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**6. Function or Use**

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Historic Functions (enter categories from instructions)

Current Functions (enter categories from instructions)

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RECREATION AND CULTURE: Outdoor Recreation

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RECREATION AND CULTURE: Outdoor Recreation

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LANDSCAPE: Park, Garden

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LANDSCAPE: Park, Garden

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**7. Description**

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Architectural Classification  
(enter categories from instructions)

Materials (enter categories from instructions)

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LATE 19TH and 20TH CENTURY AMERICAN  
MOVEMENT: Arts and Crafts

---

foundation stonewalls stone

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Other: Early 20TH Century Landscape

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roof asphaltother \_\_\_\_\_

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**Describe present and historic physical appearance.**

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Lewis Fulton Memorial Park, a public park owned by the City of Waterbury, is an asymmetrically shaped, essentially ovoid 70.5-acre parcel on the city's northeast side. It is bordered on the north by Charlotte Street. The park's irregular eastern boundary consists of residential property on the west side of Fern Street south to Greenwood Avenue, from which point Lenox Street forms the eastern boundary turning east along Citizens Avenue and, finally turning south extending down Fulton Park Avenue. The park is bordered on the south by Pine Street, and on the west by Cooke Street. Near its northern boundary, the park is bisected by a public thoroughfare, Greenwood Avenue. The park is surrounded on all sides by a late 19th and early 20th-century neighborhood of suburban dwellings.

Fulton Park's landscape is organized into three distinct sections and was completed in three phases, as funds became available. The northernmost section of the park (and the last to be developed) is north of Greenwood Avenue and thus clearly distinct. The acreage south of Greenwood Avenue, which constitutes the bulk of the park, incorporates the other two sections, the boundary between being established by a change in topography. From the correspondence on file at the Library of Congress, it is clear that the park was planned in 1920 - 1921 with work progressing as early as the spring of 1921. It is, however, unclear from the available records, at exactly what dates each section was completed, but it appears that work continued until 1925.<sup>1</sup> The sections were not discussed by consistent names in the firm's correspondence so for the purposes of this nomination they have been the given designations of the Southern, Central, and Northern sections.

Encompassing the site of the city's first reservoir, the park was designed by Olmsted Brothers Landscape Architects and reflects landscape design trends of American urban parks in the early twentieth century. It retains most of the original structures and landscape features as designed by the Olmsted firm. In total, the park contains 24 contributing resources. Several structures, designed by the firm in the rustic, rubblestone Arts and Crafts style prevalent in the park, were built after the park was completed.

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The landscape of the park is gently rolling terrain defined by groupings of trees and shrubs, curvilinear drives and walking paths, and three ponds connected by narrow streams over which are a total of five picturesque rubblestone arched bridges. (Photographs 3 and 14). Paths are laid out through the heavily wooded area near the Park's southern entrance and there are various plantings. Several support structures throughout the park are constructed in an Arts and Crafts rubblestone motif. At the lower end of the park is a small, marshy pond with a large greensward sloping toward it. Placed in the greensward in a romantic manner are various plantings of lilacs, rhododendrons, and dahlias, as well as paths which meander through the plantings along both sides of the park. Each end of the park, near the road, is heavily planted with three types of hemlock and red and white pine to create a sense of solitude, and much of the western and southern edges of the park is bounded by rubblestone walls (Photograph 1 and attached photo location map, Illustration 1) The land itself generally slopes up towards the northeast. The park has several outbuildings, such as greenhouses, located at its eastern edge.

**The Southern Section**

The first section to be completed was the southerly portion of the park which extends from the corners of Cooke and Pine Streets up to McDonald Avenue. This area contains the main entrance, which is located at the southernmost point of the park at the intersection of Cooke and Pine Streets and which is marked by a commemorative plaque that reads Lewis Fulton Memorial Park (Photograph 2). Visible from Pine Street and east of the hemlock grove is the smallest body of water, a lily pond. Through the hemlock forest (Photograph 3) at the main entrance are reached a lilac path (Photograph 4) and rock garden planted with crocus, ferns, narcissus, tulips and rock cress (Photograph 5). An octagonal rubblestone gazebo (Photographs 6 and 7) provides a contemplative resting place for viewing the rock garden.

North and east of these features is an open meadow, beyond which is the Lower Fulton Pond (Photograph 8), the old city reservoir, which was intended by the Olmsted firm for use as a picturesque swimming hole. The edges of this pond are surfaced with riprap and bridges are found at its north inlet and south inlet. The bathhouse (Photograph 9) at the top of the lower pond is topped by cross-hipped roofs supported by Arts and Crafts-style wooden brackets; the eaves of the roof deeply overhang the fieldstone walls. Windows have 8/8 sash, and new security doors have been installed on the south facade. Just to the east of the upper edge of this pond was originally a picnic area, but is now a small round concrete wading pool. The pool is flanked by two one-story one-bay gable-roofed rubblestone washrooms (possibly originally intended as concession stands) (Photograph 10) and a small picnic area with rubblestone circular bleachers facing a rubblestone barbecue grille (Photograph 11). A greenhouse and a small caretaker's cottage are hidden by trees along the eastern edge of the lower park.

