NPS Form 10-900 OMB No. 1024-0018

United States Department of the Interior
National Park Service

89

National Register of Historic Places Registration Form

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

RECEIVED 2280
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Nat. Register of Historic Places
National Park Service

1. Name of Property

Historic name: Perry Homestead Historic District
Other names/site number:
Name of related multiple property listing:
N/A
(Enter "N/A" if property is not part of a multiple property listing

2. Location

Street & number: 2, 4, 8, 12 and 16 Margin Street; 15 and 17 Beach Street
City or town: Westerly State: Rhode Island County: Washington
Not For Publication: ☐ Vicinity: ☐

3. State/Federal Agency Certification

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

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

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

___national ___statewide _x_local

Applicable National Register Criteria:

___A ___B _x_C ___D

Edward Sanderson 1/20/2016

Signature of certifying official/Title: **Date**

RI Historical Preservation & Heritage Commission

State or Federal agency/bureau or Tribal Government

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

Signature of commenting official: **Date**

Title : **State or Federal agency/bureau or Tribal Government**

4. National Park Service Certification

I hereby certify that this property is:

✓ entered in the National Register

___ determined eligible for the National Register

___ determined not eligible for the National Register

___ removed from the National Register

___ other (explain:) _____

Signature of the Keeper — Date of Action: 3/15/2016

5. Classification

Ownership of Property

(Check as many boxes as apply.)

Private:	X
Public – Local	
Public – State	
Public – Federal	

Category of Property

(Check only **one** box.)

Building(s)	
District	X
Site	
Structure	
Object	

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
11	1	buildings
5		sites
2	1	structures
1		objects
19	2	Total

Number of contributing resources previously listed in the National Register 5

6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC: single dwelling, secondary structure
AGRICULTURE: agricultural outbuilding
LANDSCAPE: garden, street furniture/object

Current Functions

(Enter categories from instructions.)

DOMESTIC: single dwelling, secondary structure
LANDSCAPE: garden, street furniture/object

7. Description

Architectural Classification
(Enter categories from instructions.)
COLONIAL
MID-19th CENTURY: Greek Revival
LATE VICTORIAN: Shingle Style
LATE 19th AND EARLY 20th CENTURY REVIVALS: Colonial Revival, Classical Revival

Materials: (enter categories from instructions.)
Principal exterior materials of the property: WOOD; STONE; BRICK; ASPHALT

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

Summary Paragraph

The Perry Homestead Historic District occupies approximately 8.5 acres at the corner of Margin and Beach streets in the southern end of downtown Westerly, Rhode Island. The district is located on the eastern shore of the Pawcatuck River, which divides Westerly from Stonington, Connecticut. It includes a total of six adjacent houses, five of which were built for members of the Perry family (the sixth served as a caretaker's residence). The original construction dates of the houses range from ca. 1700 to 1900; three were renovated in the Colonial Revival and/or Classical Revival styles in the early twentieth century, giving the district an architecturally cohesive character. In addition, in the late 19th and early 20th centuries, gardens and landscape structures – attributed to prominent landscape architects Warren Manning and Arthur Shurcliff – were constructed, linking the individual properties and creating a unified Perry family compound. Overall, the Perry Homestead Historic District, as well as its individual components, retains a high level of integrity in terms of location, setting, design, materials, workmanship, feeling and association.

Narrative Description

The Perry Homestead Historic District consists of six residential properties, all of which have strong historical associations with the Perry family. Four of the residences are located on Margin Street, overlooking the Pawcatuck River to the west, and two are on Beach Street. In the late 19th and early 20th centuries, the Perrys undertook ambitious restoration and renovation projects in the district, updating three of the 19th-century residences with Colonial Revival and Classical Revival-style treatments, and restoring the Colonial-period Lewis-Card-Perry House (12 Margin Street). At the same time, members of the Perry family oversaw landscape projects designed to integrate the properties into a cohesive whole. The result is a compact, unified district that, while rooted in an earlier period, reflects the prevailing design modes of the early 20th century.

Setting

The Pawcatuck River forms the western boundary of the Perry Homestead Historic District, creating a waterfront setting that contributes significantly to the district's character. Between the river and Margin Street is a swath of narrow, terraced lawn with a continuous bulkhead (retaining wall), constructed of large fieldstones with a granite cap, likely dating to the late 19th century.[1] Two wooden docks extend into the river, in front of the Charles Perry House (4 Margin Street) and the Larkin-Lewis-Perry House (8 Margin Street), and a set of stone steps leads into the water in front of the Lewis-Card-Perry House (12 Margin Street). Both sides of Margin Street are planted with an assortment of deciduous shade trees, including locust, silver-leafed elm, and Norway maple. These trees replaced American elms, which either were lost in the 1938 Hurricane or succumbed to Dutch elm disease.[2] (Fig. 1) A sidewalk runs along the east side of Margin Street, and there is granite curbing on both sides of the street. A variety of low walls run in front of the houses on Margin Street, separating them from the sidewalk: a granite wall topped by a wood picket fence in front of the Lewis-Card-Perry House (12 Margin Street); a cobblestone wall between the Larkin-Lewis-Perry House (8 Margin Street) and the Charles Perry House (4 Margin Street); and a granite wall in front of the Charles Perry House (4 Margin Street) and the Thomas Perry, Jr. House (2 Margin Street). This last wall continues around the corner on Beach Street, defining the northern property boundary of the Thomas Perry, Jr. House (2 Margin Street).

The properties within the Perry Homestead Historic District share a verdant, park-like landscape featuring wooded areas, open lawn planted with large specimen trees, and intimate garden rooms. An asphalt-paved, shared drive, in place by the 1910s, may be accessed from both Margin and Beach streets, and forms a large loop in the area between the Charles Perry House (4 Margin Street) and the Larkin-Lewis-Perry House (8 Margin Street). Contained within the loop,

[1] The bulkhead appears in historic photos from this period. Historical photographs, Harvey C. Perry II Collection, Westerly, RI.

[2] A single American elm survives in front of 12 Margin Street. Harvey C. Perry II, interviews and written correspondence with Richard C. Youngken, Spring 2014. "Four Margin Street: 1848-1949" (privately published play), 1949, Harvey C. Perry II Collection, Westerly, RI.

near Margin Street, is a depressed greensward, once used as a grass tennis court (described below). To the east of the former tennis court is a small, hedged garden room anchored by a large, barrel-vaulted, wood lattice arbor with integrated seats (described below). The garden room is surrounded by a sparse orchard of dwarf fruit trees and tree lawns with specimen trees, including tulip, beech, yew, cedar, and London plane trees. Other enclosed garden rooms, described below, are located at the northern and southern ends of the district, at the Thomas Perry, Jr. House (2 Margin Street) and the Lewis-Card-Perry House (12 Margin Street). The asphalt-paved drive provides access to five outbuildings located at the rear of the Margin Street properties: a carriage house, garage, studio/playhouse and workshop on the Charles Perry House property (4 Margin Street) and a carriage barn associated with the Lewis-Card-Perry House (12 Margin Street). (The outbuildings are described below.) A former pasture, now overgrown, is located to the rear (east) of these outbuildings.[3]

Descriptions of the six properties that comprise the Perry Homestead Historic District, including individual residences as well as associated outbuildings, structures, and landscape features, follow.

2 MARGIN STREET
Plat 76, Lots 45 and 32

Thomas Perry, Jr. House (1873, ca. 1915)
The Thomas Perry, Jr. House is a large, west-facing, wood-frame, Colonial Revival-style dwelling with a 2½-story, flank-gambrel-roofed main block and a 2-story, gambrel-roofed rear ell. The building rests on a granite foundation, has exterior walls clad in wood clapboard, and an asphalt-shingled roof. When constructed in 1873, the building was executed in the Second Empire style, with a mansard roof and square cupola; slender, paired windows; and a one-story, full-width porch across the front elevation, supported by slender columns and featuring a projecting central bay. It was substantially renovated around 1915 in the Colonial Revival style, including the replacement of the mansard roof with the existing gambrel roof.[4] The building features a full-width, one-story, flat-roofed porch on the main façade with slender, paired, square posts with Tuscan capitals. The principal entrance is centered on the façade and is flanked by sidelights and topped by a semi-elliptical fanlight. The house has an exterior brick chimney on the south elevation of the main block and another brick chimney on the ridge of the rear ell. Fenestration consists primarily of 8/8, wood, double-hung sash. Three gabled dormers with 6/6, wood, double-hung sash are located on the west and east slopes of the roof of the main block, while the ell features flat-roofed dormers.

[3] Historical photographs, Harvey C. Perry II Collection, Westerly, RI. Elena Pascarella, *Cultural Landscape Analysis of 4 Margin Street, Westerly, Rhode Island,* on file, Rhode Island Historical Preservation and Heritage Commission, Providence, RI.
[4] Jeffrey D. Emidy and Steven Olausen. *National Register of Historic Places Consensus Determination of Eligibility: Margin Street Historic District, Westerly, Rhode Island*, 2005, on file, Rhode Island Historical Preservation and Heritage Commission, Providence, RI. Historical photographs, Harvey C. Perry II Collection, Westerly, RI.

The house was built on the site of an 18th-century home, the Daniel Cottrell House, which was moved to lower Elm Street (no longer extant).[5] Thomas Perry, Jr. resided here with his brother, Simeon Perry; they were later joined by siblings Charles Perry, Sr. and Ann Perry.[6] The house at 2 Margin Street eventually transferred to Charles Perry, Jr., and then to his son, Thomas Perry III, in 1913.[7] At the time, it retained its Second Empire features; a photo from 1913 clearly shows the mansard roof and cupola.[8] Thomas Perry III likely oversaw the dwelling's Colonial Revival transformation shortly after he obtained it, probably around 1915.

