side; and a single-story bay window projects from the western bay of the front facade. The clapboarded house is distinguished by its exterior wooden trim--the brackets on the porch, on the bay window, and under each gable peak; the profiled rafter ends; the jig-sawn railing of the porch and the similar panels in the gable peaks; and the elaborately enframed first-floor window on the eastern end of the front facade. Windows on the front of the house are paired one-over-ones; single one-over-ones and two-over-twos are used on the minor elevations.

Inside the house, a small foyer in the western entry porch opens into the main stairhall which is located in the building's northwestern corner. The gently curving staircase is edged with robust, turned balusters carrying a beautifully curving rail; these sweep downward to enclose an elaborately turned newel post which bears aloft a frosted glass globe, originally lit by gas. Beyond the stairhall, the major first-floor rooms are arranged in an L-pattern along the building's southern and eastern sides, while the kitchen is placed in the short northern ell. All of these spaces have been very little altered (one major exception, a pressed

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tin ceiling, was put up in one room in the early twentieth century--the Payne family still has the receipts for this alteration) and each room is distinguished by some very fine Late Victorian details. The south-eastern front parlor, for example, exhibits an ornately carved white marble mantelpiece; and intricately molded central ceiling medallion from which is suspended a handsome brass six-light gas fixture (now electrified), and an outstanding painted ceiling border featuring floriate scrolls, wreaths, and swags in delicate tints of pink, green, and tan. In the back parlor, a marbleized slate mantelpiece in black, red, gray and white is topped by an overmounted mirror encased in a richly embellished Renaissance Revival frame.

PERIOD: 1800-1899
AREAS OF SIGNIFICANCE: Architecture
SPECIFIC DATE: 1878
ARCHITECT: Unknown

SIGNIFICANCE:

The Foster-Payne House is architecturally significant as a handsomely designed and unusually well-preserved late nineteenth-century suburban residence, complete with a matching carriagehouse and opulent interior detail.

The Foster-Payne House was erected in 1878 for Theodore W. Foster, a manufacturing jeweler who appears to have commuted into Providence for the four years during which he owned this house. Foster sold the property in 1882 to George W. Payne of Pawtucket, the proprietor of G.W. Payne & Co., machinists and manufacturers of textile machinery.

VERBAL BOUNDARY DESCRIPTION:

The boundary of the nominated property includes the city lot on which the Foster-Payne House sits, Pawtucket Assessor's Plat 56A, lot 543.

ACREAGE: less than one acre; 22,843 square feet
LEVEL OF SIGNIFICANCE: Local
UTM: A 19 301300 4637100

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NAME: Pawtucket-Central Falls Railroad Station
LOCATION: off Broad Street on Pawtucket-Central Falls line

OWNER: Albo Vitali
245 Manton Street
Pawtucket, RI 02861

The Pawtucket-Central Falls Railroad Station, off Broad Street on the Pawtucket-Central Falls line, was proposed for nomination to the National Register. The nomination was not voted upon by the Rhode Island Review Board. The Review Board voted unanimously to defer consideration of the property (without prejudice) pending the performance and report of a study of the railroad station's structural integrity. The station has been severely damaged by vandalism and neglect. It is now open to the weather and may not be structurally sound.

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NAME: Leroy Theater

LOCATION: 66 Broad Street

ENTERED IN THE NATIONAL REGISTER: 4 August 1983

(See National Register nomination for further information.)

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NAME: Fuller Houses
LOCATION: 339-341 and 343-345 Broadway
OWNERS: (339-341) Mrs. Mary J. Cronin
341 Broadway
Pawtucket, RI 02860

(343-345) Pleasant Realty Company
1165 North Main Street
Providence, RI 02904

CONDITION: Good; altered; original site

DESCRIPTION:

The two late nineteenth-century Fuller Houses, a matched pair of delightfully ornamented Queen Anne two-family houses, stand on adjacent lots on the easterly side of Broadway (U.S. Route 1), a busy commercial strip cutting through the late nineteenth-century neighborhood of Pleasant View. Just to the south, across Kossuth Street, the depressed trench of Interstate 95 slices through this neighborhood, passing under Broadway and prominently displaying the Fuller Houses to northbound traffic on the Interstate.

On the outside, the Fuller Houses appear to have originally been identical. Each is a two-and-a-half-story wooden, two-family house set gable end to the street. A two-story bay window with gabled peak interrupts each building's long southern flank; a semi-octagonal bay at the northern corner of each street facade marks the position of the front staircase in each while a corresponding but broader window bay at the opposite corner of the street facade helps to balance the composition. A single-story shed-roofed porch prefaces the pair of front doorways opening into each building; a dramatic two-story circular porch with a conical roof stands almost free of each building's southwestern corner. Matching rectangular porches stretch backward from the projecting bay windows along each buildings' southern wall. All of these porches are heavily ornamented with Queen Anne-style turned spindles. Exterior wall surfaces are clapboarded, and cornerboards are conspicuously absent. A small section of modest Queen Anne-style paneling sandwiched between the two attic windows ornaments each of the overshot front gable ends. Roofs are covered with gray slate; the conical roofs of the two front porches culminate in simple knob finials of metal.

The interior of one of the four original units has been viewed (341-- the second floor of the southern building); the interior of the other three units are presumed to be similar if not identical. For 341: a spiral front staircase with cherry (?) newels and balusters of Queen Anne design rises

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from the first floor to the attic; a metal gas fixture with frosted glass globe adorns the first-floor newel. From the second-floor landing a short entry foyer leads to a spacious double parlor, the front room of which is said to have once been focused upon a small circular water fountain, the plumbing for which reportedly still exists in the floor. The back parlor more typically features a rather heavily proportioned Queen Anne mantel. Behind the back parlor on the same southern flank of the house lies the dining room, with a pair of matched floor-to-ceiling china closets built catty-corner across its northern corners. The kitchen, pantry and rear staircase fill the eastern end of the apartment; a small bath and two bedrooms occupy the remaining space along its northern side. The floors throughout are done in handsome, simple parquetry; standing trim is of the ubiquitous, molded architrave and circle-within-a-square-corner-block variety. Alterations to this unit have been minimal; the same is apparently true for the identical unit below. More serious modifications have been made, however, in 343-345 Broadway, as that building is currently divided into four units.

The only outbuilding on either lot is a one-story, three-bay stuccoed garage probably dating from the 1920s or 30s, on the southwestern corner of the lot occupied by 339-341.

PERIOD: 1800-1899
AREAS OF SIGNIFICANCE: Architecture
DATE: 1896-97
ARCHITECT: Unknown

SIGNIFICANCE:

The Fuller Houses possess architectural significance as an identical pair of well-preserved, unusually well-detailed, and highly visible examples of a once-common but now generally neglected residential building type--the two-family "flat" house. The Fuller Houses' outstanding spindle-work porches, moreover, are the most impressive examples of this type of open, Queen Anne-style porch remaining in Pawtucket.

These two Broadway tenements were erected in 1896-97 for Mrs. Susan E. Fuller whose husband, Charles H., operated the successful Pawtucket jewelry findings firm of George H. Fuller & Son, Company. Mrs. Fuller, her husband, and her mother-in-law owned the property until 1915, but only one member of the Fuller clan, Charles H. & Susan E.'s daughter, Alice G. Fuller, who married H. Warland Davenport in 1909 and moved into 341 Broadway in 1911 or 12, is ever known to have occupied any of the four apartments. The members of the Fuller family who actually owned the Broadway houses are all known to have resided elsewhere, and it seems clear that these identical two-

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family houses were intended as income-producing rental properties.

Multiple-family rental housing is known to have been built in Pawtucket as early as the opening years of the nineteenth century, and a variety of multiple-family dwelling-house types have flourished in the city in the years since. The vertically divided double house seems to have been popular early on, but the horizontally divided "flat" house had risen to dominance by the last quarter of the nineteenth century. Whole rows and even streets of these two-story flat houses were put up to house Pawtucket's burgeoning late nineteenth and early twentieth-century work-force. Although these modest flat houses have long been virtually ignored, they mark an important step in Pawtucket's architectural development, and make a significant contribution to the city's overall visual character. The Fuller Houses on Broadway are two of the best examples of the type surviving today.

VERBAL BOUNDARY DESCRIPTION:

The nominated property is Pawtucket Assessor's Plat 20B, lots 561 and 492, and includes the Fuller Houses, their garage, and their immediate surroundings.

ACREAGE: less than one
LEVEL OF SIGNIFICANCE: Local
UTM: A 19 302760 4639460

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NAME: Fire Station #4
LOCATION: 474 Broadway
OWNER: William E. Shepard
474 Broadway
Pawtucket, RI 02860

CONDITION: Good; altered; original site

DESCRIPTION:

Pawtucket's Queen Anne-styled Fire Station #4 is located on the southwesterly corner of Broadway and Carnation Street, in the heart of the late nineteenth-century neighborhood of Pleasant View. The main body of the station is a two-and-a-half-story, hip-roofed rectangle, with a central cross-gable on the Broadway facade, a square hose drying/bell tower in the northwestern corner, and a smaller chimney stack in the opposite southwestern corner. Matching single-story wings with gable-on-hipped roofs project from both of the long sides of the building; small, hip-roofed porches with arched openings are tucked into the re-entrant angles between the Broadway sides of these wings and the main body of the station.

The walls of the station are constructed of red brick, laid in a dusty pinkish mortar. Some carved sandstone trim is used and most window sills and lintels are of the same material. The building's most intricate exterior details--the name/date plaque in the front gable and the heavily foliate string course at the base of the corbelled main cornice--are executed in molded terra-cotta. All roofs are covered with dark gray slate. A semi-circular window is centered in the frontal gable; a related round-headed window on the building's northern side marks the position of the staircase. The only other round-headed window openings are found in the tower; the remaining window openings are flat-headed and are typically filled with two-over-one sash. A pair of modern garage doors now fill the two fire engine doorways in the front facade; pedestrian access is through the arched entry porches and into the low side wings. The only major alteration of the exterior (other than the insertion of the two modern garage doors) is the recent removal of the pyramidally roofed open belfry which originally crowned the hose-drying/bell tower.

The interior of the fire house has been heavily altered, the building having been converted from its original use to serve as office and meeting-room space for a variety of city agencies. Some original details, however, do still survive, including a rather ornate Queen Anne staircase and a variety of late-nineteenth century sunken-panelled doors.

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PERIOD: 1800-1899

AREAS OF SIGNIFICANCE: Architecture, Politics/Government

SPECIFIC DATE: 1890

BUILDER/ARCHITECT: Unknown

SIGNIFICANCE:

Pawtucket's Fire Station #4 is architecturally significant as a representative example of a late nineteenth-century, Queen Anne-style firehouse, particularly distinguished by its handsome corbeled cornices and molded terra-cotta trim. The building has historical significance as well, as a visible physical reminder of Pawtucket's maturation as a city in the last decades of the nineteenth century, a period when a multitude of city services (fire protection, public water supply and sewerage systems, etc.) were rapidly extended in the city's developing neighborhoods.

VERBAL BOUNDARY DESCRIPTION:

The nominated property is Pawtucket Assessor's Plat 7B, lot 164, which includes the fire station and its immediate surroundings.

ACREAGE: less than one (10,000 square feet)

LEVEL OF SIGNIFICANCE: Local

UTM: A 19 302820 4639680

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NAME: Charles Payne House

LOCATION: 25 Brown Street

OWNER: Earl F., Ida, Gladys Adams
25 Brown Street
Pawtucket

CONDITION: Good; altered; original site

DESCRIPTION: The Charles Payne house, a fanciful Gothic/Italianate vernacular cottage occupies a spacious half of a block in a dense nineteenth-century residential neighborhood south and west of Pawtucket's downtown. The house faces south onto Brown Street, and its heavily shaded garden to the east is the site of an earlier house, long since removed. A picturesque, ornamental round-head-picket fence surrounds the property, and a double-leaf latticework gate provides access to the entrance.

The Payne House is a story-and-a-half cottage set gable end to the street with an ell at the rear and a later ell perpendicular to the main block of the house on the west side. The roof has a steep cross gable centered on the east side of the main block and a large dormer on the west. A small gable-roof vestibule is centered below the cross-gable on the east side, and a porch extends the length of the rear ell on its east side. A one-story, semi-hexagonal-plan bay window is centered on the facade.

Fanciful wood trim distinguishes the exterior of the Payne House. Hood moulds cap the paired windows in the southern gable end, and round-head windows are used in the cross-gable end and the vestibule. Four varieties of bargeboards appear on the main block of the house, and both rear ells have bracketed cornices. The rear porch has an intricate, jig-sawn balustrade. The exterior is clapboard, but the lack of corner-boards creates a picturesque, saw-tooth profile.

The interior (see sketch plan) has an irregular plan. Detail is simple. The principal features are the three mantelpieces on the first floor: two, in the major rooms in the main block of the house, are simple wooden designs with a hint of Gothic Revival influence; the third, in the north ell, is of plain, grey marble with a round-head opening designed for use with a coal grate.

The only outbuilding is an early twentieth-century garage of molded concrete block with a slate roof, sited at the lot's northwest corner.

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PERIOD: 1800-1899

AREAS OF SIGNIFICANCE: Architecture

SPECIFIC DATE: 1855-1856

ARCHITECT: Unknown

SIGNIFICANCE: The Charles Payne House is significant architecturally as an unusually picturesque and well-preserved example of the small vernacular cottages erected during the middle years of the nineteenth century in Pawtucket. Further, it sits in a little-altered nineteenth-century landscape setting, with towering shade trees in a spacious garden and an ornamental Victorian wood fence lining the street frontages.

Charles Payne, an emigrant engraver, settled in Pawtucket as a young man and founded, in 1849, the firm of Payne & Taylor, engravers for calico printers. That same year, Payne commenced buying parcels of land on the north side of Brown Street between Garden and Fountain (now West) Streets in the newly developed Benedict Plat. Payne erected the main block of the house in 1855-56, the north wing was added by the mid-1870s, and the west ell was in place by 1902. The 1877 Bird's-eye View of Pawtucket and Central Falls, Rhode Island shows the house largely as it stands today, a small cottage on a large lot. Later additions and alterations have been relatively inconspicuous, and the Payne House remains today as a fine example of Pawtucket's mid-nineteenth-century vernacular architecture.

VERBAL BOUNDARY DESCRIPTION: The nominated property is comprised of Pawtucket Assessor's Plat 54A, Lot 46, and includes the Payne House and its surrounding yard, fence, and garden.

ACREAGE: Less than one; 18,165 square feet.

LEVEL OF SIGNIFICANCE: Local

UTM: A 19 301540 4638060

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NAME: Potter-Collyer House

LOCATION: 67 Cedar Street

OWNER: Bernard J. & Mary A. McCaughey
67 Cedar Street
Pawtucket, R.I. 02860

CONDITION: Good; altered; moved, 1962.

DESCRIPTION: The Potter-Collyer House, a striking mid-to-late nineteenth-century vernacular cottage, presently sits on the southern edge of a mid-nineteenth century residential neighborhood located south and west of Pawtucket's downtown. Directly across the street from the house, a depressed section of I-95 has carved an east-west canyon through this area, consuming in the process the original site of this house (at 134 Pine Street). The building was moved the approximately 400 feet to its present location in 1962.

The Potter-Collyer House is a timber-framed dwelling composed of two distinct sections: a story-and-a-half, flank-gable cottage with a central cross gable, erected in 1863 and a two-and-a-half story, hip-roofed rear addition, the product of two later building campaigns, one before 1877 and one between 1895 and 1902. The oldest section of the house has been extensively reworked (mostly in the late nineteenth century) and today retains little more than its basic form and a few distinctive elements of trim from the original building campaign. These original exterior details include the Gothic hood moulds over the cottage's second floor end windows and the precise, geometrical Gothicizing bargeboards. Prominent features later added to this original section of the house include the pair of bay windows on the cottage's facade and the side porches with lacy, jig-sawn openwork. In both later building campaigns, great pains were evidently taken to tie the design of the new sections into that of the existing. Most particularly, the distinctive geometrical bargeboards of the original cottage have been carefully echoed along the eaves and window heads of the later section.

The floor plan of the Potter-Collyer House is an unconventional one (see plan) a result of the building's extensive late nineteenth-century enlargement and remodeling. The two major doorways are now located at either end of the original cottage; that on the east side was long the principal entry. These may have replaced an earlier vestibule centered on the facade of the 1863 building. The eastern doorway opens into a library/office (once a stairhall?) linked by a

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flattened archway to the eastern of the two front rooms. The western doorway opens into a narrow hallway containing a three-run stair with turned (cherry?) newels and balusters. The western front room boasts a marbleized slate mantel and an elaborate Renaissance Revival built-in bookcase. Both front rooms have simple parquet floors. The western end of the rear addition contains the present dining room; handsome pseudo-exposed-beam ceiling here was probably inserted after a change of ownership in 1909. The kitchen, in the opposite end of the added section, has been recently modernized. The upstairs chambers in the rear section are simply detailed and appear intact; the chamber floor plan in the front of the house appears to have been altered during the 1880s remodeling.

PERIOD: 1800-1899

AREAS OF SIGNIFICANCE: Architecture

SPECIFIC DATE: 1863 and later

ARCHITECT: Unknown

SIGNIFICANCE: The Potter-Collyer House is significant as a unique and a visually arresting example of the picturesque, vernacular taste popular in Pawtucket in the late nineteenth century.

The original section of the house was erected on the westerly side of Pine Street in 1863 for Elisha O. Potter, of whom little is presently known. Four years later, Potter sold the property to Samuel S. Collyer, a partner in Pawtucket's N. S. Collyer & Co. engravers, machinists, and manufacturers of calico and bleaching machinery. Collyer was named Chief of the Pawtucket Fire Department in 1874 and on July 7, 1884, while racing to the scene of a fire, Chief Collyer was thrown from a hose cart at the corner of Conant Street and Mineral Spring Avenue, suffering ultimately fatal injuries.

The Potter-Collyer House in its original form could have been a story-and-a-half flank-gabled-roof cottage with a prominent, central cross-gable. This was a popular vernacular dwelling-house form in mid-century Pawtucket, although few unaltered examples of the type still remain. (Another example of the type, the Charles Payne House at 25 Brown Street, is included in this nomination.) The original house was enlarged in the late 1860s or early 1870s and again around the turn of the century.

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The remodelings have produced a building most unusually composed and picturesquely detailed, and the interior retains much of the feeling of this era. Although now removed from its original setting, the Potter-Collyer House remains today as a unique manifestation of the imaginative popular taste of the late nineteenth century.

VERBAL BOUNDARY DESCRIPTION: The nominated property is Pawtucket Assessor's Plat 53B, lot 120, which includes the Potter-Collyer House and its small yard.

ACREAGE: less than one acre; 9700 square feet

LEVEL OF SIGNIFICANCE: Local

UTM: A 19 501680 4638260

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NAME: Royal Weaving Company Mill Complex
LOCATION: 300 Cottage Street; the site includes most of the block bounded
by Cottage, Sabin, Japonica and Freight Streets
To include the following numbered properties:
Cottage Street, north side: 304
Freight Street, west side: 30 through 80, inclusive
Sabin Street, east side: 5 through 87, inclusive
OWNER: Sabin Associates
87-109 Sabin Street
Pawtucket, RI 02860

The Royal Weaving Company Mill Complex, 300 Cottage Street (and 304 Cottage Street, 30-80 Freight Street, 5-87 Sabin Street), Pawtucket, was proposed for nomination to the National Register and was approved by the Rhode Island Review Board. The owner of the property, Sabin Associates, 87-109 Sabin Street, Pawtucket 02860, has objected to listing of the property.

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NAME: Modern Diner
LOCATION: 15 Dexter Street
ENTERED IN THE NATIONAL REGISTER: 19 October 1978

(See National Register nomination for further information)

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NAME: Division Street Bridge
LOCATION: Division Street at Seekonk River 1/3 mile below Pawtucket Falls
OWNER: City of Pawtucket
137 Roosevelt Avenue
Pawtucket, RI

CONDITION: Good; altered; original site

DESCRIPTION:

The Division Street Bridge is a nine-arch, stone and brick highway bridge approximately 425 feet long between abutments carrying a 27-foot roadway and two 7-foot wide projected walkways over Taft Street and the Seekonk River one-third of a mile below Pawtucket Falls. The bridge's nine segmental arches each have an approximate 50-foot span, and each rises roughly 12 feet above its springing points; the six shore arches (four on the western bank, two on the eastern) have spans of approximately 40 feet and rises of only about 10 feet. The height of the roadbed above the mean water level of the Seekonk River is roughly 45 feet. The bridge's piers and abutments are constructed of rock-faced, coursed granite ashlar; the voussoirs are dressed granite with enlarged single keystones; spandrels are filled with heavily mortared random granite rubble; the arch barrels are of brick. Railed iron walkways are projected on iron brackets from both sides of the bridge. The only obvious alterations of the original structure are the present asphalt paving of the roadway, and the reinforced concrete sheathing over the footings of the river piers.

PERIOD: 1800-1899

AREAS OF SIGNIFICANCE: Engineering; Transportation

DATE: 1876-77

ARCHITECT: Unknown

SIGNIFICANCE:

The Division Street Bridge is the finest and the longest stone-arch highway bridge remaining in Rhode Island. It was erected in 1875-77 by the Town of Pawtucket at a cost of \$95,000 to link the two rapidly growing neighborhoods which were then developing along both banks of the Seekonk south of the historic town centers closer to Pawtucket Falls. It also represented something of a grand symbolic gesture--the two villages on the opposite banks of Pawtucket Falls had belonged to separate towns (and, even, to separate states) from the dates of their foundings until 1874. In that year, the two communities were finally united as a single political entity. It is undoubtedly significant that one of the first major projects under-

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taken by the consolidated Town of Pawtucket was the erection of this costly and striking masonry bridge.

The town committee responsible for the direction of the bridge project included the accomplished Rhode Island architect and Pawtucket resident, William R. Walker, but it is not known what influence (if any) the architect might have had upon the actual appearance of the bridge. Cushing & Company, and later, Cushing & Shedd were the consulting engineers on the project; the Pawtucket master mason, Horace Foster, was the general contractor; and the iron walkways were manufactured by Crowell & Sisson of Providence.

VERBAL BOUNDARY DESCRIPTION:

The nominated property is the Division Street Bridge from (and including its eastern abutment to its western abutment.