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**The Central Section**

The second phase of Fulton Park to be developed, extending south of Greenwood Avenue to the top of Lower Fulton Pond, was a relatively flat, marshy area that is now drained by a single stream. This area was originally a mass of thicket known as the bird sanctuary, and approximately half of it has been converted to greensward flanked by a pine grove. Aside from Upper Fulton Pond (Photograph 12), which was intended to serve an ornamental function, the most distinctive features are two rather formal gardens. Located at the western boundary of the park, roughly opposite Macdonald Avenue, is the rose garden (Photographs 13 and 1), which consists of a rectangular area surrounded by a rubblestone wall and featuring a stepped, cascading fountain facing east. The fountain is no longer filled and running. Just below Greenwood Avenue is a terraced rhododendron garden with rubblestone terraces and steps. This area also now serves as a site for a memorial marker to Lewis Fulton's brother, Irving Kent Fulton, who died in 1944 (Photograph 14). Two of the arched bridges (Photograph 15) that cover the stream connecting the two ponds provide the only structures in the central part of the Middle Section. In general, the naturalistic and relatively tranquil character of the Middle Section was preserved by the Olmsted firm in order that the area could continue to serve as the bird sanctuary it had already become. A swimming pool was added on the northeast side of the park in the 1950s.

**The Northern Section**

Last to be completed, the northernmost section, located above Greenwood Avenue, was developed "as intensively as possible"<sup>2</sup> as active recreational space (Photograph 16). Originally graded for a ballfield (still extant), this area is dominated by a level field with a hill rising towards the east which is used as a spectator area. North of the ballfield is a raised level area for six tennis courts and a hip-roofed four-bay rubblestone bathhouse with a porch supported by four rubblestone piers. Two high windows covered with bars are on the south elevation. Although the tennis courts have been resurfaced, the low original stone retaining wall surrounding them, similar to other stonework in the park, is intact.

Fulton Park's use as a passive recreational park since its creation has resulted in few changes or intrusions to the landscape as it was designed by Olmsted Brothers Landscape Architects. Although complete planting plans are no longer extant, it appears that, through time, smaller perennials and bulb plantings have not survived nor been replaced, but the more substantial plantings, such as hemlock, lilac, mountain laurel, and rhododendron, are, although more mature, intact. The overall planned rural effect of the park, however, survives because of the integrity of the main elements: ponds, pine forest, rock garden, stone walls, walkways, and recreation areas.

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Inventory of Buildings, Structures, and Objects

Contributing Buildings (5)

Greenhouse, circa 1920

Restrooms, (2) circa 1923, E. C. Whiting, landscape architect for Olmsted Brothers Landscape Architects. One-story gable-roofed rubblestone buildings. Photograph 9.

Bathhouse, circa 1923, E. C. Whiting, landscape architect for Olmsted Brothers Landscape Architects. One-story cross-hip-roofed rubblestone building. Photograph 8.

Bathroom in Upper Park, circa 1925, E. C. Whiting, landscape architect for Olmsted Brothers Landscape Architects. One-story hip-roofed four-bay rubblestone building. Photograph 10.

Non-Contributing Buildings (2)

Caretaker's house, pre-1920 vernacular one-bay gable-roofed clapboard building. Predates park and is not sympathetic with Olmsted Brothers' designs for Fulton Park.

Brick bathhouse for pool, 1956 one-story gable-roofed yellow brick building.

Contributing Structures (19)

Landscape topography, 1921 undulating landscape including three ponds, meadow, and playing field. E. C. Whiting, landscape architect for Olmsted Brothers Landscape Architects. Map #1, Photographs 2,3,4,5,7,8,11,14,15.

System of avenues, terraces, and walking paths, 1921. E. C. Whiting, landscape architect for Olmsted Brothers Landscape Architects. (Note: no overall map of these paths exists) Photographs 3,7,8,9,14.

Stone wall, 1921. E. C. Whiting, landscape architect for Olmsted Brothers Landscape Architects. Irregularly coursed stone wall that borders park to east, west, and south. Photographs 1,2.

Five arched-rubblestone bridges of varying sizes, 1921, E. C. Whiting, landscape architect for Olmsted Brothers Landscape Architects. Photographs 3, 15.

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Wading pool pergola pylons, 1921, E. C. Whiting, landscape architect for Olmsted Brothers Landscape Architects.

Gazebo, octagonal shelter, each side of which is formed by rubblestone Tudor arch, on small hillock overlooking rock garden, 1920, E. C. Whiting, landscape architect for Olmsted Brothers Landscape Architects. Photographs 5, 6.

Lilac path, 1921, E. C. Whiting, landscape architect for Olmsted Brothers Landscape Architects.

Hemlock forest, 1921, E. C. Whiting, landscape architect for Olmsted Brothers Landscape Architects. Photograph 3.

Rock garden, 1920-21, E. C. Whiting, landscape architect for Olmsted Brothers Landscape Architects. Photograph 4.

Barbecue grille, circa 1923, rubblestone with curved rubblestone "bleacher" seating in front. E. C. Whiting, landscape architect for Olmsted Brothers Landscape Architects. Photograph 10.

Terraced rose garden, circa 1923, rectangular area with rubblestone wall and sluice cascading east to form stepped fountain. E. C. Whiting, landscape architect for Olmsted Brothers Landscape Architects. Photograph 12.