Pergola Garden (ca. 1930)
An approximately 100 feet by 75 feet, rectangular, enclosed garden is located to the southeast of the Thomas Perry, Jr. House, at the rear of the lot. This garden is defined by a privet hedge on three sides; the eastern side of the garden is marked by a tall, pink granite, random ashlar stone wall which, at its center, features a wood pergola that shelters a stone and concrete-lined, semi-elliptical pool. The garden was once planted with roses. An overgrown wisteria vine and English ivy encircle the pergola. This garden room feature was installed around 1930, when the Arthur L. Perry House, at 15 Beach Street (see below), was moved to its current location, and is attributed to Arthur A. Shurcliff. In the late 19th century, this site was occupied by a small barn complex including a chicken house, pig pen, and wagon shed.[9]

4 MARGIN STREET
Plat 76, Lots 46 and 31

Charles Perry House (1849, 1890s, 1906)
The Charles Perry House is a large, west-facing, wood-frame, 2-story dwelling built in the Greek Revival style in 1849 by Charles Perry, Sr. The house was significantly rebuilt in the 1890s and in 1906 by Charles Perry, Jr., at which time it took on its Classical Revival and Colonial Revival-style features.[10] The house consists of a rectangular-plan main block with a rear ell, both of which rest on a raised granite ashlar foundation. Exterior walls are clad in wood clapboard and retain their wide, Greek Revival-style corner pilasters. The building has a hipped roof, sheathed in asphalt shingles and topped with a balustrade, and a wide entablature with cornice brackets. Paired, gabled dormers pierce all four slopes of the roof on the main block; on the west and east slopes, the dormers are connected by a shed-roof section. The house has two brick chimneys, both on the main block: one on the south slope and one at the northeast corner. Fenestration consists primarily of 6/6, wood sash with flat trim. The first-floor windows flanking the principal

[5] Emidy and Olausen.
[6] "Four Margin Street: 1848-1949" (privately published play), 1949, Harvey C. Perry II Collection, Westerly, RI.
[7] Westerly, RI Land Evidence Records, Town Hall, Westerly, RI.
[8] Historical photographs, Harvey C. Perry II Collection, Westerly, RI.
[9] Phoebe T. Franklin, interview with Richard C. Youngken, November 2015. Lucinda Brockway, research notes on designed landscapes in Rhode Island, ca. 1995, on file, Rhode Island Historical Preservation and Heritage Commission, Providence, RI. "Perry Properties & Layout: Years 1880-1890, as remembered and drawn by A.L. Perry" (sketch map), ca. 1950, collection of Harvey Perry II, Westerly, RI.
[10] "Four Margin Street: 1848-1949" (privately published play), 1949, Harvey C. Perry II Collection, Westerly, RI.

entrance are 1/1, with a large lower sash and an upper transom. The principal entrance, which consists of a glass and wood paneled door flanked by sidelights, is centered on the five-bay-wide main façade, set beneath an elaborate, three-bay-wide, flat-roofed, semi-circular, Classical Revival-style porch supported by Ionic columns. The porch was added by Charles Perry, Jr. at the turn of the twentieth century. Other changes from that period include the hipped roof (it was originally gabled) and cornice brackets; one-story, flat-roofed, Tuscan-columned porches on the south elevation (since enclosed); and window bays on the south and north elevations. The interior was renovated during the same period, with the removal of room partitions on the first floor, the addition of Colonial Revival-style fireplaces and mantels, and a large sweeping staircase with a Palladian window at the mid-level landing, evident on the building's north elevation. The second floor bedrooms were upgraded with en-suite bathrooms and a third floor of bedrooms was added at this time.[11]

Arbor Garden (ca. 1930)
An approximately 50 feet by 50 feet, enclosed garden is located to the southeast of the Charles Perry House, set back about 100 feet from the street, behind the tennis court (described below). It is bound on four sides by the remnants of a low privet hedge. A substantial, round-arched, wooden arbor with integrated bench seats is located on the western edge of the garden. Designed in the Colonial Revival style, the arbor is built of chestnut and painted white. A path, paved with flagstones, leads through the arbor into the garden room. The interior of the garden is currently grassed, with a single tree at the center; it likely originally contained planting beds, perhaps at the perimeter, with an urn or sundial at the far end, which is no longer extant (a stone pad remains). The arbor garden is attributed to Arthur Shurcliff, who appears to have designed the pergola garden at the Thomas Perry, Jr. House (2 Margin Street) around 1930.

Former Tennis Court (ca. 1925)
The site of a former grass tennis court is located to the southwest of the Charles Perry House, midway between it and the Larkin-Lewis-Perry House at 8 Margin Street. Presently kept as a mown lawn area, the former tennis court is sunken from the ground plain. Before 1890, this site was occupied by a hayfield and a flower garden. Based on historic photos, the tennis court appears to have been installed by the 1920s.[12]

Four outbuildings are located at the rear of the property at 4 Margin Street, lining the east side of the loop drive:

Carriage House, **aka Uncle Simeon's Workshop** (ca. 1850, moved early 20th century)
A west-facing, 2 story, wood-framed building with a front-gable, asphalt-shingled roof, exterior walls sheathed in vertical-plank siding, and a fieldstone foundation. An entry, consisting of a vertical-plank door with simple wood trim, is located in the north end of the west elevation and a 6/6, wood-sash window is centered in the gable peak. A 1-story, lean-to addition extends off the

[11] "Four Margin Street: 1848-1949" (privately published play), 1949, Harvey C. Perry II Collection, Westerly, RI.
[12] Harvey C. Perry II, interviews and written correspondence with Richard C. Youngken, Spring 2014. Historical photographs, Harvey C. Perry II Collection, Westerly, RI. Perry Properties & Layout: Years 1880-1890, as remembered and drawn by A.L. Perry" (sketch map), ca. 1950, collection of Harvey Perry II, Westerly, RI

south side of the building, with walls constructed largely of re-purposed, paneled, wood barn doors. The building was moved to this site sometime in the early 20th century, when the shared drive and loop road were constructed. Family tradition is that, prior to being moved, it served as a horse barn/carriage house and was located just to the southeast of the Charles Perry House.[13] Though lacking much architectural ornamentation, the building's Greek Revival-style cornice returns suggest it dates to the mid-19th century.

Garage (ca. 1920)
A west-facing, 1-story, 4-bay-by-1-bay, wood-frame garage with a rubblestone foundation, wood-shingled exterior siding and an asphalt-shingled, hipped roof. The west façade includes a pedestrian entry, consisting of a wood paneled door with simple wood trim, in the northernmost bay and three garage door openings. Windows consist of 12/12 wood sash. A cellar space is located beneath the north end of the building, and was likely used as a root cellar. The garage was probably built around 1920, after the shared drive and loop road was constructed.

Studio/playhouse (late 19th century, moved early 20th century)
A small, west-facing, 1-story, wood-frame building with an asphalt-shingled, front-gable roof. Exterior walls are sheathed in wood shingles on the north, west and east elevations, and vertical-plank siding on the south. An entry, consisting of a vertical-plank door with simple wood trim, is located in the south end of the west elevation. There are two window openings on the south elevation, one of which retains 6/6 wood sash. According to family tradition, this one-room building may have been built in the late 19th century as a chicken coop and moved to this location in the early 20th century, when the shared drive and loop road were constructed. At that time it was renovated for use as a studio or playhouse, its interior decorated with wall sconces, wallpaper, and window curtains.[14]

Workshop (ca. 1950) (NC)
A 1-story, wood-frame building with an asphalt-shingled, front-gable roof and exterior walls sheathed in horizontal wood planks. A sliding barn door is located on the north elevation, and garage doors are located on the south. The building has multiple window openings, some of which are missing their sash; a pair of 2/2, wood sash is located on the north elevation. A large wooden work bench is located inside. The building appears to have been constructed from other building parts, probably in the mid-20th century, and is non-contributing.[15]

8 MARGIN STREET
Plat 76, Lots 47 and 30

Larkin-Lewis-Perry House (ca. 1850, moved ca. 1911, 1938)
A large, west-facing, Greek Revival-style residence consisting of a 2-story, rectangular plan, 3-bay-wide, hipped-roof main block and a 2-story, gable-roofed rear ell. The building is wood-

[13] Harvey C. Perry II, interviews and written correspondence with Richard C. Youngken, Spring 2014.
[14] Harvey C. Perry II, interviews and written correspondence with Richard C. Youngken, Spring 2014.
[15] Harvey C. Perry II, interviews and written correspondence with Richard C. Youngken, Spring 2014.

framed and rests atop a granite-block foundation. Walls are clad in wood clapboard and feature wide, paneled corner pilasters supporting a heavy entablature. The roof is sheathed in asphalt shingles and has paired, hipped-roof dormers on each slope; on the west slope, the dormers are connected by a shed-roof section. The principal entrance is located in the center of the façade and includes a paneled door with side lights and a transom, set within a 1-story, 1-bay, flat-roof, enclosed entry porch with engaged columns and pilasters supporting a wide entablature. Fenestration consists primarily of 6/6, wood window sash with flat trim. There are two brick chimneys: one on the east slope of the main block and one, exterior chimney on the east elevation of the rear ell. Enclosed, 1-story porches with flat roofs and Tuscan columns are located on the north and south elevations of the main block.

The house was built about 1850 for Captain Daniel F. Larkin. In the late 19th century the house was owned by Joseph H. Lewis. It was acquired by Charles Perry, Jr. in the early 20th century for the use of his son, Harvey, at which point it was apparently moved within its lot to be in alignment with the Charles Perry House at 4 Margin Street. At the same time, the house was also renovated to convey a similar appearance to the Charles Perry House. The hipped roof and dormers were likely added at this time, as well as the side porches (since enclosed). A second story was added to the kitchen ell in 1938, following the second marriage of Harvey C. Perry.[16]

Garden Shed (ca. 1911)
A small, 1 story, wood-frame, 3-bay-by-1-bay outbuilding with an asphalt-shingled, side-gable roof. Exterior walls are clad in wood clapboard with simple wood corner boards. An entry is centered on the east elevation, flanked by windows with 6/6, double-hung wood sash.

12 & 16 MARGIN STREET
Plat 76, Lots 48, 48A, and 29

Lewis-Card-Perry House (ca. 1700, 1920, 1930s) (National Register-listed, 2005)
A small, west-facing, Colonial-style, timber-framed Cape with a 1½-story, rectangular-plan, 5-bay-by-3-bay, side-gable, main block and a small kitchen ell extending off the north elevation, set back from the plane of the façade. The building rests on a granite foundation, has walls sheathed in wood shingles and clapboards, and is topped by a wood-shingled roof. A large stone chimney is located at the ridge of the main block, slightly north of center. The primary entrance is centered on the façade and consists of a solid, wood-plank door with iron strap hinges set within a simple surround. Fenestration consists of 6/9, wood sash with flat trim.