ACREAGE: less than one
LEVEL OF SIGNIFICANCE: State
UTM: 19 302080 4638140

Determined eligible for the National Register: 8 November 1982

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NAME: Pawtucket West High School
COMMON NAME: Shea High School
LOCATION: 485 East Avenue
OWNER: City of Pawtucket
137 Roosevelt Avenue
Pawtucket, RI 02860
CONDITION: Good; altered; original site

DESCRIPTION:

The Pawtucket West High School building, an imposing Art Deco design of 1938-39, sits well back from East Avenue on a terraced lot carved out of the northeastern slope of Oak Hill. Some widely spaced rows of recently planted shade trees may someday soften these terraces, but currently the grounds are dominated by a monumental cast-stone staircase. This staircase, rising from East Avenue on the building's central axis, branches out on the lower terrace into three separate walkways leading to the three principal entrances in the main facade. Cast-stone parapets and balustrades line these walks; the solid parapets are liberally covered with inscribed adages and quotations intended to benefit the passing students.

The High School building proper is laid out somewhat in the form of a capital "E", with its back placed toward the street and treated as the principal facade. Standing three stories and a basement high under a flat roof, the steel-framed building is sheathed in yellow brick, with extensive decorative accents of cast stone, green glazed brick, and cast iron. A central, cast-stone pavilion breaks through the building's cornice line to mark the building's major entrance; lesser, yellow brick pavilions repeat the effect on the eastern facades of the northern and southern classroom blocks. The exterior envelope of the High School building is heavily ornamented with stylized, low-relief detail so beloved by Art Deco designers. Fluted, cast-stone pilasters, three-stories high and bearing stylized foliate caps, mark each important facade division. Cast-iron grilles and plaques of stylized foliate design are centered in spandrel panels of green glazed tile. Panels of low-relief sculpture are spaced within the rudimentary "frieze", each panel illustrating the particular virtue or vice (wisdom, endurance, achievement; carelessness, fear, ignorance etc.) carved in the architrave below. Capping the frieze is a cast-stone cornice of typical Art Deco design. On the central, cast-stone entry pavilion, a pair of stylized eagles flank a central panel bearing the inscription "Take fast hold/of instruction/for she is thy life" over the two-story entry portal. Above and behind this portal, the pavilion displays the seals of Pawtucket and of Rhode Island to either side of a stylized owl--the symbol of wisdom.

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The most striking features of the building's interior are the central, split-level lobby and the auditorium which occupies the central arm of the "E" directly behind it; both are lavishly detailed in the Art Deco style. In both spaces, broad, scored (walnut?) pilasters carry gilded capitals of lushly foliate form; the recessed plastered panels and the windows between the pilasters are each topped by a gilded sculpture panel, and gilded Art Deco moldings appear in abundance. A sweeping Art Deco open staircase remains in the lobby, but the lighting fixtures there appear to be replacements. Neither the seats nor the present linoleum floor of the auditorium appear to be original, but the space as a whole remains marvelously intact.

The exterior of the high school has suffered one major alteration: the original windows and doors have all been removed and replaced by glass block and aluminum sash windows and indestructible windowless doors. The exterior fabric, otherwise, remains virtually untouched.

PERIOD: 1900-

AREAS OF SIGNIFICANCE: Architecture; Education; Politics/Government; Sculpture

SPECIFIC DATE: 1938-39

ARCHITECT: John F. O'Malley

SIGNIFICANCE:

The Pawtucket West High School is architecturally significant as an important Rhode Island example of the Art Deco style of the 1930s, and is particularly notable in this regard for its highly ornamented lobby and auditorium. It is architecturally and educationally significant for its highly unusual and very extensive use of architectural sculpture and inscriptions for didactic purposes. Politically, the building is significant as one of several major building projects which Mayor Tom McCoy succeeded in securing PWA construction funds for during the great depression of the 1930s. Although the Pawtucket West High School building is still a few years short of the fifty-year threshold normally required for National Register listing, the building's outstanding architectural character strongly supports its nomination to the Register at the present time.

Pawtucket West High School was constructed in 1938-39 from the designs of the Providence architect, John F. O'Malley. (O'Malley had also designed the new Pawtucket City Hall, similarly Art Deco in style, just a few years earlier.) Funding for the project was obtained by Democratic Mayor Tom McCoy through the Federal government's Public Works Administration. McCoy proved to be quite adept at applying for these federal recovery funds and,

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with them, he managed to erect a new municipal water and filtration plant, the new City Hall, and a new municipal stadium (now renamed McCoy Stadium) as well as the new Pawtucket West High School, during the years of the 1930s depression. The Art Deco high school is a good surviving example of the type of civic project sponsored by this depression-era agency, as well as a physical tribute to the memory of Pawtucket's most famous political figure.

VERBAL BOUNDARY DESCRIPTION:

The nominated property is in Pawtucket Assessor's Plat 65A, lot 562, and includes the high school and its immediate surroundings.

ACREAGE: 3.73 acres
LEVEL OF SIGNIFICANCE: State
UTM: A 19 301750 4637320

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NAME: Scholze Sayles House
LOCATION: 625 East Avenue
OWNER: Herbert & Elaine R. Rakatansky
625 East Avenue
Pawtucket, RI

CONDITION: Good; altered; original site

DESCRIPTION:

The picturesque, Modern Gothic Scholze-Sayles House occupies a large, shady lot on the northwesterly corner of East Avenue and Progress Street, a few blocks north of the Providence line. Directly across Progress Street sits a related dwelling (the Louis Kotzow House, 641 East Avenue, also included in this nomination) of virtually the same age and of strikingly similar design. Behind these two 1870s "Modern Gothic" cottages, a modest late nineteenth- and early twentieth-century residential neighborhood extends westward and southward, while, across East Avenue and northward, lies the **fashionable** early twentieth-century neighborhood of Oak Hill.

A one-and-a-half-story wooden dwelling, the Scholze-Sayles House is basically square in plan. Its steeply gabled roofs are repeatedly broken by cross gables and gabled wall dormers, resulting in a very active profile. Single-story bay windows sprout upon the projecting central pavilion on the southern side of the house and on the projecting end pavilion at the southern corner of the East Avenue facade. A three-bay, single-story porch extends northward from this end pavilion across the remainder of the East Avenue facade. In purely formal terms, the house is very close to a mirror image of the Kotzow House next door.

The building's clapboarded exterior walls are accented by a variety of typical late nineteenth-century decorative details: corner brackets under the wide eaves; an ornamental belt course at the second floor level; and projecting chamfered window frames which in the two bay windows, are developed into a "stick style" elaboration of the entire bay window feature.

The main doorway into the house is in the center of the East Avenue facade under the southernmost bay of the porch. An ornately paneled front door opens into an interior which was thoroughly remodeled (Albert Harkness, architect) in the Federal Revival taste in 1935. Presently, a central hallway leads back from the front doorway and the major downstairs rooms open off it. The main staircase, an open, two-run Federal Revival design, spills into this central hallway from an eastern cross-

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hall deep within the house. Pilastered Federal Revival mantels appear in the major downstairs rooms; a paneled wainscot and two shell-topped corner clapboards, which may be later than the 1935 remodeling, are featured in the dining room. The upstairs is divided into five chambers. The original layout and details of the building's interior may well have been similar to those which still exist in the related Louis Kotzow House next door. (See inventory sheet for that house.)

The only outbuilding presently standing on the lot is a 1½-story, two-bay, wooden garage facing Progress Street. The massive oaks which generously shade the well-maintained corner lot were undoubtedly planted in the nineteenth century and might even be contemporary with the house.

PERIOD: 1800-1899

AREAS OF SIGNIFICANCE: Architecture, Social/Humanitarian

SPECIFIC DATE: 1874-75

ARCHITECT: Unknown; Albert Harkness, 1935 interior

SIGNIFICANCE:

The Scholze-Sayles House is historically significant as one of a closely related pair of architecturally distinguished cottages erected for members of the German Cooperative Land Association of Providence in the mid-1870s. This house, and the neighboring Louis Kotzow House, flanked the East Avenue entrance into an 1873 subdivision which was apparently intended to be a strictly German residential enclave in southern Pawtucket. The Association was dissolved in 1878, and the Scholze and Kotzow Houses are the major surviving reminders of the organization's existence. The two houses are, in addition, architecturally significant as a closely related pair of handsomely detailed Modern Gothic cottages of the 1870s.

The German Cooperative Land Association of Providence was incorporated in May of 1873; its apparent purpose was the assistance of its members in the acquisition of house lots in the Providence area. To this end, the Association purchased 22½ acres of land off East Avenue in southern Pawtucket in July of 1873 and quickly subdivided the tract into house lots. (The names of several of the original streets in this subdivision--Progress, Unity, and Germania Streets--are a curious reminder of the Association's character.) House lots here were offered for sale to Association members only, and each purchaser's deed carried a restriction granting the Association the right of first refusal should a member ever choose to sell. Restricted by its constitution to a corporate life of just five years, the Association was disbanded in 1878, and its assets were distributed among its sixty members. At the time of dissolution, there were perhaps a dozen houses standing on the Association's plat.

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One of the first houses built on the German Cooperative Land Association of Providence plat was the Scholze-Sayles House, erected in 1874-75. Begun for Frederick O. Scholze, a Walcott Street resident who was in the furniture business in Providence, the house was only partially completed when Scholze died in the early summer of 1875. The house was finished under the direction of the widow Scholze's attorney and was then leased out to parties unknown. This arrangement may have been continued as late as 1886, when Scholze's widow fell behind on her mortgage, and the property was auctioned off. The successful bidder, Edward B. Thornton, appears to have been acting as a straw for the wealthy manufacturers, William F. and Frederick C. Sayles, to whom the property was resold (at no increase in price) within a month. Both of the Sayles brothers had already erected magnificent mansion-houses on spacious, landscaped grounds further north on East Avenue; the Scholze cottage seems now to have become an appendage to the manufacturers' landed estates.

VERBAL BOUNDARY DESCRIPTION:

The nominated property is Pawtucket Assessor's Plat 64A, lot 654, which includes the Scholze-Sayles House and its immediate surroundings.

ACREAGE: less than one (23,500 square feet)

LEVEL OF SIGNIFICANCE: Local

UTM: A 19 301620 4636830

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NAME: Louis Kotzow House

LOCATION: 641 East Avenue

OWNER: Ann Harris
641 East Avenue
Pawtucket, Rhode Island

CONDITION: Good; altered; original site

DESCRIPTION:

The Modern Gothic Louis Kotzow House occupies a large and shady lot on the southwesterly corner of East Avenue and Progress Street a few blocks north of the Providence city line. Directly across Progress Street sits a closely related dwelling (the Scholze-Sayles House, 625 East Avenue, also included in this nomination) of virtually the same age and of strikingly similar design. Behind these two 1870s Modern Gothic cottages, a modest late nineteenth- and early twentieth-century residential neighborhood extends westward and southward. Across East Avenue and northward lies the fashionable early-to-mid-twentieth-century neighborhood called Oak Hill. The only outbuilding now standing on the Kotzow lot is an early twentieth-century single-bay hip-roofed, wooden garage fronting upon Progress Street. A story-and-a-half wooden dwelling, the Kotzow House is laid out in a more or less L-shaped form. Its two steeply gabled main roofs are repeatedly broken by cross gables and gabled wall dormers, resulting in active profile. Single-story bay windows sprout upon the projecting central pavilion on the northern side of the house and on the projecting end pavilion at the northern corner of the East Avenue facade. A three-bay, single-story porch extends southward from this end pavilion across the remainder of the East Avenue facade. In purely formal terms, the house is very close to being a mirror image of the Scholze-Sayles House next door.

The building's clapboarded exterior walls are accented by a variety of typical late nineteenth-century decorative details: pierced brackets under the wide eaves; an ornamental beltcourse at the second floor level; and projecting, chamfered window frames which, in the two bay windows, are developed into a full-blown "stick style" elaboration of the entire bay window feature. The front porch is handsomely detailed; chamfered posts are joined by an intricate jigsaw railing while supporting an elaborate wooden frieze on pairs of gracefully arched brackets.

The main entrance into the house is located in the center of the East Avenue facade under the northernmost bay of the porch. The interior of the Kotzow House is remarkably intact. Both architectural detail and floor plan remain essentially unaltered.

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The house follows an L-shaped hall plan with a parlor, now used as a library, opening off the hall on the south and a double parlor, with heavy solid paneled sliding doors still operable between the two rooms, opening on the north. Behind the double parlor is the dining room and behind the single south parlor, separated by a door from the deep front entry hall, is the stairhall. Beyond the stairhall is the kitchen, now modernized, linked to the dining room on the north by the original pantry with built-in floor-to-ceiling cupboards and sink.

Notable details on the first floor include narrow-strip, bordered, hardwood floors throughout, high (c. 10-foot) ceilings with bold plaster cornices and cast plaster circular medallions, simplified gray marble mantelpieces back to back in the north rear parlor and the dining room, the somewhat more elaborate mantel in the library, the molded plate-rail circling the dining room at a height of about five feet, floor-length window frames with their sunken panels beneath the sills, bay windows on the east and north flanks of the double parlor, heavy paneled doors, and the staircase itself, rising in three broad runs to the second floor. The staircase has heavy turned balusters, delicate sawn scroll-work applied to the riser ends, and a massive newel ornamented with a combination of Eastlake and neo-greque motifs. Another detail worth mentioning is the built-in closet or wardrobe at the very back of the hall with chamfered framing members. A similar, slightly less ornate version of this wardrobe is built in on the second floor at the head of the stairs.

Directly over the staircase is a rectangular skylight edged with a narrow border of red and white (possible Bohemian) etched glass, reminiscent of the etched glass in the round-arched top panels of the front door. The skylight is now covered with insulation, which darkens the aspect of the hall considerably. Two broad arched openings define the L-shape of the second floor hall and lead to the four large slanting-ceilinged bedrooms which are extremely simple in their finish. Two bathrooms have been added on this floor, (one probably whenever indoor plumbing was first installed,) although no period fixtures remain, and one about 1972 in a partitioned-off section of the present master bedroom.

The Kotzow House, all in all, retains its character as a comfortable, unpretentious but carefully executed family residence of considerable grace and charm.

PERIOD: 1800-1899

AREAS: Architecture, Social/Humanitarian

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SPECIFIC DATE: c. 1875

ARCHITECT: Unknown

SIGNIFICANCE: The Louis Kotzow House is historically significant as one of a closely related pair of architecturally distinguished cottages erected for members of the German Cooperative Land Association of Providence in the mid-1870s. The Kotzow House and the neighboring Scholze-Sayles House flanked the East Avenue entrance to an 1875 subdivision which was apparently intended to be a strictly German residential enclave in southern Pawtucket. The Association was dissolved, however, in 1878, and the Scholze-Sayles and Kotzow houses are the major surviving reminders of the organizations' existence. The two houses are, in addition, architecturally significant as a closely related pair of handsomely detailed Modern Gothic cottages of the 1870s.

The German Cooperative Land Association of Providence was incorporated in May of 1875, its apparent purpose being the assistance of its members in the acquisition of house lots in the Providence area. To this end, the Association purchased 22½ acres of land off East Avenue in southern Pawtucket in July of 1873, and quickly subdivided the tract into house lots. (The names of several of the original streets in this subdivision--Progress, Unity, and Germania Streets--are a curious reminder of the Association's character.) House lots here were offered for sale to Association members only, and each purchaser's deed carried a restriction granting the Association the right of first refusal should a member choose to sell. Restricted by its constitution to a corporate life of just five years, the Association was disbanded in 1878, and its assets were distributed amongst its sixty-odd members. At the time of dissolution there were perhaps a dozen houses standing on the Association's plat.

LOUIS KOTZOW, a Pawtucket jeweler and a member of the German Cooperative Land Association, purchased the five lots of land on the southwestern corner of East Avenue and Progress Street early in 1875. His house seems to have been erected on this property very shortly thereafter. Kotzow and his family lived in the house for the following decade, and the Pawtucket directories for this period suggest that Kotzow's business, "Louis A. Kotzow & Co., manufacturing jewelers," was carried on somewhere within the house, or at least upon the premises. By the time Kotzow was ready to sell his property, in 1885, the German Cooperative Land Association had been dead for seven years, and the ideal of German enclave had apparently been abandoned--the new owners' names were John and Rosanna O'Connor.

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VERBAL BOUNDARY DESCRIPTION: The nominated property comprises Pawtucket Assessor's Plat 63B Lot 575, and includes the Kotzow House and its immediate surroundings.

ACREAGE: Less than one; 10,629 square feet

LEVEL OF SIGNIFICANCE: Local

UTM: A 19 301610 4636800

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NAME: Pawtucket Times Building
LOCATION: 25 Exchange Street
OWNER: New England Newspapers, Inc.
P.O. Box 320
Pawtucket, Rhode Island
CONDITION: Good; altered; original site

DESCRIPTION:

The 1895 Pawtucket Times Building stands on the south side of Exchange Street on the west edge of Pawtucket's downtown; its attached printing department reaches south to North Union Street. Adjoining the Times Building on the east is the 1926 Pawtucket Elks Lodge Building (also nominated herein)--together, these two buildings constitute one of the most impressive sections of urban streetscape remaining in Pawtucket. The lot next west of the Times Building, formerly the site of a small, downtown diner, is now vacant.

The main office block of the Times Building stands five stories high and fronts upon Exchange Street; a slightly later one- and two-story addition housing the printing department extends from the rear of the office block back to North Union and Montgomery Streets. All sections of the building are flat-roofed; all the exterior walls except the Exchange Street facade are of red brick laid in red mortar. The walls of the printing plant addition are articulated by piers and shallow, sunken panels; the side and rear walls of the main block are flat. The ground story of the Exchange Street facade is presently divided into an unbalanced arrangement of four bays separated by granite piers and capped by a severe granite entablature. The four floors above are faced with yellow brick laid in yellow mortar. On the middle three floors, a pale buff limestone is used for trim (quoins, window sills and lintels, and a minor, dentiled cornice at the level of the fifth floor window sills). For the crowning fifth story, a darker, orange-brown terra-cotta is used for the columns and arches of the glazed arcades and for the ornate, modillioned cornice which caps the composition. Each of these four upper stories is symmetrically divided into four bays--two narrow end bays flanking two wider middle bays.

Vertically, the five-story facade follows the traditional three-part formula of base (stone & glass ground floor), body (the three middle floors of yellow brick with limestone trim), and cap (the attic story with its ornate terra-cotta). The specific details of the facade are classically inspired as well, although there is a distinctly Colonial Revival flavor in the middle three stories.

There have been three major changes in the building's facade. The

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original terra-cotta parapet, consisting of two short segments of balustrade flanking a broad central tablet emblazoned with the building's name, has been replaced by a plain, yellow brick substitute; the pair of original metal balconies carried on paired brackets before the two Palladian windows on the fourth floor have likewise been removed; and the ground-floor fenestration has been thoroughly altered, with the present arrangement of three, large, aluminum-framed windows to the left of the single entrance dating from a 1960s modernization. The open spaces and detailing of the interior of the Times Building have been altered on the first two floors with new floors, ceilings, and wall surfaces. The upper floors retain their plain and utilitarian aspect: simple partitions screen offices from print rooms; walls are painted brick or plain plaster; a simple matched-board wainscot lines the stairway.

PERIOD: 1800-1899

AREAS OF SIGNIFICANCE: Architecture; Communications; Commerce

DATE: 1895

ARCHITECT: Unknown

SIGNIFICANCE:

The Pawtucket Times Building, in conjunction with the Pawtucket Elks Lodge Building adjoining it, possesses architectural significance as one of the very few fragments of truly urban streetscape remaining in Pawtucket. In addition, the Times Building is significant in the history of communications in Pawtucket; it was built for, and is still occupied by, the longest running and most successful newspaper in the city's history.

Perhaps as many as a dozen different newspapers were published in Pawtucket in the nineteenth century, most of them appearing and then going out of business fairly rapidly. The earlier ones were all weeklies, and the only really successful paper among them was the Pawtucket Gazette and Chronicle. The editors of this paper put out the city's first daily paper, the Evening Chronicle, in 1885, but it folded within two months, perhaps under the pressure of the city's second daily paper, the Evening Times. The Times was started on April 30, 1885, by George O. Willard and was an immediate success. It was purchased in 1890 by David O. Black of Providence (who was then managing the Providence Telegram), and the new owner set out to improve the paper and build up its circulation. In this he was eminently successful, the Times circulation rising from 3500 in 1885 to almost 15,000 in 1896. In view of this success, Black determined to erect a new building in which to house the paper's operations, and the new block on Exchange Street was commissioned. The first paper issued from the new Times Building appeared on March 1, 1896; the daily Times has been published from this building ever since.

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VERBAL BOUNDARY DESCRIPTION:

The nominated property is Pawtucket Assessor's Plat 43A, lot 455, and includes the Times Building and its immediate surroundings.

ACREAGE: less than one
LEVEL OF SIGNIFICANCE: Local
UTM: A 19 302000 4638940

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NAME: Pawtucket Elks Lodge Building
LOCATION: 27 Exchange Street
OWNER: Pawtucket Lodge No. 920, Benevolent and Protective Order of
Elks of the U.S.A.
27 Exchange Street
Pawtucket, Rhode Island

CONDITION: Good; Altered; Original site

DESCRIPTION:

The Pawtucket Elks Lodge Building, a striking 1926 building in the Spanish Renaissance Revival style, occupies the southwesterly corner of Exchange and Montgomery Streets on the westerly edge of Pawtucket's downtown. Adjoining it to the south is the 1895, five-story Pawtucket Times Building--together, these two downtown buildings constitute one of the most effective sections of urban streetscape remaining in Pawtucket.

The Pawtucket Elks Lodge Building is a three-story structure of irregular form, handsomely detailed in an almost mannered interpretation of the Spanish Renaissance Revival. Its facade, which is placed directly upon the sidewalk in a properly urban manner, is wrapped adroitly around the shaved-off, Exchange-Montgomery Street corner, creating three distinct facade planes. A slightly projecting hip-roofed tower at the western end of the Exchange Street facade contains the major entrance to the upper floor lodge rooms; the tower's added height also softens the otherwise abrupt transition to the five-story Times Building next door. The facade walls are faced with buff tapestry brick laid in Flemish bond; this is accented by extensive cast-stone detail of slightly paler hue. Visible roof slopes (of very slight pitch, except for the hip-roof of the tower) are covered with dull red tile.

The building's wrap-around facade is divided into four bays (in addition to the entry bay in the base of the end tower) fronting Exchange Street, two narrower bays facing the Exchange-Montgomery Street intersection, and two full-size bays facing onto Montgomery Street. The first-floor level of each of these bays is treated as an open, glazed storefront within a rusticated, cast-stone enframingent. All of these storefronts (excepting their signs) appear to be original. At the second-floor level, a floor-length window in a rusticated cast-stone enframingent capped by a projecting pediment is centered in each bay. Narrow windows without enframingents flank each of the major windows. Balconies, each lined with wrought iron railings and supported by a single, massive console, are linked by a molded stringcourse to form a continuous, undulating

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line along the building's facade. Another, broader belt course with a running foliate design marks the level of the third floor. This uppermost story is developed as a glazed loggia under broad, bracketed eaves. The facade of the tower bay varies this formula: the flanking windows are dropped on the second floor and an exaggerated console, springing through the broken, segmentally-arched pediment of the window head, carries a small, semicircular balcony for a single third-floor window. A corbeled cornice carries the main eaves line across the tower; above this cornice is placed the bronze figure of an elk's head.