Mountain laurel path, circa 1923, E. C. Whiting, landscape architect for Olmsted Brothers Landscape Architects.

Baseball field, 1925, graded field with hill rising towards east for spectator area. E. C. Whiting, landscape architect for Olmsted Brothers Landscape Architects. Photograph 15.

Fieldstone walled tennis courts in upper park, 1925. (Courts have been subsequently enclosed with chain link fencing). E. C. Whiting, landscape architect for Olmsted Brothers Landscape Architects. Photograph 15.

Terraced rhododendron garden, circa 1925, E. C. Whiting, landscape architect for Olmsted Brothers Landscape Architects. Photograph 13.

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### Non-Contributing Structures (3)

Playground, 1965, located on site of original playground; all equipment is contemporary.

Swimming pool, 1965.

Wading pool, circa 1965 concrete replacement for original curving pool. (Note: setting and small rubblestone rest rooms are intact and have been listed above as contributing structures.) Photograph 9.

### Non-Contributing Objects (1)

Park benches, circa 1965, concrete with wooden slats. Photograph 10.

Note: Fulton Park has 19 contributing structures, 5 contributing buildings, 3 noncontributing structures, 2 noncontributing buildings, and 1 noncontributing object. Manmade elements, such as terraced gardens and the lily pond, are considered structures. (Taking Edgerton Park as an example, all park benches (NC) are considered as 1 non-contributing object.) Total: 24 contributing and 6 non-contributing elements.

**8. Statement of Significance**

Certifying official has considered the significance of this property in relation to other properties:

nationally  statewide  locally

Applicable National Register Criteria  A  B  C  D

Criteria Considerations (Exceptions)  A  B  C  D  E  F  G

Areas of Significance (enter categories from instructions)  
LANDSCAPE ARCHITECTURE

Period of Significance  
1920 - 1925

Significant Dates  
1920 - 1925

ARCHITECTURE

1920 - 1925

1920 - 1925

Cultural Affiliation  
N/A

Significant Person  
N/A

Architect/Builder  
Olmsted Brothers Landscape Architects  
E. C. Whiting

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

As one of three major designed public landscapes in Waterbury (the others being Hamilton Park and Chase Park), Lewis Fulton Memorial Park is a good example of the late work of Olmsted Brothers Landscape Architects, one of the premier landscape architecture firms in the United States during the first third of the twentieth century (Criterion C). Although the plant specimens have not been well maintained, a large proportion of the original plantings survives, as do the Arts and Crafts style support buildings and structures throughout the park. Despite the record keeping at the Olmsted firm and in Waterbury, only partial plans for the park survive, and regrettably, the extant planting lists are keyed to a planting plan that has not survived.

The land that would later form most of Fulton Park lies on what was the northeastern boundary of the City of Waterbury in the nineteenth century. With a small brook running through the property, it was made into a portion of one of the first water supply systems for Waterbury in 1859 when N. J. Welton, E. L. Welton, and J. Osborn constructed two reservoirs on the site.<sup>3</sup> The system was privately operated by Brown and Ross until 1879, when the City of Waterbury purchased the water system.<sup>4</sup> In the 1890s the city embarked on an ambitious water supply program in the surrounding towns of Prospect and Morris, relegating the Cook Street Reservoir to emergency or auxiliary use. Subsequent development in the surrounding area polluted at least one brook supplying the reservoir, rendering it useless for public water supply by 1910.<sup>5</sup>

The impetus for the transformation of the reservoir and the surrounding property into a park came from William E. Fulton, who, since 1877, had been president of Waterbury Farrell Foundry Corporation. By 1917 he was a director of the company and an officer in the Manufacturer's National Bank. His biographer praised him as a philanthropic and civic-minded individual,<sup>6</sup> and consequently it is not surprising that in 1919 he set about acquiring land around the reservoir with the intention of creating a park dedicated to the memory of his deceased son Lewis.<sup>7</sup>

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An apparent lack of action on the part of the city led Fulton to undertake the completion of the project on his own. Fulton contacted the Olmsted firm, and Frederick Law Olmstead, Jr., and E. C. Whiting, his assistant, in close consultation with Fulton, slowly developed a plan for the park. Due to financial limitations set by Fulton, Olmsted developed a scheme which could be built in phases and completed when more money became available. These phases coincided with separate areas where distinctly different recreational and instructive activities could occur. The southerly portion of the park, with a memorial entrance to Lewis, would be developed first, while the northern sections, which would require more extensive earth moving, would be completed at a later date.<sup>8</sup>

In a memorandum dated January 7, 1920, finding the area "a rather attractive piece of ground,"<sup>9</sup> Whiting summarized Fulton's desires as to the lower portion of the park. As described, Fulton's intention reflects the spirit of the age in his concept of a didactic recreation area:

Mr. Fulton's idea is to develop this section not exactly as an arboretum or botanical garden, but to plant it quite richly with a good many different things; to do it, of course, all informally, but to make the area not only beautiful, but instructive, -- in other words containing trees of botanical garden planting. He is very fond of the rock garden in one of the parks in Hartford and the nature of the ground here suggests the same sort of thing. The whole scheme sounds very promising and I think we should get something very interesting out of it.<sup>10</sup>