Portions of the Lewis-Card-Perry House date to the early 18th century. The original configuration of the house is not known, but it may have been a two-room plan, with a central chimney separating two small chambers, or even a one-room house with an end chimney. Built for John Lewis, the house passed through a number of owners, including Captain William Card in the late 19th century, before being purchased by Charles Perry, Jr. in 1919. By this time the south end of

[16] Emidy and Olausen. Harvey C. Perry II, interviews and written correspondence with Richard C. Youngken, Spring 2014.

the original house had fallen into disrepair and had been demolished. Charles Perry, Jr. updated the small northern end of the house with a bathroom and large closet and undertook repairs to the floors and walls. In the early 1930s, Harvey C. and Lydia Perry, who had antiquarian interests, worked with noted restoration architect Norman M. Isham to rebuild the southern end of the house with materials salvaged from early-18th-century homes and to restore the interior. The property is individually listed in the National Register of Historic Places.[17]

Carriage Barn (mid-19th century) (National Register-listed, 2005)
A north-facing, 1½-story, 2-bay-by-3-bay building with an asphalt-shingled, gabled roof with bracketed eaves; a granite foundation; and board-and-batten siding. A vehicular entrance is centered on the north elevation, and consists of a modern, overhead garage door. The west elevation contains a pedestrian entrance in its north end, which consists of a paneled, wood door with simple wood trim, and a hay loft access door set within a cross-gable. Fenestration consists of 6/6, wood sash. The building is set back on the rear of the lot and is accessed via the common property drive, near the cluster of outbuildings on the rear of the 4 Margin Street property.[18]

Fish Pond Garden (1940) (National Register-listed, 2005)
A small, semi-circular, stone-lined fish pond with a curved, dry-laid, fieldstone wall on its south side is sited to the northeast of Lewis-Card-Perry House. It is integrated into a small garden of shrubs and perennials, and connected to the house by a modern stone patio and stone stairs. Arthur Sylvester of Manning Associates is responsible for the design of the fish pond garden.[19]

Gazebo (ca. 1900) (National Register-listed, 2005)
An octagonal, wood, Victorian-style gazebo with a wood-shingled, conical roof; turned columns; eaves brackets; and railings with latticework below. The gazebo is located to the southwest of the Lewis-Card-Perry House, and, based upon historic photographs, appears to have been built ca. 1900.[20]

Well Box and Sweep (ca. 1935) (National Register-listed, 2005)
A Colonial Revival-style well box, with a sweep pivoting on a forked post, is located to the southeast of the Lewis-Card-Perry House. It was likely built ca. 1935.[21]

Walled Garden (ca. 1930) (National Register-listed, 2005)
An approximately 50 feet by 60 feet garden room is located to the east of the Lewis-Card-Perry House. It is enclosed on three sides by low, granite ashlar walls; its north edge is delineated by a row of arborvitae. A wood pergola, integrated into the stone wall, is located at the southwest corner of the garden (it is an in-kind replacement of the original). Planting beds line the perimeter, while the remainder of the garden is grassed. A low stone is located in the center of

[17] Richard C. Youngken, *National Register of Historic Places Registration Form for the Lewis-Card-Perry House, Westerly, RI,* 2005, on file, Rhode Island Historical Preservation and Heritage Commission, Providence, RI.
[18] Youngken, *National Register of Historic Places Registration Form for the Lewis-Card-Perry House*.
[19] Youngken, *National Register of Historic Places Registration Form for the Lewis-Card-Perry House*.
[20] Youngken, *National Register of Historic Places Registration Form for the Lewis-Card-Perry House*.
[21] Youngken, *National Register of Historic Places Registration Form for the Lewis-Card-Perry House*.

the garden. The garden is attributed to Arthur Shurcliff, who appears to have designed the pergola garden at the Thomas Perry, Jr. House (2 Margin Street) around 1930.[22]

15 BEACH STREET
Plat 76, Lot 79

Arthur L. Perry House (1900, moved 1930)
A large, 2½-story, north-facing, wood-frame, Shingle Style dwelling constructed for Arthur L. Perry, the son of Charles Perry, Jr., in 1900 and moved to this site in 1930.[23] The house has a rectangular plan, sits on a mortared fieldstone foundation, has exterior walls clad in wood shingles, and is topped with a cross-gambrel roof sheathed in wood shingles and pierced by two brick chimneys. An integrated porch stretches across the full width of the façade, supported by slender Tuscan columns on shingled bases. The principal entrance occupies a recessed bay at the east end of the façade and consists of a glass and wood-paneled door with flat trim. The fenestration includes 6/1 and 1/1 wood sash with flat trim, Palladian windows in two of the gambrel peaks (north and east), as well as oval and fixed rectangular sash windows.

Originally located a short distance to the east, at 62 Elm Street, the building was moved to this site in 1930 so that Arthur Perry could construct a new home on Elm Street. The house was sold to Rollin T. Read and his wife Gertrude M.B. Read in 1930. Read later leased the property to Alexander Shaw.[24]

Pergola (late 20th century) (NC)
A long wooden pergola is located to the rear (south) of the Arthur L. Perry House. Constructed in the late 20th century, the pergola is non-contributing.

17 BEACH STREET
Plat 76, Lot 46A

Caretaker's Cottage (mid-19th century, ca. 1915)
An L-plan, 2-story, north-facing, wood-frame, Greek Revival-style house composed of an end-gable main block dating to the mid-19th century and an ell that was added to the west elevation sometime between 1912 and 1921. The house rests on a granite foundation and has vinyl siding. The roof is sheathed in asphalt shingles. The primary entrance is located in the westernmost bay of the 3-bay façade and consists of a glass and wood-paneled door with sidelights. The vinyl door surround has fluted pilasters and a dentilled cornice. Another entrance is located in the north elevation of the ell, beneath a 1-story, flat-roof porch. Fenestration consists of 1/1, vinyl replacement windows.

[22] Youngken, *National Register of Historic Places Registration Form for the Lewis-Card-Perry House*.
[23] Emidy and Olausen.
[24] Emidy and Olausen. Westerly, RI Land Evidence Records, Town Hall, Westerly, RI.

This dwelling, which is labeled "C. Perry" on maps from 1868 and 1870, appears to have been built by Charles Perry, Sr. to serve as a caretaker's residence. It remained in Perry family ownership until the late 20th century.[25]

The Perry Homestead Historic District also includes notable features that span property boundaries, described below:

Stone Bulkhead, west side of Margin Street (mid-late 19th century)
The properties at 2, 4, 8 and 12 Margin Street all include small parcels on the west side of Margin Street, along the eastern bank of the Pawcatuck River. On these parcels, a sloping lawn terrace leads to a stone bulkhead (retaining wall) at the river's edge. Likely dating to the late 19th century, the wall is constructed of large, dry-laid fieldstones with a granite cap. At its southern end, across from the Lewis-Card-Perry House (12 Margin Street), the wall includes a set of stone steps leading into the water. Two wooden docks, dating to the late 20th century, extend into the water: one in front of the Larkin-Lewis-Perry House (8 Margin Street) and one in front of the Charles Perry House (4 Margin Street).

[25] Beers, Ellis & Soule, *Atlas of New London County, Connecticut* (New York: F.W. Beers, A.D. Ellis and G.G. Soule, 1868). D.G. Beers, *Atlas of the State of Rhode Island* (Philadelphia: D.G. Beers & Co., 1870). Westerly, RI Land Evidence Records.

8. Statement of Significance

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

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

Criteria Considerations
(Mark “x” in all the boxes that apply.)

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

Areas of Significance
(Enter categories from instructions.)
ARCHITECTURE
LANDSCAPE ARCHITECTURE

Period of Significance
ca. 1700 - 1940

Significant Dates
ca. 1700 – Lewis-Card-Perry House constructed
1849; 1890s, 1906 – Charles Perry House constructed; remodeled
ca. 1850; ca. 1911 – Larkin-Lewis-Perry House constructed; moved and remodeled
1873; ca. 1915 – Thomas Perry, Jr. House constructed; remodeled
1903-1904 – landscape improvements attributed to Warren Manning
1930 – Arthur L. Perry House moved to district
1930s – Lewis-Card Perry House restored; landscape improvements attributed to Arthur Shurcliff
1940 – fish pond garden constructed

Significant Person
(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder
Norman M. Isham (1864-1943), Restoration Architect
Warren H. Manning (1860-1938), Landscape Architect - attributed
Arthur A. Shurcliff (1870-1957), Landscape Architect - attributed

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

The Perry Homestead Historic District is significant at the local level under Criterion C in the areas of architecture and landscape architecture. The district includes six residences with construction dates ranging from ca. 1700 to 1900, representing the Colonial period, the Greek Revival style and the Shingle Style. Early-20th century alterations to the houses at 2 Margin Street and 4 Margin Street are significant in their own right, and reflect the popularity of the Colonial Revival and Classical Revival styles during that period, while the restoration of the Lewis-Card-Perry House at 12 Margin Street, completed by architect Norman M. Isham, speaks to the early-20th-century approach to historic preservation. The district also includes notable landscape features dating from the late 19th and early 20th centuries, which serve to join the properties in a unified composition. These include specimen tree plantings attributed to Warren H. Manning and three enclosed garden rooms attributed to Arthur A. Shurcliff.

Period of Significance Justification
The period of significance, ca. 1700 – 1940, encompasses the construction of and any subsequent renovations to all six residences in the district, and the extant outbuildings, as well as the development of the designed landscape features.

Criteria Consideration B
The Perry Homestead Historic District includes four moved buildings. Around 1911, the Larkin-Lewis-Perry House (8 Margin Street) was moved within its lot to be farther from the street and in alignment with the Charles Perry, Jr. House (4 Margin Street) next door. Two outbuildings, the carriage house and studio/playhouse, were moved to their current locations on the loop road in the early 20th century. These relocations, which took place within the district boundaries and within the period of significance, relate to the creation of a family compound with a unified design aesthetic. In 1930, the Arthur L. Perry House (15 Beach Street) was moved to its current location from a nearby site outside of the district. Built around 1900, the dwelling has a strong historical association with the Perry family and its relocation to the district relates to the landscape's continuing evolution in the 1930s.

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

At the beginning of the 19th century, Thomas Perry (1765-1826), a cousin of Oliver Hazard Perry, the celebrated naval hero of the War of 1812, and of Matthew Perry, who opened Japan to world trade, purchased over 100 acres of farmland at the southern edge of Westerly village. A schoolmaster and Quaker from nearby Charlestown, Perry came to Westerly to serve as cashier at the recently-established Washington Bank – the only paid position at what was to become the region's primary financial institution, now known as Washington Trust. Thomas Perry guided the nascent bank through financial crisis and the War of 1812, while the community grew from

an agricultural base to a trading port and ship building center.[26] Over the course of approximately 200 years, six generations of Perry family members would serve as the administrative officers, CEOs, treasurers, presidents, trust officers, and directors of the bank in a tightly-orchestrated line of succession.[27]

The 100 acres purchased by Thomas Perry included the northern half of the Perry Homestead Historic District, where Perry lived in the 18th-century Daniel Cottrell House, at the corner of Margin and Beach streets (not extant). Over time, the remainder of the original farmstead was sold off for urban and suburban house lot development or given away for public purposes; for example, a Perry family member donated land for the Westerly Hospital, to the southeast of the district, on Wells Street.[28] A short distance to the south stood the Lewis-Card-Perry House (12 Margin Street), which had been built ca. 1700 for John Lewis. The house passed to the Card family at some point in the 19th century.[29]

In 1849, Thomas Perry's son, Charles Perry, Sr. (1809-1890), built a large, Greek Revival-style house at 4 Margin Street, the oldest surviving dwelling in the district to be constructed by a member of the Perry family. Around the same time, two other Greek Revival-style residences were built in the district: the large, two-story, 3-bay-wide, center-entry residence at 8 Margin Street, which was built by Captain Daniel F. Larkin around 1850, and the far simpler dwelling at 17 Beach Street, which was probably built by Charles Perry, Sr. to house a caretaker for the Perry family properties. (It is labeled "C. Perry" on maps from 1868 and 1870 and is known to have served as a caretaker's residence by the 1880s.)[30] (Fig. 2)