The interiors of the ground-floor shops have all been modernized to varying degrees, and the building's basement has been converted into the Lodge's bar. The Lodge hall and offices on the upper two stories, however, have been very little altered. The hall is a large two-story space with windows only on the eastern side; the Elks' offices, conference rooms, and lounges occupy the initial tier of space behind the Exchange and Montgomery Street facade at both second- and third-floor levels. The detailing throughout these spaces appears to be largely original and follows the Spanish Renaissance theme. Roughly plastered walls and low beamed ceilings are used in the hallways and ancillary rooms; the open hall rises to a coffered ceiling visually supported by a series of great molded consoles.

PERIOD: 1900- ARCHITECT: John F. O'Malley
AREAS OF SIGNIFICANCE: Architecture, Commerce
SPECIFIC DATE: 1926

SIGNIFICANCE:

The Pawtucket Elks Lodge Building is architecturally significant as an unusual, and a well-preserved example of the Spanish Renaissance Revival Style of the early twentieth century as applied to a downtown lodge building. Moreover, the Elks Lodge forms, with the 1895 Pawtucket Times Building next door, one of the most impressive fragments of a truly urban streetscape remaining in Pawtucket.

The Benevolent and Protective Order of Elks--the parent body of America's local Elks' Lodges--was founded in New York City in 1868. One of that burgeoning array of nineteenth-century fraternal organizations, the B.P.O.E. was founded by--and was initially only open to--members of the acting profession. By the 1880s, the order was opened up to members of other professions, and thus was begun a period of steady growth. The primary ideals of the order are "Charity, Justice, Brotherly Love, and Fidelity," and the Elks have historically been known for their benevolence and their patriotism.

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Locally, the Pawtucket Lodge of Elks #920 was founded on June 10, 1904, with 64 charter members. The new lodge was one of perhaps a dozen or more fraternal organizations then active in the city. For the next ten years, the Elks held their meetings in rented halls; their first permanent home (on School Street) was purchased in 1914. The membership continued to increase steadily and, in 1924, plans were announced for the construction of a new Lodge building. The old wooden Briggs Block on the corner of Exchange and Montgomery Streets had been acquired; this building was razed and the present lodge building was erected on the site in 1926. The new structure was unique among Rhode Island Elks' Lodge buildings in that its first floor was designed to be (and still is) rented out as commercial space. The rental income produced by this space turned out to be a boon during the lean years of the Great Depression (a time of serious financial trouble for fraternal organizations nationwide) when the Pawtucket Lodge's membership dropped from around 1500 to approximately 500. The Pawtucket Elks eventually recovered and, by the early 1950s, the local lodge was reported to be the largest fraternal body (with almost 1500 members in 1954) in the Blackstone Valley area.

The membership of the Pawtucket Elks Lodge has historically included many of the area's most prominent politicians. The first "Exalted Ruler" of the Lodge, Attorney James H. Higgins, was Mayor of Pawtucket in the year the local lodge was founded; Higgins went on to serve as Governor of Rhode Island in 1906 and 1907. Another prominent early member was J. Howard McGrath, a Central Falls lawyer who would eventually become Governor, then U.S. Senator, and finally U.S. Attorney-General.

The 1926 lodge was designed by John F. O'Malley of the Providence architectural firm O'Malley & Fitzsimmons. Its distinctive cast-stone trim was produced by the Ciccone Cast Stone Company of Providence. Other Pawtucket buildings designed by this talented local architect include the Pawtucket City Hall (1933-35) and the Pawtucket West High School (1938-39)--both are included in this nomination and both share with the Elk's Lodge building O'Malley's characteristic use of cast-stone trim to enliven exterior walls of yellow brick. These strongly stylized and highly personal designs by O'Malley constitute some of Rhode Island's most striking early twentieth-century architecture.

The Times Square area (centered upon the upper block of Exchange Street) developed into a major commercial/entertainment node early in the present century. Although the neighborhood south and east of here (along Main, Broad and Mill Streets and East Avenue) had emerged as a full-blown central business district decades earlier, modern intrusions and alterations along these original downtown streets have largely erased any sense of an historic downtown streetscape here. On the

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upper end of Exchange Street, though, the Elks' Lodge and the adjacent Pawtucket Times building still preserve an image of the old-style, downtown shopping street--multi-story commercial blocks with historically detailed facades set cheek-by-jowl along the sidewalk to form an unbroken street facade.

VERBAL BOUNDARY DESCRIPTION:

The nominated property includes Pawtucket Assessor's Plat 43A, lot 453. The Elks' Lodge Building fills virtually the entire lot.

ACREAGE: less than one (8,541 square feet)

LEVEL OF SIGNIFICANCE: Local

UTM: A 19 302000 4638940

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NAME: Pawtucket Armory
LOCATION: 172 Exchange Street
OWNER: State of Rhode Island and Providence Plantations
Mr. Arthur Straws, Pringipal Property Management Officer
Building 2, 610 Mount Pleasant Avenue
Providence, RI 02908

CONDITION: Good; altered; original site

DESCRIPTION:

The 1894-95 Pawtucket Armory is located on the westerly corner of Exchange and Fountain Streets in a neighborhood dominated by the 1925 Tolman High School and a cluster of turn-of-the-century industrial complexes. The armory building is composed of two distince sections: a 3½-story, rectangular main block facing Exchange Street, and a 140-foot by 80-foot gable-roofed drill hall which stretches along Fountain Street. The exterior walls of both sections are chiefly composed of red brick in red mortar; the slightly battered ground story of the main block, though, is of pinkish-gray granite laid in random ashlar. Reddish-brown sandstone trim (window sills, lintels, beltcourses) is used throughout; similarly colored terra-cotta ornament is used for accent on the main block. Two non-identical round corner-towers distinguish the building's main facade, where a dramatic, round-arched portal in the manner of H.H. Richardson marks the major entrance. Exterior chimney-stacks on both end walls echo the verticality of the towers; the heavily corbeled cornices and crenelated parapets capped with copper sheathing establish an opposing, horizontal emphasis at the skyline. A pair of ornate, wrought-iron gates close across the mouth of the entry portal a somewhat similar wrought iron bracket on the eastern wall of the building may originally have been used in connection with a freight hoist.

Window openings in the first story of the main block are round-headed; all other windows, except five large lunettes in the end wall of the drill hall, are flat-headed. The rectangular window openings of the second and third floors of the main block are linked vertically by slightly recessed panels; exceptions are the two sets of small, paired windows on the front facade, where two round terra-cotta medallions (representing the seals of the United States and Rhode Island) are placed between the upper and lower pairs.

Entry into the armory is gained through a trio of massive, three-panel doors in the recessed entry foyer. A central corridor runs back from the doorway to the near end of the drill hall; a broad, double-run staircase placed in the northwestern corner of the main block leads to

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the upper and basement floors. Offices and storerooms fill the main block. Architectural details, though sparse, are Richardsonian in character--foliate carving on the staircase newel heads and on the brown-stone mantel shelves and round-arched carved reveals in the major offices. A few pieces of heavily profiled, golden oak furniture found in some of these offices may be part of the building's original complement.

Virtually the entire interior of the drill hall is an uninterrupted open space. A series of arched steel trusses support the roof without the aid of any other interior support. A small wooden balcony/reviewing stand projects into the hall from the second-floor level of the main block; the only intrusions into the hall on the ground floor level are a pair of narrow, partitioned enclosures against the back wall of the main block.

PERIOD: 1800-1899

AREAS OF SIGNIFICANCE: Architecture, Military, Politics/Government

SPECIFIC DATE: 1894-95

ARCHITECT: William R. Walker & Son

SIGNIFICANCE:

The Pawtucket Armory is architecturally significant as a handsomely designed and little altered late nineteenth-century building type. It is significant, as well, as the work of the important Providence architectural firm, William R. Walker & Son.

Pawtucket has had four different armory buildings within its limits at various times in its history, with the 1894-95 building on Exchange Street being the latest, and the only one of these structures to survive. Pawtucket's first armory building (locally known as "the Alarm Post") was erected on the easterly side of Park Place for the Fayette Rifle Corps in 1825. That organization disbanded in the 1830s and nothing further is known of their building. The next military company to be formed, the Pawtucket Light Guard, was organized in 1857. Two years later, a Gothic Revival armory hall was erected for the Pawtucket Light Guard on the corner of High and Exchange Streets. This building was actively used as an armory during the Civil War years, but was converted to commercial use when the Guard disbanded in 1875. It has since been demolished. A second military company was also formed in Pawtucket during the Civil War years--the Tower Light Battery. Organized in 1864, the new company purchased the old Universalist Church building on Exchange Street and converted it into an armory. This building, known first as Battery Hall, later Infantry Hall, was eventually turned over to the State. This was

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the building which the present brick and granite armory replaced. Infantry Hall itself was given over to the Tower Post, Guard Armory of the Republic, and has since been demolished. The original occupants of the 1894-95 armory on Exchange Street included not only the Tower Light Infantry, but the Pawtucket Horse Guards, Company G of the 2nd Regiment Infantry (Central Falls), and the First Battalion of Cavalry.

William R. Walker & Son (William R., and William H. Walker, the original principals) was one of the largest and most active architectural firms in late nineteenth- and early twentieth-century Rhode Island. Both of the original principals in the firm had strong military backgrounds. William R. Walker was a Lieutenant Colonel in the Pawtucket Light Guard, served in the Civil War and remained in the State Militia after the war, finally retiring with the rank of Major-General. His son, William H. Walker was a Quarter-master of the General Militia from 1892 through 1918. These military credentials and connections must have been important to the firm's successful efforts to land the commissions for both the 1894-95 Pawtucket Armory and the even larger (and stylistically similar) Cranston Street Armory (1907) in Providence.

VERBAL BOUNDARY DESCRIPTION:

The nominated property is Pawtucket Assessor's Plat 22B, lot 211, which includes the Armory and its immediate surroundings.

ACREAGE: less than one (37,500 square feet)

LEVEL OF SIGNIFICANCE: Local

UTM: A 19 302480 4639000

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NAME: Nickerson Building
LOCATION: 191-193 Exchange Street

OWNER: Jean E. & Dorothy L. Charland
37 Kossuth Street
Pawtucket, RI

The Nickerson Building, 191-193 Exchange Street. Pawtucket, was proposed for listing in the National Register. The nomination was not approved by the Rhode Island Review Board.

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NAME: First Ward Wardroom (currently Major Walter G. Gatchell
Post 306 V.F.W.)

LOCATION: 171 Fountain Street

OWNER: City of Pawtucket
137 Roosevelt Avenue
Pawtucket, RI

CONDITION: Good, altered, original site

DESCRIPTION:

Pawtucket's First Ward Wardroom, an unusual red brick building of Queen Anne design, is located on a small corner lot at one edge of late nineteenth-century neighborhood of Pleasant View; directly across the street from it, the depressed canyon of I-95 completes its S-curve through eastern Pawtucket and heads northward out of town. The wardroom itself is a single-story red brick building of basically rectangular plan with a low-pitched, gable-over-hipped roof. A projecting closed entry pavilion at the building's narrow western end was originally flanked by twin open porches, one oriented toward Fountain Street, the other toward the cross street, Blake Street. (The Fountain Street porch has since been rather carefully bricked in, sympathetically reusing original materials.) The original brickwork was laid with a dark red mortar; color contrast was originally provided by the drafted granite sill course and the drafted brownstone stringcourses, window sills and door and window lintels. (All of these brownstone details appear to have been painted gray at some point and they now closely match the color of the granite sill course.) Three pairs of double-hung, two-over-two-light windows in segmental-arched openings are set in each of the long side walls; three (currently boarded up) small window openings with flat brownstone sills and lintels are placed in the front wall of the entry pavilion. One pair of probably original eight-panel doors survives under the Blake Street entry porch. Virtually all of the original exterior wooden detail--heavy porch piers, simple, classical cornices, flush-boarded pavilion pediment with the title "1st Ward" applied in raised letters, and ornamental scalloped shingles in the upper gable peaks--survives as well.

Inside, the original layout seems to have been composed of a small western entry opening into the large open space of the meeting hall, which occupied most of the central block of the structure, with some auxiliary service spaces tucked in at the building's eastern end.

PERIOD: 1800-1899

AREAS OF SIGNIFICANCE: Architecture; Politics/Government

SPECIFIC DATE: 1886

ARCHITECT: William R. Walker & Son

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SIGNIFICANCE:

The First Ward Wardroom possesses architectural significance as a well-preserved example of an exceedingly rare building type; and as a picturesque example of the work of the important Providence architectural firm, William R. Walker & Son. It is, in addition, an historically significant physical reminder of a pivotal event in Pawtucket's political development--the community's 1885 decision to give up the town-meeting form of government and to accept incorporation as a city.

The Fountain Street wardroom is one of only four wardrooms currently known to exist in Rhode Island. Woonsocket and Providence each have a single wardroom remaining; the fourth is Pawtucket's own Fifth Ward Wardroom (47 Mulberry Street, also included in this nomination.) Both of these Pawtucket wardrooms (along with a third example, since removed) were designed by William R. Walker & Son and built by S. Mason & H.A. Smith, in 1886. Architecturally these two Walker-designed wardrooms are clearly related but are far from identical. The two buildings thus present an interesting comparison--two variations on a theme by an important late nineteenth-century architectural firm.

Historically, these buildings are representative of an expansive, prosperous period in Pawtucket's development, an era when first the Town and then the City government initiated a whole series of public improvements intended to transform Pawtucket into a "well-ordered, energetic, modern American community of the first rank." The construction of these handsome brick wardrooms to serve as polling places and meeting halls in the City's densely built-up neighborhoods was one important facet of that late nineteenth-century drive for civic development.

VERBAL BOUNDARY DESCRIPTION:

The nominated property is Pawtucket Assessor's Plat 20A, lot 514 and includes the wardroom and its immediate surroundings.

ACREAGE: less than one

LEVEL OF SIGNIFICANCE: Local

UTM: A 19 302680 4639560

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NAME: Joseph Spaulding House

LOCATION: 30 Fruit Street

(This property lies within the bounds of the proposed
South Street Historic District.)

ENTERED IN THE NATIONAL REGISTER: 22 October 1976

(See National Register nomination for further information.)

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NAME: Old Pawtucket Post Office

LOCATION: 56 High Street

ENTERED IN THE NATIONAL REGISTER: 30 April 1976

(See National Register nomination for further information.)

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NAME: Lorenzo Crandall House

LOCATION: 221 High Street (Since its entry into the National Register, the Crandall House has been moved from its original site at 221 High Street, to a topographically similar site some 300 feet further south, just south of the juncture of Grant and High Streets, and has been removed from the National Register. It will be re-nominated in the future.)

ENTERED IN THE NATIONAL REGISTER: 17 November 1978

(See National Register nomination for further information.)

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NAME: Art's Auto

LOCATION: 5-7 Lonsdale Avenue

ENTERED IN THE NATIONAL REGISTER: 15 December 1978

(See National Register nomination for further information.)

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NAME: Main Street Bridge
LOCATION: Main Street at Pawtucket Falls of Blackstone River
OWNER: City of Pawtucket
137 Roosevelt Avenue
Pawtucket, RI 02860
CONDITION: Good; altered; original site

DESCRIPTION:

The original portion of the Main Street Bridge is a double-arch, stone, highway bridge, approximately 105 feet long between abutments, carrying a c. 25-foot roadbed over the Blackstone River at Pawtucket Falls. This original masonry bridge has been widened to the south twice during the twentieth century to achieve its present overall width of approximately 90 feet (c. 60-foot roadbed, c. 30-foot sidewalks). The original bridge has two slightly flattened arches, each of approximately 40-foot span, and each rising approximately 14 feet above its springing points. The central pier of the bridge stands on a ledge immediately below the V-shaped point of "the lower dam" (as opposed to the Slater Dam just upstream); the western wing of the lower dam passes under the western arch of the original bridge; the eastern wing terminates against the eastern bank of the river just upstream of the bridge. The height of the roadbed above the mean water level of the Blackstone, then, is roughly 18 feet on the upstream side of the dam, and approximately 35 feet on the downstream side. The piers, arches, spandrels, and abutments of the original bridge are all of coursed granite ashlar construction. All stones are left rock-faced except for the arch voussoirs, upon whose lower edges a continuous narrow draft has been carefully worked.

The coursed granite ashlar abutments for an early twentieth-century widening of the bridge remain; the deck which these abutments originally carried, however, appears to have been replaced during a later enlargement project in the 1960s. This 1960s enlargement involved the erection of new reinforced-concrete abutments south of the already once-enlarged stone abutments, and the construction of a reinforced-concrete deck, carried on eight steel I-beams. A new reinforced-concrete sidewalk with a steel railing seems to have replaced an earlier sidewalk and railing on the northern face of the bridge at this time as well.

PERIOD: 1800-1899
AREAS OF SIGNIFICANCE: Transportation; Engineering
SPECIFIC DATE: 1858
ENGINEER: Samuel Cushing BUILDER: Luther Kingsley

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SIGNIFICANCE:

The Main Street Bridge appears to be the oldest major highway bridge still in use in Rhode Island. The last in a long series of bridges erected on this site to carry overland traffic moving between Providence (and areas even further south) and Boston, it and its predecessors have served both to link the two communities growing up on either side of the Blackstone and to stimulate the growth of their commerce and industry.

The earliest bridge on this site, a short-lived wooden structure of unknown configuration, was erected in 1713 with funds provided by both Massachusetts and Rhode Island. This original structure was replaced around 1735, and other major rebuildings or replacements occurred in 1741, c. 1807, 1817, 1852, and 1843. All of these earlier bridges were built of wood; the present structure, opened to traffic on November 4, 1858, was the first masonry bridge erected on this site. The 1858 bridge was designed by the Providence engineer, Samuel Cushing, and was built by the Fall River mason, Luther Kingsley, under Cushing's supervision. Although somewhat disguised by its twentieth-century additions, the core of the 1858 bridge still remains largely intact, and is an impressive surviving example of the nineteenth-century bridge-builder's art.

VERBAL BOUNDARY DESCRIPTION:

The nominated property includes the Main Street Bridge from (and including) its eastern abutment to its western abutment.

ACREAGE: less than one
LEVEL OF SIGNIFICANCE: Local
UTM: A 19 302180 4638600

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NAME: Trinity Church

LOCATION: 50 Main Street

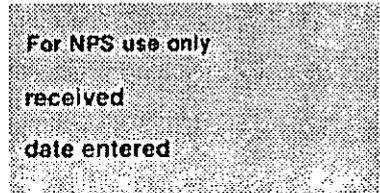
(This property lies within the bounds of the proposed
Quality Hill Historic District)

ENTERED IN THE NATIONAL REGISTER: 13 January 1972

(See National Register nomination for further information.)

(See Continuation Sheet #114)

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NAME: Collyer Monument
LOCATION: Mineral Spring Park, bounded by Mineral Spring Avenue,
Main Street and Conant Street
OWNER: City of Pawtucket
137 Roosevelt Avenue
Pawtucket, RI 02860

CONDITION: Good; unaltered; original site

DESCRIPTION:

The Collyer Monument stands near the center of Mineral Spring Park, a small triangular park sandwiched between Mineral Spring Avenue, Main Street, and Conant Street in the Woodlawn section of Pawtucket. The monument is composed of a bronze statue of Captain Samuel S. Collyer mounted atop a square granite pedestal. The statue measures seven feet high by four and a half feet wide and depicts Captain Collyer in full-dress firemen's uniform with his trumpet in hand. The base of the monument measures eight feet high by roughly five feet wide and features, on its front, a low-relief bronze casting depicting the scene of Collyer's fatal accident (showing the overturned hose cart, the fatally injured Chief, and the other injured firemen). On its back, a short, carved inscription reads: "Dedicated to the memory of Samuel S. Collyer/who died July 27, 1884/while in the discharge/of his duty as/chief engineer of the/Pawtucket/Fire Department./ Born May 3, 1832." The only other inscription on the monument appears on the upper portion of the base, between the bronze tablet and the statue itself, where the name "Collyer" is simply carved in an arched form. The monument is enclosed within a metal, double-picket fence, on a granite base, the fenced-in plot measuring 12 feet on a side.

PERIOD: 1800-1899
AREAS OF SIGNIFICANCE: Sculpture
DATE: 1890
SCULPTOR: Charles Dowler

SIGNIFICANCE:

Sculpturally, the Collyer Monument is significant as a typical expression of the representational, statically monumental approach favored by most American sculptors in the last quarter of the nineteenth century. Socially, the monument is significant as one of the earliest known civic sculptures in Pawtucket. An artistic expression of the community's growing civic awareness and pride, the monument was raised, appropriately enough, to honor a man who had served his native Pawtucket all of his adult life.

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Although the Collyer Monument is a commemorative property and would not, therefore, ordinarily be considered eligible for inclusion in the National Register, its symbolic value as a mark of Pawtucket's emerging civic pride has invested the property with an historical importance of its own.

Samuel Smith Collyer was born in Pawtucket in 1832. By the time he had reached fifteen he had already joined the local fire company, the old Rough and Ready's, eventually becoming their captain. In 1870, Collyer was named chief engineer of the North Providence Fire Department, and when the modern boundaries of Pawtucket were established in 1874, one of the first acts of the new town council was to name Collyer as Pawtucket's first chief-engineer. Collyer retained this position until his death in 1884, when the chief was fatally injured in an accident on the way to a fire. The hose cart in which the Chief and several other firemen were riding, overturned after striking a boundstone on the corner of Mineral Spring Avenue and Lonsdale Avenue. Collyer was caught underneath the cart and all of his ribs were crushed. The chief survived for almost three weeks before he finally succumbed to his injuries.

Chief Collyer was apparently held in almost universal respect by the citizens of Pawtucket. It is of some significance that the earliest known public-supported civic sculpture in the city was raised in his memory--the three Pawtucket monuments to the local heroes of the Civil War not being erected until the late 1890s and early twentieth century. The money to pay for Collyer's monument (\$2,500) was raised by public subscription and the completed monument was dedicated on the last day of Pawtucket's gala Cotton Centenary Celebration in 1890. This week-long festival of parades, exhibitions, dinners, and speeches celebrating Pawtucket's past and present importance as an industrial community was perhaps the largest outpouring of civic pride ever seen in the city. That a monument raised to Chief Samuel S. Collyer, should be publicly dedicated during this week seemed but another appropriate expression of that same civic pride.