By early May 1920, Olmsted and Whiting had worked out a general grading plan as well as the memorial entrance for the lower area. They met Mr. and Mrs. William C. Fulton and Mayor Sandland to discuss plans and the expenditure of Fulton's donation. Fulton had arranged to pay the salary of a construction supervisor and contribute \$5,000 to erecting the memorial entrance and walls. The city agreed to pay \$15,000 for grading and site work related to the construction of the rock garden and small pond, and regrading of the bowl area.<sup>11</sup>

Although work was ready to begin from that moment, bitter strikes by brass workers had erupted into serious violence, delaying any commencement until the reestablishment of order in early June.<sup>12</sup>

The method of work as revealed by the project documents clearly demonstrates the Olmsted firm's dynamic approach to design that made each of its parks an individual success. Constant adjustments were made on site to create a more pleasing image or contour and to change the lower pond from a wading pond to a lily pond. The large boulder that supports the monumental tablet was carefully chosen on site and an entire day was spent placing it properly.<sup>13</sup>

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Work continued apace, marked by Fulton's occasional changes in plan, so that by August 1920, Whiting began to develop a planting plan for the lower section of the park. The plan was relatively simple and relied on the contrast between different elements for its overall pleasing effect. Two separate garden highlights, a path flanked by lilacs and a rock garden covered with large quantities of flowering rock plants such as snowdrop, crocus, ferns, narcissus, tulips, and rock creep, would provide the focus for the lower area of the park. These would be reached through a hemlock forest at the entrance and protected from the street by the stone wall. These elements of great activity were flanked by and in contrast to the pond and the open meadow beyond. The summits of the eminences to the east of the meadow were planted in white and red pine and hemlock, creating a background and termination for this part of the park.<sup>14</sup> It would take, however, over two years of city appropriations before the planting plan of the lower section would come to fruition.

A similar lack of money seemed to slow the continued development of the rest of the park. It was not until August 1921 that the Olmsteds delivered schemes for the development of the rest of the park, which, in plan, are quite similar to what is in place today. The old reservoir was to be developed as a picturesque swimming pond that would flow through the lower rock garden "extending the wildish character."<sup>15</sup> A bathhouse would be built and an existing house would remain as the caretaker's cottage. The area above was to be left wild as a bird sanctuary, while the uppermost pond was to serve an ornamental function. To the north of Greenwood Avenue, the park was to be devoted to sports, with playgrounds and a ballfield. With the majority of money and effort expended on the southern portion, the firm proposed a simple clearing of undesirable brush, the construction of a few bridges across the existing brook, and the treatment of the rest of the park with evergreens, small special features of mountain laurel, a rhododendron garden, and a rose garden.<sup>16</sup>

With further appropriations in 1922, the park appears to have been virtually completed. Almost immediately the park began to experience some plant theft, a factor that makes determining the integrity of the plant materials in the park difficult.<sup>17</sup>

The Olmsted firm's mastery of the field of public landscape architecture cannot be denied. The firm provided America with its best-known public parks and gardens, from Central Park in New York to Roosevelt Island in Washington, D. C. Fulton Park is a good demonstration of this ability to provide simultaneous recreation areas and ornamental areas of botanical interest. The survival of the original plant material attests to the designers' skill and knowledge.

As a landscape design, Fulton Park could be considered a typical Olmsted design in which a picturesque site is refined and then planted in such a manner as to create areas of interest and repose. As was typical of Olmsted parks, Fulton Park's design is an expression of both the topography and its flora. Olmsted used the existing landforms to their maximum advantage, requiring no major earth-moving nor elaborate gardens or garden structures. Each natural element is embellished or enhanced to its fullest. The original slope of the lower portion of the park became a graceful open bowl protected

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from the street by stone walls and a screen of trees. The assortment of ponds, reservoirs, and marshes became a series of aquatic spaces whose careful cadence created a rhythmic sequence of open and closed environments as one ascended from the lilac paths in the open bowl through the constricted space of the rock garden into the open plain of the lower pond. This same spatial progression is repeated on the path through the "bird sanctuary" up to the second pond and the playing fields.

Practical needs of roadways, pathways and recreation areas were explicitly provided. Fulton Park is thus zoned into separate areas according to their function, with each function clearly delineated and intelligently provided in a well-coordinated scheme, another typical Olmsted device for organizing a park. The design itself is frankly reminiscent of other Olmsted designs in Connecticut such as Hartford's Riverside Park, where water and meadow were used in a remarkably similar way.

In fact, one can find similar uses of natural topography in almost all of the Olmsted firm's works, including the Boston Back Bay Fens, Chicago's South Park system, and New York's Morningside Park. As Historian John Taylor Boyd wrote:

Olmsted established a park tradition in America that was both naturalistic and practical. In each case the design was an expression both of the topography and of its flora; and, in addition, the practical needs of communication or recreation were explicitly provided. If the park had several functions to perform, each function was clearly perceived and coherently provided in a well co-ordinated and subordinated scheme. 18

The observation would certainly apply to the firm's work at Fulton Park and thus the park can be seen as a typical work of the firm.

The Arts and Crafts Style buildings and structures in the park, designed by the Olmsted Brothers and included as contributing resources in this nomination, should be noted as excellent examples of their style. The designer's adroit use of rubblestone resulted in a series of buildings and structures which serve utilitarian functions while simultaneously blending in with and enhancing the naturalistic park landscape.