In 1873, the Daniel Cottrell House, where Thomas Perry had lived, was relocated to nearby Elm Street, to make room for a new, Second Empire-style dwelling at 2 Margin Street. (The Cottrell House no longer stands.)[31] Though land evidence records show that the house was owned by Charles Perry, Sr., it was first occupied by his siblings Thomas, Jr. (1814-1898) and Simeon (1823-1902); Charles, Sr. and the brothers' sister, Ann, joined them there at the end of the 19th century.[32]

Together the three Perry brothers – Charles, Sr., Thomas, Jr. and Simeon – operated a "gentleman's farm," which spanned the two properties at the north end of the Perry Homestead Historic District. According to a mid-20th-century map drawn by Charles' grandson, Arthur L. Perry, which depicts the farm in the 1880-1890 period, there were hay fields, pastures, gardens and fruit orchards, as well as numerous outbuildings. (Fig. 3) A horse barn, hen house and ice

[26] Sandra Kersten Chalk, *Washington Trust: Two Hundred Years along the Pawcatuck* (Westerly, RI: The Washington Trust Company, 2000): 11-13. J.H. Beers & Co., *Representative Men and Old Families of Rhode Island, Vol. 1* (Chicago: J.H. Beers & Co., 1908): 400.
[27] Chalk, *Washington Trust*: 62.
[28] Harvey C. Perry II, interviews and written correspondence with Richard C. Youngken, Spring 2014.
[29] Youngken, *National Register of Historic Places Registration Form for the Lewis-Card-Perry House*.
[30] Emidy and Olausen. Beers, Ellis & Soule, *Atlas of New London County*, 1868. D.G. Beers, *Atlas of the State of Rhode Island*, 1870.
[31] Emidy and Olausen.
[32] "Four Margin Street: 1848-1949" (privately published play), 1949, Harvey C. Perry II Collection, Westerly, RI.

house were clustered to the southeast of the Charles Perry House (4 Margin Street), while a complex including a wagon shed, calf room, carriage house, chicken house and pig pen was located to the east of the Thomas Perry, Jr. House (2 Margin Street). A cow barn was located near a pasture, which was enclosed with picket fences and stone walls. The property at 17 Beach Street was apparently occupied by a farm superintendent by this time.[33] Beginning around 1905, Hugh and Carolyn Smith, an African-American couple, came to work for the Perrys, raising five children in this home and remaining until their retirement. Some of their children worked for the Perry families, as well.[34]

Charles Perry, Sr. died in 1890, Thomas, Jr. died in 1898, and Simeon died in 1902,[35] ushering in a new period for the Perry Homestead Historic District. During the late 19th and early 20th centuries, significant changes occurred at individual buildings within the district and the character of the district as a whole evolved, as the gentleman's farm of the previous generation gave way to a more formal, designed landscape. Many of these changes were initiated by Charles, Sr.'s son and successor at the Washington National Bank, Charles Perry, Jr. (1851-1929). The result was an artistically unified Perry family compound.

Soon after his father's death, Charles, Jr. substantially reworked the Greek Revival-style residence at 4 Margin Street in the Colonial and Classical Revival styles, first in the 1890s and again in 1906. Changes included the installation of a hipped roof with cornice brackets, to replace the gable roof; the construction of the elaborate, semi-circular entry porch with Ionic columns; the addition of porches on the south elevation; and the addition of bay windows on the south and north elevations. (Figs. 4-6) The interior was also renovated, with the addition of Colonial Revival-style fireplaces and mantels, and a large sweeping staircase with a Palladian window at the mid-level landing.[36]

In 1911, Charles, Jr. acquired the Greek Revival-style Larkin-Lewis-Perry House at 8 Margin Street for the use of his son, Harvey Chase Perry (1881-1978). The house was moved back from to the street, to be in alignment with the Charles Perry House next door. It was also renovated in a manner similar to the Charles Perry House; the hipped roof and dormers were added at this time, as were the side porches. Although its Greek Revival style still predominated, these new elements introduced characteristics of the Colonial Revival style. Later, in 1938, a second story was added to the rear wing of the house.[37]

In 1913, Charles, Jr., who appears to have inherited the Thomas Perry, Jr. House at 2 Margin Street, transferred ownership to his son, Thomas Perry III (1880-1975). At the time the house retained its Second Empire styling; a photo from 1913 clearly shows the mansard roof and

[33] "Perry Properties & Layout: Years 1880-1890, as remembered and drawn by A.L. Perry" (sketch map), ca. 1950, collection of Harvey Perry II, Westerly, RI.
[34] Emidy and Olausen. "Four Margin Street: 1848-1949" (privately published play), 1949, Harvey C. Perry II Collection, Westerly, RI.
[35] J.H. Beers & Co., *Representative Men and Old Families of Rhode Island, Vol. 1* (Chicago: J.H. Beers & Co., 1908): 400-401.
[36] "Four Margin Street: 1848-1949" (privately published play), 1949, collection of Harvey Perry II, Westerly, RI.
[37] Harvey C. Perry II, interviews and written correspondence with Richard C. Youngken, Spring 2014.

cupola.[38] (Figs. 4-7) Soon after, however, probably around 1915, the house was dramatically altered. The roof was replaced with a gambrel roof; paired windows were replaced with 8/8, double-hung sash; the original front porch was replaced with a full-width, flat-roof porch supported by paired, square, Tuscan columns; and the main entry was rebuilt in the Colonial Revival style, with a fanlight and sidelights, all displaying delicate tracery.

By this time, the Perry family owned four of the five properties that were located within the Perry Homestead Historic District at the time. (The house at 15 Beach Street had not been moved to the district yet; it remained on Elm Street, where it had been constructed in 1900.) In 1919, Charles, Jr. acquired the fifth property: the ca. 1700 Lewis-Card-Perry House at 12 Margin Street. The south end of the house had fallen into disrepair and had been demolished in 1905. (Fig. 8) Charles, Jr. stabilized the remaining structure, added a bathroom and large closet to the rear, and undertook repairs to the floors and walls. The house was substantially restored by Charles, Jr.'s son, Harvey, and his wife, Lydia, in the 1930s (discussed below).[39]

With the acquisition of the Lewis-Card-Perry House, Charles Perry, Jr.'s effort to assemble a collection of properties on Margin Street, all under Perry family ownership, was complete. Under the direction of Charles, Jr., the houses at 2, 4 and 8 Margin Street were remodeled to be compatible with one another – uniting the properties aesthetically through the prevailing design mode of the period, the Colonial Revival. The landscape was also reimagined during this period, as Charles, Jr. and, later, his son, Arthur, engaged professional landscape designers to superimpose a more formal, unifying scheme on what remained of the gentleman's farm of the previous generation. Landscape features attributed to Warren H. Manning and Arthur Shurcliff transcended property boundaries and served to join the properties within a cohesive plan.

Warren H. Manning, one of the foremost American landscape designers of the period, was active in Rhode Island in the first decade of the 20th century; his records list private estate clients in Newport, Middletown, Providence and Pawtucket, as well as four in the Westerly neighborhood of Watch Hill.[40] Charles Perry, Jr. would have come in contact with Manning as early as 1899, through his work at Wilcox Park. Located on land adjacent to the newly-established Westerly Public Library, the park project was overseen by the Westerly Library Association. Charles, Jr. was not only a member of the Association, he served as the group's primary contact with Manning.[41] It is therefore not surprising that Charles, Jr. would turn to Manning to provide landscape services at the Perry family compound – and, indeed, Manning's account books show Charles Perry, Jr. as a client in 1903 (project #458 and #537), with invoices for landscape design, though no drawings have been located.[42] Nonetheless, the Perry Homestead Historic District includes characteristics typical of Manning's work, which emphasized naturalistic designs, curvilinear paths, and the careful placement of specimen trees.

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[38] Historical photographs, Harvey Perry II, Westerly, RI.
[39] Youngken, *National Register of Historic Places Registration Form for the Lewis-Card-Perry House*.
[40] Library of American Landscape History, "Warren H. Manning (1860-1938), Client List Organized Geographically."
[41] Martha Lyon, interview with Richard C. Youngken, Summer 2014. Martha Lyon, presentation on Warren Manning at the Westerly Public Library, Westerly, RI, Summer 2014.
[42] Warren H. Manning Collection, Center for Lowell History, University of Massachusetts Lowell.

At the time, Charles, Jr. was in possession of both the Thomas Perry, Jr. House (2 Margin Street) and the Charles Perry House (4 Margin Street). Manning was likely called in to create a unifying design for the two properties. Records show that Manning's site supervisor, H.B. Kelzer, oversaw planting at the Perry properties in the spring of 1904.[43] An early-20th-century photo shows an extensive forest planted to the east of the Lewis-Larkin-Perry House (8 Margin Street), on land owned by Charles Perry, Jr. (Fig. 9) The large tulip, beech and London plane trees which still survive at 4 Margin Street may have been among the plantings overseen by Kelzer. Other features dating from this period include a curvilinear drive behind the Thomas Perry, Jr. House and the Charles Perry House, shown on a bird's eye view from 1911.[44] (Fig. 10) It is possible Manning had a hand in designing this drive, though this cannot be proven.

The landscape improvements overseen by Charles Perry, Jr. involved removing or relocating a number of mid- to late-19th-century outbuildings and features associated with the gentleman's farm operated by Charles' father and uncles. It is not known to what extent Manning was involved in these decisions, though the removal of outbuildings was necessary for some of the design elements attributed to Manning – such as the curvilinear drive and the specimen tree plantings – to be implemented. Ultimately, whether during this period or later, a cluster of buildings including a corn crib, horse barn, ice house and hen house were removed from the Charles Perry House property, as were a formal flower garden, orchards, hay fields, and vegetable patches. At the Thomas Perry, Jr. House property, removals included a wagon shed, pig pen, and a chicken house, among other outbuildings.[45]

Subsequent changes to the landscape at the Perry Homestead Historic District likely waited until after Charles, Jr. purchased the Larkin-Lewis-Perry House (8 Margin Street) around 1911. As noted above, a bird's eye view from that year shows a curvilinear drive behind the Thomas Perry, Jr. House (2 Margin Street) and the Charles Perry House (4 Margin Street). It also shows a drive, which terminated in a circle, at the Larkin-Lewis-Perry House.[46] (Fig. 10) The existing shared drive appears to incorporate portions of both of these drives, creating a loop road occupying the space between the Charles Perry House and the Larkin-Lewis-Perry House. Historic photos from around this time show the drive by the Larkin-Lewis-Perry House extending to the east, beyond the circle, suggesting the loop road was constructed soon after Charles Perry, Jr. purchased the property.[47] (Fig. 11) The shared drive provided circulation through the district, and access to three outbuildings that were used in common by the Perrys. The carriage house (former horse barn, ca. 1850) and studio/playhouse (former chicken coop, late 19th c.) were moved to the loop road at some point in the early 20th century.[48] Between these two re-used outbuildings, the Perrys built a three-car garage around 1920, reflecting the increasing importance of the automobile.