The Collyer Monument in Pawtucket is one of the major pieces of sculpture designed by Charles Dowler of Providence. A native of Birmingham, England, Dowler emigrated to Providence in 1863. During the Civil War, the Englishman practiced his trade of gunsmithing but, at the conclusion of the conflict, he turned his hand to sculpture. The Collyer Monument in Pawtucket and the Jared Sparks Monument in Bristol are two of his best known sculpture works. By the turn of the century Dowler was listed in the local directories as a designer of interior and exterior decorations, models for monumental work, and patterns for jewelry. He retired as a designer in 1919, and died in Providence in 1931. The Dowler House (581 Smith Street, Providence) will be nominated to the National Register in the future.

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VERBAL BOUNDARY DESCRIPTION:

The nominated property is that portion of Pawtucket Assessor's Plat 53A, lot 204, enclosed by the fence which surrounds the Collyer Monument. The 12-X-12-foot nominated area is surrounded by a metal picket fence which is part of the original design of the monument.

ACREAGE: less than one
LEVEL OF SIGNIFICANCE: Local
UTM: A 19 301410 4638420

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NAME: Fifth Ward Wardroom (recently Henrietta L. Drummond Post
50 American Legion)

LOCATION: 47 Mulberry Street

OWNER George J. & Jane Jerry
47 Mulberry Street
Pawtucket, Rhode Island

CONDITION: Good; altered; original site

DESCRIPTION:

The Fifth Ward Wardroom, a modest, red brick building in the Queen Anne style, sits on a corner lot in a densely built-up late nineteenth-century residential neighborhood located just to the south and west of Pawtucket's downtown. A single-story, red-brick building of basically rectangular plan, the wardroom is capped by a low-pitched hipped roof covered with gray slate. A central closed entry pavilion projects from the building's narrow eastern facade; twin open porches in the re-entrant angles were oriented, one to face Mulberry Street, the other to face the cross street, Cedar Street. (The latter porch has been closed in with plywood.) A rear ell steps back from the long Cedar Street side elevation, responding to a sharp bend in the street. The bricks are laid in a dark red mortar; the drafted granite sill course and drafted brownstone belt-course at window sill level provide color contrast. Three large lunette windows, each divided vertically into thirds, are spaced along the long side walls of the building's main block; the same round-arch motif is repeated in the pair of windows set in the end wall of the entry pavilion and in the three smaller windows (now boarded in) in the pavilion's pedimented gable end. Ornamental Queen Anne sash (four-over-two-light upper sash, over two-light lower sash) are used in the side window; a modified fanlight over a trio of deeply sunken wooden panels fills each of the lunettes in the pavilion's end wall. Simple two-over-two double-hung sash are used in the rear ell. One pair of presumably original eight-panel doors survives under the Mulberry Street porch. Most of the original exterior wooden trim--simple classical cornices, heavy porch piers, pedimented gable peak, and under-window paneling--survives as well.

Inside, a single open meeting-hall space originally filled the main block of the building, with service spaces partitioned off in the rear ell, and with the major access through the front porches and pavilion. The meeting-hall spaces appears originally to have been open to the roof, although a dropped acoustic tile ceiling was later inserted. The building is presently being remodeled into a single family residence.

PERIOD: 1800-1899

AREAS OF SIGNIFICANCE: Architecture; Politics/Government

SPECIFIC DATE: 1886

ARCHITECT: William R. Walker & Son

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SIGNIFICANCE:

The Fifth Ward Wardroom possesses architectural significance as a well-preserved example of an exceedingly rare building type; and as a picturesque example of the work of the important Providence architectural firm, William R. Walker & Son. It is, in addition, an historically significant physical reminder of a pivotal event in Pawtucket's political evolution--the community's 1885 decision to give up the town-meeting form of government and to accept incorporation as a city.

The Mulberry Street wardroom is one of only three wardrooms currently known to exist in Rhode Island. Of the other two, one is a c. 1905 wooden building located in Woonsocket, and the other is Pawtucket's own First Ward Wardroom (171 Fountain Street, also included in this nomination.) Both of these Pawtucket wardrooms (along with a third example, since removed) were designed by William R. Walker & Son and built by S. Mason & H.A. Smith in 1886. Architecturally, these two Walker-designed wardrooms are clearly related but are far from identical. The two buildings thus present an interesting comparison--two variations on a theme by an important late nineteenth-century architectural firm.

Historically these buildings are representative of an expansive, prosperous period in Pawtucket's development, an era when first the town and then the city government initiated a series of public improvements intended to transform Pawtucket into a "well-ordered, energetic, modern American community of the first rank." The construction of these handsome brick wardrooms to serve as polling places and meeting halls in the city's densely built-up residential neighborhoods was one important facet of that late-nineteenth-century drive for civic development.

VERBAL BOUNDARY DESCRIPTION:

The nominated property is Pawtucket Assessor's Plat 53A, lot 258, and includes the wardroom and its immediate surroundings.

ACREAGE: Less than one acre
LEVEL OF SIGNIFICANCE: Local
UTM: A 19 301380 4638360

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NAME: E.A. Burnham House
LOCATION: 17 Nickerson Street
OWNER: John & Euphemia Leach
559 Power Road
Pawtucket, RI 02860

CONDITION: Good; altered; original site

DESCRIPTION:

The 1902 E.A. Burnham House is set on a shady corner lot in a late nineteenth-century residential neighborhood located off the westerly side of Broad Street near the Central Falls line. In its overall form, the house is essentially a two-and-a-half-story, hip-with-cross-gable--roofed square, with a short northern extension functioning as a service ell. The building is constructed of wood and its exterior walls are covered with stained wooden shingles, sparsely accented by painted wooden details (bargeboards, finials, panelled beam ends, etc.) of Gothic derivation. A single-story, gabled porch projects beyond the front doorway. Much of the interest of the building's exterior derives from the studied manner in which the gable peaks and bay windows are unexpectedly projected from, or recessed into, the wall planes of each facade.

Most of the windows in the Burnham House are filled with double-hung sash, the upper sash of which are commonly divided in the polygonal patterns common in the early twentieth century. Exceptions are the handsome stained glass windows in the western walls of the dining room and the stairhall. The former is a rather severely beautiful floral design of strongly linear character. The latter is a much more elaborate composition made up of four separate panels: three vertical panels, featuring single oval medallions, form the three sides of a projecting bay window at the staircase landing; an overarching lunette caps the bay with spreading floral tendrils extending from a central vase. The crisp, linear patterning of the dining-room window reappears, as well, in the leaded glass upper panel of the inner front door.

The plan of the house is dominated by the imposing front stairhall, which occupied the whole southwestern corner of the main floor. Behind this stairhall, a narrow central hallway down the building's spine leads to the other first-floor rooms. Elaborate Classical Revival and Colonial Revival mantels, each featuring freestanding columns carrying projected entablatures over over-mantel mirrors survive in two major rooms; intricate parquet floors are common throughout; and the front entry foyer boasts an elaborately embossed composition covering which appears to be Lincrusta Walton. The outstanding interior feature, however, is the front staircase. This rises with a theatrical flourish along the whole western wall of the

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main stairhall. A landing, midway up the run, bows dramatically forward into the hall against a backdrop of colored sunlight flooding in from the stained glass-filled bay window behind. A handsome Colonial Revival railing of varnished hardwood lines the stairs; simple sunken panel work set vertically encloses the space beneath.

Although the building has recently been converted from single-family use into apartments, the changes necessitated by that conversion (blocking off the upper end of the front staircase, inserting a second kitchen into a former end of the front staircase, inserting a second kitchen into a former upstairs bedroom) have had minimal impact upon the building's overall character. The disappearance from storage, however, of the ornamental carved panel which originally filled the porch gable (and which was practically the signature of the building's architect, Albert H. Humes) is a far more serious loss.

Also located on the Burnham House lot (behind the main house and facing toward Hawes Street) is a matching, shingled, one-bay garage. If this structure was actually erected at the same time as the house (and its architectural character certainly suggests that it could have been) this could be one of the earliest garages now standing in Pawtucket.

PERIOD: 1900-
AREAS OF SIGNIFICANCE: Architecture
SPECIFIC DATE: 1902
ARCHITECT: Albert H. Humes

SIGNIFICANCE:

The E.A. Burnham House is architecturally significant as a handsomely detailed example of the kind of spacious dwelling erected by Pawtucket's prosperous upper-class residents around the turn of the century. Its matching single-car garage may well be one of the earliest representatives of that particular building type remaining in Pawtucket. The building is significant, as well, as one of the known surviving works of Albert H. Humes, an important local architect and politician.

The present house at 17 Nickerson Street was built for Eugene A. Burnham, partner in Charles A. Luther & Company, pattern makers and machinists, in 1902, replacing an earlier Burnham house on the same site. The architect for the 1902 dwelling-house was Albert Hadfield Humes, a Pawtucket native who had attended Schofields Commercial College in Providence and had spent six years in the offices of William R. Walker & Son before opening his own architectural office in Pawtucket in 1887. From

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that date on, Humes competed rather successfully with the better-known Providence architectural firms for the commissions of large, upper-class residences (and some public and commercial buildings) in Pawtucket, Central Falls, and the surrounding area. The architect also became an important political figure, serving as Mayor of Central Falls in 1903-04, and running (unsuccessfully) as the Bull Moose candidate for Governor in 1912. The Burnham House on Nickerson Street is an example of this important local architect/politician's distinctive personal style in its turn-of-the-century phase.

VERBAL BOUNDARY DESCRIPTION:

The nominated property is Pawtucket Assessor's Plat 44B, lot 262 and includes the Burnham House, its garage, and their immediate surroundings.

ACREAGE: less than one
LEVEL OF SIGNIFICANCE: Local
UTM: A 19 301780 4539300

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NAME: St. Paul's Church
LOCATION: 50 Park Place
OWNER: St. Paul's Church Corporation
50 Park Place
Pawtucket, RI 02860

CONDITION: Good; altered; original site

DESCRIPTION:

ST. Paul's Episcopal Church, a 1901 stone building of Gothic Revival style, is located on the easterly side of Wilkinson Park, in a once-fashionable residential neighborhood now eroded by commercial uses and heavy traffic. The church building occupies the southwestern corner of its large, sloping lot; a 1915 Guild House has been attached to its rear; while a 1963 office and school building stretches off from its northern rear quarter. All three sections of the complex are designed in some form of the Gothic Revival style.

The 1901 church building is patterned after the Gothic churches of fifteenth century England. Basically rectangular in plan (roughly 60 feet wide by 75 feet long) the body of the church is covered by a double-pitched gable roof, broken by gabled transepts near the eastern end, and by a range of gabled clerestory dormers between the transepts and the building's facade. A buttressed and battlemented southwestern corner tower, 24 feet square at the base, rises to a height of some 80 feet, and forms the building's principal exterior feature. Exterior walls are of a local seam-faced stone of a gray-brown tint, laid in red mortar in a random rubble pattern. The essentially flat faces of the stone impart a rather thin "papery" quality to the exterior walls. Carved brownstone trim is used extensively--for molded beltcourses, window reveals, mullions, tracery, wall and buttress coping; etc. Roofs are covered with dark gray slates. Window and door openings are of a rather blunt, pointed-arch form. The clerestory and aisle windows are doubled, as are the large, louvered openings in the belfry stage of the tower. Small, single windows appear chiefly in the middle stage of the tower, while more elaborate triple windows with traceried heads are used in both the eastern and the western ends of the nave and in both transept ends. All of these windows are filled with stained glass, most of which has been added in the years since the building was first completed.

The principal entrance into the church is through the base of the southwestern tower. A narrow baptistry stretches northward from the tower behind the building's facade; a staircase beyond the baptistry's northern

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end leads to the single, western gallery. Gothic arcades on octagonal piers separate the nave from the two side aisles in the body of the church. A handsome (if non-functional) "hammer-beam" roof covers the nave and is continued into the chancel beyond the plastered transverse arch which marks the farther side of the crossing. Walls, piers, and spandrels are white-painted plaster; the wooden roof trusses and boarding have been given a dark stain; some modest stenciling appears on some of the woodwork. An open, wooden rood screen in the form of a lacy Gothic arcade was added about 1919; the woodwork in the chancel beyond dates from a post-World War Two remodeling.

The northeastern corner of the main building contains a sacristy and clergy vestry; the opposite (southeastern) corner contains a small morning chapel. Incorporated into this chapel are a variety of architectural fragments from the original (1816-17) building erected for this parish: a Federal-style Palladian altar window enframement, with mid-nineteenth-century stained glass; three sunken-panel Federal doors; Federal pew paneling reused as wainscot; and a delicate Federal cornice, appropriately reused beneath a coved, plastered ceiling. Other relics salvaged from the original building can be found in other portions of the church: the 1817 Paul Revere bell was rehung in the 1901 belfry; the original, white marble baptismal font has been reused in the baptistry; a pair of mid-nineteenth-century marble plaques, memorials to Samuel Slater and David Wilkinson, have found a new home in the vestibule; and an exquisite mid-nineteenth-century crystal chandelier, given to the church by Samuel Slater's widow, now hangs above the northern aisle.

PERIOD: 1900-

AREAS OF SIGNIFICANCE: Architecture, Religion

SPECIFIC DATES: 1901, 1915, 1963, and fragments of 1816-17

ARCHITECT: Saunders & Thornton (Providence);
Gorham Henshaw (Providence);
Milton Nelson (Providence)

SIGNIFICANCE:

St. Paul's Church is architecturally significant as a representative example of the style of Gothic Revival church architecture popular in this country at the turn of the century; it is, as well, the repository of a variety of handsome architectural fragments salvaged from the original, Federal-style church on this site. Historically, St. Paul's is significant as the present home of the Episcopal parish founded by Samuel Slater and David Wilkinson in 1815. The first Episcopal parish in Pawtucket (and the fifth in Rhode Island) St. Paul's has spawned no fewer than ten

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additional parishes in the Blackstone Valley area. Although St. Paul's is a church-owned property and would not, therefore, ordinarily be eligible for inclusion in the National Register, the property derives its primary significance from its architectural character and historical associations and it is nominated on that basis.

St. Paul's parish in Pawtucket was organized in 1815 as an offshoot of St. John's in Providence. Two of the principal patrons of the new parish were Samuel Slater, the English-born "Father of American Manufacturers,"¹ and David Wilkinson, the almost equally famous "Founder of the American Machine-Tool Industry."² Slater became the first Senior Warden of St. Paul's; Wilkinson was named a vestryman; both men made heavy financial contributions to the fledgling parish. Samuel Slater had founded one of the first American "Sunday schools" in Pawtucket in the 1790s. This was originally organized along the lines of the schools established by Robert Raikes in England and was initially conceived as a way to educate Pawtucket's juvenile mill-workers while curbing their alleged rowdiness on their single day off from work. By the 1810s, however, Slater's Sunday School had evolved into a church-run effort chiefly devoted to the memorization of Bible verses. With the formation of St. Paul's in 1815, the earlier Sunday School was absorbed into the activities of the new parish.

The original wooden church building of St. Paul's was erected on the easterly side of Church Hill in 1816-17. The building's plan is said to have been drawn by the first rector, Rev. John L. Blake; the master carpenter appears to have been Elias Dunbar of Providence. A Gothic Revival tower (probably designed by the Providence architects, Tallman & Bucklin) was added in 1843; the building survived in this form until the turn of the century. The stone church building which replaced it in 1901 was designed by Saunders & Thornton of Providence. The 1915 Guild House, erected of brick in the Tudor Revival style, was designed by Gorham Henshaw, also

¹Rivard, Paul E., Samuel Slater: Father of American Manufacturers (Pawtucket: Slater Mill Historic Site, 1974).

²Kulik, Gary and Malone, Patrick M. "A National Historic Mechanical Engineering Landmark: The Wilkinson Mill, 1811, Pawtucket, Rhode Island" (The American Society of Mechanical Engineers, 1977), p. 5.

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of Providence, while the 1963 brick office wing came out of the office of C.E. Maguire & Associates, Engineers (Milton Nelson, project architect).

VERBAL BOUNDARY DESCRIPTION:

The nominated property is Pawtucket Assessor's Plat 53B, lot 530, and includes St. Paul's Church, Guild House, and office wing and their immediate surroundings.

ACREAGE: less than one
LEVEL OF SIGNIFICANCE: Local
UTM: A 19 301890 4638520

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NAME: Jonathan Baker House
LOCATION: 67 Park Place

OWNER: Mrs. Margaret E. Hanley
67 Park Place
Pawtucket, RI

The Jonathan Baker House, 67 Park Place, Pawtucket, was proposed for nomination to the National Register. The nomination was not approved by the Rhode Island Review Board.

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NAME: Gilbane's Service Center Building
LOCATION: 175-191 Pawtucket Avenue
OWNER: Robert and Theresa Hill
175-191 Pawtucket Avenue
Pawtucket, RI 02860
CONDITION: Good; altered; original site

DESCRIPTION:

Gilbane's Service Center building, a whimsical Art Deco-derived design of the early 1930s, is located on the southwestern corner of Randall Street and Pawtucket Avenue (U.S. Route 1) on the edge of the late-nineteenth-century residential neighborhood of South Woodlawn. The stucco-covered, concrete-block gas station building follows a rounded L-plan, leaving an open service area between the structure and the two intersecting streets. A two-story, hip-roofed office block anchors the northern end of the building; a fanciful five-tiered tower at the opposite end balances the office block visually, while also attracting the attention of drivers traveling along busy Route 1. The flat-roofed, single-story portion of the station between the tower and the office is divided into eleven bays of several sizes. The front wall of each bay is marked by corner pinnacles sandwiching pent-roofs--the same motif is repeated (reaching a rather dramatic climax) on the multi-tiered southern tower.

The stucco covering of most of the exterior walls has a pale orange tint, but plain white stucco fills the blind arches atop each ground-floor opening. Further color contrast is added by the red brick soldier course, which outlines the top of each arch and then continues across the building's front at the impost line, and by the green-painted roofs. A recent coat of bright red paint on much of the formerly green painted trim has additionally enlivened the station's unusual color mix. And, finally, a red neon sign and clock in the upper tiers of the tower have recently been put back into service, and add their own distinctive, ruby glow to the overall color effect.

Exterior alterations of the building have chiefly been replacing the original windows (those in the southern end of the structure have been filled in with wavy glass block) and closing in several of the eight originally open service bays. The five pumps which were originally aligned along a single island in front of the building have also been removed. In terms of both its overall form and its fundamental visual impact, however, the station remains basically intact.

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PERIOD: 1900-

AREAS OF SIGNIFICANCE: Architecture; Transportation; Commerce

SPECIFIC DATE: c.1931

ARCHITECT: Phillip Eddy

SIGNIFICANCE:

Gilbane's Service Center Building is architecturally significant as a free-wheeling vernacular interpretation of the Art Deco style, certainly the finest of its type in Pawtucket, and one of the best in Rhode Island. Historically, Gilbane's is significant as one of the earliest and largest examples of the second generation of American gasoline stations--those which included service and repair functions in addition to selling gasoline. Gilbane's was advertised in 1934, in fact, as "New England's Largest Drive-In Service Station."¹

The present Gilbane Service Center Building, designed by Phillip Franklin Eddy, was erected for Francis Gilbane, Incorporated, around 1931, replacing an earlier building owned by that company on the same site. Gilbane's new station building with its five gasoline pumps and eight service bays, represented a dramatic advance over the much smaller filling stations (see the 1927-28 Art's Auto station, for instance, at 5-7 Lonsdale Avenue, already listed on the National Register) which, with their limited service facilities, had hitherto predominated in Pawtucket. The Gilbane organization in the 1930s actually owned three locations in Pawtucket and operated an extensive fuel oil and oil burner business in addition to their Route 1 gas station. These non-automotive operations gradually expanded to the point where the Pawtucket Avenue service station was eventually converted into office and private garage space serving the burgeoning fuel oil business.

¹Pawtucket and Central Falls (Providence County, R.I.)
City Directory. (Boston: Sampson & Murdock Company, 1934) p. 71.

VERBAL BOUNDARY DESCRIPTION:

The nominated property is Pawtucket Assessor's Plat 54A, lot 648, and includes the Gilbane's Service Center Building and its immediate surroundings.

ACREAGE: less than one

LEVEL OF SIGNIFICANCE: Local

UTM: A 19 301710 4637810

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NAME: Church of the Immaculate Conception of the Blessed Virgin Mary
Parish Complex
COMMON NAME: St. Mary's
LOCATION: 103 Pine Street; the site includes all of the block bounded
by Pine, Grace, George, and Delaney Streets; and the eastern
half of the block bounded by Pine, Delaney, George and Randall
Streets
OWNER: St. Mary's Church of the Immaculate Conception
103 Pine Street
Pawtucket, Rhode Island
CONDITION: Good; altered; original site

DESCRIPTION:

The six-acre, five-building St. Mary's Parish Complex is located near the eastern edge of the mid-nineteenth-century residential neighborhood of South Woodlawn. Interstate 95 was sliced through the northern section of this neighborhood in the early 1960s, passing just to the north of St. Mary's, and access ramps to the highway along with a widening of George Street south of the highway, have removed many of the nineteenth-century buildings which formerly fronted the St. Mary's complex on the north and east.

The St. Mary's Parish Complex today consists of five major buildings and a two-and-a-half-acre cemetery set on a six-and-a-half-acre site. Foremost amongst the buildings is the red brick Victorian Gothic church on the corner of Pine and Grace Streets. Erected in 1885-87, the church is basilican in plan, and lacks any projecting transepts. A tall corner tower projects from the northern end of the Pine Street facade, and a pentagonal apse is carried the full height of the nave on the building's eastern end. A clerestory lighting the nave rises above the pitched aisle roofs; all roof slopes (including those of the broached tower spire) are covered with gray slate accented by yellow and red banding. Gray granite is used extensively to accent the brickwork of the exterior walls, most particularly in the wall and tower buttresses and as the enframement of the rose window which is the principal feature of the western facade. All other windows in the building are of pointed-arch form. The only major exterior alterations have been the replacement of the original wooden western doors with three sets of modern glass double doors, and the cutting down of the intermediate buttress on the western facade, with the loss of the granite pinnacle and finial which originally topped it.

The church building is entered through three, pointed-arch doorways in the western facade, each of them approached by a flight of massive

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granite steps. Beyond the shallow narthex (the eastern wall of which was removed, in 1968, to allow more light into the sanctuary) the body of the church is divided into a nave and a pair of flanking side aisles separated by two files of clustered Gothic columns. The choir loft is located above the narthex; there are no galleries above the two side aisles. The interior walls have been refrescoed several times in the twentieth century (the last time, in 1968, the artist was John Prampolino), and all of the stained glass windows except the western rose window are also of twentieth-century date, as are the ornate wooden altar rail and the pair of bronze gates which pierce it. The auditorium in the church basement was thoroughly remodeled in the late 1950s; this space is still dominated, though, by the two files of original, cast-iron Gothic columns which support the sanctuary floor and the sanctuary columns above.