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### ENDNOTES

1. Minutes of the Waterbury Parks Commission for the years 1920 through 1925, on file at the Waterbury Parks Department.
2. Whiting to Fulton, August 25, 1921, Olmsted papers, Library of Congress.
3. Joseph Anderson (ed). The Town and City of Waterbury. New Haven: Price and Lee, 1896. Volume I, p. 94.
4. Ibid. pp. 97 - 98.
5. See A. J. Patton's Map of Waterbury, dated 1909, which shows the extent of residential development in the area. It is located in the vault at the Waterbury Town Clerk's office and is impossible to photograph.
6. William J. Pape (ed). History of Waterbury and the Naugatuck Valley . Chicago-New York: S. J. Clarke, 1918 Volume III p. 533
7. Ibid. and Waterbury Land Records. Volume 299, pages 166 and 167, and Volume 300, page 303. City Directories list Lewis as Assistant Treasurer at the Waterbury Farrell Company.
8. Waterbury Land Records Volume 300, page 303, and Olmsted meeting notes, January 7, 1920.
  9. Whiting, "Lewis Fulton Memorial Park" typescript memorandum, January 7, 1920, Olmsted Papers, Library of Congress.
  10. Whiting, "Lewis Fulton Memorial Park" typescript memorandum, January 7, 1920, Olmsted Papers, Library of Congress.
  11. Whiting, typescript memorandum, May 3, 1920, Olmsted Papers, Library of Congress.
  12. Whiting, typescript memorandum, May 3, 1920, Olmsted Papers, Library of Congress. In addition, for a full description of the Waterbury Brass Strikes, see manuscript material on file in the Mattatuck Museum in Waterbury.
  13. See memoranda on file for project 6780, Olmsted Papers, Library of Congress.
  14. Whiting to Fulton, January 31, 1922. The hemlocks were donated by Mrs. F. S. Chase and were chosen because Whiting doubted that many trees could withstand Waterbury's acrid industrial atmosphere. See project files, Library of Congress for more information.
  15. Whiting to Fulton, August 25, 1921, Olmsted Papers, Library of Congress.

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16. Ibid.
17. Memorandum, May 4, 1922, Olmsted Papers, Library of Congress.
18. John Taylor Boyd, "The Work of the Olmsted Brothers II, " Architectural Record 44 (December 1918); 507.

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Waterbury City Directories.

Waterbury Land Records.

Whiting, E. C. "Lewis Fulton Memorial Park" typescript memoranda, (January 7, 1920,  
May 3, 1920, August 25, 1921, and May 4, 1922).

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Fulton Park 70.5 Acres

	Easting	Northing
A	18/663100	4604340
B	18/663320	4604340
C	18/663400	4604080
D	18/663520	4604080
E	18/663540	4603780
F	18/666470	4603640
G	18 663210	4603260

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Fulton Park Photographs

Photograph 1 (FP/1/20/88)

Rubblestone wall at western edge of Cooke Street, looking north

Photograph 2 (FP/1/1/88)

Cooke Street Entrance, looking north

Photograph 3 (FP/1/14/88)

Rubblestone Bridge in Hemlock Forest

Photograph 4 (FP/1/3/88)

Lilac Path, looking northeast

Photograph 5 (FP/1/7/88)

Rock Garden, looking north

Photograph 6 (FP/1/6/88)

Octagonal rubblestone gazebo, looking south

Photograph 7 (FP/1/10/88)

Octagonal rubblestone gazebo, looking south

Photograph 8 (FP/1/12/88)

Meadow south of Lower Pond, looking northeast

Photograph 9 (FP/1/16/88)

Bathhouse at Lower Pond, looking north

Photograph 10 (FP/1/31/88)

Rubblestone washrooms, looking east

Photograph 11 (FP/1/30/88)

Rubblestone Barbeque looking northeast

Photograph 12 (FP/1/22/88)

Upper Pond, looking north

Photograph 13 (FP/1/18/88)

Rose Garden, looking west

Photograph 14 (FP/1/24/88)

Memorial to Irving Kent Fulton, looking northeast

Photograph 15 (FP/1/21/88)

Rubblestone Bridges, looking north

Photograph 16 (FP/1/26/88)