[43] Warren H. Manning Collection, Center for Lowell History, University of Massachusetts Lowell.
[44] Hughes & Bailey, *Aero View of Westerly, Rhode Island* (New York: Hughes & Bailey, 1911).
[45] "Perry Properties & Layout: Years 1880-1890, as remembered and drawn by A.L. Perry" (sketch map), ca. 1950, collection of Harvey Perry II, Westerly, RI.
[46] Hughes & Bailey, *Aero View of Westerly, Rhode Island* (New York: Hughes & Bailey, 1911).
[47] Historical photographs, Harvey C. Perry II Collection, Westerly, RI.
[48] Harvey C. Perry II, interviews and written correspondence with Richard C. Youngken, Spring 2014.

The construction of the shared drive and loop road represented another step away from the gentleman's farm and another step toward a more formal, designed landscape in the Perry Homestead Historic District. The road cut through what had been hay fields and gardens, and defined a space between the Charles Perry House (4 Margin Street) and Larkin-Lewis-Perry House (8 Margin Street) that could be used in common. Near Margin Street, part of this space is now occupied by a sunken lawn that was formerly used as a grass tennis court; historic photos suggest the tennis court had been installed by the 1920s.[49] (Fig. 12)

It is not known whether the Perrys engaged a professional landscape designer to lay out the loop road. There is no documentation of Manning being involved at the property beyond 1904. The records of Arthur Asahel Shurcliff (1870-1957) list Charles Perry, Jr. as a client; no date is provided, however, and no plans have been located.[50] Like Manning before him, Shurcliff would have come into contact with members of the Perry family through civic projects in Westerly. Shurcliff designed the grounds of the Westerly Hospital (1920), which was founded under the leadership of and built on land donated by Charles Perry, Jr. Shurcliff was also retained by the Westerly Library Association to design terraces (1929), an octagon fountain basin and surrounding bluestone pavement (1930), and a WWI memorial terrace garden (1937) for Westerly's Wilcox Park.[51] At the time, Charles Perry, Jr.'s son, Arthur L. Perry (1877-1964), was a member of the Association.

Given Shurcliff's activity in Westerly in the 1920s, and his contact with the Perry family, it is possible that he had a hand in designing the loop road and/or the grass tennis court, though this cannot be verified. What appears more likely is that Shurcliff designed the three, enclosed garden rooms in the Perry Homestead Historic District. Placed symmetrically across the family compound, the gardens superimpose a unifying order on the landscape. Their design reflects the Colonial Revival style advanced by Shurcliff, most notably at Colonial Williamsburg. Indeed, in the 1930s, publications showcasing Shurcliff's Colonial Williamsburg gardens created a popular taste for the compact and tidy Colonial Revival garden room.[52] The three gardens may have been designed for Charles Perry, Jr. in the 1920s or, perhaps more likely, for Arthur L. Perry in the 1930s. Shurcliff's project list includes the "Charles Perry/A.L. Perry Residences" at 2-8 Margin Street in 1930 and 1936.[53]

In 1930, Arthur L. Perry moved his 2½-story home, built about 1900, from nearby Elm Street to its current location at 15 Beach Street. It is a fine example of the Shingle Style, with a fieldstone foundation; wood-shingled exterior walls; a cross-gambrel, wood-shingled roof; and Palladian windows in the gambrel peaks. (Arthur built a new house on Elm Street, selling the Shingle Style

[49] Historical photographs, Harvey Perry II Collection, Westerly, RI.
[50] Lucinda Brockway, research notes.
[51] Brockway, research notes. Rhode Island Historical Preservation & Heritage Commission, *Historic Landscapes of Rhode Island* (Providence, RI: Rhode Island Historical Preservation & Heritage Commission, 2001): 124. Charles "Chuck" Perry Obituary, http://www.obitsforelife.com/obituary/158412/Perry-Charles.php.
[52] Mac Griswold and Eleanor Weller, *The Golden Age of American Gardens: Proud Owners, Private Estates, 1890-1940* (New York: Harry N. Abrams, Inc., 2000).
[53] Brockway, research notes.

dwelling to Rollin T. Read in 1930.) [54] The move obliterated a large garden belonging to Thomas Perry III and his wife, Margaret, who lived at the Thomas Perry, Jr. House (2 Margin Street). According to Phoebe Franklin, a Perry family descendant and current owner of the Thomas Perry, Jr. House, the pergola garden was built along Beach Street, to the northwest of the Arthur Perry House, as compensation for this loss and to provide a buffer between the two properties.[55] The timing strongly suggests that the pergola garden was designed by Arthur Shurcliff, whose records list Arthur Perry as a client at the same time that his house was moved and the garden was constructed. The garden is enclosed on three sides by a privet hedge, while the eastern side is defined by a pink granite wall. Centered on the wall is a semi-elliptical pool set beneath a wood pergola. The garden beds – now overgrown – were originally planted, at least in part, with roses.[56] Shurcliff had previously designed several rose gardens, including at Willard S. Martin's Greatwood Farm in Vermont (ca. 1908), where the garden is enclosed with stone walls, lined with perimeter planting beds and includes a small, circular pool; and at the Crane Estate (Castle Hill) in Ipswich, Massachusetts (1913-1914), where the circular garden featured a wood pergola along its perimeter and a pool at its center.[57]

Less is known about the origins of the two other enclosed garden rooms in the Perry Homestead Historic District. With their roughly symmetrical distribution across the landscape and stylistic similarities, the three gardens may have been conceived as a whole and executed by the same designer, possibly Arthur Shurcliff. The garden room located within the loop drive appears to have been bound on all sides by a privet hedge (remnants remain), interrupted on the western perimeter by a Colonial Revival-style wood arbor with integrated seats. The garden room at the Lewis-Card-Perry House (12 Margin Street) is enclosed on the north by a row of arborvitae, otherwise by granite ashlar walls that include an integrated wood pergola (the original has been replaced in kind) at the southwest corner.

In 1929, when Charles Perry, Jr. died, the Lewis-Card-Perry House (12 Margin Street) passed to his son, Harvey Chace Perry. Harvey and his wife, Lydia, engaged the noted restoration architect Norman Isham to oversee an extensive restoration in the genre of the Colonial Revival movement of the first quarter of the 20th century. In 1931-1932, Isham supervised the reconstruction of the dwelling's south wing, using salvaged, early-18th-century building materials, as well as the restoration of the interior.[58] Isham may have been responsible for installing the well box and sweep at the property, as well. The Colonial Revival-style walled garden, described above, would have complemented the restoration work at the house, and may well have been completed around the same time. About ten years later, in 1940, Harvey Perry and his second wife, Julianna, hired Arthur Sylvester of Warren Manning's firm to design a water garden at the Lewis-Card-Perry House. (Warren Manning had died in 1938.)[59] Located to

[54] Emidy and Olausen.
[55] Phoebe T. Franklin, interview with Richard C. Youngken, November 2015.
[56] Phoebe T. Franklin, interview with Richard C. Youngken, November 2015.
[57] Hal Hutchinson, *National Register of Historic Places Registration Form for Goddard College Greatwood Campus, Plainfield, VT,* 1996, on file, National Park Service, Washington, DC. Elsbeth T. Magnarelli, *National Historic Landmark Nomination for Castle Hill, Ipswich, MA*, 1998, on file, National Park Service, Washington, DC.
[58] Youngken, *National Register of Historic Places Registration Form for the Lewis-Card-Perry House*.
[59] Youngken, *National Register of Historic Places Registration Form for the Lewis-Card-Perry House*.

the northeast of the house, the stone-lined fish pond is integrated into a small perennial garden and a curved, dry-laid stone wall.

There have been few changes to the district since the construction of the fish pond garden. A workshop (NC) was built to the south of the studio/playhouse, along the loop road, around 1950[60] and a wood pergola (NC) was constructed at the Arthur L. Perry House (15 Beach Street) in the late 20th century. The residences have experienced only minor exterior changes, and still exhibit their character-defining features and stylistic elements. The garden rooms, though largely missing historic plant material, retain their overall layout, dimensions and architectural features (i.e., the pergola, arbor and stone walls). The Perry Homestead Historic District as a whole, as well as individual resources within it, retains a high level of integrity and continues to convey the character of an aesthetically unified, turn-of-the-twentieth-century family compound.

Associated Professional Designers

Norman Morrison Isham (1864-1943), who designed the 1930s restoration of the Lewis-Card-Perry House, was a prominent architectural historian and architect of the late 19th and early 20th centuries, widely recognized as a leader in the practice of restoration architecture at an early stage in its development as a profession. Isham's books include *Early Rhode Island Houses* (1895) and *Early Connecticut Houses* (1900), both written in collaboration with Albert F. Brown and both considered classics in the field. Isham was a graduate of Brown University (B.A. 1886, M.A. 1890), where he later taught, and chaired the architecture department at the Rhode Island School of Design from 1912 to 1920, and again from 1923 to 1933.[61]

After gaining experience in the firms of Stone, Carpenter & Willson and Martin & Hall, Isham established his own practice in 1903. He oversaw the restoration of some of the most significant historical buildings in Rhode Island, including the Babcock-Smith House in Westerly, Old Narragansett Church and Smith's Castle in Wickford, Trinity Church and the Colony House in Newport, and the Eleazer Arnold House in Lincoln.[62]

Isham's projects were completed within the context of the Colonial Revival movement, and as such emphasized methodical analysis and authenticity, but were not untouched by nostalgia. Restoration work could be influenced by idealized notions of how a building appeared historically, and the work could be somewhat conjectural. At the Lewis-Card-Perry House in the early 1930s, Isham collaborated with Harvey and Lydia Perry, who had antiquarian interests, to restore the house, using salvaged materials from other, period properties in the region that were being demolished to re-create the house as it may have appeared in the Colonial era.[63]

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[60] Harvey C. Perry II, interviews and written correspondence with Richard C. Youngken, Spring 2014.
[61] William H. Jordy and Christopher Monkhouse, *Buildings on Paper: Rhode Island Architectural Drawings 1825-1945* (Providence, RI: Brown University, et al., 1982): 218-219.
[62] Jordy and Monkhouse, *Buildings on Paper*: 218-219. Youngken, *National Register of Historic Places Registration Form for the Lewis-Card-Perry House.*
[63] Youngken, *National Register of Historic Places Registration Form for the Lewis-Card-Perry House.*

Warren Henry Manning (1860-1938), to whom early-20th-century landscape improvements in the Perry Homestead Historic District are attributed, was one of the foremost American landscape designers of the turn of the twentieth century and a founder of the American Society of Landscape Architects. After early training in his father's nursery business, Manning worked in the office of Frederick Law Olmsted, Sr. from 1888 to 1896, where he specialized in horticulture and planting design. While at the Olmsted firm, Manning oversaw plantings at the Chicago World's Columbian Exposition in 1893. Manning opened his own firm in 1896, and an early commission was the design of Wilcox Park in Westerly in 1899. He gained a national reputation for naturalistic landscape designs for city parks and private estates, or "home grounds," as he referred to them. Key characteristics of his landscapes include the careful use and placement of specimen trees, the incorporation of native plants, and curvilinear drives and pathways.[64]

Manning's portfolio included numerous private estate grounds. While at the Olmsted firm, he oversaw the planting design at Biltmore, George Vanderbilt's North Carolina estate. Other projects included Theodate Pope's Hill-Stead in Farmington, Connecticut (1897), Gustave Pabst's estate in Milwaukee, Wisconsin (1898) and William G. Mather's Gwinn, in Cleveland, Ohio (1896 et seq.). Manning's client list includes several Rhode Island projects in the early 1900s, including four private estates in the Watch Hill neighborhood of Westerly.[65]

Warren Manning had become interested in the Colonial Revival in the late 1890s, with his restoration of the Manning family homestead and farm – known as the Manning Manse – in North Billerica, Massachusetts. Here he restored the late-17th-century house and grounds to their 18th-century appearance and formed the Manning Association of America, publishing a family newsletter and organizing yearly family reunions at the homestead.[66]

Arthur Asahel Shurcliff (1870-1957), to whom the three enclosed garden rooms in the Perry Homestead Historic District are attributed, was among the first generation of American landscape architects. Shurcliff studied engineering at the Massachusetts Institute of Technology (1894) and art history, surveying, horticulture, and design at Harvard (1896). He joined the Olmsted firm in 1896, then established his own landscape design practice in 1904.