Adjoining the church buildings on Pine Street is a two-and-a-half-story rectory building erected in 1908-09 (Murphy, Hindle & Wright, architects) in the Tudor Revival style; a similarly styled story-and-a-half carriage house of slightly later date is located behind it. Both buildings have red brick exterior walls, and slate-covered hipped roofs. The rectory's facade is dominated by a slightly projecting, gabled central pavilion and the building possesses a rather grand interior--its ground floor rooms are oak-paneled and an open central staircase rises through all three stories.

At the opposite corner of the church property, near the corner of George and Randall Streets, stand the other two parish buildings--the parochial school building, erected in 1890-91, and the convent building, dating from 1895-96. Both are imposing red brick structures, the school standing four stories high under a tall, hipped roof, the convent being a story lower under a roof of similar configuration. Major exterior changes to the school include the replacement of the old wooden sash windows with new aluminum windows, and the loss of the original wooden cupola (blown down in the 1938 hurricane). The chief exterior change at the convent has involved the substitution of an enclosed brick entry for the original open front porch.

Old St. Mary's Cemetery, fronting upon George Street between Grace and Delaney Streets, is an integral part of the parish complex. The oldest section of the cemetery at the corner of George and Grace Streets, is raised above street level by sections of stone retaining wall--of slate rubble along Grace Street, of coursed granite ashlar on George Street. A 1924 wrought iron fence faces a mid-nineteenth-century extension of the cemetery along George Street; a chain link fence lines the southern and western edges of the enlarged area. Only a handful of slate or granolithic paths are found in the northern end of the cemetery; there are no drives within

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it. A scattering of mature hardwoods provide shade at the Grace Street end of the former boundaries of the several parcels engulfed during cemetery expansion.

The earliest monuments in the cemetery tend to be white marble ledger stones laid flat on the ground (many now are at least partially sodded over, others may have disappeared entirely) or standing marble slabs. Stones of these types can be found from the 1830s onward. More elaborate carved marble slabs become more frequent in the second half of the century; and one or two brownstone or zinc monuments can also be found from this period. More common, however, from the later nineteenth century onward are gray granite slabs or obelisks. The names on all of these stones, regardless of period, are almost exclusively Irish.

PERIOD: 1800-1899, 1900-

AREAS OF SIGNIFICANCE: Architecture; Religion; Education

SPECIFIC DATES: c. 1830, 1885-87, 1890, 1908-09

ARCHITECTS: Murphy, Hindle & Wright; unknown

SIGNIFICANCE:

The St. Mary's Parish Complex derives its primary significance from its historical importance as the home of the first Catholic parish in Pawtucket (the second oldest in Rhode Island) and its architectural importance as a unusually complete and relatively well preserved example of a typical turn-of-the-century Roman Catholic parish complex.

Pawtucket has historically been the center of one of the oldest and strongest Catholic communities in Rhode Island. As early as 1823, the bishop of Boston baptised five Pawtucket children. Five years later, David Wilkinson donated a tiny lot of land on Pine Street "...for the benefit of the Roman Catholics settled in the neighborhood and to have a church erected upon it." The wooden church building raised here the following year was the first structure specifically designed as a Catholic church in Rhode Island.

The original members of St. Mary's parish are thought to have numbered about fifty. Their ranks were continually swelled, however, by the waves of immigrant Irishmen who arrived in Pawtucket as laborers and mill-workers during the middle years of the nineteenth century. The original church building was enlarged twice; the modest graveyard adjoining was improved; a school building and a convent were erected on George Street; and a handsome Second Empire rectory was constructed on Pine Street--all between 1829 and 1870. New Catholic parishes were split off from St. Mary's in

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Attleboro, Valley Falls, Ashton, Central Falls, and other sections of Pawtucket. Even so, the membership of St. Mary's had reached approximately five thousand in the 1890s.

The present substantial buildings of the St. Mary's Parish Complex are all "second generation"--each replaced an earlier, wooden structure. Two of these earlier buildings survived until quite recently--the original carpenter-Gothic school building (1854) on the northwestern corner of George and Grace Streets, and the Second Empire, Father Delaney House (c. 1865) which had been moved to Randall Street, were both demolished in the late 1970s. The final surviving element of the original parish complex then, is the venerable 1830s cemetery. The fact that this historic Catholic cemetery exists within a complete, if basically turn-of-the-century parish complex, makes the St. Mary's property an especially valuable example of Rhode Island's Roman Catholic parish compounds.

VERBAL BOUNDARY DESCRIPTION:

The nominated property includes Pawtucket Assessor's Plat 54A, lots 498, 506, 711, 712, and includes the church, rectory, school, convent, carriage house, and cemetery, and their immediate surroundings.

ACREAGE: 6.48 acres
LEVEL OF SIGNIFICANCE: Local
UTM: A 19 301800 4638120
B 19 301780 4637960
C 19 301650 4637980
D 19 301640 4638120

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NAME: Childs-Brown House
LOCATION: 172 Pine Street
OWNER: Robert B. Haig, et als.
410 North Broadway
East Providence, RI 02914

CONDITION: Good; altered; original site

DESCRIPTION:

The Childs-Brown House, an imposing Italianate dwelling with added Queen Anne features, occupies a large corner lot in a densely built-up mid-nineteenth-century residential neighborhood south and west of Pawtucket's downtown. The house faces east toward Pine Street; narrow strips of yard (presently covered with crushed stone) set the building off from both Pine Street and the southern cross street, Harrison Street. An asphalt-covered parking lot now occupies the northerly third of the lot. There are no free-standing outbuildings on the lot at present but a single-story garage/store room is currently attached to the western end of the rear ell.

In its overall form the Childs-Brown House is basically a standard, two-story, cubical Italianate Palazzo-form wooden dwelling of the 1860s with an attached rear ell. The exterior walls are clapboarded; a low-pitched hipped roof broken by gabled dormers caps the body of the main house. A major, but sympathetically handled, remodeling of the house (probably undertaken in 1893-94) added the projecting single-story solarium on the building's southern side and, perhaps the two-story bay window and the other projecting elements on the opposite (northern) flank; one or more twentieth-century additions have been made on the northern side of the rear ell. Surviving original exterior details include the heavily bracketed eaves cornice, the bracketed single-story front porch, and the typically Italianate window enframements. The exterior detailing of the several presumed additions is actually very close in character to that of the original work, thus tying these later elements into the earlier design of the body of the house.

Inside the main house, the floor plan follows a variation of the traditional central-hallway layout, with a slightly offset semi-elliptical staircase set behind an archway in the back portion of the hall. North of the hallway, a pair of rooms are separated by an interior chimney stack and closets; south of the hallway, what is now a single open room was probably once a double parlor. Upstairs, another central hallway gives access to the principal chambers in the main house. The western ell contains a back stairhall whose present form likely dates from the 1890s and

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a succession of ancillary rooms, each of which is more or less remodeled.

The most notable original interior feature is the handsome black walnut main staircase--a characteristically mid-nineteenth-century design which sweeps upward from a massive, faceted newel. This solid staircase is complimented by the original, heavily molded standing trim and paneled doors which still survive through much of the main house, and by the molded plaster ceiling cornices and central medallions which can also be found in many rooms. (Many of these medallions, unfortunately, were recently damaged when vandals ripped out the chandeliers then suspended from them.) Another interior feature which might well be original is the set of unusual tubular radiators found scattered throughout the house, many of them still capped with shaped marble tops.

Later interior features of note include: the (cherry?) Queen Anne mantelpiece in the northeastern front room on the first floor; the unusual full-length mirror in its Queen Anne enframement in the southern first-floor room; the oak back staircase in the Queen Anne style; the parquet floor in the northwestern ground-floor room; and the extensive painted graining found on the doors and standing trim of the ell--all of these features presumably date from the 1890s remodeling. (Another notable feature which would have dated from this 1890s remodeling was the round-head stained-glass window which formerly graced the back stairhall. This, too, was stolen while the house standing vacant several years ago.) The northwestern ground-floor room, in addition, was remodeled again early in this century (probably in the 1910s). Prominent features of this remodeling are the two-tiered oak mantelpiece, the paneled oak wainscot, and the pressed tin ceiling.

PERIOD: 1800-1899

AREAS OF SIGNIFICANCE: Architecture, Industry

SPECIFIC DATES: 1868-69, c. 1893-94 et seq.

ARCHITECT: Unknown

SIGNIFICANCE:

The Childs-Brown House is architecturally significant as a fine and unusual example of a good, late Italianate upper-class dwelling house given a sympathetic, late nineteenth-century Queen Anne remodeling. The house is possessed of local historical significance, as well, as the long-time home of James Brown (the son of James S. Brown and grandson of Sylvanus Brown) who carried on the Brown family tradition of first-class textile-machinery-building in Pawtucket.

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The Childs-Brown House was erected in 1868-69 as the home of Alfred L. Childs, partner in Dispeau & Childs, Pawtucket ice dealers. Child's widow lost possession of the heavily mortgaged property in 1886; the house passed through two short-term owners before it was purchased by Susan A. Brown, wife of James Brown, in 1887. The Browns had moved into the house by 1889 and they would remain there until 1911.

James Brown represented the third generation in a prominent Pawtucket family of machinists. His grandfather, Sylvanus Brown, was a talented mechanic best known for his work reconstructing Moses Brown's cotton spinning machinery for Samuel Slater. His father, James S. Brown, was an innovative textile machinery designer and the founder of the well-known machinery-building firm, James S. Brown & Company. By 1876, James S. Brown & Company employed over 250 men in its extensive manufacturing plant (listed in the National Register, as part of the Church Hill Historic District) along Main Street on Church Hill. This was the business over which James Brown assumed control in 1879, and which he continued to run after moving into the nearby Childs House in 1889.

The Childs-Brown House passed out of the Brown family in 1911. For the next quarter-century, the house served as the home of William K. Toole, president and treasurer of the Pawtucket Hardware Company (still active today) which bears his name. From 1936 to 1973 the house was used as a funeral home; it was then operated for five more years as a restaurant. Today it is the home of the Veterans Counseling Center.

VERBAL BOUNDARY DESCRIPTION:

The nominated property is Pawtucket Assessor's Plat 53A, lot 179, and includes the Childs-Brown House and its immediate surroundings.

ACREAGE: less than one acre
 LEVEL OF SIGNIFICANCE: Local
 UTM: A 19 301540 4638380

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NAME: Riverside Cemetery

LOCATION: between Pleasant Street and the Seekonk River from a point near Raleigh Avenue to the Providence city line. The Gov. John W. Davis House, which is located on the cemetery grounds, is numbered 724 Pleasant Street

OWNER: The Riverside Burial Society of Pawtucket
724 Pleasant Street
Pawtucket, RI

CONDITION: Good; altered; original site

DESCRIPTION:

Riverside Cemetery, a picturesquely landscaped nineteenth-century graveyard in the "rural cemetery" mode, is located between Pleasant Street and the Seekonk River in south-central Pawtucket, with the developed portion of the cemetery extending from a point near Raleigh Avenue southerly to the Providence city line. Providence's magnificent Swan Point Cemetery is Riverside's neighbor to the south; a turn-of-the-century residential neighborhood extends along the opposite (western) side of Pleasant Street; and an open stretch of sandy barren land (located, in fact, upon the northerly third of lot which contains the cemetery) abuts the cemetery to the north. A dramatic stone wall of massive boulders separates Riverside from its Providence counterpart; sections of iron fencing, granite wall (in front of the Davis House only), and chain link fence line the cemetery's Pleasant Street frontage; the northern boundary, along an imaginary line separating the cemetery from the undeveloped northern portion of the same lot, is open. The main entrance into the cemetery is near its southwestern corner, at the junction of Pleasant Street and Alfred Stone Road. The present gateway was presented to the cemetery as a memorial to Leroy Fales in 1921; it consists of four yellow brick piers capped by granite spheres separating a central automobile gate from a pair of flanking pedestrian entries.

Riverside's topography varies considerably. The rolling hillocks of its southern end gradually subside into a northward-sloping plain which stretches to the cemetery's boundary; the plains and hillocks are terminated by a ragged line of steeply pitched bluffs and ravines. These tumble down to a narrow, undulating terrace on the Seekonk's western bank.

Riverside's most picturesque, southernmost section was initially developed in the 1870s and '80s in the artfully naturalistic "rural cemetery" manner first made popular in the mid-nineteenth century. Here, paved drives artfully meander through shady groves and between the lush banks of ornamental shrubbery which separate one cluster of lots from the

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next. Although the markers are spaced rather closely, the absence of fences, the verdant backdrop of trees and shrubs, and the naturalistic layout of the drives has carefully preserved the image of a picturesque natural landscape in the best of the "rural cemetery" tradition.

A rather more regular layout has been resorted to in Riverside's flatter, central and northern sections, where winding drives are chiefly confined to the area along the riverbank bluffs. A focal point within this section is the terraced, circular Fales family plot whose shape is reflected in the pair of circular drives which surround it. A less obvious but equally impressive feature of this central section is the secluded group of plots found perched atop a riverbank bluff a bit to the north of the Fales lot. Cut off from the rest of the cemetery by a thick cedar hedge, and set within their own hilltop grove, are a cluster of some twenty or thirty rustic plots dating from the 1930s. Each is marked by a single boulder left in an almost natural state--only a single family name is inscribed upon each.

As in the southern portion of the cemetery, mature shade trees abound in Riverside's central section (oaks and spruces being particularly numerous), but the ornamental shrubbery begins to thin out as the northern end is approached. The northernmost section of the cemetery is, in fact, only thinly and rather recently developed.

The monuments within the cemetery range in date from the late nineteenth century through the present. In terms of sheer numbers, granite slabs, obelisks, and sarcophagi constitute the norm, but a notable collection of more interesting monuments can be found as well. Marble markers appear occasionally and there are a handful of striking, blue-gray monuments of zinc. One of these zinc monuments, that of the Devereaux family, features a life-sized, classically draped mourning figure standing atop a Victorian Gothic pedestal. The most impressive single monument in the cemetery, however, is that which stands on John R. Fales' terraced, circular lot. A six-foot high, pilastered granite pedestal at the center of this lot bears aloft a life-sized, classically draped figure in mourning, sheltered in a six-sided classical temple.

Two significant late nineteenth-century buildings are also located within the cemetery's grounds: a one-and-a-half-story cemetery manager's house (with outbuildings) stands at 724 Pleasant Street, and a small, octagonal gatehouse with a connecting shed is located at the cemetery entrance. Both buildings are clapboarded wooden structures with intact Late Victorian trim; both were presumably erected at the cemetery's best in the 1870s. Specifically, the manager's house is a T-shaped

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variant of the standard, three-bay, side-hall form, with a single-story bay window on the front facade. Elaborate, gabled windowheads and triangular brackets under wide eaves are the principal exterior embellishments. The single-story gatehouse, in contrast, features projecting, heavily proportioned label moldings over each opening as its major exterior ornament.

PERIOD: 1800-1899

AREAS OF SIGNIFICANCE: Landscape Architecture, Social/Humanitarian; Sculpture

SPECIFIC DATES: 1874, c. 1877, 1881, 1891

ARCHITECT: Edward & Walter Dexter, R. Smith Mowry

SIGNIFICANCE:

Although graveyards are not ordinarily considered eligible for listing in the National Register, Riverside Cemetery derives its primary significance from its outstanding design features and its important historical associations. As a well-preserved exemplar of the rural cemetery movement of the nineteenth century and as a virtual extension of Providence's outstanding Swan Point Cemetery (already listed in the National Register of Historic Places), which lies adjacent to it, Riverside Cemetery is significant in the history both of landscape architecture and of social attitudes. Its cast and carved stone and metal monuments are significant, as well, in the history of Rhode Island sculpture. Finally, Riverside holds a significant place in Rhode Island political history as the home of Governor John W. Davis. Davis, a prime mover in the Riverside Burial Society and the cemetery's long-time resident manager, capped a long and active political career with two terms as Governor of Rhode Island, in 1887 and 1890.

Riverside Cemetery was initially laid out in 1874 by Edward and Walter Dexter, civil engineers, under the supervision of one of the cemetery's Trustees, W.D. Bullock, who was himself a civil engineer. The octagonal wooden gatehouse was likely erected at the same time; the resident manager's house was finished by 1877, when John W. Davis and his family moved from Providence to occupy it. Four years later, R. Smith Mowry was called in to replat at least a portion of the grounds.

John W. Davis, the proprietor of a Providence grain and provisions business from 1850 until 1890, first entered politics as a member of the Democratic City Committee of Providence in 1854. After moving to Pawtucket, Davis was elected to a number of state and local offices--town councilman in 1882 and 1885; state senator in 1855, 1886, and 1895; Mayor of Pawtucket in 1896--in addition to serving the two terms as governor.

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The first Democrat elected to the governor's office since the 1850s and the first Pawtucket resident since Joseph Jenks, Jr., served in the 1720s and 1730s, Davis' administration was a relatively progressive one; its major achievements included an amendment to the state constitution allowing foreign-born citizens the same voting rights as native-born citizens, a ballot reform law on the Australian (secret ballot) system, and the establishment of a state College of Agriculture and Mechanic Arts.

VERBAL BOUNDARY DESCRIPTION:

The property owned by the Riverside Burial Society includes all of Pawtucket Assessor's Plat 67A, lot 15. The grounds actually occupied and developed for cemetery use, though, cover only the southern two-thirds of this lot--the northern third of lot 15 (a sandy waste) is therefore excluded from this nomination. Specifically, the nominated property is that portion of Pawtucket Assessor's Plat 67A, lot 15 lying south of a line drawn parallel to, and 650 feet southerly from, the north boundary line of lot 15.

ACREAGE: c. 34 acres
 LEVEL OF SIGNIFICANCE: Local
 UTM: A 19 302400 4636920
 B 19 302480 4636440
 C 19 302100 4636400
 D 19 302110 4636940

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NAME: Gilbert Carpenter House
LOCATION: 50 Prospect Street

OWNER: Michelina Marotti
64 Prospect Street
Pawtucket, RI 02860

The Gilbert Carpenter House, 50 Prospect Street, Pawtucket, was proposed for nomination to the National Register. The nomination was not approved by the Rhode Island Review Board.

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NAME: Bridge Mill Power Plant
LOCATION: 25 Roosevelt Avenue
OWNER: Blackstone Valley Electric Company
P.O. Box 1111
Lincoln, RI

CONDITION: Good; altered; original site

DESCRIPTION:

The Bridge Mill Power Plant of 1893-94 is located on the western bank of the Seekonk River approximately 125 feet below Pawtucket Falls. Formerly a densely built-up industrial district just outside Pawtucket's commercial core, this neighborhood currently displays a smattering of unpretentious modern structures among the parking lots and weed-grown embankments of urban renewal. The Bridge Mill Power Plant building is the lone nineteenth-century survivor.

The Bridge Mill Plant is an electric generating station designed to be run by water and/or steam. A flat-roofed two- and three-story building constructed of red brick, the above-ground plant is composed of three major sections--gatehouse, power house, and boiler house (from north to south). The eastern, riverfront side of the building is built atop a coursed granite ashlar retaining wall. Buried behind this retaining wall is a 130-foot-long brick conduit, 17½ feet in diameter, which runs northward from the gatehouse to the contemporary brick dam above Pawtucket Falls. The walls of the three sections of the plant were originally pierced with regularly spaced, chiefly round-headed, windows; many of these have since been sandblasted, and the original brick cornices have given way to a new metal flashing.

The interior of the power plant follows the three-part arrangement suggested by its exterior form. The small, north block of the building sits atop the 17½-foot conduit from the dam and contains the gates and hoists required to control the flow of water into the power house. The central, power house section contains five pairs of 33-inch McCormick turbines in the basement, or wheel-room, level; each turbine was originally linked, via pulleys and belts, to a dynamo and a Lombard governor mounted in the engine room one floor above. When fully operational, these turbines, operating on 17 feet of head, could produce fully 1300 h.p. For back-up during dry seasons, a parallel system of belts and pulleys originally connected the dynamos to a pair of Westinghouse compound automatic engines, with cylinders of 15" and 27", and 16" strokes, which were also located in the engine room. These Westinghouse engines were provided with steam from two Heine water-tube boilers which were located in the third (southernmost) section of the

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plant--the boiler house. The engines and boilers have all been removed but the McCormick turbines (one with a broken shaft) and the Lombard governors remain in place.

PERIOD: 1800-1899

AREAS OF SIGNIFICANCE: Architecture; Engineering

DATE: 1893-94

ARCHITECT: Stone, Carpenter & Willson

SIGNIFICANCE:

The Bridge Mill Power Plant is one of the earliest surviving electric-power generating plants in Rhode Island, with its hydraulic system and much of its original equipment intact. Architecturally, the plant is perhaps the finest nineteenth-century example of this building type remaining in Rhode Island.

In the mid-1880s, members of the Goff family of Pawtucket began buying up the various small lots and the much-divided water privileges on the western side of Pawtucket Falls. Ownership of a large chunk of property here, both land and water rights, was finally consolidated by the Goffs in 1895 and the development of the Bridge Mill Power Plant on this site was immediately begun. The electric-generating plant, however, was only one part of a much grander overall development plan. The Goffs' original intention was to build a new, 700' long street through their newly acquired property, to erect a whole range of new, commercial and light manufacturing buildings along this street, and to construct other, larger buildings for heavy manufacturing closer to the riverfront, with power for all of the myriad operations planned for these new buildings to be provided by means of electric motors driven by the Goffs' new power plant. That plant, however, appears to have been the only portion of this grand scheme to materialize. Shortly after its completion, the Goff-owned Bridge Mill Power Company which had built it, was merged into the Pawtucket Electric Lighting Company (owned by the Pawtucket Gas Company) to form the new Pawtucket Electric Company. The electricity generated by the new water-powered station was then used to augment the production of the Electric Lighting Company's older, steam-fired plant located a half-mile further south.

The hydraulic engineers for the Bridge Mill plant were Shedd & Sarle of Providence with J. Herbert Shedd as consulting engineer. Everson & Little of Providence built the heavy granite retaining wall and were responsible for all other masonry construction. Stone, Carpenter & Willson designed the building, while the Rodney Hunt Machine Company of Orange, Massachusetts, installed the water wheels, flumes, and power transmission systems.

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Electricity was last generated at the Bridge Mill plant in the 1960s and the station has since been unused.

VERBAL BOUNDARY DESCRIPTION:

The nominated property is Pawtucket Assessor's Plat 53B, lot 583, and includes the power plant and its immediate surroundings.