Fulton Park Historic District

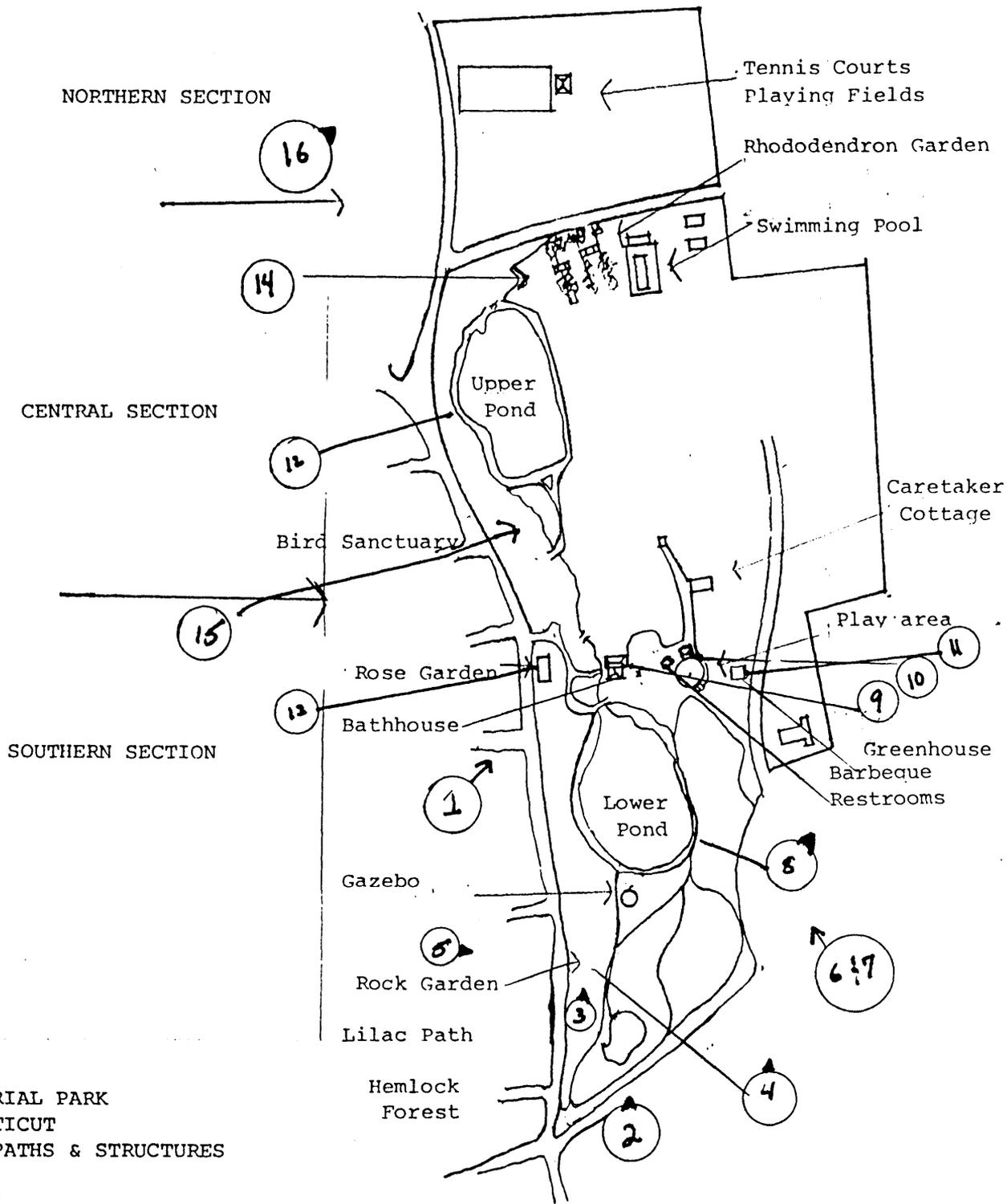


ILLUSTRATION #1  
 LEWIS FULTON MEMORIAL PARK  
 WATERBURY, CONNECTICUT  
 DIAGRAM OF MAJOR PATHS & STRUCTURES

Not To Scale

DIAGRAM OF MAJOR  
 PATHS & STRUCTURES

1" = 500'