A leading practitioner of Colonial Revival-style landscape design, Shurcliff is best known for his work at Colonial Williamsburg, where from 1928 to 1941 he oversaw the re-creation and restoration of the gardens and landscape, including the formal Governor's Palace garden. Other examples of his work include Old Sturbridge Village in Massachusetts, the Charles River

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[64] Charles A. Birnbaum and Robin Karson, eds., *Pioneers of American Landscape Design* (New York: McGraw Hill, 2000): 236-242. Warren H. Manning, *A Handbook for Planning and Planting Home Grounds* (Menomonie, WI: Stout Manuel Training School, 1899). Library of American Landscape History, "Warren H. Manning (1860-1938), Client List Organized Geographically." Martha Lyon, interview with Richard C. Youngken, Summer 2014. Martha Lyon, presentation on Warren Manning at the Westerly Public Library, Westerly, RI, Summer 2014.
[65] Birnbaum and Karson, *Pioneers of American Landscape Design*: 236-242.Library of American Landscape History, "Warren H. Manning (1860-1938), Client List Organized Geographically."
[66] Matt Medeiros, "The Manning Manse: Refuge and Shrine," *View: The Magazine of the Library of American Landscape History,* no. 14 (Summer 2014): 28-30.

Esplanade in Boston, Carter's Grove in Virginia, Greatwood Gardens at Goddard College in Vermont, and the Crane Estate in Ipswich, Massachusetts.[67]

Shurcliff was active in Rhode Island in the late 1920s and 1930s. He was one of a number of landscape architects hired by the Hazards in South Kingstown to plan the grounds of their family compound. Shurcliff also worked on Marshide, the residence of Dr. Franklin C. Southworth in Little Compton (1930); prepared a plan for the City of Newport (1926); designed new features for Wilcox Park, including terraces (1929), a fountain (1930) and a WWI memorial terrace garden (1937); and designed the grounds of the Westerly Hospital (1920) and the Westerly High School (1930).[68]

Family Compounds – Regional Precedents

The Perry Homestead Historic District is an excellent, intact example of a late-19th/early-20th-century family compound with substantial homes arrayed within a unifying, designed landscape. These family compounds employed many of the same design elements evident in the planned suburban communities of the period; indeed, they were in some ways planned communities at a more intimate, family scale. Other prominent New England families established similar enclaves, often employing prominent architects and landscape designers, but few survive with integrity equal to the Perry Homestead.

Peace Dale, a village of South Kingstown, Rhode Island, was home to the Hazard family, prominent mill owners in the area. In the mid-19th to early 20th centuries, the family developed Oakwoods, with residential architecture by Thomas Alexander Tefft and McKim Mead and White and landscape design by Charles Eliot, Frederick Law Olmsted, the Olmsted Brothers, and Arthur Shurcliff. At its peak the compound included a farm complex, tennis courts and a naturalistic landscape setting with shared curvilinear drives, garden walks, specimen trees, rhododendron, laurel, and a planned forest on Saugatucket Pond. Little of Oakwoods remains, however, except for a few farm buildings, staff cottages, an experimental forest, and some of the original driveway plan.[69] In the early 20th century the Cope and Wister families from Philadelphia developed a summer compound, "Crowfield," in Saunderstown on Narragansett Bay, in a naturalistic lawn and field setting, with a shared driveway and homes designed by architects Walter Cope and Christopher Grant LaFarge, a close friend.[70]

Closer to the Perrys, in the Watch Hill neighborhood of Westerly, the influential Griscom family hired architect Henry Foote Hinkle and landscape designer Warren H. Manning to lay out a set

[67] Birnbaum and Karson, *Pioneers of American Landscape Design*: 351-356. Mac Griswold and Eleanor Weller, *The Golden Age of American Gardens.* Elizabeth Hope Cushing, "Arthur A. Shurcliff and Colonial Williamsburg," *View: The Magazine of the Library of American Landscape History*, no. 14 (Summer 2014): 2-7.
[68] Brockway, research notes. Rhode Island Historical Preservation & Heritage Commission, *Historic Landscapes of Rhode Island* (Providence, RI: Rhode Island Historical Preservation & Heritage Commission, 2001).
[69] Brockway, research notes.
[70] Rhode Island Historical Preservation Commission, *North Kingstown, Rhode Island: Statewide Historical Preservation Report W-NK-1* (Providence, RI: Rhode Island Historical Preservation Commission, 1979).

of family summer homes on the site of the demolished Larkin House hotel, on Lighthouse Point, in the early 1900s. Here, all but one of the houses remain, as do the shared curvilinear driveway and distinctive hedging, but substantial new dwellings have been added, compromising the setting. A new house now occupies the site of the former, shared tennis court. The properties passed out of Griscom family ownership decades ago.[71]

Other well-known residential family enclaves, outside Rhode Island, include Nook Farm in Hartford, Connecticut. Here in the mid-19th century the extended Beecher-Stowe family developed a model compound of suburban dwellings connected by a shared, naturalistic landscape and garden pathways, where extended family members and literary friends, including authors Harriet Beecher Stowe, Catharine Beecher and Samuel Clemens (Mark Twain), could gather informally in a romantic and naturalistic retreat setting on the edge of the city.[72] During the same period, in the Germantown neighborhood of Philadelphia, the Henry Cope family created a residential enclave of homes for close family members, now known as Awbury Arboretum. Here, over time, landscape architects William Saunders, Arthur W. Cowell, Harrison, Mertz & Emlen, and Thomas Sears created a pastoral retreat on fifty acres with clusters of architect-designed dwellings connected by common interior drives and shared gardens. The enclave also included a farm which produced meat, dairy, fruit and vegetables for the family.[73]

The Perry Family in Westerly

The Perry family has contributed significantly to the historical development of Westerly, through business and philanthropy, since the arrival of Thomas Perry (1765-1826) in Westerly at the beginning of the 19th century. A Quaker and a school-master from nearby Charlestown, Thomas moved to Westerly to work at the newly-established Washington Bank, becoming the "cashier" (equivalent to chief executive officer in modern terminology) in 1805. The financial institution is one of the oldest chartered banks in the United States and the oldest community bank in the nation.[74]

Five generations of Perry family members followed Thomas Perry in Westerly's banking industry, working at either the Washington Bank, the Westerly Savings Bank or the Washington Trust Company, formed when the two other banks merged in 1904.[75]

Thomas Perry's eldest son, Charles Perry, Sr. (1809-1890) served as Cashier of the Washington Bank from 1826-1881, and President from 1881-1890.[76]

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[71] Richard C. Youngken, *Watch Hill Style* (Westerly: The Watch Hill Conservancy, 2009).
[72] Jenifer Frank, "Hartford's Nook Farm," http://connecticuthistory.org/hartfords-nook-farm.
[73] Nicole Juday, "At Awbury, The Landscape and The Ideals Persist," at http://hiddencityphila.org/ 2012/05/at-awbury-the-landscape-and-the-ideals-persist/.
[74] Chalk, *Washington Trust*: 3, 11.
[75] Chalk, *Washington Trust*: 50-51.
[76] Chalk, *Washington Trust*: 18.

Thomas' second son, Thomas Perry, Jr. (1814-1898) was elected President of the Westerly Savings Bank in 1856, serving in that capacity until his death in 1898 (he had previously been employed as a silversmith and clock-maker).[77]

Thomas' third son, Simeon Foster Perry (1823-1902) worked at the Washington Bank until 1854, when he became Treasurer and, later, President of the Westerly Savings Bank, where he remained until 1900.[78]

Charles, Sr.'s son, Charles Perry, Jr. (1851-1929) served as Cashier at the Washington Bank from 1881-1904, at which point he became President of the newly-formed Washington Trust Company, where he remained until his death in 1929.[79]

Charles, Jr.'s son Arthur Llewellyn Perry (1877-1964), served as Treasurer of the Washington Trust Company from 1904-1929, at which point he became President of the bank.[80]

Charles, Jr.'s son, Thomas Perry III (1880-1975) served in many capacities at the Washington Trust Company, including President and head of the Trust Department, for 65 years.[81]

Arthur's son, Robert B. Perry (1917-2000), was President of the Washington Trust Company from 1963-1981.[82]

Harvey C. Perry II (1949-), great, great, great-grandson of Thomas Perry, cashier of the Washington Bank from 1805-1826, served as Senior Vice President of the Washington Trust Company and head of the Trust Department/Wealth Management.[83] His retirement in 2013 marked the end of six generations of Perry family leadership at the Washington Trust Company.