ACREAGE: less than one
LEVEL OF SIGNIFICANCE: State
UTM: 19 302140 4638580

(See Continuation Sheet #148)

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NAME: Pawtucket City Hall
LOCATION: 137 Roosevelt Avenue
OWNER: City of Pawtucket
137 Roosevelt Avenue
Pawtucket, RI 02860
CONDITION: Good; altered; original site

DESCRIPTION:

Pawtucket City Hall, a striking Art Deco landmark of the 1930s, is located on the western bank of the Blackstone River on the northern fringe of Pawtucket's downtown core. To its south and west stretch the broad, asphalted parking lots created by the Slater Urban Renewal Project of the 1960s; to its north, a tiny, terraced lawn with an unusual clamshell fountain separates the building from Exchange Street; behind the building to the east runs a placid stretch of the Blackstone River, beyond which lies a turn-of-the-century mill complex.

A prominent Pawtucket landmark in the Art Deco style of the 1930s, the City Hall building is formally (and functionally) composed of three distinct segments: a four-and-a-half-story main block, 182 feet long by 62 feet wide, with a low-pitched curb roof, running north-south parallel to Roosevelt Avenue and culminating in a 209 foot high central tower; and two short, flat-roofed wings, two- and two-and-a-half stories high, each wing measuring 51 feet by 90 feet deep, and running east-west across the narrow ends of the long main block. (The northern wing contains the Fire Department headquarters, the southern wing, Police Department headquarters.) The entire building is of steel-framed, fireproof construction. Exterior walls are infilled with cinder block, faced with a pale yellow brick, and accented by large quantities of cast-stone ornamental trim. Green Roman tiles originally covered all of the visible roof slopes; surviving tiles have now been consolidated on the prominent western slopes while the eastern roofs have been recovered with green asphalt shingles.

The facade of the main block is organized in a basically classical manner--the ground and first stories acting as an architectural basement and the second and third stories united by pilasters between each bay. The building's three central bays break slightly forward of the remainder of the main block and this pavilion is capped with a flat-roofed attic story--an effective visual base for the stepped-back tower behind. The principal entrance into the city hall is located on the first floor of this projecting central pavilion--the original revolving door was replaced by conventional steel and glass swinging doors in the early 1960s. Fenestration is balanced, if not absolutely symmetrical, and the windows are

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filled with custom-designed, double-hung sash; each sash subdivided by either two or four vertical muntins. Three ornamental metal balconies of crisply geometrical design are used to emphasize the break between the upper stories and the "basement" on the pavilion and the two flanking wings; a smaller balcony repeats this theme over the doorway to the southern (Police Headquarters) wing. A dozen cast-stone bas-relief panels, located just below the first-floor windows in the western facade, illustrate some of the people, buildings, scenes, and events important to the city's history.

The landmark central tower, stepped back at the top and capped with an unusual tomahawk weathervane, originally bore elaborate cast-stone ornamentation on its upper stages--eagles leaned out from each corner below the (originally) open belfry, others were stretched across each face of the belfry stage. This cast-stone ornament was allowed to deteriorate, though, and one corner eagle actually fell from the tower in 1974. The present, plain yellow brick casing replaced all of the remaining cast-stone tower-top ornament at that time.

Inside the building, the principal entrance opens into a split-level lobby, across which is found the building's major staircase--an open-well arrangement serving the four principal floors, the basement and the attic. Adjoining it on the northern side of the lobby is a small passenger elevator. Broad corridors down the spine of the main block at each floor level serve the offices, conference rooms, etc. which line the building's perimeter. The interior of the tower remains unfinished above the attic floor level.

The most highly finished spaces within the City Hall are the lobby, the Mayor's Office, the Tenth District Courtroom, and the City Council Chamber. The lobby is finished in marble--yellow Boeticino wall panels are set off by mottled grey and black pilasters cut with a very flat reeding; the floor is composed of Tennessee blue and Vermont gray marble slabs. Embedded in the center of the lobby floor is a low-relief, nickel and chromium-nickel medallion some 40 inches in diameter, modeled after the Pawtucket City Seal. On the exposed soffits of the two staircase runs leading to the second floor are two Art Deco sculptural panels in low relief--"Achievement" on the left, "Activity" on the right. The Mayor's Office, the Courtroom, and the Council Chamber are all paneled in American walnut and have reeded wooden pilasters echoing their marble counterparts in the lobby. The lesser spaces throughout the building are simply finished with plastered walls.

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Plastered ceilings are used throughout the building; those in the more important spaces are generally developed into a series of shallow, sunken panels. Stylized Art Deco moldings, picked out in glossy aluminum leaf, are used as an occasional ornamental accent within these panelled ceilings. Hardware throughout the building is of Art Deco design, much of it executed in chromium. The light fixtures, in addition, are similarly Art Deco in inspiration and were specifically designed for the City Hall by its architect, a not uncommon practice in the 1930s.

Alterations to the original building beyond those mentioned above include the partitioning of the original ground floor auditorium into additional city offices in the late 1940s, and the 1970s expansion of the mayor's suite of offices into the northeast corner of the Tenth District Courtroom.

PERIOD: 1900-

AREAS OF SIGNIFICANCE: Architecture; Politics/Government; Sculpture

SPECIFIC DATES: 1933-35

ARCHITECT: John F. O'Malley

SIGNIFICANCE:

Pawtucket City Hall is significant architecturally as an outstanding Rhode Island example of the Art Deco style of the 1930s; as an early example of the consolidated city hall (housing all city department headquarters within a single building); and as a major, downtown Pawtucket landmark. The building is significant, as well, in the history of politics and government: it was the first, and one of the largest and most important Rhode Island projects started under the National Recovery Act of 1933 with Public Works Administration funds, and it remains a monument to the most colorful political figure in Pawtucket's recent history--Mayor Thomas P. McCoy, during whose twenty-year rule of the city, the building was proposed, designed, and erected.

Pawtucket City Hall, designed by John F. O'Malley (of the Providence architectural firm of O'Malley & Richards) and incorporating sculptural panels designed and executed in cast-stone by Joseph Delear of Boston, was erected at a cost of just over \$450,000 in the years 1933-36. It replaced a much smaller City Hall building on High Street and allowed, for the first time in the city's history, all of the city's department headquarters to be located in a single, central building. This consolidation of city departments was rather a novel idea at the time and is perhaps symbolic of Mayor Thomas P. McCoy's iron grip on virtually all aspects of Pawtucket's city government in the 1930s. Under McCoy's leadership, Pawtucket was one of the first American cities to benefit from the federal

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recovery programs initiated by President Roosevelt in the era of the 1930s depression. Not only the new City Hall, but a new high school, a municipal stadium, and a new filtration and water plant were erected in this period with federal assistance. It is the monumental City Hall, though, with its soaring, landmark tower, which most appropriately memorializes "Boss" Tom McCoy and his era of machine rule in Pawtucket.

VERBAL BOUNDARY DESCRIPTION:

The nominated property is Pawtucket Assessor's Plat 43A, lot 485, and includes the City Hall and its immediate surroundings, including the small terraced lawn with fountain just north of the City Hall.

ACREAGE: c. 2 acres
LEVEL OF SIGNIFICANCE: State
UIM: A 19 302300 4638900

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NAME: Church of St. John the Baptist/St. Jean Baptiste
LOCATION: 68 Slater Street; the site includes the entire block
bounded by Slater, Quincy, Bullock and Capital Streets
OWNER: Church of St. John the Baptist
Bullock Street
Pawtucket, Rhode Island

CONDITION: Good; unaltered; original site

DESCRIPTION:

The landmark, early twentieth-century church and rectory of St. John the Baptist are sited on a full city block in the nineteenth-century residential neighborhood of Woodlawn, just west and south of Pawtucket's downtown. This neighborhood was bisected by the construction of Interstate 95 in the early 1960s; St. John the Baptist is located atop the northern edge of the east-west trench which that highway carved through Woodlawn.

The long, rectangular church building is oriented with its short end facing eastward, and is essentially basilican in form. Its long, gabled roof is covered with green tiles and is broken by a short blind clerestory. Slightly projecting pavilions mark the locations of the narthex and the transepts on the long northern and southern flanks; a semi-circular apse projects from the western end, and the eastern facade is dignified by a monumental arcaded pavilion. A tall, square belltower with an octagonal belfry and a stubby spire is located near the western end of the southern flank; a two-and-a-half-story, hip-roofed rectory adjoins the tower's base. The church building is constructed of reinforced concrete with a yellow, Belden brick facing accented by Indiana limestone trim.

Stylistically, the design of St. John the Baptist was inspired by the early Renaissance churches of Florence (most specifically, Filippo Brunelleschi's S. Spirito, designed in 1436). The building's chief exterior feature is the grand-triple-arcaded pavilion of its eastern facade. Here, three round-headed arches are carried by monumental Corinthian columns; the end columns, only, are doubled. In the gable peak above, a carved stone figure of Christ in low relief is flanked by a pair of similarly carved angels. Three pairs of round-headed windows pierce the pavilion wall between the carved stone figures and the monumental arcade. The building's long, unbuttressed flanks display a major range of tall, round-headed windows above a lower range of smaller, square openings. The brickwork throughout is subtly banded--darker, header courses are used for every sixth course below the limestone impost line; this

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pattern is varied by the inclusion of regularly spaced soldier courses above the impost line.

Within the triple arcade of the facade, three sets of bronze doors (cast by Brandt of Paris) open into a narthex beneath the single, eastern gallery. Beyond the narthex lies an airy, spacious nave, 200 feet long by 72 feet wide, without any interior columns or side aisles. The long side walls of the nave are developed as columned blind arcades, surmounted by a continuous entablature. In each bay of the arcades, rich Corinthian columns with polished marble shafts and gilded capitals stand just free of the wall and carry engaged entablature blocks from which the round-headed arches spring. Stained glass windows by Maumejean Frères of Paris fill each of the long, round-headed windows within each arch. Corinthian pilasters carry the continuous entablature around the transepts and choir and into the apse, where a pair of monumental Corinthian columns support the entablature behind the altar. The flat ceilings (59 feet high above the nave floor) are subdivided into shallow panels. The four major panels along the building's axis are filled with powerful, Expressionist paintings by Jean Desauliers illustrating the Ascension. In the apse, two wall panels painted by Robert Mahias illustrate St. John the Baptist preaching in the desert and baptising the Lord. The overall effect of the interior is, as its architect intended, one "noble and severe."¹

¹Ernest Cormier, "Notes pour la Redaction d'une Description de l'Eglise St. Jean Baptiste de Pawtucket." Undated ms. in the St. Jean Baptiste church archives.

PERIOD: 1900-
AREAS OF SIGNIFICANCE: Architecture; Art
SPECIFIC DATES: 1925-27
ARCHITECT: Ernest Cormier (Montreal)

SIGNIFICANCE:

St. John the Baptist derives its primary significance from the outstanding architectural character of its interior. This magnificent interior space, lavishly detailed and appointed, is highlighted by a set of unusually fine early twentieth-century ceiling paintings by Jean Desauliers. Architecturally, this is one of the very finest early twentieth-century interior spaces remaining in Pawtucket.

The present building on Slater Street is the third church edifice erected for the French Catholic population of Woodlawn. The French-speaking people who settled in this neighborhood in increasing numbers

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in the 1860s and 70s had formerly attended the parish of Notre Dame in Central Falls. In 1886, land was purchased in Woodlawn, and a small wooden church building was erected the following year. The new Pawtucket parish of St. Jean de Baptiste was formally organized in 1890, and a new stone church replaced the original wooden building in 1897-98. A parochial school had already been founded by this date, and Rev. Alphonse Graton, the long-time rector of the church, built up an extensive parochial school system which included primary, junior and senior high and business schools, as well as an academy. After the 1897 stone church burned in 1918, Father Graton galvanized the parish for the construction of the new church and rectory, designed by the Montreal architect, Ernest Cormier. The completed church complex was and is still a focal point for Woodlawn's French Catholic community. This community, however, has been deeply affected by the massive dislocations caused by the construction of Interstate 95 through Woodlawn, and the parishioners of St. John the Baptist today number far fewer than when the monumental church edifice was built in the 1920s.

VERBAL BOUNDARY DESCRIPTION:

The nominated property is Pawtucket Assessor's Plat 52B, lot 790; it includes St. John's Church and Rectory, and their immediate surroundings.

ACREAGE: 1.29 acres
LEVEL OF SIGNIFICANCE: Local
UTM: A 19 301010 4638280

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NAME: Deborah Cook Sayles Memorial Library
LOCATION: 13 Summer Street
ENTERED IN THE NATIONAL REGISTER: 6 December 1975

(See National Register nomination for further information).

(See Continuation Sheet #156)

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NAME: Pawtucket Congregational Church

LOCATION: 40 Walcott Street

(This property lies within the bounds of the proposed
Quality Hill Historic District)

ENTERED ON THE NATIONAL REGISTER: 18 September 1978

(See National Register nomination for further information.)

(See Continuation Sheet #157)

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NAME: Pitcher-Goff House

LOCATION: 56 Walcott Street

(This property lies within the bounds of the proposed
Quality Hill Historic District.)

ENTERED ON THE NATIONAL REGISTER: 24 June 1976

(See National Register nomination for further information.)

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NAME: Mitchell-Arnold House
LOCATION: 41 Waldo Street
OWNER: John N. Arnold
41 Waldo Street
Pawtucket, RI

CONDITION: Good; altered; original site

DESCRIPTION:

The picturesque, late nineteenth-century Mitchell-Arnold House is set on a spacious triple lot on the westerly side of Waldo Street in a late nineteenth-century residential neighborhood located between Pawtucket and East Avenues. The house is set near the southern edge of the lot; mature shade trees flank the dwelling-house and line the broad open lawn which stretches northward from it. A small, shingled tool-house near the property's back line is currently the only outbuilding standing on the lot; the tumbled-down stone wall which marks the property's back line is one of the very few such to survive in Pawtucket.

The Mitchell-Arnold House is a picturesque, late nineteenth-century assemblage created through at least slightly later additions or remodelings of an 1871 flank-gable cottage. The original structure and all of its additions are constructed of wood and are capped by steeply pitched gable roofs. The original portion of the building appears to consist only of the body (but not the porches, or the projecting central bay) of the story-and-a-half, flank-gable section which faces the street, together with the adjoining (eastern) hall of the rear ell. The remaining (western) half of the ell, standing two-and-a-half-stories high and featuring a dramatic, two-story corner oriel, was probably added about 1886. The single-story open-porch/enclosed entry on the southern end of the original cottage appears to be a very early addition; the rather similar porch on the southern side of the original ell might actually date from 1871. The short bay window near the southern end of the street facade appears in a photograph dated 1886; although somewhat altered around the turn of the century, this feature may be original. The two-story, cross-gabled bay and the hexagonal corner porch, though, do not appear in the 1886 photo (the added portion of the rear ell, however, is clearly shown in this view) and the supposition must be that these features of the facade were added sometime shortly thereafter.

Exterior wall surfaces are clapboarded, save for the upper stories of the ell addition and of the front gabled bay, which are finished in a lively, typically Queen Anne combination of shingles. Delicate, jig-sawn tracery ornaments the rail and the pierced parts of the entry and kitchen

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porches. The later, hexagonal porch is distinguished by Queen Anne-style turned posts and a perforated-panel rail. Simple stickwork ornaments the three gable peaks on the original house and ell; a single, molded modillion supports a simple, two-sided oriel thrown dramatically outward from the face of the facade's added cross-gable bay. The window below this tiny oriel features a handsome stained glass transom. The unaltered windows in the original portion of the house are commonly filled with two-over-two, double-hung sash, while several of the windows in the added section of the ell boast multi-paned Queen Anne-style upper sash.

Inside the house, the enclosed southern entry opens into a narrow stairhall containing a simple but handsome staircase which twists upward and inward along the back wall. Beyond the stairhall lies the (presumed) original dining room; the two major rooms across the front of the cottage may originally have been connected, but are no longer. The kitchen and pantry are located in the ground floor of the inner ell. Handsome parquet floors with intricate border designs appear throughout the first floor. Painted and heavily molded Victorian standing trim in some rooms has been replaced by later varnished oak trim of the "molded architrave with square corner blocks" variety. Twentieth-century changes include the enlargement of the doorway between the stairhall and the southern front room and the addition of a new closet-wardrobe in the northern front room.

PERIOD: 1800-1899

ARCHITECT: Unknown

AREAS OF SIGNIFICANCE: Architecture

SPECIFIC DATES: 1871-72, c. 1886, et seq.

SIGNIFICANCE:

The Mitchell-Arnold House is architecturally significant as an exceptionally picturesque Late Victorian suburban cottage on an unusually large and graciously developed lot. It is, as well, a particularly successful example of a type of remodeling widely practiced in late nineteenth-century Pawtucket--the transformation of an unpretentious, flank-gable cottage of mid-century vintage, into a far more elaborate dwelling, suitable for a suburban family of means and taste.

The story-and-a-half, flank-gable cottage was a popular dwelling-house form in Pawtucket in the 1850s, 60s and 70s, with examples still standing in most of the city's mid-nineteenth-century neighborhoods. Dwellings of this type were short on space, however, and many of these mid-century cottages were subsequently enlarged in the 1880s and 90s, often with rather dramatic architectural results. One of the very best of these remodeled flank-gable cottages is the Mitchell-Arnold House.

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The original portion of 41 Waldo Street was erected for James W. Mitchell, a clerk employed by the Pawtucket coal and lumber dealers, Smith, Grant & Company, in 1871-72. Mitchell had actually purchased three adjacent houselots on the westerly side of the newly platted Waldo Street, and his homestead still benefits from the open space which his foresight thus assured. In 1886, Mitchell sold the Waldo Street homestead to John H. Arnold, a Pawtucket real estate and insurance man. Arnold had come to Pawtucket from Meriden, Connecticut, and had initially been in the drygoods business. By the 1880s, however, Arnold had opened his own highly successful real estate and insurance brokerage firm. Indications are that it was John H. Arnold who commissioned the major additions to the 1871 cottage. From both the obvious design quality of the added features, and from Arnold's known position as a leading real estate professional, it is probably safe to assume that those picturesque additions were all architect-designed.

VERBAL BOUNDARY DESCRIPTION: The nominated property is Pawtucket Assessor's Plat 65A, lots 234, 235, and 236; it includes the Mitchell-Arnold House and its immediate surroundings--the three lots purchased by James Mitchell in 1871.

ACREAGE: less than one
LEVEL OF SIGNIFICANCE: Local
UTM: A 19 301580 4637460

8. Significance

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

Specific dates

Builder/Architect

Statement of Significance (in one paragraph)

The properties included in the Pawtucket multiple resource nomination reflect each of the important phases in the community's civic and architectural development from the seventeenth through the mid-twentieth century. An iron-workers' village surrounded by scattered farmsteads in the seventeenth and eighteenth centuries; the birthplace of the American Industrial Revolution in the 1790s; a world-renowned cotton-spinning and textile-machinery-building center in the early nineteenth century; a proud and prosperous industrial city in the late-nineteenth- and early twentieth-centuries--each stage of Pawtucket's three-hundred-year evolution as a major industrial community has its own representatives among the historic districts and the individual buildings, structures, sites, and complexes which comprise this nomination. Among these properties, those which relate most directly to the city's proud industrial heritage are clearly the most significant. Only slightly less important, though, is that larger group of properties which comprises the cream of Pawtucket's architectural heritage. These include, in particular, an outstanding collection of nineteenth-century dwelling-houses.

Original Inhabitants: The western half of Pawtucket was part of a much larger block of territory which Roger Williams purchased from the Narragansett Indians in 1636; while the eastern half of the present city was acquired by a group of Plymouth Colony men (also as part of a larger purchase) from the Wampanoags in 1641. Prior to these dates, the area around Pawtucket Falls is known to have been a seasonal center for the local Indians who gathered here to catch salmon, shad and alewives during their spawning seasons. The shallows above and below the falls were also the southernmost fords on the Blackstone/Seekonk Rivers. The Indians' Pawtucket Trail, coming up from the Narragansett country further south and west, wound through western Pawtucket and crossed the Blackstone here. The crooked path of Pawtucket's Main Street is said to follow this aboriginal trail. No pre-historic sites, however, are currently known to exist within this heavily developed city.

Farmers and Ironworkers, 1660s-1780s: In the earliest years of Rhode Island's settlement, Pawtucket remained a largely undeveloped outlying area. By the 1660s and 70s, though, a handful of Providence and Rehoboth farmers had moved into the future city's most fertile sections. These farm families were joined in 1671 by Joseph Jenks, Jr., a skilled ironworker who bought sixty acres of land on the western bank of Pawtucket Falls. Jenks soon built a dwelling-house and a forge shop on his riverbank lot and Pawtucket's history as an industrial center was begun.

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Jenks' first buildings, along with all of those earliest Pawtucket farmhouses, were burned to the ground during King Philip's War. But, following the defeat of the Indians in 1676, Pawtucket was soon resettled. Joseph Jenks and his sons resumed their iron-working operations at the falls and the farmers rebuilt their scattered houses to the east and west. One of these second-generation farmer's houses still stands, the John Daggett, Jr., House in Slater Park, reportedly built in 1685. Although it has been much enlarged and remodeled since, the core of a one-room deep, one- or one-and-a-half story First Period house still remains. It is the best surviving colonial-period farmhouse in Pawtucket.

In the eighteenth century, the industrial settlement at Pawtucket Falls prospered and slowly grew, as new shops and mills were constructed along the riverbank and as houses gradually fanned outward up the hillsides. The Jenks family seems to have controlled most of the industrial enterprises on the western bank up until the time of the Revolution. Here they produced a wide variety of iron objects including tools for farmers and fishermen, household objects, and ships' anchors. On the opposite bank, other enterprising capitalists had set up a potash works, a linseed oil mill, a blacksmith shop and a wheelwright's shop before the outbreak of the American Revolution. A series of dams and trenches were built to augment the water-power available to these pre-Revolutionary shops (and a 1718 fish canal was dug around the western end of the falls); parts of these early water-power systems still survive within the limits of the Old Slater Mill Historic District. The first bridge to link the two settlements on the opposite banks of the falls (settlements which were then located in different towns in separate states) was erected in 1713. It was the first in a long series of such structures which would carry on increasingly heavy load of overland traffic through this industrial village. The present, 1858 stone arch bridge at Main Street is its direct descendant.

Of the clusters of pre-Revolutionary buildings which once straggled away from either end of this historic river crossing, only one remains: the 1758 Sylvanus Brown House, now a part of the Old Slater Mill Historic District. Originally built for Nathan Jenks, Sr., part-owner of the Jenks family iron-working operation, this modest Georgian cottage has been moved twice and was finally saved and restored in the 1960s on the strength of its historical connections with Sylvanus Brown and Samuel Slater. This gambrel-roofed cottage is the only building left in Pawtucket to represent the pre-Revolutionary iron-workers village at Pawtucket Falls.