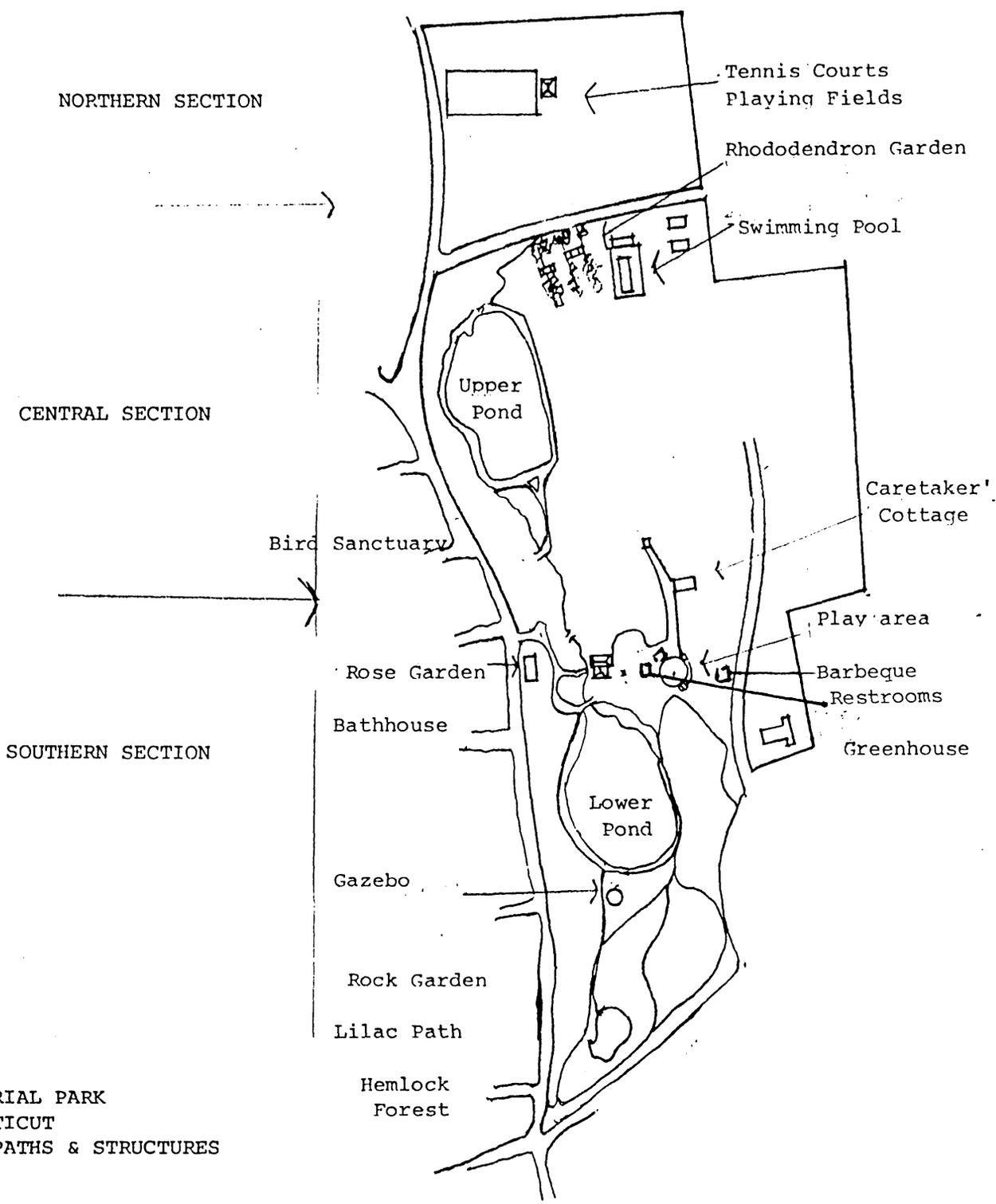


ILLUSTRATION #2  
 LEWIS FULTON MEMORIAL PARK  
 WATERBURY, CONNECTICUT  
 DIAGRAM OF MAJOR PATHS & STRUCTURES

Not To Scale

DIAGRAM OF MAJOR  
 PATHS & STRUCTURES

1" = 150'