Prominent members of the Society of Friends, the Perry family has a legacy of social activism and philanthropy in Westerly, as well. Charles Perry, Sr., was an abolitionist who hosted anti-slavery speakers, including Frederick Douglass, at the Charles Perry House (4 Margin Street), and is said to have harbored runaway slaves, making their way on the Underground Railroad, on his property in Charlestown. With his cousin Ethan Foster, he also successfully lobbied President Lincoln to free four Quaker men who had been jailed for refusing the Union draft as a matter of conscience.[84]

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[77] Unpublished paper on Thomas Perry, Jr., collection of Harvey C. Perry II, Westerly, RI.
[78] *Representative Men and Old Families of Rhode Island, Vol. 1*. (Chicago: J.H. Beers & Co., 1908). Rhode Island Historical Preservation Commission, *Historical and Architectural Resources of Westerly, Rhode Island: A Preliminary Report* (Providence, RI: Rhode Island Historical Preservation Commission, 1978): 400.
[79] Chalk, *Washington Trust*: 69-71.
[80] Chalk, *Washington Trust*: 71.
[81] Chalk, *Washington Trust*: 69; Washington Trust Company, *Washington Trust Bancorp, Inc. Annual Report 1999*: 19.
[82] Chalk, *Washington Trust*: 93, 104.
[83] Harvey C. Perry II, interviews and written correspondence with Richard C. Youngken, Spring 2014.
[84] Harvey C. Perry II, interviews and written correspondence with Richard C. Youngken, Spring 2014. J.H. Beers & Co., *Representative Men and Old Families of Rhode Island, Vol. 1*. (Chicago: J.H. Beers & Co., 1908). Rhode Island

Approximately 15 acres of Thomas Perry's original 100-acre Westerly farmstead was donated to the Westerly Hospital by his grandson, Charles Perry, Jr. Charles, Jr. was also involved in philanthropic activities at the Westerly Library and Wilcox Park. His son, Arthur Perry, also served on the Westerly Library Association. Members of the Perry family were involved in establishing the local YMCA and the Westerly Land Trust.[85]

Historical Preservation Commission, *Historical and Architectural Resources of Westerly, Rhode Island: A Preliminary Report* (Providence, RI: Rhode Island Historical Preservation Commission, 1978).

[85] Chalk, *Washington Trust*: 70-71; Harvey C. Perry II, interviews and written correspondence with Richard C. Youngken, Spring 2014.

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Previous documentation on file (NPS):

____ preliminary determination of individual listing (36 CFR 67) has been requested
__X_ previously listed in the National Register
_____previously determined eligible by the National Register
_____designated a National Historic Landmark
____ recorded by Historic American Buildings Survey #_____
_____recorded by Historic American Engineering Record # _____
____ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

__X_ State Historic Preservation Office
____ Other State agency
____ Federal agency
____ Local government
____ University
____ Other
Name of repository: _____

Historic Resources Survey Number (if assigned): _____

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10. Geographical Data

Acreage of Property approximately 8.5 acres

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates (decimal degrees)
Datum if other than WGS84:_____
(enter coordinates to 6 decimal places)

1. Latitude: 41.369949° Longitude: -71.831548°
2. Latitude: 41.368664° Longitude: -71.830404°
3. Latitude: 41.367283° Longitude: -71.831050°
4. Latitude: 41.367071° Longitude: -71.829913°
5. Latitude: 41.366893° Longitude: -71.829927°
6. Latitude: 41.367445° Longitude: -71.832183°
7. Latitude: 41.367831° Longitude: -71.831856°
8. Latitude: 41.368365° Longitude: -71.833309°

Or
UTM References
Datum (indicated on USGS map):

☐ NAD 1927 or ☐ NAD 1983

1. Zone: Easting: Northing:

2. Zone: Easting: Northing:

3. Zone: Easting: Northing:

4. Zone: Easting: Northing:

Verbal Boundary Description (Describe the boundaries of the property.)
The nominated property includes all of the property within Town of Westerly Assessor's Plat 76, Lots 29, 30, 31, 32, 45, 46, 46A, 47, 48, 48A and 79.

Boundary Justification (Explain why the boundaries were selected.)

The boundaries of the Perry Homestead Historic District encompass buildings and landscape features with strong historical associations with the Perry family, which together formed the basis of a family compound in the late 19th and early 20th centuries. The district includes six dwellings, all of which were at one time owned by the Perrys; several outbuildings, some of which are associated with the gentleman's farm that operated in the district in the late-19th-century; a shared drive, specimen trees, and the remains of three enclosed garden rooms, designed to join the properties within a unifying landscape.

---

11. Form Prepared By

name/title: Richard C. Youngken, Principal, Youngken Associates with Joanna M. Doherty, Principal Architectural Historian, Rhode Island Historical Preservation and Heritage Commission
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city or town: Peace Dale state: RI zip code: 02883
e-mail: youngken.associates@yahoo.com
telephone: 401-789-6237
date: January, 2016

Additional Documentation

Submit the following items with the completed form:

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

Photographs

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

Photo Log

Name of Property: Perry Homestead Historic District
City or Vicinity: Westerly
County: Washington County State: Rhode Island
Photographer: Richard C. Youngken (photos 1-8, 12-14, 16, 19-21)
Joanna M. Doherty (photos 9-11, 15, 17, 18)
Date Photographed: January – March 2014 (photos 1-3, 5-8, 12-14, 16, 19, 20)
July 2015 (photos 9-11, 15, 17, 18)
November – December 2015 (photos 4, 21)

Photo 1 of 21: View looking southwest along Margin Street sidewalk, with Larkin-Lewis-Perry House (8 Margin St) on left and Pawcatuck River on right.

Photo 2 of 21: View looking east at Thomas Perry, Jr. House (2 Margin Street).

Photo 3 of 21: View looking north at Thomas Perry, Jr. House (2 Margin Street).

Photo 4 of 21: View looking east at Pergola Garden at Thomas Perry, Jr. House property (2 Margin Street).

Photo 5 of 21: View looking northeast at Thomas Perry, Jr. House (2 Margin Street; left) and Charles Perry House (4 Margin Street; right).

Photo 6 of 21: View looking southeast at Charles Perry House (4 Margin Street).

Photo 7 of 21: View looking south to Arbor Garden at Charles Perry House property (4 Margin Street), with site of former grass tennis court on right and Larkin-Lewis-Perry House (8 Margin St) in distance.

Photo 8 of 21: View looking north along shared loop drive at Charles Perry House property (4 Margin Street), showing outbuildings (left to right): carriage house, garage, studio/playhouse, workshop (NC).

Photo 9 of 21: View looking northeast at carriage house on Charles Perry House property (4 Margin Street).

Photo 10 of 21: View looking east at garage on Charles Perry House property (4 Margin Street).

Photo 11 of 21: View looking northeast at studio/playhouse on Charles Perry House property (4 Margin Street).

Photo 12 of 21: View looking south toward Larkin-Lewis-Perry House (8 Margin Street), showing weeping beech to rear (east) of house.

Photo 13 of 21: View looking southeast at Larkin-Lewis-Perry House (8 Margin Street).

Photo 14 of 21: View looking east at Lewis-Card-Perry House (12 Margin Street).

Photo 15 of 21: View looking southeast at barn on Lewis-Card-Perry House property (12 Margin Street).

Photo 16 of 21: View looking northwest toward Lewis-Card-Perry House (12 Margin Street), taken from inside the walled garden.

Photo 17 of 21: View looking west at gazebo, well box and well sweep on Lewis-Card-Perry House property (12 Margin Street).

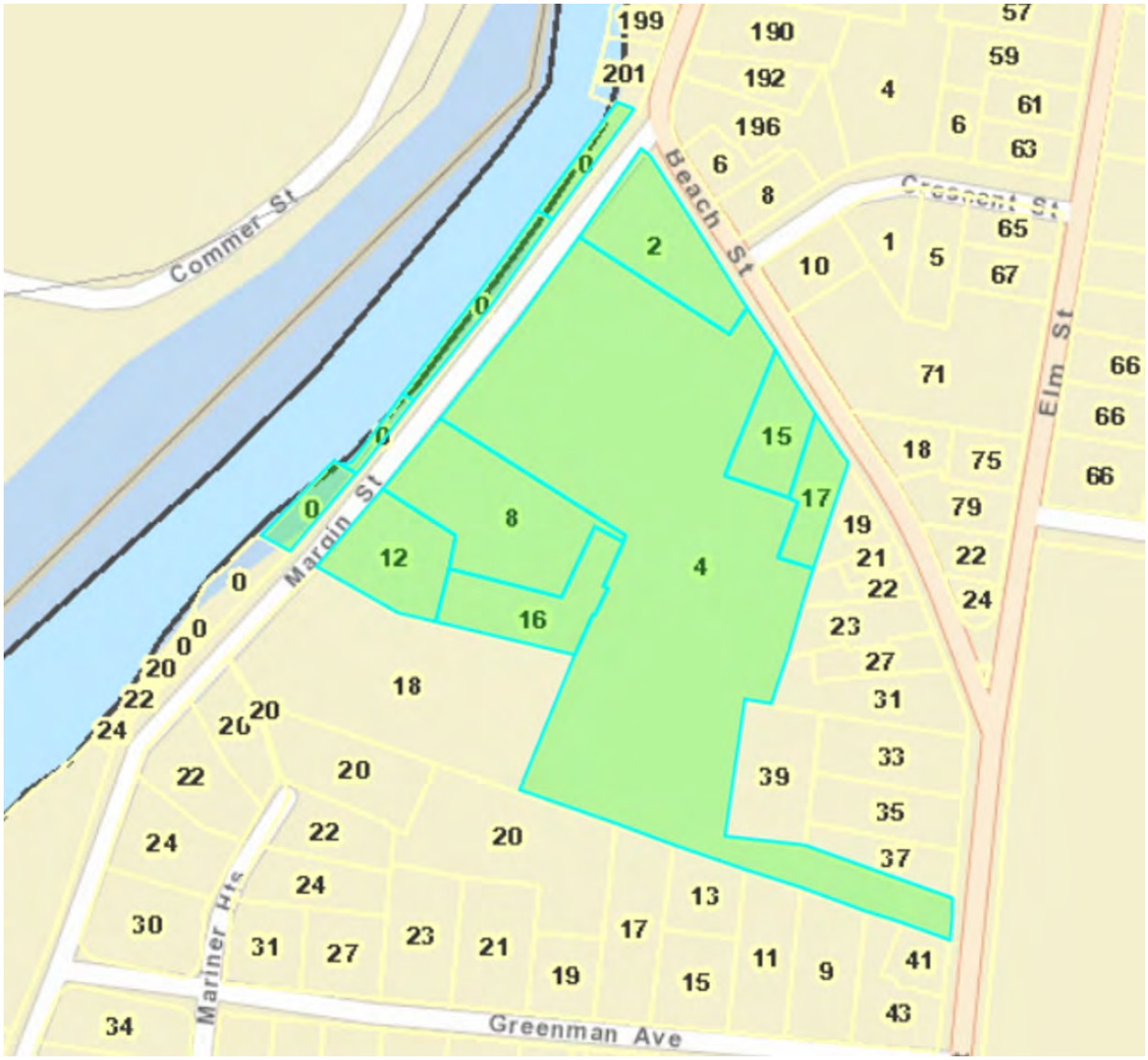
Photo 18 of 21: View looking southeast at fish pond garden on Lewis-Card-Perry House property (12 Margin Street).

Photo 19 of 21: View looking southwest at Arthur L. Perry House (15 Beach Street).