Birthplace of the American Industrial Revolution, 1784-1829: At the successful conclusion of the American Revolution, the thirteen former colonies, now politically independent, found themselves still economically bound to Europe for virtually all of this country's manufactured goods. Efforts to break this industrial dependence were advocated and undertaken almost at once. The cotton textile industry, then dominated by England by virtue of

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its invention and control of the technology required for water-powered cotton spinning, was a primary target. The earliest American efforts to buy, steal, reproduce or re-invent this technology, however, all fell short of success. In Rhode Island, all of the early experimental cotton machinery which showed any signs of promise was bought up in the late 1780s by the Providence merchant, Moses Brown. Brown installed this machinery in a rented fulling mill on the western side of Pawtucket Falls. Here, ample water power and a ready supply of skilled mechanics offered a favorable setting for further experimentation. Still the machinery could not be made to turn out decent yarn or to operate at a profit. One final element was yet required, and that element was brought to Pawtucket in 1790 in the person of Samuel Slater.

Samuel Slater, who emigrated to this country from England in 1789, brought with him a vast practical knowledge of the English water-powered cotton-spinning industry. Working closely with the Pawtucket mechanics, David Wilkinson and Sylvanus Brown, and drawing heavily on the expertise of other local artisans, Slater was finally able to convert Moses Brown's collection of machines into a workable Arkwright cotton-spinning system. On December 20, 1790, Slater commenced spinning cotton yarn full-time, and the American Industrial Revolution was begun.

The success achieved by Slater, Brown and the Pawtucket mechanics in 1790 was of major importance to the new nation. The manufacture of cotton yarn would now become a factory-based, rather than a cottage, industry. Cotton was the first factory-based industry to be successfully established in this country and, to a large extent, it set the pattern for American industrialization in general. In the next century, factory-based industrialization would become a primary factor in the enormous economic growth of this country.

Slater's success also had a tremendous impact on the development of Pawtucket. In the next forty years, the expansion of its cotton industry (and the related textile-machinery and machine-tool industries) would give Pawtucket a national, even an international, reputation. The first step came in 1793 when the Old Slater Mill was built to replace the rented fulling mill in which Brown's machinery had first been erected. This historic 1793 mill building, the first successful water-powered cotton factory built in North America, still stands on its original site just north of Pawtucket Falls. Today it is the centerpiece of the Old Slater Mill Historic District.

By 1817, there were thirteen cotton mills standing in Pawtucket. There were, in addition, at least half a dozen water-powered machine shops

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on the western bank of the river in 1819, along with "various other mechanical establishments affording extensive employment and supporting a dense population." Only one of the early industrial buildings (beside the Old Slater Mill) still stands: the 1810-11 Wilkinson Mill, located just to the south and west of the 1793 Slater Mill, and also included in the Old Slater Mill Historic District. This granite-walled mill was built for Oziel Wilkinson and his sons as a combination cotton spinning mill and machine shop--the latter operation being conducted by Oziel's son David, on the building's first floor. In addition to being a representative example of the mill buildings of this period, the building is significant for its connections with the Wilkinsons--a family of talented mechanics whose presence in Pawtucket contributed greatly to the community's early growth and prosperity. David Wilkinson, in particular, was a mechanical genius; his invention of the machinists' slide lathe, for example, is regarded as "a major advance in the history of machine tools and in the development of American industry."

Pawtucket in the early nineteenth century was rapidly developing into a major industrial center. Helping to support this early industrial growth was a dramatically expanding regional transportation network. Five different turnpikes and the Blackstone Canal were built to or through Pawtucket between 1806 and 1828, linking the community to the markets and the raw materials upon which its industries depended. Pawtucket was also now developing a concentrated population base (the 75-odd families living near the Falls around the 1790s had swollen into a village population of some 2200 by 1822). With this expanding population came a wide variety of community institutions; churches, banks, schools, newspapers and stores were all founded in this period in the flourishing villages on either side of Pawtucket Falls. Some of these institutions, along with a staggering number of Pawtucket's early industrial firms, were wiped out in the national economic crash of 1829. In the course of this dramatic crash, many of Pawtucket's most capable and enterprising citizens were ruined and left the village. David Wilkinson headed west; Samuel Slater, temporarily embarrassed by his financial involvements with his Wilkinson in-laws, disposed of his Pawtucket interests and hereafter focused his attention elsewhere. Many Pawtucket concerns were bought up by outsiders and moved. The great crash of 1829 truly marked the end of an era for Pawtucket.

Little remains today of the bustling, industrial village that was early nineteenth-century Pawtucket. Besides the Slater and Wilkinson Mills there are perhaps fifteen surviving Pawtucket buildings which date back to this era. Five of those survivors--the Oliver Starkweather, Walcott-Goff, and Dr. Artemas Johnson Houses on Quality Hill and the Joseph Spaulding and Jonathan Baker Houses--are included in this nomination and provide a cross-section of the residential architecture of that time. Of Pawtucket's

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commercial, religious, and institutional architecture of this period, however, nothing but a few salvaged fragments remains.

Diversification and Immigration: 1830-1873: Pawtucket remained in a relatively depressed condition for most of the two decades which followed the crash of 1829. By the late 1840s, though, the village was beginning to revive, as two new railroad lines (the Providence & Worcester and the Boston & Providence) were constructed through Pawtucket, and as several new factories and shops were built within the village. Growth was slow through the 1850s, but the Civil War era sparked an industrial boom which lasted until 1875.

For Pawtucket's industrial base, the mid-nineteenth century was a period of diversification. In the textile field, the older yarn and thread mills were now joined by a number of mills turning out various specialty goods--printed calicoes, woven haircloth, worsted braid, and cotton wadding among others. The village's machine-building industry recovered from 1829 crash and continued as a mainstay of the local economy. While other branches of the metal-working trades (most particularly the manufacture of nuts and bolts) became firmly established here as well, and some other new industries were also drawn to Pawtucket, with the leather industry being perhaps the most important newcomer.

The slowly accelerating growth of Pawtucket's industrial base in this 40-year period was naturally reflected in the community's population figures. A settlement containing some 3300 people in 1830, the village on both sides of the Falls could count approximately five times that number of inhabitants in 1870. And, while the overwhelming majority of those 3300 Pawtucket residents of 1830 had been native-born Protestants, the population of Pawtucket in the 1870s was dominated by immigrants and first-generation Americans. The first foreign-born to arrive in Pawtucket had been the Irish, English and Scottish. Of these three, the Irish were initially far and away the most numerous. By the 1860s and 70s, these first three immigrant groups had been joined by others--Germans, Swedes, French Canadians--each formed important segments of Pawtucket's population of the 1870s, while many other foreign countries were represented here as well.

Physically, the period between 1830 and 1873 was that in which the central portions of Pawtucket began to take on many of the overall patterns (the general layout of streets, the relative locations of industrial, commercial, and residential sections, and so on) which remain as the historical visual framework of modern Pawtucket. Although the downtown core of the city, with its once-dense assortment of mid-nineteenth-century mills, houses, commercial blocks and institutional buildings, has since been heavily redeveloped, a broad range of residential and industrial buildings, complexes

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and neighborhoods dating from this period survive just outside the downtown core. The Conant Thread/Coats & Clark mill complex, for example, was founded near the end of this period and the South Street residential neighborhood took on most the appearance which it still retains during these same forty years. Two outstanding church buildings from this period (Trinity Church and Pawtucket Congregational Church) are included in the Quality Hill Historic District; that district, in fact, contains an impressive collection of mid-nineteenth century dwelling-houses. Filling in the picture of the whole residential architectural spectrum of this period are the following individual properties: the Carpenter,*Crandall, Payne, Potter-Collyer, Adams, Childs-Brown, and Mitchell-Arnold Houses. Although the present buildings of the St. Mary's parish complex were all erected in a later period, the history of the parish itself is intimately connected to the great wave of Irish immigration into Pawtucket in the middle years of the nineteenth century. In the oldest portion of the graveyard between the present church building can be found the graves of most of Pawtucket's Irish pioneers.

The Mature Industrial City: 1874-1920: Until 1874, the Blackstone and Seekonk Rivers had formed the boundary line between two politically distinct communities. The village on the western side of Pawtucket Falls had historically belonged to the towns of Providence and later North Providence, Rhode Island. The village on the opposite shore was originally a part of Rehoboth, Massachusetts; it became part of the new town of Seekonk, Massachusetts, in 1812; was set off from Seekonk as the separate town of Pawtucket, Massachusetts, in 1828; and was ceded to Rhode Island, becoming the town of Pawtucket, Rhode Island, in 1862. Finally, in 1874, the village on the western bank of the falls was set off from North Providence and annexed to its sister settlement on the opposite shore. Eleven years later, the united community voted to accept incorporation as the city of Pawtucket, Rhode Island.

In 1874, Pawtucket was on a rising wave of industrial development--a wave which would crest in the early twentieth century. Despite periodic panics and depressions, the city's manufacturers generally prospered during this period; old industries--such as yarn, thread, worsted and machine building--expanded, and some major new ones were established--silk, lace and woven cotton textiles being among the most notable. However, prosperity did not continue far into the twentieth century. Pawtucket had always been strongly dependent on the cotton industry and when increasingly stiff southern competition began to force the closing of northern cotton mills after the turn of the century, Pawtucket's prospects began to dim.

Pawtucket's population more than tripled in the years between 1874 and 1920, reaching a total of over 64,000 in the latter year. As in the

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preceding 45-year period, this was an increase fueled largely by immigration. By 1920, native Americans born of native parents had declined to only 23% of the city's population; the foreign-born comprised another 33% of the total; and the remaining 44% was composed of the native-born offspring of foreign or mixed parents. Among the foreign-born, natives of a number of countries which had not been strongly represented here in 1875 were now present in large numbers. Italians had first appeared in strength in the 1880s; Russians, Poles, and Portuguese had followed in the 1890s; and Armenians, Syrians, Greeks, and Austrians had each established sizeable communities by 1910. In terms of the relative sizes of the various foreign-born groups, the Irish were on the decline, being outnumbered by the natives of England in the 1885 census and by the French Canadians in that of 1920. In the latter year, six foreign countries could count over a thousand natives living in Pawtucket: England (5778), French Canada (3597), Ireland (2733), Scotland (1662), Portugal (1102), and Italy (1008).

Politically united, rapidly growing, and enjoying a period of general prosperity, Pawtucket in the years after 1874 set its sights upon becoming a "well-ordered, energetic, modern American community of the first rank." An ambitious expansion of city services was quickly undertaken while Pawtucket's successful manufacturers, moved by those feelings of civic philanthropy common among wealthy late nineteenth-century Americans, founded a library, a hospital and numerous other public institutions as gifts to the city. The state and federal governments, for their part, in this period contributed new and imposing armory and post office buildings to the city's ever more densely developed core. And Pawtucket's central business district in this period evolved into a truly urban downtown--one of the very few such downtowns ever to develop in Rhode Island.

In the forty-six years between 1874 and 1920, Pawtucket took on much of the visual character which it yet retains--the community has the look of a northeastern industrial city which came to full maturity in the late nineteenth and early twentieth centuries. Part of this look is preserved today in the city's sprawling, turn-of-the-century factory complexes (the Royal Weaving Company plant, for example); more is contained in the substantial, even grandiose public and commercial buildings of the city's downtown (the armory, post office, library, railroad station and newspaper buildings, among others); and the city's densely built-up inner neighborhoods (including, most notably, Quality Hill) retain much of the visual character of the residential districts of this era as well.

Modern Pawtucket: 1921-1980: In the last sixty years, Pawtucket has had to face the problems typical of declining northeastern industrial cities. The city's industrial base has suffered some major changes. The cotton

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mills had all been wiped out by the time of the Great Depression and the other branches of the textile industry were already in serious decline. Other industries--primary and fabricated metals, printing, and paper for instance--have moved in and taken up much of the slack, but Pawtucket today is no longer the booming industrial city which it once was.

Pawtucket's population figures since 1920 reflect the city's economic fluctuations. The rapid growth of the late nineteenth and early twentieth centuries slowed during the twenties and was followed by a decline during the thirties, dropping from 77,149 in 1930 to 72,820 in 1936. As World War II stimulated the city's economy, the population began to grow again, reaching over 81,000 by 1950. Since then, a slow decline has set in, and the city's population in 1974 numbered 76,213. Immigration during this long stretch of fluctuating periods of growth and decline, has slowed from a torrent to a trickle. Only two nationalities, the Poles and the Portuguese, have arrived in Pawtucket in any considerable numbers since 1920.

In the 1920s and 30s, a second-generation Pawtucket Irishman named Thomas P. McCoy was fashioning one of the most powerful political machines ever erected. A Democratic State Assemblyman through the entire decade of the 1920s, McCoy and his Democratic machine took virtual command of Pawtucket in the 1930s and 40s. Under McCoy's direction, the city managed to avoid financial collapse during the Depression by means of some daring financial maneuvers while many city services were actually extended or improved. McCoy's successful attempt to make Pawtucket one of the first American cities to benefit from President Roosevelt's federal recovery program resulted in a new filtration and water plant, a new City Hall, the Pawtucket West High School, and the Pawtucket Municipal Stadium (now appropriately known as McCoy Stadium).

Although McCoy had higher ambitions, the "Prince of Pawtucket" was never elected to statewide office. He died on August 15, 1945, while serving his fifth term as mayor. One of the most powerful and colorful figures in Rhode Island's political history, Tom McCoy fits the stereotyped image of the urban, working-class "boss" using power politics and machine rule with consummate skill. While charges of corruption, most particularly of election fraud and misuse of public funds, were again and again leveled against his administration, and numerous indictments were handed down against members of the McCoy machine, the obvious physical improvement of the city accomplished during McCoy's reign must be weighed against them.

Physically, the two dominant forces in Pawtucket's development since 1920 have been suburbanization and downtown redevelopment. Pawtucket

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had actually become the home of hundreds of Providence commuters in the late nineteenth century, and the strength of this trend in the early twentieth century is amply documented by the grand design of the new Pawtucket-Central Falls Railroad Station*erected in 1915. It was the growing use of the automobile in the early and mid-twentieth century, though, which really opened Pawtucket up for suburbanization. Between the 1920s and the 1960s, virtually all of the developable open land in the city was subdivided and covered with standardized tract houses.

In 1954, the Pawtucket City Council approved the construction of a major new highway bridge over the Seekonk River just above Division Street. This 1954 decision triggered a chain of events which in the past quarter-century has literally remade the face of downtown. The new bridge itself was completed in 1958; during the following six years, the new Interstate-95 was carved through Pawtucket's inner residential neighborhoods to cross the Seekonk upon it. In the process, over 300 buildings were demolished and more than 1000 residents were displaced.

The decision to bring I-95 through Pawtucket's core was based on the belief that improved automobile access would help revive the city's dispirited downtown. In an ambitious attempt to further this objective the city set out in 1961 on a large-scale downtown urban renewal project. Beginning in 1966, a 57-acre tract on both sides of Pawtucket falls-- the very heart of both historic and present-day Pawtucket, was almost totally cleared. The Slater and Wilkinson Mills were spared and restored, along with the Sylvanus Brown House, using urban renewal funds, a notable first, but the remainder of the Slater Urban Renewal Area has since been redeveloped for new commercial or multi-family residential use or for use as parking lots. Redevelopment activities have since spread outward from this original downtown focus; and part of the main shopping district on the west bank of the river has recently been converted into a pedestrian mall.

Although most of Pawtucket's buildings from the 1920-1980 period are not yet old enough to be considered eligible for the National Register, four buildings just over the fifty-year threshold are herein included as unusually fine examples of their respective building types: the Pawtucket Elks Lodge Building; the Leroy Theatre; the Church of St. Jean Baptiste, and Art's Auto. In addition, four Pawtucket buildings which have not yet reached the 50-year plateau are included for their outstanding historical and architectural significance. The Pawtucket City Hall (1933-35) and Pawtucket West High School (1938-39) are important monuments of both the the Art Deco style in Rhode Island and the era of "Boss McCoy's Pawtucket.

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Gilbane's Service Center, (c. 1931) and the Modern Diner (1940) are outstanding examples of America's early "roadside" architecture and both are the best known examples of their types still standing in Rhode Island.

The following buildings, structures, districts and sites are significant with respect to the themes checked above and cited below:

Architecture. The Pawtucket multiple resource nomination includes a wealth of architecturally significant buildings of virtually every type and period, with a particular concentration on nineteenth- and early twentieth-century examples.

Residential: The Daggett House (Slater Park Historic District) and the Nathan Jenks House (Old Slater Mill Historic District) are the finest colonial dwellings remaining in Pawtucket; the broad range of Federal-period residential architecture is represented by the Oliver Starkweather (Quality Hill Historic District), Artemas Johnson (Quality Hill Historic District), Jonathan Baker,*Gilbert Carpenter,*and Joseph Spaulding Houses. The Greek Revival style is evidenced in two smaller dwellings of the 1840s--the Lorenzo Crandall House and the Richard Carrique double house (South Street Historic District). Two of the larger and more ambitious dwellings of about the same period--the Pitcher-Goff House and the William A. Ingraham House (Quality Hill Historic District)--are handsomely rendered in the Italianate style. The Childs-Brown House is an imposing Italianate dwelling with added Queen Anne features. A striking later example of the same style, touched with the exotic Moorish and Indian details more characteristic of Connecticut than of Rhode Island, is the John F. Adams House. Some of the small vernacular cottages built in Pawtucket in the second half of the century were highly ornamented with hybrid romantic details--the Charles Payne House is a pristine example; the Potter-Collyer and Mitchell-Arnold Houses both show what could be done with such humble cottages through picturesque enlargements. The Victorian Gothic style was used for houses both large and small with notable examples including the Harrison Howard and Henry B. Metcalf Houses (both in Quality Hill Historic District) and the closely related Scholze-Sayles and Louis Kotzow Houses. The Foster-Payne House is a handsomely designed and unusually well-preserved late 19th-century suburban residence. The E.A. Burnham House is significant as an example of the kind of dwellings erected by Pawtucket's upper class residents at the turn of the century. The E.P. Carpenter House on Summit Street (Quality Hill Historic District) is a fine early example of the Queen Anne style; that same style as applied to a multiple-family dwelling can be seen in the matched pair of Fuller Houses on Broadway. The D.L. Goff House on Walnut Street (Quality Hill Historic District) is the most impressive Shingle Style dwelling remaining in Pawtucket; two other houses

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in the district--the Lucius B. Darling, Jr., House and the Albert A. Jenks House--show earlier and later phases of the Colonial Revival. Many of the other popular early twentieth-century styles--bungalow, Tudor, "Mediterranean," Federal Revival--are represented in the Quality Hill Historic District as well.

Industrial: The Old Slater Mill is the single most important example of America's first-generation cotton-spinning mills; the adjacent Wilkinson Mill exemplifies the second-generation textile mills of which the Slater Mill spawned. The 50-acre Conant Threat/Coats & Clark mill complex offers an impressive overview of the development of mill design from the 1870s through the 1910s; of particular note are the various dependencies (picker houses, engine rooms and boiler houses) which are still attached to most of the major early mills. The Royal Weaving Company complex*is typical of early twentieth-century mill design, here accented by a landmark clock tower.

Religious: There are three architecturally significant church buildings in the Quality Hill Historic District: Trinity Church (1852-53) in the Gothic Revival style; the Pawtucket Congregational Church (1867-68) designed with a distinctive mixture of Italianate and Romanesque details; and the First Free Will Baptist Church (1884), a handsome example of the Queen Anne style. St. Mary's Church (1885-87) is an imposing red brick Victorian Gothic church which assumes even greater importance as the focus of a turn-of-the-century parish complex. St. Paul's Church (1901), patterned after the Gothic churches of fifteenth century England, preserves in its morning chapel some handsome fragments--Palladian altar window, wainscot, cornices--salvaged from the original, Federal-style St. Paul's which originally stood on the same site. The church of St. Jean Baptiste (1925-27), whose design was inspired by the early Renaissance churches of Florence, is particularly distinguished by its opulently detailed interior.

Public: Pawtucket possesses a pair of Queen-Anne style Wardrooms (First Ward Wardroom and Fifth Ward Wardroom both built in 1886)--two of the four known examples of this unusual building type remaining in Rhode Island. The 1890 Fire Station #4 is also designed in the Queen Anne mode, while the landmark Pawtucket Armory (1894-95) borrows features from the Romanesque. The Old U.S. Post Office is a striking design which skillfully uses its sloping corner site; the Sayles Memorial Library building next door is a severe Classical Revival design ornamented by six outstanding sculptural panels. The city's two finest twentieth-century public buildings, Pawtucket City Hall and Pawtucket West High School are two of Rhode Island's best examples of the Art Deco style.

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Commercial, institutional and other: The 1874 Nickerson Building* is an example of a neglected (and commonly abused) building type--the wooden combination commercial-residential structure. Similarly, the Bridge Mill Power Plant is perhaps the finest nineteenth-century example of that particular building type surviving in Rhode Island. The Georgian Revival To Kalon Club and the Renaissance Revival Pawtucket Elks Lodge are fine examples of the clubhouse architecture of the early twentieth century; together with the Times Building, the Elks Lodge is an impressive fragment of an urban streetscape. The magnificent Adamesque details of the interior of the Leroy Theater qualifies it as one of the finest early twentieth-century interior spaces in Rhode Island. Equally grand in its original spatial conception, is the lobby and concourse of the Beaux Arts-styled Pawtucket-Central Falls Railroad Station**. Two of Pawtucket's early twentieth century gas stations, Art's Auto and Gilbane's Service Center, are the state's finest surviving examples of the second, or "novelty design" phase of gas station design. Another classic example of roadside architecture, the Modern Diner is one of only two known extant Sterling Streamliners--in design terms, perhaps the most interesting diners ever built.

Art. The interior painting of Trinity Church, consisting primarily of large multi-colored emblematic and ornamental figures against a plain background (apparently painted by the Pawtucket decorating firm of Cattenach & Cliff in 1865), is a very fine example of mid-nineteenth-century decorative art. The four Expressionist ceiling paintings by Jean Desauliers in the apse of St. Jean Baptiste are unusually fine examples of early twentieth-century painting.

Commerce. The Blackstone Canal was intended as a stimulant for the commercial interests of the entire Blackstone Valley, although it never really succeeded. The Nickerson Building* exemplifies the typical, late nineteenth-century approach to blending commercial and residential space in a single building in an outlying area; the Pawtucket Elks Lodge and the adjoining Pawtucket Times building form the most complete fragment of commercial streetscape remaining in what was one of the few true downtown business districts ever developed in Rhode Island. Art's Auto, Gilbane's Service Center, and the Modern Diner are all outstanding monuments to the development of the "roadside" commercial architecture of this century.