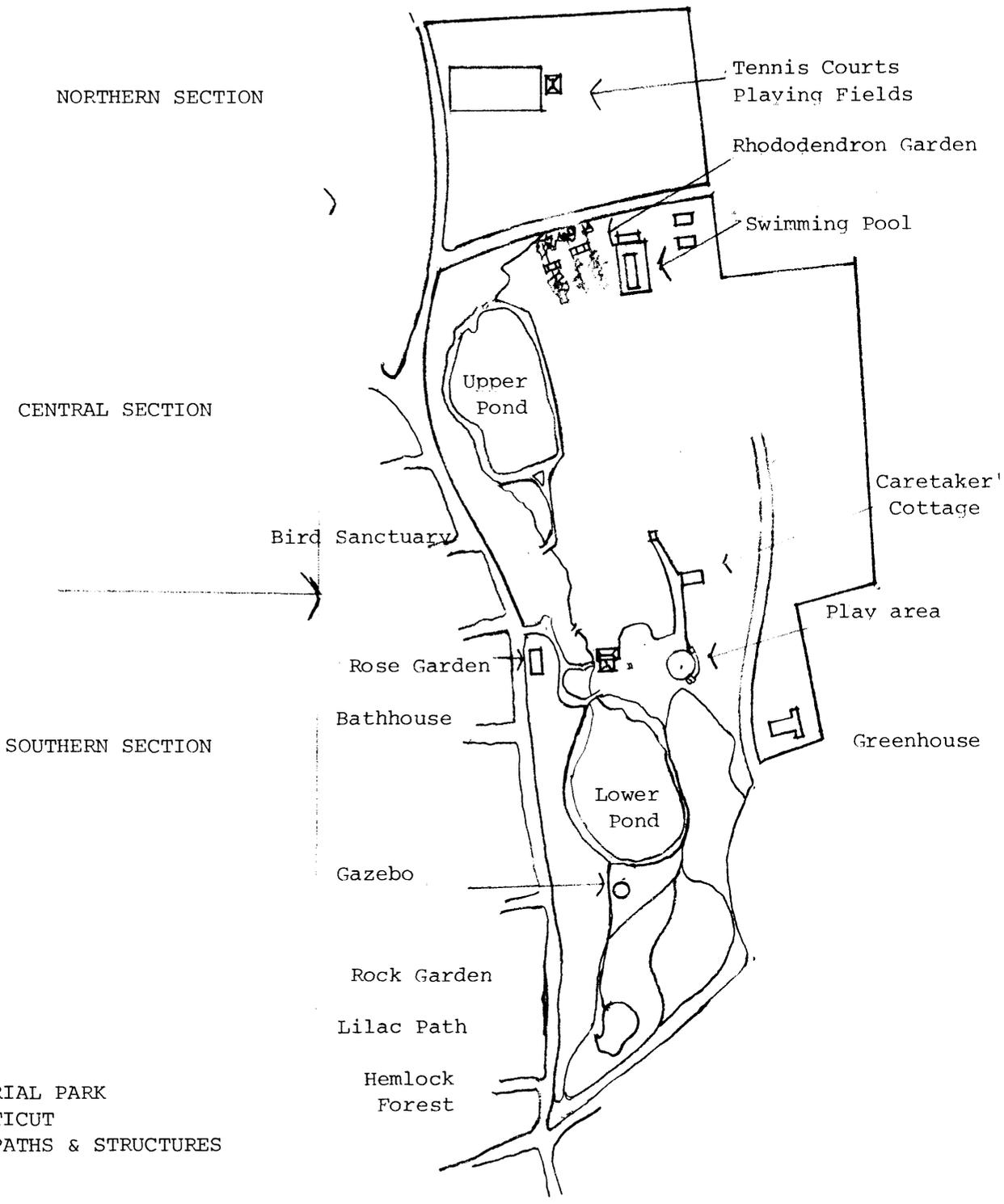
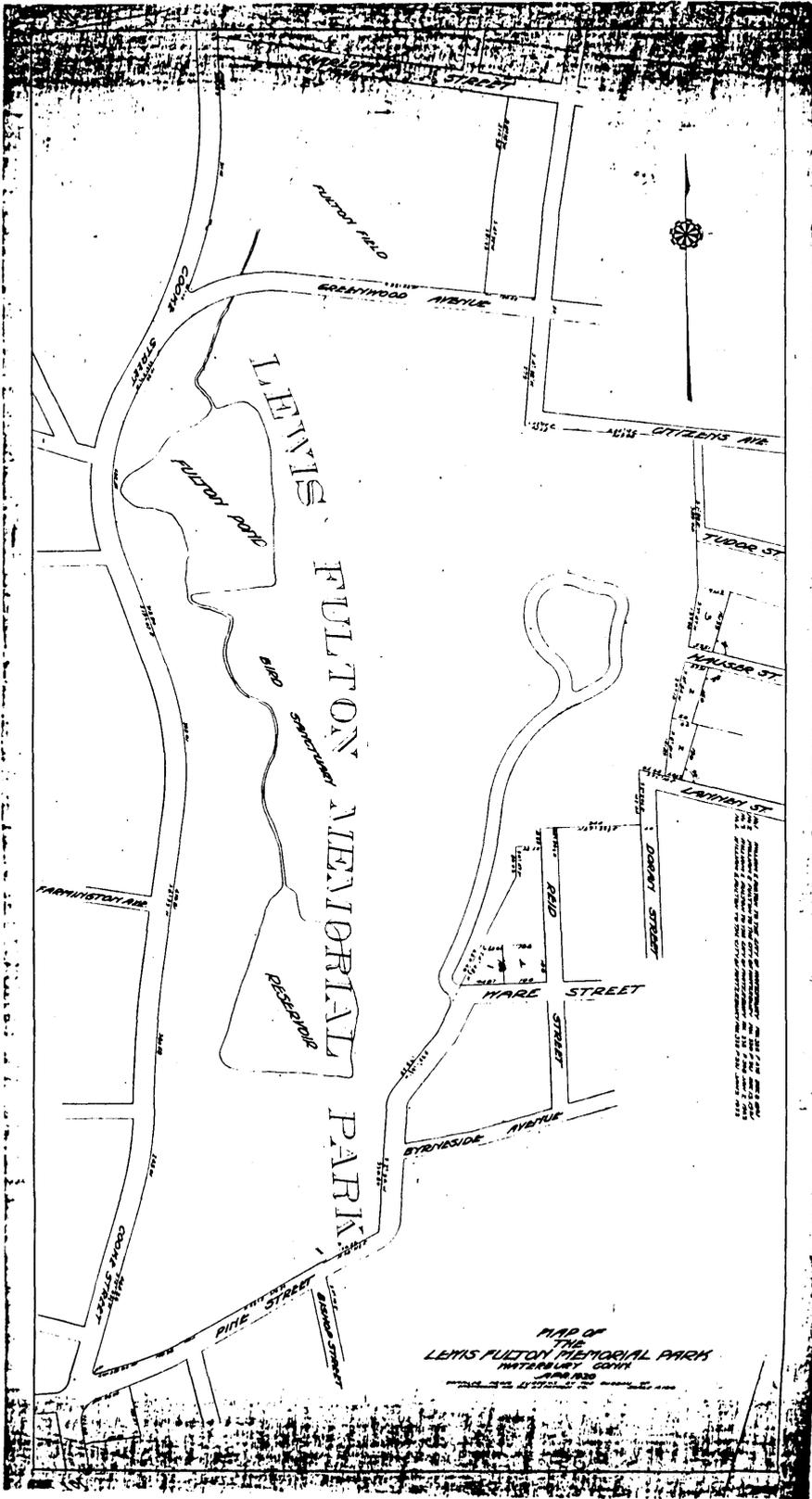


ILLUSTRATION #2  
 LEWIS FULTON MEMORIAL PARK  
 WATERBURY, CONNECTICUT  
 DIAGRAM OF MAJOR PATHS & STRUCTURES

DIAGRAM OF MAJOR  
 PATHS & STRUCTURES  
 1" = ± 500'



Not to scale

ILLUSTRATION 3  
LEWIS FULTON MEMORIAL PARK  
WATERBURY, CONNECTICUT  
HISTORICAL MAP DATED 1920