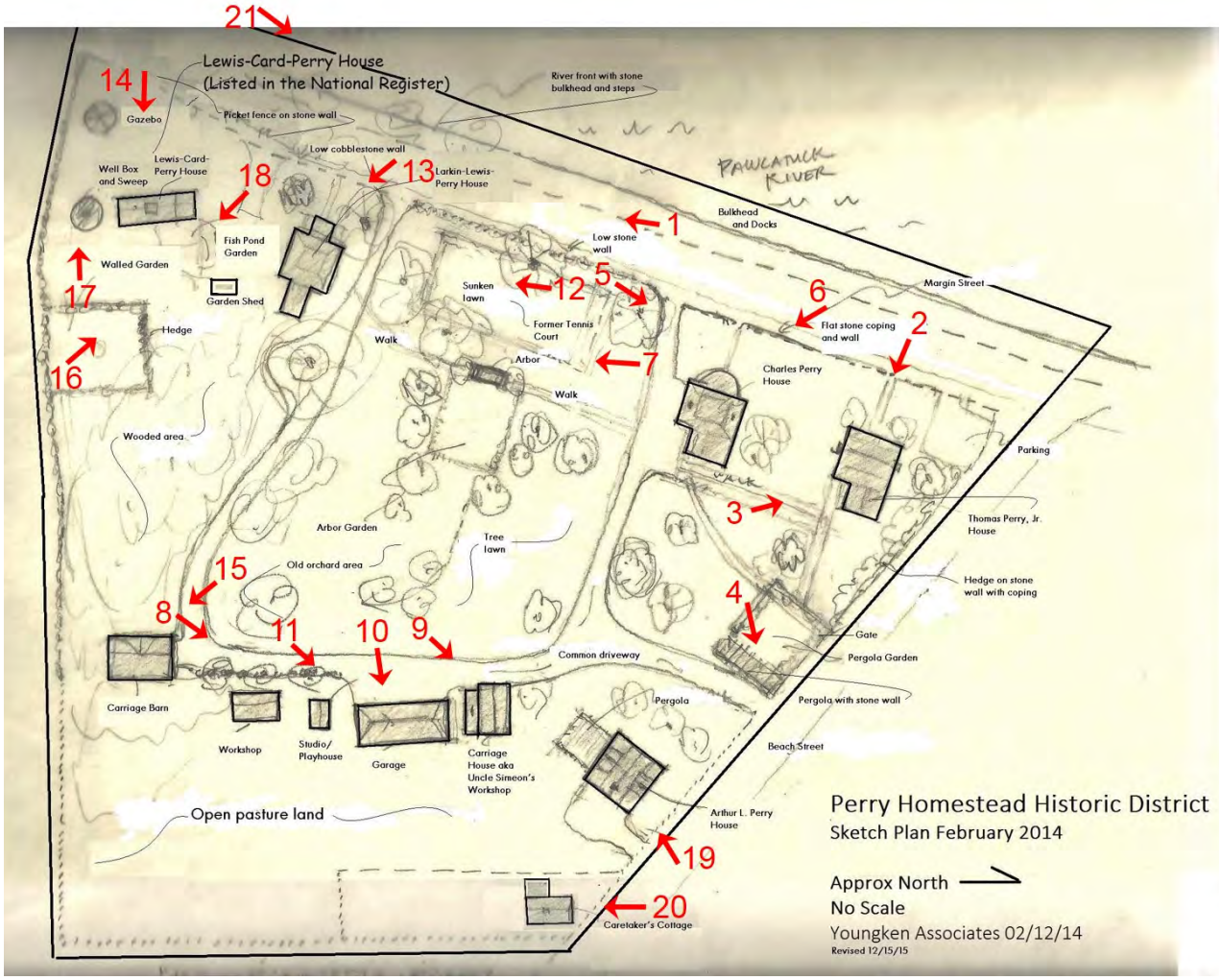
Photo 20 of 21: View looking south at Caretaker's Cottage (17 Beach Street).

Photo 21 of 21: View looking northeast at stone bulkhead and terraced lawn on west side of Margin Street, taken from land in front of the Lewis-Card-Perry House (12 Margin Street).

Town of Westerly GIS map showing the Perry Homestead Historic District, with nominated parcels highlighted in green.



Perry Homestead Historic District – Site Plan Keyed to Photos



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

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

Additional Information

Fig. 1 View of Margin Street, looking south, showing elm trees on either side of the street, 1892. Collection of Harvey C. Perry II, Westerly, RI.

Fig. 2 D.G. Beers, *Atlas of the State of Rhode Island*, 1870.

Fig. 3 "Perry Properties & Layout: Years 1880-1890, as remembered and drawn by A.L. Perry," ca. 1950. Collection of Harvey C. Perry II, Westerly, RI.

Fig. 4 View looking north toward Thomas Perry, Jr. House (2 Margin Street) on left and Charles Perry House (4 Margin Street) on right, late 19th century. Collection of Harvey C. Perry II, Westerly, RI.

Fig. 5 View looking east across Pawcatuck River, toward Thomas Perry, Jr. House (2 Margin Street) on left and Charles Perry House (4 Margin Street) on right, early 20th century. Collection of Harvey C. Perry II, Westerly, RI.

Fig. 6 View looking east across Pawcatuck River, toward Thomas Perry, Jr. House (2 Margin Street) on left and Charles Perry House (4 Margin Street) on right, early 20th century. Collection of Harvey C. Perry II, Westerly, RI.

Fig. 7 View looking north from Larkin-Lewis-Perry House (8 Margin Street), showing Charles Perry House (4 Margin Street) and Thomas Perry, Jr. House (2 Margin Street) in distance, January 12, 1913. Collection of Harvey C. Perry II, Westerly, RI.

Fig. 8 View of Lewis-Card-Perry House (12 Margin Street) and gazebo, looking east, prior to reconstruction of south end of house, early 20th century. Collection of Harvey C. Perry II, Westerly, RI.

Fig. 9 View looking west toward Larkin-Lewis-Perry House (8 Margin Street), showing extensive plantings, early 20th century. Caption reads, "The forest. 234 trees. 43 varieties." Collection of Harvey C. Perry II, Westerly, RI.

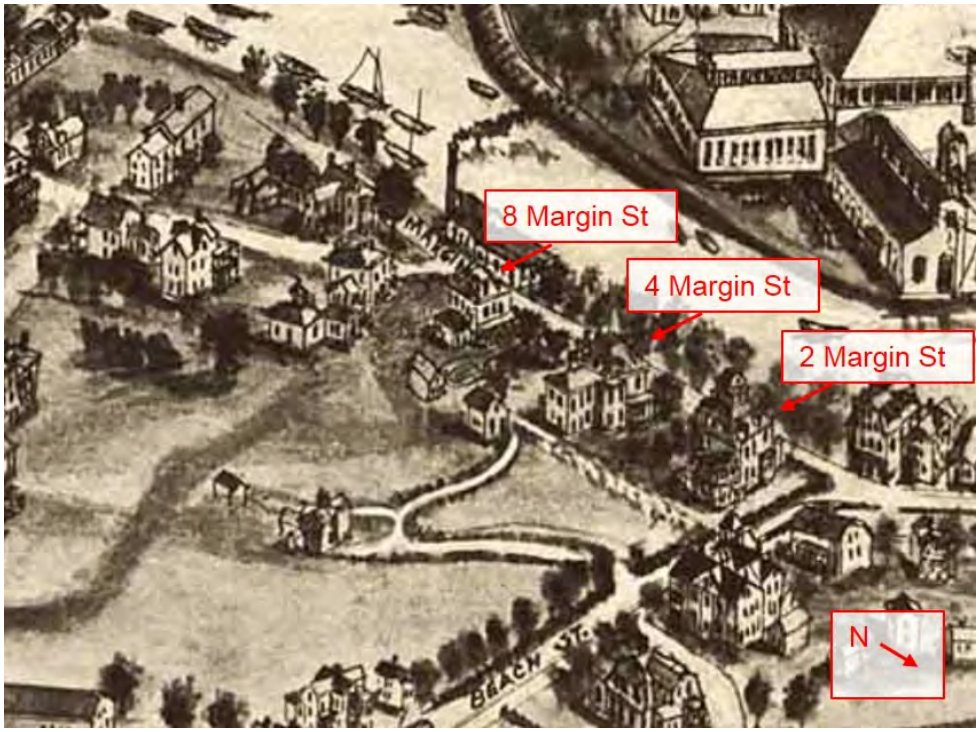


Fig. 10 Hughes & Bailey, *Aero View of Westerly, Rhode Island*, 1911.

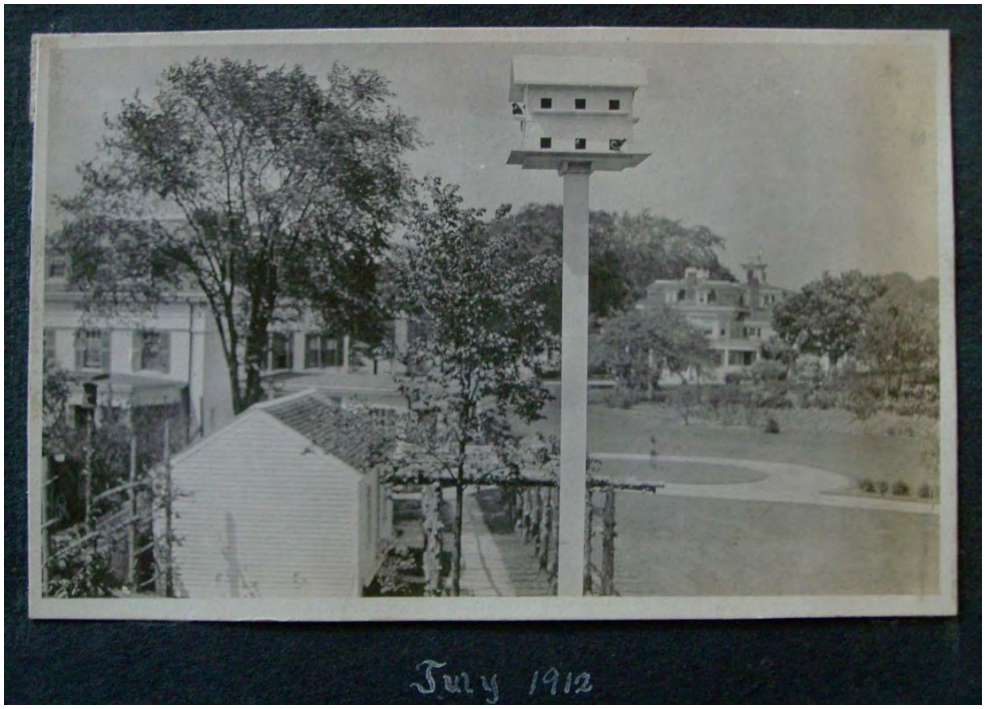


Fig. 11 View looking north from Larkin-Lewis-Perry House (8 Margin Street), showing landscape features and Charles Perry House (4 Margin Street) and Thomas Perry, Jr. House (2 Margin Street) in distance, July 1912. Collection of Harvey C. Perry II, Westerly, RI.

Fig. 12 View looking north toward Charles Perry House (4 Margin Street), showing grass tennis court in foreground, 1920s. Collection of Harvey C. Perry II, Westerly, RI.

2