Communications. The Pawtucket Times Building was erected in the 1890s for, and is still occupied today by, the longest running and most successful newspaper in the city's history.

Education. The St. Mary's and St. Joseph's parochial schools are both significant as integral parts of fully developed parish complexes--a characteristic feature of Roman Catholic communities of the nineteenth

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through mid-twentieth centuries. Pawtucket West High School is significant for its unusual and quite extensive use of sculpture and inscribed adages for didactic purposes.

Engineering. The dams, trenches and fragments of the early power generation and transmission systems surviving in the Slater and Wilkinson Mills are a significant record of early American engineering practices. The Wilkinson Mill, in addition, was perhaps the first steam-powered cotton mill in this country, and is a prime monument to Oziel and David Wilkinson, two of America's foremost pioneer engineers. The Blackstone Canal, with its stone-lined walls and numerous locks, was a typical example of the engineer's art of its day. The Main Street and Division Street bridges are thought to be, respectively, the oldest, and the finest, major stone arch highway bridges still in use in Rhode Island. The Royal Weaving Mill* is claimed to have been the first American textile mill to power each of its looms by an individual electric motor. The Bridge Mill Power Plant is one of the earliest electric generating stations standing in Rhode Island, with its hydraulic system and much of its original equipment intact.

Industry. Pawtucket became the birthplace of the American Industrial Revolution when Samuel Slater perfected the Arkwright water-powered cotton spinning process in a rented clothier's shop here in 1790. The wooden mill building which Slater and his partners erected in 1793, and which became the first successful water-powered cotton-spinning mill in the United States, is now the core of the restored Old Slater Mill. The adjacent Wilkinson Mill originally housed the basement machine shop of David Wilkinson, a mechanical genius whose numerous inventions (and well-trained former apprentices) laid much of the foundation for America's machine-tool industry. The Conant Thread/Coats & Clark mill complex formed an important part of the J. & P. Coats-dominated thread trust of the late nineteenth century. It was, in addition, the largest single-site textile plant in the state, and the largest single employer in Pawtucket. The Royal Weaving Company* plant, on the opposite side of the city was one of the largest early twentieth-century silk mills in the world.

Invention. David Wilkinson, whose machine shop occupied the basement story of the Wilkinson Mill from 1810 until 1829, was an inventive genius of national importance. His sliding industrial lathe, completed in 1806 following the principles first developed in heavy screw-cutting lathe which Wilkinson had patented eight years earlier, marked "a major advance in the history of machine tools and in the development of American industry." Wilkinson also built, with the assistance of Elijah Ormsbee of Providence, a steam-powered boat which was successfully run on the Providence River in 1793--fourteen years before Fulton's first success with the Clermont. Wilkinson's shop, in addition, was the training ground for a whole new

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generation of machinists, including such prolific inventors as James S. Brown; Brown's patented machine tools and improved textile machinery would maintain Pawtucket's reputation for innovative machinists for another half-century. A lesser-known inventory in a somewhat different field was Hezekiah Conant, founder of the Conant Thread Company and inventor of machines used in that manufacturing business.

Landscape Architecture. The southern portion of Riverside Cemetery is a fine example of the romantically natural landscape architecture espoused by the nineteenth-century rural cemetery movement.

Politics/Government. Pawtucket's two surviving 1886 wardrooms and its 1890 Fire Station #4 are significant reminders of the city government's late nineteenth-century campaign to extend modern city services outward into its residential neighborhoods. The Old U.S. Post Office and the latest Pawtucket Armory building represent the Federal and Rhode Island recognition of Pawtucket's emerging status as a populous and prosperous urban community. The Pawtucket City Hall and the Pawtucket West High School are two of the largest and most important WPA-funded projects in Rhode Island; and they are monuments as well, to Pawtucket's most famous political son, Boss Tom McCoy, who persuaded the Roosevelt administration to fund them.

Religion. The Sunday School at St. Paul's Church can claim to be one of the oldest in America, tracing its roots to a school originally set up by Samuel Slater in the 1790s to curb the alledged rowdiness of Slater's youngest mill-workers on their day off. An important and enduring innovation in the Anglican church service was first introduced in America at Trinity Church in the early 1860s when Reverend George W. Brown initiated large-scale, purely congregational singing. St. Mary's parish is the second oldest Roman Catholic parish in Rhode Island; its original, wooden church, erected in 1824, was the first structure specifically designed as a Roman Catholic church to be erected in Rhode Island.

Sculpture. The stone and metal monuments in Riverside Cemetery include a number of notable examples of late nineteenth- and early twentieth-century figural sculpture; the Collyer Monument and the Hiker Monument (Quality Hill Historic District) are good examples of turn-of-the-century representational sculpture. The animal figures on the Slater Park Carousel are very fine examples of the late nineteenth-century wood carver's art, and are almost certainly the work of the famous East Providence carousel designer, Charles I.D. Loeff. The six, high-relief stone panels carved by Lee Laurie, illustrating the progress of civilization across the front of the Sayles Memorial Library, form an extremely handsome example of the

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type of allegorical sculpture popular at the turn of the century. And the cast-stone, low relief panels which ornament both the Pawtucket City Hall and the Pawtucket West High School include some intriguing examples of highly stylized Art Deco design along with some more traditional, representational sculpture.

Social/Humanitarian. The To Kalon Club, founded in 1867 as an exclusive private social club, preserves a fascinating glimpse into the social life and customs of the Pawtucket gentry of the nineteenth and twentieth centuries, while the Pawtucket Elks Lodge typifies the wide variety of social and fraternal organizations which once flourished in our nineteenth-century cities. The Quality Hill Historic District as a whole preserves much of the characteristic fabric and ambiance of an exclusive Late Victorian/early twentieth-century upper-class residential district. The South Street Historic District presents an even more compelling image of a nineteenth-century middle-class residential street. The Scholze-Sayles and Louis Kotzow Houses are physical reminders of an unusual late-nineteenth-century organization, the German Cooperative Land Association of Providence, and their efforts to create, through cooperation, a German enclave in southern Pawtucket. Riverside Cemetery, with its artful blending of cemetery plots into a picturesque natural landscape, aptly illustrates the principles of the rural cemetery movement of the nineteenth century--a movement combining an increased concern for the dead and their resting places, with a serious attempt to draw humanity into a communion with nature. Slater Park, with its walks, drives and recreational facilities, represents Pawtucket's concern, as a city, that its populace should have a recreational outlet which all might enjoy. Privately sponsored civic benevolence is amply represented by the Sayles Memorial Library, given to the city by a wealthy industrialist and Pawtucket's first mayor, Frederick Clark Sayles. A progressive institution from the start, the Sayles Library was nationally known for its adoption of the open stack layout, its inclusion of a room specifically for children, and its Sunday openings designed specifically for the working classes. The Royal Weaving complex,* a focal point of labor unrest in the 1930s and 40s, holds a place in the history of American organized labor; the 1921 Recreation Building at the Conant Thread/Coats & Clark mill complex is an interesting example of early twentieth-century industrial paternalism.

Theatre. The Leroy Theater is the last of the myriads of theatres, music halls, and movie houses which once made downtown Pawtucket a regular stop on the old vaudeville circuit, and a major entertainment center up until the middle of this century.

Transportation. The Blackstone Canal is a rare reminder of the American canal era; the Main Street and Division Street Bridges are impressive

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monuments to Pawtucket's place on the overland highway route between Boston and Providence; the Pawtucket-Central Falls Railroad Station amply documents Pawtucket's role as a commuter suburb of Providence; while Art's Auto and Gilbane's Service Center illustrate the use of the private automobile as a primary means of transportation in twentieth-century Pawtucket.

Preservation and restoration activities have occurred sporadically in Pawtucket since the turn of the century. Several of the earliest known efforts involved the stabilization and/or restoration of several of the city's earliest dwellings: the city-owned Daggett House (traditionally dated c. 1685 et seq.) was rehabilitated by the Pawtucket chapter of the Daughters of the American Revolution in 1902-05; and the former Pidge Tavern on Pawtucket Avenue said to have been built around 1700, was restored in the early part of this century, although it has since been demolished.

A much longer and far more significant early preservation effort was that which was focused upon the Old Slater Mill. In 1921, the Old Slater Mill Association was formed for the purpose of guaranteeing the preservation of this landmark of American industrial history. The group succeeded in its efforts to purchase the mill and in 1924-25, the building was restored to its conjectured appearance of about 1835. In the early 1960s, the Blackstone Valley Historical Society moved the 1758 Sylvanus Brown House out of the path of I-95 and onto the Old Slater Mill grounds; the Old Slater Mill Association also acquired the adjacent Wilkinson Mill from the Pawtucket Redevelopment Authority in the late 1960s. Both of these buildings were restored (using federal urban renewal funds) in the early 1970s. The restoration and reconstruction of the water- and stream-power systems which were historically used in the Wilkinson and Old Slater Mills is now underway.

When Pawtucket's downtown urban renewal plan began to take shape in the early 1960s, there was some concern within the City Planning Commission for the future of the scores of historic buildings standing within the renewal area. The Commission staff report, "Development Potentials: Old Slater Mill Area," released in 1963, documented the most significant buildings within the renewal area and presented arguments and strategies for their sympathetic reuse. The only historic structure to survive the renewal process, however, was the Wilkinson Mill, as noted above.

Preservation in Pawtucket in the 1970s and 80s has become a broad-based affair linking the efforts of the city (principally through the City Planning Commission), state (through the Rhode Island Historical Preservation Commission), and federal governments with those of numerous private citizens and organizations. The city and state together sponsored

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National Park Service**

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

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the comprehensive survey upon which this nomination is based, beginning in the fall of 1975. The City Planning Commission has actively sponsored the nominations of Pawtucket properties to the National Register, and has overseen some sympathetic rehabilitation work on such city-owned properties as Slater Park, City Hall, and the old U.S. Post Office. The state Historical Preservation Commission has taken an advocacy role in its review of proposed Pawtucket projects and has argued strenuously for the preservation and sympathetic reuse of such Register-quality buildings as Art's Auto, the Modern Diner, the old U.S. Post Office, and the Lorenzo Carndall and Pitcher-Goff House.

The combination of districts, complexes, and individual structures included in this nomination was dictated by the application of the National Register's criteria and standards for architectural and historical significance to the existing physical fabric of modern Pawtucket. The five historic districts herein presented were selected as areas of critical historical and/or architectural significance which still survived within an historically and visually complementary, larger framework. The forty-three individual buildings, structures, and complexes in this nomination, although of outstanding architectural or historical significance in and of themselves, are not presently located within contexts which makes any large positive contributions to that individual significance.

Upon completion of the survey and research upon which this nomination is based, a generously illustrated 62-page report was prepared by the staff of the Rhode Island Historical Preservation Commission. Bound copies of this report were made available in the fall of 1978 to all city agencies and concerned private citizens in Pawtucket, and to selected state agencies as well. The results of the survey, and the preservation recommendations found in the report have now been integrated into the overall information base utilized by the Pawtucket City Planning Commission. Although the city's only master plan (drawn up in 1961 and revised in 1965) does not include a formal historic preservation component, the city now uses the Historical Preservation Commission report, along with a complete duplicate set of field survey sheets and maps, to review the potential impact of projects upon historically significant properties. Similarly, the Rhode Island Historical Preservation Commission utilizes a matching set of Pawtucket materials for environmental review; decisions on grant-in-aid funding; and evaluation of certification for Tax Reform Act incentives.

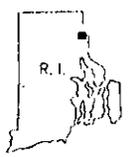


55' 4643
4642
4641
SOUTH ATTLEBORO 1.9 MI.
NORTH ATTLEBORO 0.7 MI.

25' 300000m E. 41°52'30" 71°22'30"
MARI VILLE 1.4 MI. 290 000 FEET (R.I.)
CENTERDALE (JUNG U.S. 44) 4.9 MI. 1530 000 FEET (R.I.)
PROVIDENCE (JUNG U.S. 49) 3 MI. 463900m N.
DUMFRIES 1.6 MI. PROVIDENCE (JUNG U.S. 44) 9.5 MI.

ROAD CLASSIFICATION

- | | | | | |
|-------------|-------|------------------|-----------------|-------------|
| Heavy-duty | ————— | GLASS PAVEMENT | Light-duty | ----- |
| Medium-duty | ————— | STONE PAVEMENT | Unimproved dirt | ----- |
| | ○ | U. S. Route | ○ | State Route |
| | ○ | Interstate Route | | |



QUADRANGLE LOCATION

PAWTUCKET, R. I.-MASS
N4152.5—W7122.5/7.5

1949
PHOTOREVISED 1970 AND 1975
AMS 6767 IV NW—SERIES V815

Revisions shown in purple compiled from aerial photographs taken 1970 and 1975. This information not field checked
Purple tint indicates extension of urban areas

(EAST PROVIDENCE)
6767 IV SE

John F. Adams House (1)
 A 19 302760 4639300
 Foster-Payne House (2)
 A 19 301300 4637100
 Fuller Houses (3)
 A 19 302760 4639460
 Fire Station #4 (4)
 A 19 302820 4639680
 Charles Payne House (5)
 A 19 301540 4638060
 Potter-Collyer House (6)
 A 19 301680 4638260
 Division Street Bridge (7)
 A 19 302080 4638140
 Pawtucket West High School (8)
 A 19 301750 4637320
 Scholze-Sayles House (9)
 A 19 301620 4636830
 Louis Kotzow House (10)
 A 19 301610 4636800
 Pawtucket Times Building (11)
 A 19 302000 4638940

Pawtucket Elks Lodge (12)
 A 19 302000 4638940
 Pawtucket Armory (13)
 A 19 302480 4639000
 First Ward Wardroom (14)
 A 19 302680 4639560
 Main Street Bridge (15)
 A 19 302180 4638600
 Collyer Monument (16)
 A 19 301410 4638420
 Fifth Ward Wardroom (17)
 A 19 301380 4638360
 E.A. Burnham House (18)
 A 19 301780 4539300
 St. Paul's Church (19)
 A 19 301890 4638520
 Gilbane's Service Center Building (20)
 A 19 301710 4637810
 Church of the Immaculate Conception
 of the Blessed Virgin Mary (21)
 A 19 301800 4638120
 B 19 301780 4637960
 C 19 301630 4637980
 D 19 301640 4638120

Childs-Brown House (22)
 A 19 301540 4638380
 Riverside Cemetery (23)
 A 19 302400 4636920
 B 19 302480 4636440
 C 19 302100 4636400
 D 19 302110 4636940
 Bridge Mill Power Plant (24)
 A 19 302140 4638580
 Pawtucket City Hall (25)
 A 19 302300 4638900
 Church of St. John The Baptist/St.
 Jean Baptiste (26)
 A 19 301010 4638280
 Mitchell-Arnold House (27)
 A 19 301580 4637460

South Street Historic District

A 19 302400 4638220
 B 19 302680 4637960
 C 19 302420 4637900

Conant Thread/Coats and Clark

A 19 301100 4639500
 B 19 301350 4639080
 C 19 301100 4638700
 D 19 300620 4629220

Quality Hill Historic District

A(Pawtucket) 19 302860 4639220
 B(Attleboro) 19 303840 4638480
 C(Providence) 19 302560 4638380
 D(Pawtucket) 19 302540 4638800

PAWTUCKET

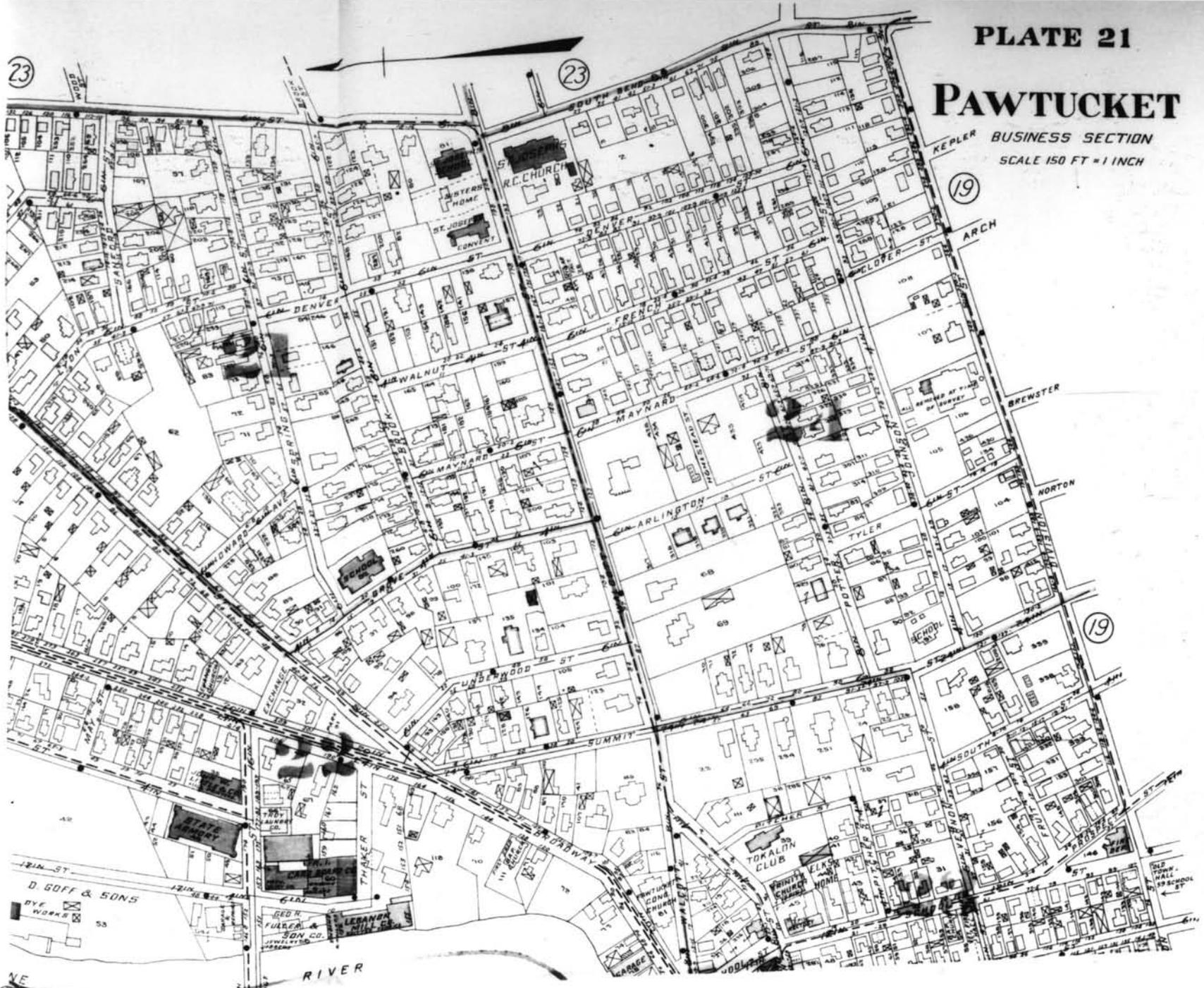
BUSINESS SECTION
SCALE 150 FT = 1 INCH

23

23

19

19



NE

RIVER

D GOFF & SONS
DYER WORKS

GEORGE N. FULLER & SON CO.
JEWELRY CO.

TOKALON CLUB

OLD TOWN HALL
SCHOOL

copy neg # RH(LX3) 2945. MAP. PAWTUCKET, RI. 1917. SECTION OF MAP
SHOWING PORTION OF PAWTUCKET BUSINESS DISTRICT FROM RICHARDS STANDARD
ATLAS OF THE PROVIDENCE METROPOLITAN DISTRICT BY RICHARDS MAP CO.,
(SPRINGFIELD; RICHARDS MAP CO., 1917.) PL. 21. SECTION.

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PAWTUCKET MULTIPLE RESOURCE NOMINATION LOCATOR MAP

- | | |
|---|--|
| 1. BLACKSTONE CANAL HISTORIC DISTRICT * | 27. LORENZO GRANDALL HOUSE * |
| 2. OLD SLATER MILL HISTORIC DISTRICT * | 28. ART'S AUTO * |
| 3. QUALITY HILL HISTORIC DISTRICT | 29. TRINITY CHURCH * |
| 4. SLATER PARK HISTORIC DISTRICT * | 30. MAIN STREET BRIDGE |
| 5. SOUTH STREET HISTORIC DISTRICT | 31. COLLYER MONUMENT |
| 6. JOHN F. ADAMS HOUSE | 32. FIFTH WARDROOM |
| 7. POSTER - PAYNE HOUSE | 33. E. A. BURNHAM HOUSE |
| 8. LEROY THEATER * | 34. ST. PAUL'S CHURCH |
| 9. PAWTUCKET-CENTRAL FALLS RAILROAD STATION | 35. JONATHAN BAKER HOUSE |
| 10. FULLER HOUSES | 36. GILBANE'S SERVICE CENTER |
| 11. FIRE STATION NO. 4 | 37. ST. MARY'S PARISH COMPLEX |
| 12. CHARLES PAYNE HOUSE | 38. CHILD'S BROWN HOUSE |
| 13. POTTER COLLYER HOUSE | 39. CONANT THREAD/COATS & CLARK MILL COMPLEX |
| 14. ROYAL WEAVING COMPANY MILL COMPLEX | 40. RIVERSIDE CEMETERY |
| 15. MODERN DINER * | 41. GILBERT CARPENTER HOUSE |
| 16. DIVISION STREET BRIDGE | 42. BRIDGE MILL POWDER PLANT |
| 17. PAWTUCKET WEST HIGH SCHOOL | 43. PAWTUCKET CITY HALL |
| 18. SCHOLZE - DAYLES HOUSE | 44. ST. JEAN BAPTISTE CHURCH |
| 19. LOUIS KOTZIN HOUSE | 45. DEBORAH COOK BAILES MEMORIAL LIBRARY * |
| 20. PAWTUCKET TIMES BUILDING | 46. PAWTUCKET CONGREGATIONAL CHURCH * |
| 21. PAWTUCKET ELKS LODGE BUILDING | 47. FITCHER COFF HOUSE * |
| 22. PAWTUCKET ARCADE | 48. MITCHELL - ARNOLD HOUSE |
| 23. NICKERSON BUILDING | 49. CHURCH HILL INDUSTRIAL DISTRICT * |
| 24. FIRST WARD WARDROOM | |
| 25. JOSEPH SPALLING HOUSE * | |
| 26. OLD PAWTUCKET POST OFFICE * | |
- * PREVIOUSLY ENTERED IN THE NATIONAL REGISTER

